



## Interview: Arlo Parks

MUSE talks to the emerging artist about poetry, songwriting and creativity M.8

## York Staff Strike

Clash of Comments: do you support your striking lecturers? P. 14



# Nouse



Est. 1964

The UK's best designed student newspaper 2018

Tuesday 19 November 2019

No. 490

@yorknouse • @yorknouse • @yorknouse • nouse.co.uk

## Care leavers stocking appeal

Callum Tennant  
DEPUTY EDITOR

A YUSTART CHRISTMAS stocking appeal for care experienced and estranged students has raised over £2,000.

The charity appeal started by Chris Hoyle, a University of York management information analyst, is aiming to provide 55 stockings this Christmas for York students. A care leaver is someone who has experienced living under the care of their local authority, whether through foster care, social services or so-called independent living.

Mr Hoyle, who is himself a care leaver, explained to *Nouse* just how different an experience Christmas can be for someone who isn't with, or hasn't got a family to be with during the festive period. "Think about what Christmas is like if you don't have people around you. You probably aren't going to be opening

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Veterans, military personnel and local cadets participate in York's Remembrance Sunday parade, before paying their respects

## University reduced offers hit record high

The pattern of increased unconditional and reduced offers from the University could be a signifier of lowering standards

Matthew King  
NEWS EDITOR

NOUSE RESEARCH FROM Freedom of Information requests has revealed a pattern of decreasing strictness by the University with regards to their course requirement standards.

Our research has shown that over the past five years the number of unconditional and reduced offers given out by the University has increased.

This could either be a product of rising desperation from York, and

therefore a lowering of offers to fill undersubscribed courses, or a response to the increasing difficulty of A-levels, which are forcing universities nationwide to reconsider their course requirements.

The number of unconditional offers given out by the University five years ago in the academic year 2014/15 was 1,572 - nine per cent of the overall number of offers. This figure has risen by just under 1,000 over five years, with 2018/19 yielding 2,465 unconditional offers for prospective students, and 2019/20 resulting in 2,390. While this is also a product of more students coming to York overall, the percentage of unconditional offers in comparison

to conditional offers has risen from 2014/15's nine per cent to 13 per cent in 2018/19 and 12 per cent in 2019/20. The number of unconditional offers a university awards has traditionally been a determining factor of its success, standards and prestige, with universities on the lower end of the league table sending out more unconditional offers than those at the top.

While York's increasing number of unconditional offers over the years could be a result of the increasing difficulty of A-levels, as well as the fact that these numbers also include unconditional offers given to students who have received their grades prior to getting an offer,

it could suggest that the University is struggling to fill undersubscribed courses. This is starker when compared to other Russell Group universities such as Durham and Cambridge, whose unconditional offers only represented 0.1 per cent of the overall number of offers in 2018/19 (shown from research by *The Tab*.)

For specific courses, this increase of unconditional offers becomes clearer, with courses such as Biology offering 165 unconditional offers this year, as opposed to the 134 they sent out in the year previously. Additionally, York

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"I'm sorry guys, you're going to have to leave... Our landlord is turning us into a hotel."

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## A NOTE FROM THE DEPUTY EDITOR...

There are few times that I have heard the words 'Boris Johnson' uttered as much as I have done over the past week in the *Nouse* office. James Reston, the famous American journalist, once said: "if it's far away, it's news, but if it's close at home it's sociology." From some of the conversations I've had, this certainly appears to be true. The one conversation that particularly makes me think of this quote is whether or not sending out a genuinely bad election video but on purpose is a genius idea or a miscalculated mistake.

I just have to say the words Boris Johnson and there's a good chance you'll end up thinking about one of his 'bad' videos that have gone viral, whether that's his low budget morning coffee in the car video, his oven-ready bang in the microwave saying, which really makes one wonder whether the man actually knows how a microwave works, or his recent and extremely bizarre tour around CCHQ. Facebook, Instagram, Twitter, they're all full of low quality GIFs and memes about the upcoming general election and the different parties and candidates. Again, some of these are not great. They are purposefully simplistic, shareably laughable. These two points raise the question, how much does good, honest, explanatory content really matter? And this is what got me thinking about sociology.

While we may see this wave of cringe worthy videos, bad memes and famous GIFS, and say well, it doesn't affect me, can we really know this for sure? And even if we disagree and we do our angry reacts and our negative comments in response to the said post, that merely makes the online post travel further. And while most of the people on your Twitter, Facebook or Instagram may

agree with your view, you are still increasing the exposure of that post. Maybe eventually it will find its way to someone who does agree with the message hidden behind the poor quality. Is online campaigning not so much a competition of content as it is a competition of noise and how much wave length we can fill? Ironically, if you agree with that view then by writing this column I am doing exactly what some clever social media manipulator wants me to do. I am talking about those bad videos, GIFs and memes, and (hopefully, or else I've completely failed to connect with you) making you think about the terrible or odd ones you've seen.

And, as we listen to Brenda, the iconic lady from Bristol who none of us have actually met, spreading her message round the internet of "not another one", I'm feeling really optimistic. I'm feeling optimistic about us as voters and us as an age demographic. Turnout in the 2017 general election was at a 16 year high. More 18-25 year olds are registering to vote (you have until 26 November) and it feels to me that we are a generation which, rather than finding politics uncool, we find abstention uncool. We as students are ready to use our vote to give ourselves a voice, and that's what I hope you do, I hope you vote. When it comes to turnout I don't even care how you vote, just that you do. After all, how can we share our "okay boomer" memes if we make boomers a more important demographic to please electorally than us?



Callum Tennant

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Printed by Mortons of Horncastle Ltd, Media Centre, Morton Way, Horncastle, Lincs, LN9 6JR, UK. For back copies, contact the JB Morrell Library. Front images: Annie Watson, Transgressive Records, Dun.can Back images: Luke Snell

**MUSE: FEATURES**

**MUSE MEETS THE HEAD OF YORK'S MOVEMBER MOVEMENT**

**M.4-5**

# York UCU members gear up for strike in week nine

**Patrick Walker**  
EDITOR

LECTURERS AT THE University of York are beginning plans to strike following a Universities and Colleges Union (UCU) vote in favour of action at the University at the start of November. York staff voted above the national average in favour of industrial action: 75 per cent in favour of action over pay, workload, and job security, and 83 per cent over pension changes.

“We have had enough” came the statement from UCU York Joint President Ana Duerte yesterday. Duerte said that York management “have a voice” within the Universities and Colleges Employers Association (UCEA.) Staff at York believe that if the Vice-Chancellor were to speak out in favour of action, it might “encourage UCEA and UUK to return to the negotiation table with the trade unions, so that sufficient progress can be made and the strike avoided.”

York faculties have been making contingency plans to varying degrees: many departments will

remain largely unaffected due to the fact that many teaching staff are part of different unions, that did not vote for the strike action.

The strikes are, in many ways, a continuation of the three-week strikes that took place in March 2018. Then-Vice-Chancellor Professor Koen Lamberts had hoped for a “sustainable solution” to the issues with the pension payment scheme. Subjects are likely to be impacted by the strikes in dramatically different ways due to the fact that University staff are not all part of the UCU, although it is the largest union. As with the previous strikes, all stu-

dents have been instructed to attend contact hours unless specifically told otherwise by lecturers in order to not miss important information that may be required in examinations or summative assessments.

YUSU and the University conducted a question and answer session on Friday, with YUSU Academic Officer Giang Anh leading the overall dialogue between striking lecturers, and academic representatives students. Both the University and YUSU are seeking to minimise the impact of strikes: a challenging task considering the fact that most lecturers have not yet revealed their

intention. Current contingency plans are based off previous walk-out numbers from last year.

UCU Joint President Ana Duarte, of York’s Centre for Health Economics said that as well as their own welfare, UCU members were striking for the health of the education sector in general. “All of these are real threats to Higher Education as a whole. As pay, pensions, and working conditions get worse it becomes harder to recruit or retain able staff, with potential serious damage to the student experience, and to research, learning, scholarship and teaching; UCU is concerned for the well-being of universities as well as the specific problems of staff.”

When contacted, YUSU was reticent on the planned position on the strikes, although they do intend to develop a policy: a decision that was not made last year. Union President Samara Jones told *Nouse*: “we do not want a small group of elected representatives to be the sole arbitrator on union wide policy. It should be students.”

“We are a week away from the action commencing and it’s too early to say what this looks like and what the impact will be. We will be

capturing what’s going on in departments on a day to day basis using the local representatives as the dispute evolves. This information will inform the union policy. We want student voices to be at the heart of our response. Based on previous experience, we aren’t willing to be silent or to make assumptions about the best way to serve students interests.” The University said that they recognise that “the decision to vote for industrial action is not taken lightly and we respect colleagues’ right to take industrial action.” The University added that it would try and “minimise the impact on students.”

The University plans to “work with YUSU and GSA to identify the best ways to use this money to benefit students.”

On casualisation, a spokesperson said: “York, like many HE institutions, uses different types of flexible employment to meet changing demands. Departments are offered guidance on the use of casual; fixed term and temporary contracts to ensure that the most appropriate employment arrangements are made. The issue of temporary contracts is a sector-wide issue and is something the University is looking at.”



IMAGE: JOSIAH MORTIMER

Staff on the picket line outside Heslington Hall during last year’s strike

# Further information on TPUK ratification rejection

**Emma Topic**  
NEWS EDITOR

IN THE LATEST Societies Committee meeting, a discussion was held with the applicants of TPUK to discuss the reasons behind its rejection.

Ollie Martin voted against its application due to its affiliation with TPUK, which is an extension of TPUS and is associated with far right individuals and hate groups. He felt that their application fails to meet the first set of criteria for the ratification of new societies, which states that societies should not be ratified if it has the potential to “bring the Students Union/University into disrepute.”

However, TPUK applicants argued that their branch is highly autonomous and is only affiliated with the US branch by name, claiming that they do not represent any far-right or alt-right groups.

Academic and Educational Rep Brian Terry voted for TPUK’s ratification in the last society committee

meeting, however since then, has found that the group is affiliated with a number of problematic associations which are simply “non-YUSU things.” One example is TPUS’s affiliation with Students for Trump, in which one of its founders had pled guilty to a federal charge of wire fraud in 2016 and has been accused of “significant hate crimes”.

Committee members suggested that in order for the group to make any progress with their application, they should drop their affiliation with Turning Point and instead go under a new name. The Committee stated that while representing right-wing views are fine, the average person will ‘see a link’ with TPUS and its controversies even if it’s not really there.

In the meeting, TPUK highlighted that hate crimes committed by individuals within the Labour Party did not prevent University of York Labour Club from being ratified. This calls to question whether TPUK’s inability to become ratified is based on a bias against right wing belief.

Last week, TPUK came onto campus to strategise and gain sup-

port for its ratification. They were shortly removed by security outside JB Morell Library, because the group had failed to fill out the necessary events management form.

Advocates for TPUK refuse to get rid of their affiliation with Turning Point, as it provides them with ‘strength of branding’ offering various funding opportunities. This calls into question whether TPUK would receive funding from the US branch - something its applicants couldn’t confirm.

Funding from external bodies, especially those associated with a high level of controversy, could be seen as extremely damaging to the university. It has also been argued

that TPUK’s ratification could create reputational damage to the University through its association with TPUS’s ‘Professor Watchlist’. The Watchlist is a list of college professors in the US which the organisation believes to ‘advance a radical agenda in lecture halls’.

While TPUK advocates see its inability to become ratified as evidence of the socialist biases inherent in universities, the Committee stand behind their original decision. Ratifying TPUK at the University of York is believed to jeopardize the Universities reputation due to its links to problematic organisations, despite the group arguing that they are autonomous in their associa-

tions.

The Committee argues that the group must cut its ties with Turning Point if they wish to provide a right wing voice on campus. Although, this raises the question on what is more important, providing a voice for students to discuss right wing beliefs, or, the potential gains this group would receive in associating themselves with Turning Point - namely, the large amounts of funding’s and media attention the group could gain.

*Nouse* approached YUSU Activities Officer Ollie Martin for a comment and he told us: “TPUK’s application was rejected under the societies ratification criteria, on the basis that the society’s association with the US branch of Turning Point, which has links to far right hate groups groups and individuals, had potential to bring the union into disrepute. I’ve met several times with the team behind the application and have offered advice on how the group can make a future application successful. YUSU is an apolitical organisation but will always celebrate and encourage students right to political opinion.”



IMAGE: SPARTANIDAILY

## NEWS IN BRIEF

### URY Records

York’s student radio has achieved a record number of nominations at this year’s Student Radio Awards. URY’s three golds included Joseph Morrall as best newcomer, Hannah Sackville-Bryant for best female, and URY’s chart show hosts, who will be hosting Radio 1’s Official Chart Show in between Christmas and New Year.

### Feathery facts

York campuses hold a huge bird population: information from the York ornithological club has revealed a large number of waders supported by Heslington East lakes in particular. Oystercatchers and lapwings also occasionally stop on the shoreline during migration. Students and residents are reminded to keep dogs on leads around these vital areas.

### Too fondue cheese societies?

Societies committee minutes revealed last week that two rival cheese societies have attempted to ratify simultaneously. The societies in question were encouraged to find mutual agreement and attempt to ratify together, over concerns one society would be provolone. Perhaps one is cheddar off without the other.

### A weighty amount of paper

*Nouse* research has revealed how much printer paper the University uses every year. Approximately 35 tonnes of paper are used by Design and Print Solutions per annum. Additionally, a further 4,116 boxes of A4, and 348 boxes of A3 were used by desktop printing services in 2018/19. That’s a lot of trees.

# KodyPay ramps up York launch

**Emily Hewat**  
DEPUTY NEWS EDITOR

A NEW MOBILE payment app that has already begun to appear on campus is due to receive more attention in the upcoming weeks.

The app is currently being trialled in Nisa stores across the University and is currently looking for potential investors.

KodyPay allows people to pay for goods over their phone by walking into a shop, scanning the item and then paying for it straight from their mobile.

The app was developed by 19 year old Yoyo Chang, alongside his team. Chang is in his second year of studying Accounting, Financing and Management at the University. KodyPay was designed to be an efficient money saving app that keeps your details secure by not giving

businesses access to any banking details, as well as providing useful security advice on its website. A great emphasis has been put on reducing the environmental impact of the app and helping the planet as much as possible. The app wishes to

reduce the hardware typically used when shopping, such as the need for a cash register and a computer. It also uses e-receipts so as not to waste paper, and every time someone uses KodyPay, money is set aside for replanting trees.

KodyPay is looking to put a reward system in place that gives shoppers the option to donate to charitable works on an international scale. They are currently exploring the possibility of a tiered reward system based on how much one uses the app. Tier one intends to be an improved version of the current Yoyo app's wallet system. The subsequent point levels will give a user access to discounts and vouchers for goods such as free cinema tickets and free coffee. The app is hoping to work out a way for the final tier to give 5 per cent cash back for that month's purchases.

Yoyo Chang hopes this will enable brands to associate themselves with a global green effort. Ahead of its full launch next year, KodyPay has been recognised by Santander Universities as in the top 150 start up projects and consequently, the app was short-listed for an entrepreneurship award. Talks

are underway with a food retailer and a technology company about a potential partnership. KodyPay estimates that using the app-based EPOS solution can achieve a 40 per cent reduction in transaction costs.

Yoyo Chang is now looking for 2,000 students to test the app across the Nisa stores on campus. Students will need to download the app using their University email and then will be given a small amount of money to spend in store in order to provide feedback on the use of the app. It is hoped that this small addition to student funds will be enough to incentivise people to sign up.

The app is also looking to run internship programmes with the University to further support student career development.

When asked by *Nouse*, Yoyo Chang said "we are a young team and have the opportunity to cause a positive shift in a very traditional industry. As a result, we want to look after our world and help through removing the need for hardware such as tills, card machines and receipts.

The consumers will know and be able to track their individual contribution levels and achievements. This message will form a part of the total promotions differentiating KodyPay from any other potential competitors. This messaging will be particularly appealing to the younger generation."

The official statement regarding KodyPay by Tom Coward, an enterprise development officer at the University of York, reads as follows:

"This project is a really exciting student business idea that has been supported by the University. It provides a good opportunity for students to get some free shopping and demonstrates how the University's commercial team are adopting innovative new solutions. Yoyo has benefited from a range of business support that is open to all students and recent graduates."

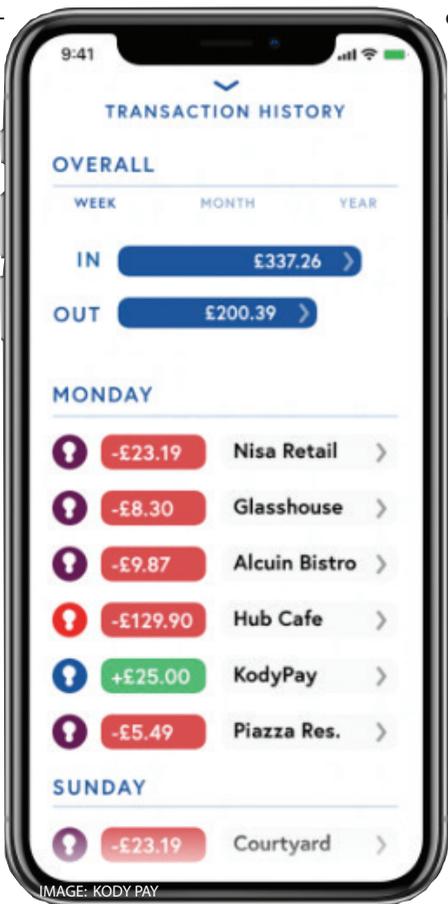


IMAGE: KODY PAY

# Stocking appeal cont.

>>> Continued from front

presents. You're probably not going to have a nice drink or a large meal. It can be an extremely lonely day for some of our care leaving students and estranged students, who don't always have many people around them." The initiative is designed to show those students that "the University cares about this. It cares about you and that you are on the agenda."

While the initiative has been running for two years, this is the first year that has seen the fund made available to the wider public to donate to. Originally set up with the target of £1,375, £25 per Christmas stocking, the fund has already raised £2,051. With "every single penny" raised being spent on this year's stockings. The original plan was to just include typical Christmas time gifts: a chocolate orange, a pair of Christmas themed socks, Christmas puddings, and the not so typical Christmas cards hand signed by the Vice Chancellor. The Student Support Hub is now looking at ways the stockings could be improved, such as including Amazon vouchers. And while Chris Hoyle says he has been shocked by the level of support, with the fund hitting its target within 30 hours, he says that just how good these stockings can be does depend on how much more the team manage to fundraise.

Replying to whether he thought his own experience in care was a factor in creating this campaign he said: "I'm in a position to help them and to let other people see how they can help them, within their remit. I care about their ability to achieve. I'm very lucky that I now spend Christmas with in-laws and my foster parents, a lot of our students don't have that." Care leavers as a whole make up 0.1 per cent of the University of York's student population. However, through

its' Access and Participation Plan, the University is aiming to double this to 0.3 per cent within five years. Speaking on the issue Chris said, "we are one of the most disadvantaged groups in society, but for those students to come from that disadvantage to get to a Russell Group university, shows that despite disadvantages, we can achieve regardless, given the right support."

The appeal comes as the care system in the UK has come under scrutiny amid increased pressures. The number of looked after children rose by 4 per cent from 2017 to 2018 to over 75,000, while the number of children being adopted continued to drop, falling by 13 per cent. At the same time, council budgets have been cut drastically since 2010. The chief executive of Children England said that "the council budgets that have to pay for the costs of children in care are so strained in meeting daily costs that there is no money to invest in the new 'additional' care capacity needed."

Investigations by *Nouse* into the quality of York Council's children in care service also found some causes for concern, particularly the number of children in so-called 'independent living' in 2019 doubling from just three years earlier. However, York Council told us that in a recent survey of children in care over the age of 11, 94 per cent said they felt safe and happy where they are living.

The University of York has stated: "there are many people who have worked hard behind the scenes over a number of years to help make this a reality. You can help by donating to the YuStart, or if you can't support it financially the fund is urging people to share its project on social media." Concluding his call with *Nouse* Chris finished by saying: "I love Christmas, Christmas should be a great time, and we want to try and make sure it can be for everyone."

# Campus wildlife threatened by college development

**Emily Hewat**  
DEPUTY NEWS EDITOR

THERE ARE CONCERNS about how the birdlife on Campus East will be affected by the new colleges that are due to be built in 2021. The two new colleges, currently dubbed as 'North' and 'South' will see an influx of 1480 students and while this in itself could create issues of overcrowding on campus, the environmental impact will also be significant.

As *Nouse* reported in an earlier edition, the current plans will see the new college buildings spread right up to the edge of the Heslington East lake, which was, according to our interview with the York Ornithological Club, designed to be "wildlife friendly". Consequently,

light and noise pollution will be brought up to the lake and there will undoubtedly be an increase in litter. The top reaches of the lake will be cut off from the rest of the site isolating the wildlife that lives there and causing habitat loss.

Perhaps a more pressing issue is that the construction of the site will disturb the majority of the wildlife around the lake which is constantly used by wintering and breeding birds. Air pollution in the form of dust will be a risk and if the water

or surrounding plant life becomes contaminated this could affect the birds who specifically use the lake for breeding. Waste storage and removal, particularly if large vehicles are used, could present problems for the surrounding plant life. Construction sites around wildlife habitats are closely monitored. For example, removal of hedgerows and trees is forbidden from 1 March to 31 August due to nesting. It is illegal under UK law to damage bird nests in any way.

The University of York has

made efforts to protect the wildlife around Heslington East since its construction. The planning conditions of Heslington East include the University increasing biodiversity across the site with habitats being created for woodland and wetland wildlife; the wetland habitat is due to be the area most affected by the development.

Breeding has been encouraged across the site and the installation of three artificial nesting banks for sand martins has encouraged over 70 pairs to nest. Tern rafts have also proved successful with at least one pair of common Terns breeding.

York Birding has reported that the Heslington East lake is now home to a breeding female pochard duck which is an incredibly rare occurrence in the UK. Both species of geese on campus (Canada and greylag) also use Heslington East lake post breeding and there have been

sightings of up to 800 greylags at one point.

It is unknown to what extent the University of York will continue to protect and encourage the wildlife around the Heslington East lake while construction of the new colleges is underway.

*Nouse* approached the University for a comment and they told us:

"We take our wildlife into careful consideration with any new development and we work closely with local authorities and the wider community on our plans. We have over 200 acres of parkland around substantial lakes where a diverse range of wildlife can be found. We are particularly proud of the abundance of wildfowl on campus and we host a wildlife recording website so that our local community can help us keep track of the different varieties and ensure that they are well provided for."

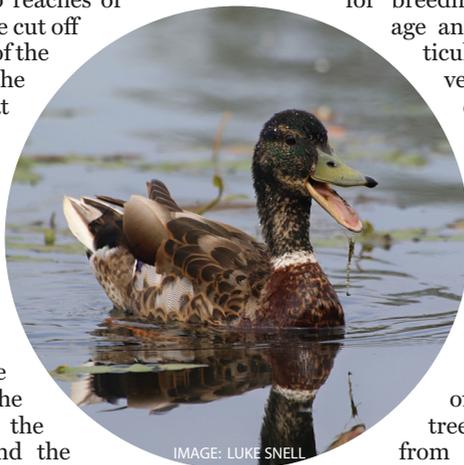


IMAGE: LUKE SNELL

# The University of York's student mental health app is launched

**Emma Topic**  
NEWS EDITOR

LAST WEEK, YUSU Officer for Community and Wellbeing Steph Hayle partnered up with the NHS to launch a Student Health App for York students.

The app provides clear health information on a number of topics from first aid to common illnesses, and also includes advice on mental and sexual health.

Hayle worked with the Virtual Mental Health Hub at York in order to diversify the range of services available to students on campus. The app provides in depth information

on a huge range of health related topics, with each section providing specific links on how to find out further information.

The app includes a specific section tailored to the UoY in order to signpost students to the relevant services on campus to gain support. It provides a list of contacts including college tutors, Open Door and also phone numbers of people ready to lend a sympathetic ear such as Nightline and York Minds.

The app also links to SafeZone and Student Minds in order to offer additional support and provide

easy access to health advice.

Mental health at York has been at the forefront of debate in recent years. In 2016, York was ranked last in *The Tab's* rankings for student satisfaction with mental health: this led to a subsequent increase in funding for mental health according to *Nouse* research.

The *Tab's* survey also highlighted that UoY spent only £147 per applicant to its service, which was found to be significantly under the national average for British universities.

Since then, the University responded by pledging half a million pounds to mental health care over the next five years.

Hayle told *Nouse*: "My hope with this app is that it will allow students to access greater

information about basic healthcare needs and allow them more autonomy when it comes to managing their own health - both mental and physical. I believe the specific York-Centric services highlighted in the app will help raise awareness of the variety of healthcare options available to our students - particularly highlighting the availability of crisis care for those in extreme mental distress".

With the launch of the app, former student Max Scott commented on Hayle's announcement post saying "wish I had this at my time at UoY. Was such a struggle

trying to deal with things, both physical and mental, with such little help from the University itself".

In the process of developing the app, Hayle told *Nouse*:

"We developed a student focus group involving a very diverse group of students across multiple ages, colleges, liberation groups, and who had a wide variety of experience in accessing care and services. We used this group to help highlight what key issues we should be addressing and ensure what was created was student friendly. The hope is this will help streamline how people find information about services and allow people to identify a variety of services they could use during peak times when waiting lists for some are longer." While this is a new development for York, there are many other universities that are using the Student Health App, including University College London and The University of Bristol who have taken steps to provide a digital platform to access help for their students.

The development of the Student Health App is certainly a step in the right direction. It's important that the University continues working toward diversifying its services and investing more money to ensure that they are able to deliver at a high standard.

Mental health is, without a doubt, one of the most important issue affecting students presently. It is high time that the University did more to ensure that no more students are suffering in silence while at York.



IMAGE: UNIVERSITY OF YORK

# York voted the most culturally vibrant city

**Louis Mosca**  
DEPUTY NEWS EDITOR

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IMAGE: LUKE SNEEL

# Campus bar to be a music venue

**Alex Thompson**  
SENIOR CORRESPONDENT

THE LOUNGE IS set to be turned into a music venue, making it one of the few designated performance spaces on campus.

Having been refitted with new furniture, decorations and the creation of a staging area, the bar will now function as a venue for events on campus. This term the space has been exclusively used for special events such as the 'Meet & Jam' sessions run by Bandsoc. Bandsoc chair Tom Gulliver told *Nouse* that 'with the new professional sound system and lighting rig, we can not only give enthusiastic musicians a more thrilling experience when performing, but also do their talents justice and inspire more students to get involved'.

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IMAGE: MORGAN SIMPSON

scene on campus and the city in general. "The Lounge is providing something to students that they've previously been unable to acquire", explains Theo Heidenson from DJ group Chameleon: "Anyone can now set up their own event at little to no financial cost due to YUSU backing and I'm sure this will lead to a more musically diverse UoY".

This change comes at a time when venues and clubs across York are under threat, with Fibbers and Mansion having to close their doors over the next year and The Crescent being under threat of closure after a clash with developers.

The Lounge has never been one of the most popular bars on campus and hopefully its new role

as a music venue will help breathe new life into the space and give it a more focused and strong sense of identity, something which it previously lacked.

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THE UNIVERSITY OF York Hong Kong Public Affairs Society (YHKPASS) has joined over 80 organisations globally in condemning police brutality during the riots in Hong Kong.

The statement is relatively unprecedented considering the organisation typically considers itself as A-political, and refused to comment on the protests as late as August, arguing that while it was "concerned" about events, its role was to "provide a platform for all students to express their opinions".

The news comes as videos emerged of campuses in Hong Kong being stormed by police, as violence broke out around Hong Kong's two main universities: the University of Hong Kong, and the Chinese University of Hong Kong.

Pro-democracy student protesters used rudimentary cement, bricks, and refuse bins to construct

barricades on main roads. The stand-off resulted in many students spending up to 48 hours encamped in university buildings.

The statement condemns the tear gas and baton rounds used during the "siege" of University campuses, and cites countless cases of police brutality in arguing that the "institutionalisation" of police violence was unacceptable. It mentions the case of a protester who died after falling off a car park fleeing police, and another 21-year-old who was, until recently, in critical condition after an operation to remove a bullet from his abdomen.

It also alleges that the suppression of protest was an affront to "academic freedom". Following the violence on their campuses, most international exchange students have been asked to leave their studies in Hong Kong early. This represents a significant change in the University calendar because Hong Kong universities generally run terms as late as 23 December.

YHKPASS did not respond to a request for comment by *Nouse* reporters.

# The University of York's student mental health app is launched

**Emma Topic**  
NEWS EDITOR

LAST WEEK, YUSU Officer for Community and Wellbeing Steph Hayle partnered up with the NHS to launch a Student Health App for York students.

The app provides clear health information on a number of topics from first aid to common illnesses, and also includes advice on mental and sexual health.

Hayle worked with the Virtual Mental Health Hub at York in order to diversify the range of services available to students on campus. The app provides in depth information on a huge range of health related topics, with each section providing specific links on how to find out further information.

The app includes a specific section tailored to the UoY in order to signpost students to the relevant services on campus to gain support. It provides a list of contacts including college tutors, Open Door and also phone numbers of people ready to lend a sympathetic ear such as Nightline and York Minds.

The app also links to SafeZone and Student Minds in order to offer additional support and provide

easy access to health advice.

Mental health at York has been at the forefront of debate in recent years. In 2016, York was ranked last in *The Tab's* rankings for student satisfaction with mental health: this led to a subsequent increase in funding for mental health according to *Nouse* research.

The *Tab's* survey also highlighted that UoY spent only £147 per applicant to its service, which was found to be significantly under the national average for British universities.

Since then, the University responded by pledging half a million pounds to mental health care over the next five years.

Hayle told *Nouse*: "My hope with this app is that it will allow students to access greater

information about basic healthcare needs and allow them more autonomy when it comes to managing their own health - both mental and physical. I believe the specific York-Centric services highlighted in the app will help raise awareness of the variety of healthcare options available to our students - particularly highlighting the availability of crisis care for those in extreme mental distress".

With the launch of the app, former student Max Scott commented on Hayle's announcement post saying "wish I had this at my time at UoY. Was such a struggle

trying to deal with things, both physical and mental, with such little help from the University itself".

In the process of developing the app, Hayle told *Nouse*:

"We developed a student focus group involving a very diverse group of students across multiple ages, colleges, liberation groups, and who had a wide variety of experience in accessing care and services. We used this group to help highlight what key issues we should be addressing and ensure what was created was student friendly. The hope is this will help streamline how people find information about services and allow people to identify a variety of services they could use during peak times when waiting lists for some are longer." While this is a new development for York, there are many other universities that are using the Student Health App, including University College London and The University of Bristol who have taken steps to provide a digital platform to access help for their students.

The development of the Student Health App is certainly a step in the right direction. It's important that the University continues working toward diversifying its services and investing more money to ensure that they are able to deliver at a high standard.

Mental health is, without a doubt, one of the most important issue affecting students presently. It is high time that the University did more to ensure that no more students are suffering in silence while at York.



IMAGE: UNIVERSITY OF YORK

# York voted the most culturally vibrant city

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YHKPASS did not respond to a request for comment by *Nouse* reporters.

# Hot competition for uni accommodation

Patrick Walker  
EDITOR

*NOUSE* RESEARCH has revealed that a large proportion of students do not get their first choice of rooms when applying for University accommodation. Although the University claims to provide new undergraduate students with owned, or “University-approved accommodation,” our findings raise questions about whether the undergraduate students are being provided with rooms that are both within students’ price brackets, and sufficiently high quality to justify the larger price tags of on-campus accommodation for students.

The University says it provides just 54 per cent of students with their first choice of accommodation, and just 67 per cent with their first or second. For students who picked their accommodation by college, some will have undoubtedly found their band either disappointing, or financially straining. 123 students have swapped or transferred rooms this academic

year.

Findings are likely to reinvigorate debate about the most popular colleges: Halifax and Constantine have consistently lagged behind other colleges in terms of application rates for many years.

In response to a request for comment, YUSU Community and Wellbeing Officer Steph Hayle said: “The University should focus on creating a diverse portfolio of accommodation to allow for a true choice from students over the type and cost of accommodation they choose. I couldn’t say for certain but there could well be a correlation between accommodation application numbers and these complaints.

“It is my understanding that they are now making changes to ensure greater transparency about the cost setting process.”

*Nouse* contacted the University regarding this, and their representative told us: “The figures quoted include all undergraduate students that applied, including those through clearing and late applicants, which will mean that those applying later than others may not always get their first choice.”

# Does YUSU do an effective job?

Patrick Walker  
EDITOR

DETAILS HAVE ALREADY been released surrounding YUSU’s impact report, which is due to be fully unveiled at the end of the month. The report will detail YUSU’s successes throughout the year, and evaluate the Union’s strategy going forward.

The impact report is a key evaluation of YUSU’s charity output. YUSU’s low funding (compared to other student unions representing comparable numbers of students,) is perhaps one reason why the Union struggles with student perceptions of transparency and communication.

A key figure from the report details the Union’s satisfaction with turnout in its own elections last academic year. 6,140 votes were cast by the student populace for sabb and part-time officer positions, making it a record year for election engagement, in spite of the poor turnout for the referendum on supporting a

so-called ‘people’s vote.’

YUSU will also claim that the newly-implemented access grants were a success, citing the distribution of £1,650 to students to allow them to participate in activities across campus including the 200 societies on offer: undoubtedly one of the University’s strengths. Furthermore, the report mentions the £121,365.70 raised by its Raising and Giving (RAG) efforts this year. The amount was collected by colleges, networks, 19 sports teams, five volunteering projects, and 13 societies across the York community. This will be distributed amongst local charities in due course.

Sporting success will also be mentioned: York sent 403 students to Durham for its relatively successful Varsity in February of last academic year. Allegedly, students also spent over 427 hours volunteering at Roses, although *Nouse* suspects this figure is far, far higher if the rate of coverage by the previous crop of student media sports reporters is anything to go by.

Finally, YUSU will mention its alleged high satisfaction rates for training programmes. In an encouraging sign for York’s deaf

community, satisfaction with British Sign Language courses was 100 per cent (presumably only amongst course-takers who were polled), and the newly-launched online training modules were reportedly accessed 2,600 times: a relatively impressive number, although not, one might argue, an indicator of their popularity or success.

In response to a request for comment, YUSU President Samara Jones said:

“Every year, we are required to publish an ‘Impact Report’ for our primary funders (in our case the University) as part of being a registered charity. This demonstrates some of our key achievements and impact. It’s an important way to show the University that, despite YUSU having a much smaller amount of funding than other Russell Group universities provide their students’ unions, we do our best to invest that money in hundreds of student societies, sports teams, volunteering, and RAG activity as well as an independent student advice service to support those most vulnerable, democratic elections, academic reps in every department and a range of student life venues and events. It is also a great chance to showcase how much York students achieve through engaging with YUSU.”



# Course requirements lowered, while unconditional offers rise

>>> Continued from front

Management Schools’ 238 unconditional offers in 2018/19 has risen to 305 in 2019/20. Whilst these high numbers of unconditional offers could relate to the number of students who already have their grades being offered places, the fact that the number is rising quite heavily as the years go on could perhaps suggest a sense of desperation on the University’s part to fill courses.

However, not only was the increasing number of unconditional offers a potential signifier of lowering standards, but also the number of reduced offers the University has given out over the years may also be a source of concern.

Our research showed that the number of reduced offers the University gives out has drastically risen over the past few years. In the academic year of 2018/19, York reduced the grades of around 1,000 applicants (exact figures cannot be given as the University is unable to provide exact figures for courses that gave out less than five reduced offers.) However, this number has tripled this year with the University giving out 3,080 reductions, which is an increase of more than 2,000.

In terms of specific subjects, Computer Science’s 126 reduced offers in 2018/19 rose to 170 in 2019/20, Sociology gave out less than five reduced offers last year, but offered 70 this year. Shocking-

ly, PPE’s (Philosophy, Politics and Economics Department) number of reduced offers has risen from less than five in 2017/18 to 180 in 2019/20. The PPE department in particular has been highlighted as one of the subjects whose grade requirements and offers has been lowered the most. In summer, *Nouse* reported that the PPE department had lowered their grade requirements from A\*AA to BBB in 2019. Other subjects like Criminology also lowered their requirements, in this case from AAB to BBB.

All of this evidence potentially shows a reduction in the rigour of



course requirement standards from the University over the years. It would be easy to simply label this issue as the University being desperate to fill spaces on undersubscribed courses. However, the larger national picture shows that this is an issue that is affecting universities nationwide, not just York.

This is reinforced by the fact that this year brought about the lowest number of A\*/A grades since 2007, with only 25.5 per cent of the country achieving these top grades. This would seem to indicate that A-levels are getting harder, and there-

fore, universities are being forced to lower their standards to ensure their funding and survival. While it is easy to say that York is becoming desperate to fill spaces, it is also equally clear that the University may simply be responding to the pressures of increased A-level difficulty, and the overall sense that university as an option is becoming a less popular choice due to high tuition and living costs. Universities must increasingly fight for a smaller pool of students.

Regarding this, a spokesperson from the University told *Nouse*: “We are committed to maintaining high academic standards and attracting the most able students to the University. The University recognised that the practice of ‘unconditional’ offers has run its course and this stopped in September 2019. We’re expanding our approach to contextual offer making, and we welcome applications from under-represented groups as we recognise that they have the potential to succeed and thrive here as part of the York community.”

We also asked the University as to whether they thought this lowering of offers reduced York’s competitive edge in relation to other Russell Group universities, their representative said: “We are a world-leading university committed to maintaining high academic standards and we remain a popular choice for rigorous academic study in the UK.”

# Uni research: accent bias is disappearing

Matthew King  
NEWS EDITOR

RESEARCH CONDUCTED BY the University of York and Queen Mary University London has revealed that having a regional accent does not hold people back in job interviews.

The study’s main conclusion was that accent bias is still very prevalent in the UK, however it also concluded that people in power are able to put this bias aside when it comes down to evaluating candidates for a job. This would mean that whether a candidate speaks in full received pronunciation, or in a broad geordie accent, their chances for the role are more equal than they were previously thought to be.

A reduction of accent bias overall was noted by the researchers, as the distances between the highest and lowest rated accents were smaller than they have been in previous research. Despite this, the researchers still state that there is still an enduring ‘hierarchy of accents’ in the UK. In particular, working class and ethnic London accents were still regarded particularly low - especially to older, Southern, upper class listeners. The research was conducted by examining current opinions regard-

ing ethnic, regional and class accents in Britain and investigating whether there was an unconscious accent bias in how job applicants are judged. The study found that when people listened to the different voices of job applicants the differences they drew between of the accents used by the candidates were rather small. The research found that the recruiters in the legal profession have a more nuanced view on accents to that of the general public, in that they were able to suppress their biases and see the quality of what was being said, not how it was being said.

In the official statement regarding the research, Dr Dominic Watt from the University’s Department of Language and Linguistic Science said:

“The results of the study give grounds for optimism, in that although accent-based prejudice seems to be all around us in this country, it appears to be possible for people in positions of power to put these biases to one side when it really counts.

“One of the goals of the Accent Bias in Britain project is to develop interventions to help recruiters to understand how harmful accent-based discrimination can be, and how assumptions about language that many people think are ‘common sense’ are rooted in arbitrary and subjective preferences rather than linguistic reality.”

## Cecil's alcohol license draws police criticism

**Louis Mosca**  
DEPUTY NEWS EDITOR

THE POPULAR TAKEAWAY, Cecil's located on Campus East, has caused concerns recently in its attempt to obtain a license to serve alcohol. The takeaway has applied to serve alcohol until 1am on Fridays and Saturdays, and until 11pm for the rest of the week.

It has come under scrutiny with councillors calling for the application to be refused, arguing it would bring more anti-social behaviour. *The York Mix* reported on how



IMAGE: LUKE SNELL

North Yorkshire Police licensing manager Jackie Booth wrote to the council, stating: "that granting this licence would be detrimental for the residents and visitors of York. North Yorkshire Police do not support this application for a premises licence."

One councillor from Hull Road, George Norman, raised concerns with the council about the application, particularly with the "threat of increased public nuisance, illegal littering, and the potential impact on student accommodation." It was also raised that the takeaway has not put forward any security measures especially with littering already being a serious problem in the Field Lane area.

Cecil's, however, included in their application that "a full colour CCTV system is installed which covers the inside and outside of the premises."

They also noted that the outside area will not be in use after 11pm. The application also says alcohol could only be purchased if the customer is also ordering food, and adds that there are already signs making it clear to leave the premises quietly.

Cecil's would not give us a comment on the issue when asked.

## Uni of York app in development

**Matthew King**  
NEWS EDITOR

AN OFFICIAL UNIVERSITY OF York app, 'MyUoY', is currently under development by the Student App User Group at the University, and is set to be available for download within two months.

The new app will aim to make life on campus easier by supporting students while at University. The app will offer an easy-to-use and accessible platform for students in both social and academic services on campus.

Some of the current features that the app will feature are as follows: booking an appointment with or contacting your supervisor within the app, access to the library your student card, and you will be able to print from the app. This will undoubtedly make life on campus easier by allowing easier access to campus services.

Additionally, the University is giving students the opportunity to submit their own ideas for what they want on the app. This democratic move by the University will help to ensure that the app works for students, and provides features

which are important to them.

Students that wish to make a suggestion can do so by visiting the app development website.

The website for the development also features a 'blog' section, where the team behind the development have documented their weekly progress making the app from the beginning of the process.

The team will be hosting showcases and demos for the new app in the foreseeable future, however no specific dates have been given for these.

The app will be available to download in December 2019, and then following an extensive testing and piloting period the full app will be launched in September 2020.

This development of an app specifically for York is not a new tool for Universities to adopt, as many across the UK already have their own app.

Our neighbouring university, York St. John, already have a University app called 'MyYSJ.'

The team behind the app is led by project manager Simon Davis, and the rest of the team are either experts in the field of technology, or business experts.

*Nouse* contacted the University for a comment regarding the new app, and they told us:

"The app, called MyUoY, is being developed to give students personalised easy access to University services and information.

"The app will help transform the student experience and facilitate student engagement by giving students access to the information

and services needed to help them navigate university life on their own mobile device. Suggestions so far include: campus maps/room finder, timetable access, bus schedules, printing, library, support and advice, and food outlet menus."



IMAGE: JESHOOTS.COM

## Mansion set to close January, as other York venues flag

**Joseph Higgins & Patrick Walker**  
NEWS REPORTERS

THE MANSION NIGHTCLUB on Micklegate in York's city centre has announced that it is preparing to shut its doors at the current venue.

This decision has come after the landlord and property owner has decided against renewing the tenancy for Upstairs VIP Ltd, the company that operates the Mansion club from the Micklegate premises. As such, Upstairs VIP Ltd have announced that they will aim to locate a new venue, but have admitted that it will be a challenge to find somewhere suitable for the crowds of 500 people that their current building can support.



IMAGE: NORTH STAR

The Mansion club and its current location, not to be confused with the Mansion House that sometimes houses the lord mayor of York, also doubles as a sexual entertainment venue known as "Upstairs". Upstairs is one of only two adult entertainment clubs in the entire city of York and as they are run by the same company that facet of Mansion will also be closing for the foreseeable future.

The news comes less than a year after the club and its owners applied for a renewal of their sexual entertainment licence with York Council in February to allow for the continued existence of the sexual entertainment venue that is part of the premises. Sexual entertainment permits last only 12 months, however this does mean that Upstairs will be fully covered to legally operate until they close their doors.

Mansion has been a constant presence in York's nightlife since 2011, and has been the centre point of numerous news stories in the past.

In 2015, they became the first, and only, club in York to be allowed to remain open until 6am on race days and 5am on every other day of the week, which continues to separate the club from other venues in the city that have their latest curfews at 4am. While the Upstairs club that shares the venue did not receive the same permissions, Mansion is still unique in this aspect to the rest of York's nightlife.

The Mansion Underground Facebook page gave a heartfelt farewell message to all of their fans when confirming the news, reminiscing on the array of live musical performances and DJ sets that have occurred over the years in the club and stating that their "final dance" will occur on New Year's Eve.

The club will be officially closing on 1 January with the landlord regaining control of the building five days later on 6 January. Mansion's social media pages have been announcing a multitude of events leading up to the nightclubs swan song rave on the night of New Year's Eve.

The news about Mansion follows a succession of news surrounding venue closure in the rest of York. This week also featured the reveal of planning documents detailing the flats and office space to be built on the site that used to house Fibbers, a York Parties staple that has hosted

LGBT-positive events like the Haus Of Dench, as well as club nights like Propoganda, and Igloo.

Developers North Star heralded a "new wave of office workers" that would potentially enter the job market in York, and said the proposed flats would meet "strong calls to provide more good quality offices to York." Many residents understand the need for good-quality accommodation to meet the city's housing crisis. That said, there has also been criticism that club nights in York have been slowly removed to mould a more sanitised vision of the city.

Earlier this month Councillors argued that music venues were nonetheless important, voting to protect the Crescent following the news that it was under threat from further development plans.

There may yet be some hope for York's club scene, again, coming from North Star (the same developers working on Fibbers.) A new venue is planned on Rougier Street that will cater both to a "family friendly audience," and to "up and coming talent" from York's buzzing music scene. The building is not intended to be part of the first phase of the scheme.

It currently seems as if building works will not start until 2024, leaving a substantial hole in York's party calendar in the meantime. One thing is for certain: with the demolishing of some valued venues, and the building of other new ones, York's night scene is about to change forever.



IMAGE: LUKE SNELL

# Education central to GE campaigning

**Callum Tennant**  
DEPUTY EDITOR

EDUCATION FUNDING pledges have taken a central role in the general election campaign. With three weeks to go until 12 December all of the main political parties have made headlines with what they have said about their plans for education, but also by what they haven't said.

The Labour Party has, as it did in 2017, stated its commitment to scrapping university tuition fees. The Liberal Democrats are yet to announce a position on university tuition fees, a topic which is controversial for the party given the abandonment of it by students following their tuition fees u-turn in 2010. And while Theresa May, as Prime Minister, launched a review into University fees while Prime Minister which recommended that fees should be cut from £9,250 to £7,500 however the *i* reported that this proposal has apparently been abandoned by the Johnson government.

The noticeable policy announcement of this election cycle has been both the Labour Party and the Liberal Democrats committing to differing forms of a lifetime skills or education fund. The Liberal Democrats have committed £10,000 funding per person which will become available at different ages: £4,000 at the age of 25, £3,000 at 40 and £3,000 at the age of 55. The cost of the programme will be funded by putting corporation tax back up to its previous level of 20 per cent. Their business spokesman said: "By investing in our skills wallets, Liberal Democrats will empower people to develop new skills so that they can thrive in the technologies and industries that are key to the UK's economic future and prosperity."

The Labour Party is promising similar action with its so called 'National Education Service' which forms part of its vision for a from "cradle to grave education service." It says it will fund six years of free study for all adults. Those six years do, however, include any undergraduate degree, meaning that following graduation students at university would only have three years of free study remaining.

It is not just higher education which has been at the centre of parties pledges. The Conservatives' have pledged to boost education spending by £14 billion, which would bring education spending per pupil in the UK back to its 2009 level before the era of austerity. The Labour Party has pledged to cut class sizes for five, six and seven-year olds. They've also pledged to scrap SATs tests, and to open a thousand new Sure Start centres.

Sure Start centres offer advice and help for children's health, parenting, money management and

sometimes child care. This pledge comes as an IFS study found that Sure Start centres saved the NHS millions of pounds when properly operated.

What is clear to see is that the age of austerity that chancellors Osborne and Hammond promoted is over; the spending taps are being turned on. And with more financial pledges being made every day from different parties on a huge range of issues it is increasingly difficult to keep up.

The thinktank The Resolution Foundation concluded that whichever party won, spending and borrowing would increase substantially. However, the author of the report also warned that: "Whichever party wins are going to face huge questions about how they are going to pay for Britain's growing state. The fact is that whatever promises are made over the course of this election campaign, taxes are going to have to rise over the coming decade." However we won't have the full picture until all the parties release their official manifestos.

Since campaigning started for the next general election over 1.5 million people have applied for voter registration. Nearly 65 per cent of all registrations made were by voters aged under 34 whereas just 4 per cent were from voters who were over 65. However, this paints an incomplete picture, considering that a higher proportion of older people were already registered to vote prior to the election being called. Voter turnout, while important in all elections, is crucial in this election, particularly in swing constituencies and areas where the Leave and Remain votes were close in the 2016 referendum.

Students can and are encouraged to register to vote in both their home constituency and their university accommodation constituency. However, students can only vote in one of the constituencies on polling day. Voting in both is a criminal action. Students who are not going to be in the constituency they want to vote in on the 12 December will need to apply for a postal vote by 5pm on the 26 November. The deadline for registering to vote in person is on the 26 November at 11:59pm.



IMAGE: MAURICE

# Emily Victoria on being chair, stereotypes and freshers' week

"I don't know why people think that we're boring"

**Hi, thanks for taking the time to talk to us. Firstly I'd just like to know: In your opinion, what has been the biggest achievement you have had as Alcuin College President?**

There's two: so one of my main aims when I campaigned for president was that I wanted the committee to feel more accessible to people whether they were on it or not, because I think it's very easy to run for a position and then it's very easy to get into that bubble. So one of my aims was to make sure people were aware of what the committee were doing. Also, I think one of my other big things this year was our silent disco. I'm really proud of my events subcom for organising it - it sold out, and there have been so many other colleges that have done silent discos leading from the popularity of our one and it just means that people are starting to think - 'what do we not have on campus?' and 'what can we provide students with that they don't have anywhere else?' If you're going to do an on-campus event don't just do something that's like Timewarp or Marmite.

**That sounds great. So, the new college presidents were recently elected, in lieu of this what advice would you give new chairs?**

Enjoy it. Being involved in a college committee has been one of the best things I've done at university, but being chair has been the best thing that I've done out of all it. It gives you so much freedom, it's so much responsibility and there are times where you do feel the weight of that but there are so many opportunities for you to get involved in the University and YUSU and change what the student life is like in York. There are times where it's going to feel really rubbish but look for the positives in it and even if you run an event and five people show up, that's still five people that have benefitted from something you have run that they wouldn't have been able to do had you not organised it - just looking at those positives and thinking about how you are actually making a difference.

**I was looking at your Facebook page and I saw that for next year's CSAC there are (at the time of interview) currently 13 positions left unfilled, why do you think people weren't keen to run for positions this year?**

I think the difficulty was that college elections were

a week earlier this year. Last year we got a bit more engagement, especially from freshers who are more likely to get engaged with things going on in the college as they live within it, because of that extra week - it gives them more time to feel settled. I know a week doesn't sound like a lot, but it does make a difference. I also think that what puts people off is that it is promoted as an election and as nominations, and I think the current political climate feeds into it and people think that elections and campaigning and voting are a big deal but really running for a college committee can be one of the most relaxed campaigns of your life. My advice for next year would be to promote the elections earlier, and even more focus on both the opportunities and skills you get out of being in the committee should hopefully boost turnout.

**As I think everyone knows, Alcuin has traditionally held the title of being the most boring college, why do you think that is and how do you think Alcuin can go about changing this negative pre-conception?**

Alcuin has always had that stereotype, and I think it's very easy to go into being president and to say 'by the end of the year, people are going to think Alcuin is the new Derwent' and it's just not going to happen. I don't know why people think we're boring, I know we don't have an amazing history of parties and jumping into the lake like Derwent has, and we're not sporty like James, but I think people think we're boring because we don't shout in people's faces about how amazing we are. We have a huge focus on wellbeing but we don't get a reputation for being 'the wellbeing college' - it's not very catchy, is it? We are an amazing mix of people - there's always going to be someone in Alcuin that you can go and have a chill movie night in with and there's always going to be someone who wants to go out every night. I don't know why we get called bor-

ing, I have just learnt to ignore it - I don't think we're ever going to lose that stigma.

**Following from that, what are your thoughts on stigmas attached to colleges overall?**

I think they're silly. Yes, come to York and look at what the colleges are known for, but also take the time and look into what each college is doing and what events they're putting on, as that actually gives you a better idea of what they're about.

**So, were there any horror stories from freshers' week which you would like to share?**

There weren't actually, it was a pretty chill week! More of our horror stories came before freshers' week. I had a really nice chat with Ollie about it and he just told me to look at freshers' week as one big party that you're throwing for you and your college and just love it. At the end of the day, all I was worried about was whether the Head STYCs, the STYCs and the freshers were having a good time.

**Well that's definitely a good position to be in. So finally, why are college committees so important for our University?**

That's a good question. I just think they're a really essential part of the student voice. There are concerns from students that we can raise in meetings, and that people can come to us with which we can then raise with YUSU or with the college, and the committees are a really good way for students, even if they don't want to actively engage in the committee, to channel into the University and into the direction everything is going. The people in charge at the minute seem to be really keen to listen to student voices, and I think that is amazing because this University is here for students and their experience should be about both their education and what they do at University. The committee is essential for creating a community in a college, and for the people that want to be within that community; my biggest goal for Alcuin was for it to feel like a home - I know it's not going to feel like a home for everyone, but for as many people as possible I'd like it to feel welcoming and like a home away from home. The biggest compliment came last week when a fresher came up to me and said, "Alcuin feels like home" and it made me cry in Flares. That is what college committees are here for - they're here to get students involved in whatever they want to be involved in. It's just about creating a community and a nice place for people to live.

*Interviewed by Matthew King.*

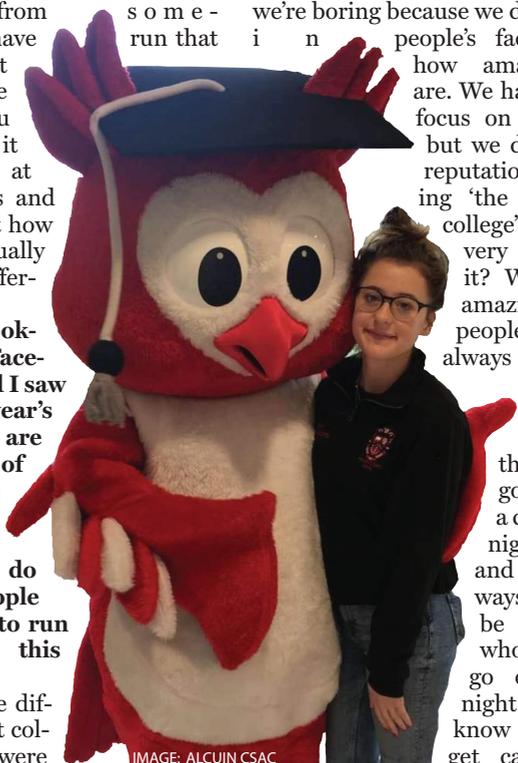


IMAGE: ALCUIN CSAC



# N COMMENT



IMAGE: TED EYTON

## Feminism must learn to accept the trans movement

Always' new trans-inclusive line of sanitary products won't hurt you, so why make a fuss about it?

Annabel Mulliner



Last month, Always announced that they would remove the female symbols from their products by February 2020, to make them more inclusive to their transgender and non-binary customers. The crux of the matter is that transgender men still experience periods and having to buy an essential product which is signified as being 'for women' can trigger feelings of discomfort and anxiety.

A packaging label shouldn't be too much of a major issue, right? Especially if its removal is making a few more people feel comfortable and included. Most customers probably don't notice the tiny 'Venus' symbol on their products anyway. Well, apparently not.

A search of Facebook for 'Always female symbol' yields hundreds of negative results, many of which are too vulgar to put in print. One post says, "just because you no longer want to identify or look like a woman has nothing to do with me, so leave the symbolic meaning of women who still want to be women alone." This same post has over 7.5K likes and over 39,000 shares: worrying to say the least. Posts like this

echo coverage by various tabloid papers, featuring headlines like, 'transgender lobby forces sanitary towel-maker Always to ditch Venus logo from its products', with one angry commentor calling the company "cretins."

The root of the uproar seems to be in the supposed erasure of female identity. Feminist campaigner Julie Bindel has stated that "we're now moving towards the total elimination of women's biology... this is pure cowardice and virtue signalling from these big corporate brands who are capitulating to the trans agenda."

But what is the trans 'agenda'? Trans men and women simply want to be able to go about their lives without being made to feel different, excluded or discriminated against. Granted, it's extremely difficult to imagine if you identify to the sex you were assigned at birth the ordeal that the transgender community experiences in their day-to-day lives. The experience of feeling that you were born in the wrong body, and the discomfort and pain that comes with this can never be fully recognised by a cisgender person. Stonewall's best estimate says that 1 per cent of the UK population is transgender, meaning that most people likely haven't had a close encounter with a transgender person. This makes empathy difficult, unless a cisgender person

is willing to go out of their way to educate themselves.

This is something I often take for granted, as both my sister and one of my childhood friends are transgender. So, I've been gifted with a much more in-depth knowledge of the trans experience than a lot of my cis friends. It still surprises me when I have close friends, many of whom are LGBT, asking me questions about being trans that, to me, have obvious answers. When my sister came out as trans, my in-

**There is a fine line between being ignorant and malicious ”**

credibly liberal, LGBT-supporting parents found it very difficult to respond to. They didn't believe her. They didn't listen to her for a while. But it was an entirely new and alien thing that they were dealing with, and they both went away and educated themselves, and now they could not be more supportive of her. Unfortunately, this isn't the case for many transgender young people – she's one of the lucky ones.

But this backlash against Always has proved that there are many cisgender people out there

who aren't willing to listen or learn. There's nothing wrong with not fully understanding someone else's experiences, but the problem occurs when ignorance becomes hatred. The language being used against Always' decision is dangerously being disguised as a 'feminist' defence of female identity, when in fact it is insidiously transphobic. The simple fact is that you can't call yourself a feminist if your feminism doesn't cover the rights of the trans community.

I've seen the trans community be called out as "snowflakes" over the issue and be told that there are "bigger issues to worry about than tampon packaging." So why are these so-called feminists wasting their breath on this issue? A woman's identity is surely not so fragile that it can be threatened by the removal of a female sex symbol from a product which, let's face it, cisgender women wish that we didn't have to buy anyway.

There is a fine line between being ignorant and being malicious. I'm sure that many people who are sharing this anti-trans diatribe just don't fully understand the issue. But on the other hand, this negative dialogue is in line with the TERF (Trans-Exclusionary Radical Feminist) movement. According to the woman who coined the term, TERFs are "those who wish to keep the boundaries they've fought

for as women's spaces clear." They see transgender women as a threat to women's rights, as they don't consider their gender identity to be legitimate. Exclusion of certain factions from equal rights is a tale as old as time in the feminist movement, from way back when Elizabeth Cady Stanton argued against voting rights for black men in the 19th century.

The privilege of being cisgender is that you'll never be questioned for using your preferred toilet or changing room. You'll never have people muddle up your pronouns. You'll never have to go through rigorous counselling to 'prove' that your gender really is what you say it is. It wasn't so long ago that feminists began campaigning against the 'pink tax' added to women's toiletries. This attitude towards gendered packaging has changed exclusively and conveniently towards tampons, exposing this faction of so-called feminists for the bigots that they are.

It's a more harrowing time than ever to be transgender, with minor issues like this causing disproportionate backlashes against a very small community. We all need to stand up for our transgender peers, in any capacity that we can. So many transgender issues are misunderstood, and a simple comment can add up against the negative myths being shared online.

## EDITOR'S OPINION

### “End of a chapter”

Jemima Hill



As you, the dear reader, are about to enjoy yet another incredible selection of comment articles, I'm wondering how on earth it is week eight already. University terms always seem to fly by but this term has felt like lightning speed. As we approach the end of term and going home for Christmas, the past few weeks will have probably felt like a huge adjustment no matter what year you're in.

For first years, moving away from home to a brand new city and university obviously brings an entirely new set of challenges to face head on I know that for myself the first term at uni was definitely one of the hardest. I couldn't wait to get back home and was on a train back to Manchester as soon as I got the chance.

When second year rolled around, however, I was enjoying uni far more and now that my essays actually counted, I stuck around for a bit longer in order to get those very productive library hours in (spoiler: they weren't very productive. It's too cold and dark. And honestly the library is colder than outside.) And now that I'm in third year, alongside changing my diss topic every ten seconds, the inevitable graduation and leaving university forever is looming.

For some, this might seem like the end of the world. Yes, you're going to have to give up Salvo's Wednesdays one day. You can guarantee that if you ever want to come back and relive your university heydays in ten years time Salvo's will still be playing the same music on repeat. For me, the thought of the real world and leaving York and some of the wonderful friends I've made of course leaves me feeling sad and wishing I could start it all

over again. But at the same time, the excitement of starting a new chapter and having the world at my fresh-out-of-uni feet is starting to outweigh the sadness of leaving.

This is exactly how I felt in first year. Looking back now, it took me a long time to adjust and I certainly found it hard to make friends. My housemates were amazing and I still have great friendships with them now (even if I'm the one who is always cleaning the kitchen.) I had fun but I still didn't make the most of first year. It took coming home for summer to make me appreciate my time at York and enjoy second year more. In second year I made more friends and had more fun, but also dealt with a lot of personal stuff that left me itching to get home and leave York by June.

Now I'm in my third year and have learnt so much from the previous two, I know that not everyone you meet at uni will be your friends forever even though I can count the amount of good friends I have on one hand: that's not a problem for me, and it's not something I worry constantly about.

I don't worry like I did in first year that I wasn't having the most amazing time and that yeah, I did miss my family and I missed my mum's spaghetti bolognese. I might not be as sociable, you won't spot me on the student nights week after week. And you won't see me dead in Salvos.

But I'm happier than ever being a part of *Nouse* and making the most of my last few months with some of my closest friends. Uni isn't just about partying, sleeping in till the afternoon and having so many friends that on every library trip you spend more time talking than reading.

I guess the moral of the story is, uni and the friends you meet aren't always what it's cracked up to be. Just make sure you can look back and say you enjoyed uni and made the most of your time, even if it wasn't exactly how you expected



IMAGE: ARIAN KRIESCH

## Postgrads shouldn't be lonely

### The GSA plays a crucial role in representing PG students

Pürnur Altay GSA



Those of you who were here in May 2019 might remember seeing some big orange posters made with my awfully poor design skills along with a big picture of my face, all around the campus.

It was often accompanied with my campaign slogan “together, we are not alone” in big bold writing. When I look back and think about the reasons why I chose this slogan, it struck me that during my PhD journey that that was how I felt: alone.

I am not trying to be melodramatic or unfair to my family and friends but my working life back then could be summarised as: glued to my desk in an open office at the Berrick Saul, drowning in caffeine stimulants but lacking any social interaction.

I commuted from Leeds in my first year at the University and sometimes ended up either in Thirsk or on my way to Manchester Airport (kudos and thanks to my lovely partner who came to my rescue every single time.) Research at university is not easy; it is really tough.

I often found myself at dead ends, frequently trying countless different approaches, theories and perspectives to try and get it all to make sense.

When I went through difficult phases, I had no idea that fellow students might be going through the same. Would you believe that that loneliness was self-inflicted?

It took me a couple of years to figure it out that regardless of the differences we have individually or how opposite our research might be, our PG journeys are not dissimi-

lar to nature.

Last March, Wonkhe produced a startling wellbeing report in which it was discovered that over 15 per cent of UK university students surveyed said they felt lonely on a daily basis, and another third said they felt the same weekly. The figures were even worse for disabled students, black and minority ethnic students and international students.

A postgraduate degree adds to the feeling of loneliness too, particularly for PhD students, who work

**Postgraduates do not need to feel isolated at this university**

long hours in isolation researching and may not speak to another student all day. 20 per cent of international students also said they had no true friends at university.

Around 50 per cent of postgraduate students at the University of York are international. Many experience culture shock, and struggle with integrating with their peers in their course and/or college.

I mention all this as the ‘Graduate Students’ Association’ was set up exactly to deal with that horrible statistic and to help build our postgraduate community at York.

Since 1963, for over 50 years the GSA has been working to represent York's postgrads and is now one of the leading postgraduate led organisations in the whole country, having recently hosted the first national postgraduate conference.

Isolation, loneliness and postgrad wellbeing were chief among the key topics we spoke about to over 70 postgrad reps from other postgrad student unions and institutions from up and down the

country. We strive to offer fantastic events and opportunities every single week of the year, with dedicated and diverse representation. From distance learning masters students to full-time PhDs, who can often be overlooked in other institutions and universities, we cater to everyone on the postgraduate spectrum.

Our Welcome Week event in particular is the largest of its kind in the UK (think less t-shirt bar crawls and more ceilidhs, afternoon teas and disco bingo!) with some record-breaking numbers of over 4500 postgraduate students coming together on campus this year and making new friends from across the world.

If you are feeling lonely, isolated or just feel like making friends, feel free to come along to some of our events, we have something happening every week!

From our weekly postgrad pub quiz to our language exchange lunch, there is something for everyone. We also have a dedicated and confidential advice service if you need additional support.

Some people may think that there is not much value in having a dedicated student union just for postgraduates. However, I would argue that now more than ever, strong, independent postgraduate representation and support is needed across the UK university sector. Unfortunately, it seems that most student unions are dominated by undergraduate voices with no experience or knowledge of the hardships of doing a masters or PhD to accurately represent their postgraduate students.

More information about everything we do can be found at [yorkgsa.org](http://yorkgsa.org), or if you want to know anything specific or have any of your own specific ideas to help improve your postgraduate experience you can email me directly at [president@yorkgsa.org](mailto:president@yorkgsa.org)

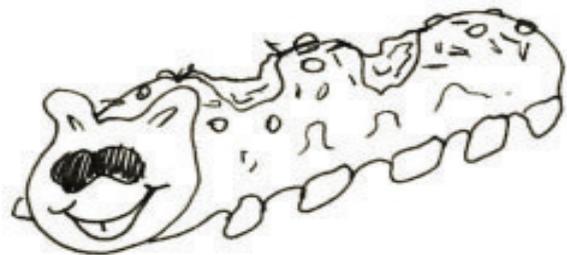


IMAGE: AYESHA GLEED

“Yorfess of the Year 2019 winner unofficially announced as ‘Colin the Caterpillar and the Mystery of the Two Huge Bites’”

# The key to living healthily at uni is making habits

Sticking to simple, easy changes should make you feel much healthier, happier and more active

Callum Tennant



I've spent the last three weeks trying to be healthier, and they say three weeks is how long it takes to create new habits. I would argue that the key to being healthy is by building easy, simple habits that improve your diet, activity and sleep. I'd like to start this article with a couple of disclaimers.

Firstly, I am not qualified to tell anyone what is and what isn't the case, this is just my personal experience. And secondly, I've only currently been trying to be healthy for a month. For all I know it might not last past next month, I'll have to let you know.

What I've discovered so far is as follows. You have to have a reason that is going to drive you to be healthy, because if you're anywhere near as unhealthy as I was then, trust me, it's going to be difficult. For me it was deciding to see how being healthier would affect my general mood, my psoriasis and of course for the vain reason of wanting to have a better body.

So far, my psoriasis is fairly unchanged, and I've lost a little

weight, however my mood is the big thing that has changed.

I feel so much happier, and I've got more energy. Critically I have found myself seeing things through a more positive lens. So, what exactly have I done, and why do I say that forming habits is the key to good health?

The first step I took to try and be healthier was to try and remember to take my multivitamins.

It's recommended that adults under 70 should get at least ten but up to 20 micrograms of Vitamin D per day. Because it is primarily gained from direct sunlight, during the darker months from October to March it is advised that all adults in the UK should be taking vitamin supplements.

In my second year I had a huge deficiency, and trust me, it's not fun. I constantly felt not just tired but fatigued. So just make it routine, wake up, get up, have a glass of water and your tablet.

Sadly, we can't fix all our nutrient requirements with a simple tablet. Personally, eating healthily has been what I've found to be the most time-consuming bit of trying to be healthier.

To make this slightly easier, I tried to implement a few rules I must eat my five a day I would snack on fruit instead of junk food and I wasn't allowed to cook processed food. This part of my effort has been the most educational.

Learning how I can overcome a mixture of busyness and laziness to ensure I'm always being healthy. For example, I found that if I tell myself I'll make a salad after I've cooked, I never do. I have to make it and eat it while I'm cooking. Or, for example, saying I'll make my smoothie in the morning, despite the fact that I'm always running late in the morning. Instead I now make my smoothie the night before. And by drinking one of those, you've already had four out of your five a day, add in the salad and

you're at five. That means any fruit snacks during the day is just extra!

I'm not going to talk about maintaining good sleeping habits, because it's the one area I'm still rubbish at. All I'll say is that podcasts really help me to sleep, espe-

cially educational ones which aren't particularly interesting, such as *The History of Rome*.

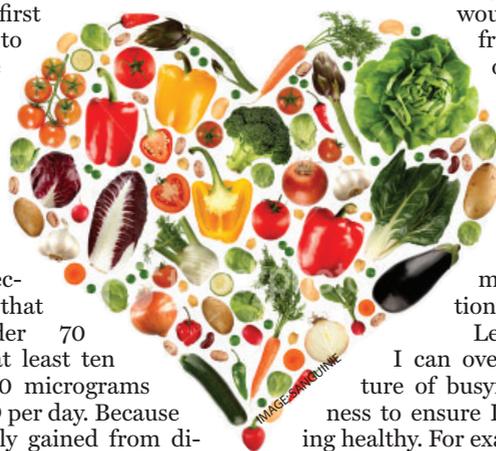
Finally, for my exercise I'm trying to go climbing at Red Goat twice a week. I have been going there for just over a year, but only about once every two weeks on average, so this is a big step up. At first it was painful, but now I'm really starting to enjoy the progress I'm seeing.

I think with exercise there's a few key points. First, you have to do what you enjoy. Second, try to make it a routine, but also anytime you're stressed exercise really helps get rid of any negative vibes, because it's not strenuous, and very low stress. With the benefit of a covered pool

on campus, and a few in town, it's never been easier to start either. You can easily catch the bus from campus.

Finally don't let yourself fall for silly stigmas and ideas that we construct. There's a ridiculous notion surrounding the idea of getting fit that you need to be instantly knowledgeable about every aspect of the activities you're doing. What I mean by this is that, personally I always thought that because I don't know much about sports that if I ever tried to get involved people would somehow know I was a 'fake.' However the people I've met at bouldering are friendly, patient, and always happy to give me advice on my climbing technique. It turns out that starting to get fit is easy. Getting involved with fitness is as easy as understanding that most people are delighted that you're getting into their passion, and will probably be keen to help you learn about the sport too.

At the end of the day what I'm trying to say is that to be healthy you just need to find the motivation to start. Terry Crews, the actor and all-round wholesome human being, actually recommends showing up to the gym every morning to eat cake. Habits matter: once you start and you change your habits the rest will follow. Just find your reason and go.



# This general election won't solve our problems

The fact is, our political leaders are too intent on scrapping for power to actually solve anything

Lucy Cooper



When thinking about Parliament in the last three years, a list of buzzwords come to mind. Deadlock, defeat, indecision, Theresa May's dancing, to name a few. While the general public have had to deal with the side effects of the Brexit vote, Westminster has very much been left to squabble and throw their toys out of the pram. In doing this, some systemic issues with the current political arena have come to light. Voters are tired and fed up with the Brexit debacle, which continues to monopolise our politics, media, and discussions. Parties are continuing to act in a selfish manner, putting their own survival over the interests of the country. But perhaps most worryingly, the job of an MP is becoming more and more dangerous and unsustainable, as many announce their departure from the political scene.

A general election will not fix these issues. However much the prospect of being able to vote in a

general election for the first time has excited the politics student inside of me, I hate to tell you Boris but you've just made it a lot worse. A general election merely gives a platform to the voices and the views that perpetuate these toxic traits in our political system. When parties campaign for votes, their generalistic and exaggerated claims will be the ones that hit the headlines. This creates a more competitive atmosphere within politics, leading to politicians attempting to get their face on the news and their policies in the papers. At the very instant that Westminster needs to unite, five weeks of brutal and adversarial campaigns is the last thing we need. This will just create another Parliament looking to be just as divided as the current one. We can already see this by the tense drawing of lines between all parties in the opening rounds of the fight, with figures like Jo Swinson ruling out a Corbyn household in Number 10.

Also, not only will the campaign continue to show the cracks within the parties, but it leads to higher profiles and busier schedules for MPs exposing them to more hate and danger. Already in the first five months of 2019, 152 crimes against MPs were reported to the Met Po-

lice. This highlights the reality of life for many of our political representatives, particularly women, who have to deal with death threats for attempting to debate the issues of our time. The direct result of this can be seen by the huge numbers of MPs announcing they are standing down at this election, including figures like Nicky Morgan, who particularly cited the 'abuse for doing the job of a modern MP' as a reason. A general election will not be able to solve this key problem which is

stifling our political discourse.

There are other issues with having a general election in this political climate. Already it is being dubbed the Brexit election. Remember the last time we had one of those? It leads to constant discussion over the issue of the EU, with very little substance and supporting evidence. When an election is called specifically to stop the Brexit deadlock, other policies instantly take a backburner in the party manifesto. This could be problematic, with people

voting for parties solely based on their Brexit position and not their wider political stances.

Similarly, an election campaign just takes away from some of the key issues at hand, wasting time on the issue that has already dominated the agenda since the 2016 referendum. A particularly frustrating example of this is the Domestic Abuse Bill which was waiting for Royal Assent when the election was called, and has now fallen due to the dissolution of Parliament.

An election is not going to deal with the deep divides within the political system and the wider public. Instead, it will perpetuate them. Brexit has, and will, continue to poison politics until parties are willing to work together and more effectively approach cross party talks with the goal to reconcile their aims, instead of trying to get the keys to Downing Street. An election will not stop the increasingly hostile atmosphere around Westminster, and will not keep our elected MPs safe from protestors and aggressors. The political parties need to take a long, hard look at the current state of affairs, and decide to put the good of the country and their colleagues ahead of their political power.



# Why does this country put up with Saudi Arabia?

The UK is happy to turn a blind eye to the kingdom's many wrongs, as long as the cash is still rolling in

Arthur Fyfe-Stoica



Within the past year, one of the most politically inspiring moments for me was when Senators Bernie Sanders and Rand Paul, as well as Representative Ro Khana among others, were able to rally the legislative chambers of Congress against continued arms sales between the United States and Saudi Arabia. It's this sort of consensus-building, bi-partisan effort that genuinely excites me. Needless to say, I was dejected when such resolutions were vetoed by the president. The Arab kingdom has been part of my political attention for a few years now, especially with the one-sided slaughter of the war in Yemen which has virtually always been outside of the public periphery since its inception.

Even the UK, whose Court of Appeal ruled arms sales with the Saudis as unlawful, has failed to suspend such agreements, with Trade Secretary Liz Truss confessing that since the ruling in June, the court order had been breached at least three times since when reported in September. With this established indifference to Yemeni liquidation, whereby the government is ready

to supply and assist the massacre but refuses to take on responsibility and with an election in less than a month, I feel it's necessary to evaluate and change our geopolitical relations with Saudi Arabia.

Upon first glance, the fact that the UK has been closely tied to the kingdom since the outset going back to the First World War, one might assume that there's an understanding, quid pro quo type of relationship. In reality however, this is far from the case. Instead, both the UK and US bend over like a pair of palm trees, whose people are supposedly swayed by the guff of numerous unfounded claims and contradicting what should be an ethically minded foreign policy. The relationship is very much Saudi-led with the Home Office

and after the Terrorist Attacks of September 11, 2001 were redacted by the orders of George Bush in 2003. In March 2016 this issue was revived when the Saudi government threatened to sell some \$750 billion worth of assets, potentially destabilising the US dollar, if legislation was passed allowing for the families of the victims of the 9/11 attacks to sue the Saudi government. The past year has also seen the scandalous murder of journalist and Saudi critic Jamal Khashoggi, to which both Atlantic countries did nothing of any significance in response.

In turn, the economic relationship between the UK and Saudis is also inconsequential, with the goods and services sold to the latter making up just 1 per cent of UK exports and 0.004 per cent of total revenue in 2016. Moreover, a very small portion of UK crude oil

quest for regional dominance. Supposedly, national security is the real beneficiary from the relationship with it featuring joint military action and counter terrorism in the Middle East. Yet, with the Saudi government financially supporting and supplying weapons to numerous insurgencies, one imagines that these efforts are somewhat contradictory.

Perhaps the acts of Saudi bribery among British MPs and ministers or even the American executive through his hotels and businesses are more persuasive. This is seen in the lavish spending on some 44 cross-party MPs since

Following the Brexit referendum in 2016, the government has promised a more "Global Britain" whereby economic interests are further diversified and globalised and an emphasis on an international,

## What justifies serving the Saudi quest for regional dominance? ”

rules and value-based order. This ties into the Saudi 2030 Vision plan where the nation will undergo significant economic reform. However, as Armida L. M. van Rij describes from King's College London "the tacit support for Saudi Arabia's actions is entirely antithetical to this stated aim." The country's credibility is further marred by this hypocrisy. With the election in the forefront of minds, I make no excuses for Corbyn's presence among terrorists and insurgencies in the past decades. However, I implore you to remember which government is actively supporting a war and an induced famine on the people of Yemen this December on the scale of a genocide. It's only that Saudi Arabia is a state actor that gives this relationship any guise of legitimacy; it deserves to be severed, not least on behalf of the Yemeni people.



withholding a report in 2017 that would reveal the Arab kingdom's role in actively financing terrorism. In the American example following 9/11, the findings of Saudi officials linked in the last 28 pages of the Joint Inquiry into Intelligence Community Activities before

and petroleum comes from the region, too. The Americans have been independent of such resources for decades, suggesting that something else is going on here that justifies serving the Saudis in aiding their

2010. The office of the president in the US has always aligned itself with Gulf money but what's perhaps unique to Trump is just how much he and his family profits from it, too. The Trump International Hotel in Manhattan for instance, was in financial decline for years until it grew by 13 per cent in the first quarter of 2018. Jimmy Carter had to sell his peanut farm back in the 1970s due to a fear of a potential conflict of interest. These standards have suspiciously slipped.

# Corbyn's absence at Festival is an affront to troops

When it comes to events like the Festival of Remembrance, politics really needs to stop at the water's edge.

Eleanor Longman-Rood



The things that unite us in contemporary Britain are few and far between. I had hoped that the importance of Remembrance Day events was one of them. It should be an occasion that, when asked, ideologies are put aside as leaders go and honour the fallen.

However, at the annual Festival of Remembrance hosted by the Royal British Legion, when the camera panned to Corbyn's seat his absence became inconspicuous and it was clear that Emily Thornberry had attended in his place. The Labour leader and his right hand man, John McDonnell, had made the decision not to attend.

Now, Jeremy Corbyn is hardly the poster child for acting in a traditional way when it comes to public appearances. Earlier this year, he came under fire for boycotting a state banquet at Buckingham Palace in honour of Donald Trump's visit to the UK. Instead, he joined the protests outside, giving a speech highlighting the president's misogyny

and xenophobia. Although Corbyn faced no issue meeting with the Chinese President, Xi Jinping, during a state visit back in 2015.

However, this is a different debate. Trump tends to divide opinions; the need to take a moment to remember those who have sacrificed their lives should have the opposite effect.

Devising strategy for general elections is difficult. In fact, they are tricky in the best of political environments, unlike the state the country is in now. It is hard to gauge what the general public will choose to prioritise. Or indeed, what the media will choose to focus their attention on.

When contextual topics arise during campaigns, politicians can face a conundrum that whichever course of action they choose, it's the wrong one. Corbyn has faced this problem during this debate as it is important to note that, while missing the festival, he was present at the Sunday Remembrance service at the Cenotaph in Central London. So, it appears to me that there are two ways of approaching this; the political debate and the moral one.

As a political strategy, his absence was a miscalculation. Corbyn tweeted that he missed the festival

because he was visiting firefighters in Doncaster who work tirelessly to serve their community.

While both Doncaster North and Central may have been held by Labour in the previous election, both saw significant increases in the Conservative vote share. In Doncaster North, they gained a 13.6 per cent increase in votes compared to 2015. If the 2017 election taught us anything, it was that the concept of a 'safe seat' is becoming an increasingly inaccurate way to describe the electoral map.

Corbyn could have scheduled this visit at, essentially, any other time. His absence at the festival gave media attention to the trip, perhaps in an attempt to show Corbyn out with communities rather than in a grand concert. This appears to have

backfired as the soundbite has been about his decision to turn down the invitation to the Festival of Remembrance, and not his interest in the Northern community. As Labour looks increasingly in danger in the polls, with You Gov reporting them at 28 per cent as of 12 November, it was a decision that did not pay off. Unfortunately, it was made at the expense of

women who have given their lives during conflict.

While it may be naive, I'm a great believer that politics should stop at the water's edge. There are some issues that transcend the boundaries of political ideologies to affect us all. Enemy fire in conflict is unable to distinguish between left and right wing ideals when aiming at a target.

The irony of this issue is something I am well aware of. By claiming that the event should not be politicised, it is placed at the very centre of debate. It takes up hours, days of coverage that should not be focusing on it at all. By talking about it, we are doing the very thing that we are complaining about: drawing attention away from the purpose of Remembrance: remembering our fallen troops. Nonetheless, despite opinion of Britain's role in conflict, the harsh reality is that we all owe a great deal to those we remember during this time, and the actions of petty political leaders should not be detracting from that sacrifice.

People all across the political spectrum have laid down their life for the ideals of this country; it should therefore correspond that leaders of all political beliefs honour their sacrifice.



IMAGE: PHILIP STEVENS



IMAGE: MY 420 TOURS

# High time to legalise cannabis

Cannabis needs to be decriminalised and made legal for everyone

Sam Campbell



The York Union recently hosted a talk by Peter Hitchens, one of the most vocal opponents of the legalisation and decriminalisation of cannabis in the public eye. This comes as part of an ongoing public debate in the UK over the last couple of years following legalisation of varying kinds in the US and Canada for recreational use as well as medicinal use. In the UK, the debate has tended to focus more on medical than recreational usage, however numerous figures and groups have and continue to lobby for recreational legalisation. Personally, I would like to see full legalisation and decriminalisation for both forms of use.

Firstly, legalisation and decriminalisation are not the same thing. Decriminalisation refers to any degree of rescinding measures of criminal persecution people would normally face for an action. In the case of cannabis, this could mean anything from allowing people to carry a certain (probably quite small) amount of cannabis without facing any legal punishment, to allowing people to grow cannabis themselves and distribute it. So this is essentially quite a vague term. Legalisation is the structural process of setting a legal framework regarding an activity.

Decriminalisation and legalisation together would mean lifting criminal punishments as well as integrating cannabis use into a system where the government could regulate and tax the economy around it, in which consumers and providers would be safer. It would liberate people in the UK from unhealthy and reactionary stigma, outdated

laws, big pharma and the unpredictable nature of cannabis in its current, fugitive status.

Arguments for medical usage have gained traction after a series of cases in the public eye. For example, in June 2018 Billy Caldwell – a 12 year old boy suffering from epilepsy – was granted a special license by the Home Office to access cannabis oil as medication for his seizures. This was after his six-month supply of the drug had been seized on returning from Canada – where he and his family had obtained the cannabis oil. The oil had been deemed an illegal substance because of its high THC content. Subsequently Sajid Javid, home sec-

## Cannabis needs to be made legal and decriminalised for recreational use ”

retary at the time, announced that legal changes would be made from 1 November 2018 which would allow the prescription of a small range of cannabis-based medicines.

Recent reporting in the *i* shows that only 18 prescriptions for cannabis-based drugs have been made since November of last year, with a further 104 prescriptions for patients of private healthcare. This may be due in part to the fact that only clinicians listed on the Specialist Register of the General Medical Council are allowed to prescribe such drugs. Evidently, this will limit the ease of access to these products, and is a mark of how (despite the encouraging progress which has been made in recent times) the approach to the medicinal usage of cannabis is still somewhat conservative.

Of course further in-depth studies must be conducted to cre-

ate more consensus on the medical qualities of cannabis, but the status of medical use in the UK will not be satisfactory until those drugs which are shown to be effective are readily accessible for those who need them, for any and all conditions which can be treated in this way.

Regarding recreational use, public opinion has tilted towards liberalisation of laws around cannabis. YouGov data from 2018 suggests that 24 per cent of the general population supported decriminalisation, while 27 per cent supported legalisation. This is likely related to the increase in popularity of cannabidiol (CBD) products. As things stand, CBD is treated generally as an unscheduled substance in the UK. It can be sold in the form of oils, vapes, creams and food products, but cannot be sold on the premise of having any medical qualities. Campaigning by organisations such as Clear (a trade organisation representing vendors of CBD products) has helped to expose the inconsistency of current legislation around cannabis and created an environment where one can find cannabis products on virtually any high street in the country.

However, as with medical usage, there is still a way to go, as proponents of CBD ‘buds’ (essentially what one would think of as the illegal cannabis flower, but prepared to remove the THC content) have repeatedly found their products confiscated due to sheer ignorance and ongoing stigma around the cannabis flower. Nevertheless, the ubiquity of CBD suggests better recreational use. Ultimately, decriminalisation and legalisation should reach the point where licenses are granted for individuals to grow for personal use, as well as medical use for those with serious ongoing conditions. This is a long way off, but judging from recent legal developments and turns in public opinion, there is hope.

# Baby boomers need to know it's all okay

The greatest generation's children seem to have surprisingly thin skin on the internet

Joseph Higgins



The newest sensation in political discourse has arrived. Forget the general election. Forget the presidential elections in the US. Forget Brexit. Forget everything you thought you knew, because a New Zealand MP has used “okay boomer” to dismiss a heckler while she was giving an impassioned speech about climate change and the crowds (also known as twitter) have gone wild! It’s such a perfect phrase: only two words long but they have the power to offend an entire generation.

The video of 25 year old New Zealand MP Chlöe Swarbrick using the phrase went viral for all the right reasons but, unbelievably, it’s sparked a genuinely serious discourse around acceptable language to use during political debate. I find this absolutely ridiculous. “okay boomer” is a meme, and it’s been used online as a way of dismissing what’s seen as out of touch older generations but it’s almost always been used humorously. I guess the fact that boomers are actually offended by the words just reinforces how out of touch they are, making the phrase even more sublime.

I am willing to admit that it could be viewed as a bit insensitive. Saying “okay boomer” at every little thing you disagree with might be funny now, but it’ll grow very tired very quickly. And it also puts all boomers in the same stereotypical category, as out of touch and politically conservative.

This is obviously not the case for every baby boomer, young people would have it much worse if it weren’t for a multitude of boomers fighting our corner politically. However, it is the case for a significant, vocal majority of the greatest generations’ offspring, and they are very fond of saying millennials and

young people are “snowflakes” and can’t handle “freedom of speech”. These same people are now claiming that “okay boomer” is discriminatory language and, do you know what? They’re right.

Young people are angry. Maybe not all of us but again, a vocal majority, and we are angry that our interests and futures are consistently ignored by a generation that think they know better based on no

evidence! It’s a generation that presided over horrific wars like Iraq and the economic collapse of 2008, and has since been responsible for policies that hurt young people: tuition fees, school funding cuts, and most recently Brexit, where 60 per cent of those over 65 voted to leave the EU. There is scarcely a young person that has not been affected by boomers and their political decisions, so we can hardly be blamed for being a bit miffed.

Personally, I love using “okay boomer” in political discussions, especially on Twitter. It fills me with joy using it to annoy someone who’s completely ignoring facts and acting dismissively towards myself or other young people because boomers can’t handle being dismissed in the same way they’ve been dismissing young people for years now. However, the thing everyone’s missing in this discussion is that young people, like Chlöe Swarbrick, are growing up, and they’re becoming lawmakers. “Okay boomer” might just be a meme, and it should probably stay that way, but young people can’t be dismissed for much longer and we have not forgotten all of the injustices done to us by older generations over the years.

Old people run the world, but they won’t rule it forever. If boomers are offended by being dismissed by young people, maybe they should start listening to our concerns and treat us like their equals. Until that happens, whenever a boomer tries to explain to me how good conservatism has been for the country, I know what my response will be. Say it with me: “okay boomer.”



IMAGE: LIKE THE GRAND CANYON

# CLASH OF COMMENTS

Do you support the upcoming UCU member strike?

YES.

Patrick Walker



As we reported in the news section, the staff that are striking at this University never wanted to walk out. As one said to me in my seminar two weeks ago, he "just wants to teach the Asian space race" without the threat of decreasing pay and awful hours. Students should be behind our lecturers for fighting for better teaching conditions that will ultimately benefit us anyway. Why are we so keen to criticise a movement that will result in more engaged lecturers with more time for students?

Students need to drop all the illusions of liberalism if they're going to criticise legitimate strike action. How can British universities pretend to be hotbeds of moderation if we abandon it all once we're affected by progress even a little bit? Why don't we all take our early breaks, accept that most departments will have contingency plans, and get on with our normal duties of ignoring holiday summatives?

University staff, according to research by the Universities and Colleges Employers Association (UCEA) are currently paid 17 per cent less in real terms according to the Retail Price Index (RPI) since 2009. This is the calculation that the government supports: UCU, the Union that supports York staff, believe that figure may be as high as nearly 21 per cent. If that kind of wage cut isn't worth a walk-out, I don't know what is.

At York, for some staff, this pay cut has coincided with an unsustainable increase in hours, that has had some lecturers working long days with no weekends. Ironically, the highest drain is placed on the most popular lecturers. This ultimately means that they must either sacrifice teaching work for research that doesn't benefit students, or favour lecturing time, sacrificing York's great international reputation for the sake of the teeming masses. For many, this means giving over weekends, evenings, and holidays: all for pay that, in real terms, is steadily decreasing.

Of course, there has been an argument amongst York's students that lecturers striking is a pointless problem for us. It says that York's management can't change the situation

for its valued staff, that impacting York students and standing up against our particular Vice-Chancellor has no impact specifically on working conditions at our University. This was particularly evident in the most recent email from Professor Jeffery. He said that he was able to "understand" their right to protest, as if the University had nothing to do with the root problems associated with the walk-out.

The fact is that York's lecturers face a particular plight of pay casualisation: many valuable teaching staff are nonetheless on short contracts of tenure that impact their job security and mental health; certainly not the kind of environment the University should be promoting among as an ethical employer.

For York's lecturers and research staff, that actually gets worse after they leave their job. According to modelling by First Actuarial, the method by which staff are paid their pensions, the Universities Superannuation Scheme (USS) will leave lecturers a net £240,000 worse off compared to the pension scheme in place before 2011. Almost nothing about this figure has changed since strikes on the same issue last year.

It's admirable that beyond the strikes, many lecturers are making commitments to continue to support students, by marking work and maintaining some contact hours. University of York students need to recognise that lecturers are doing their best to support them, and that the cost of maintaining the status quo could mean far more to students in the long-term than a week's lost contact hours.



IMAGE: STINGLEHAMMER

Flavio Sansa



Even if one supports the principle behind the strikes, it's difficult to imagine anyone sensible within the university community approving of them if they understood that strike action seriously harms students. The bottom line behind why I am opposed to the strikes, and why I think readers of *Nouse* should be too, is that it is setting the precedent for the normalisation of using students as collateral for activity which they have no responsibility towards or involvement in.

A university community where issues are settled by harsh strike action affecting students is not one where students prosper, and it definitely isn't one where students' needs appear valued and respected.

The normalisation of the punishment of students through strikes is damaging the image of UK higher education, which is really in no one's long-term interest.

The University and College Union (UCU) has shown on other occasions that it has the power to disrupt the lives of students as much as it can, as was the case when it urged external examiners to resign at striking universities in 2018, external examiners which were not even affected by the Univer-

sities Superannuation Scheme. What makes those supporting the strikes trust that they won't pointlessly gamble with our hard-earned qualifications again in the future if such industrial action goes completely unchallenged?

If the UCU is serious about standing up for the interests of its members, and doesn't intend to harm the same student body from which future UCU members will inevitably come, it should include students in its decision-making processes.

Unfortunately, I see no evidence of the UCU thinking about students or caring about them in their current literature around the strikes, which is why as a cohort we should be in staunch opposition to all activity initiated by them. They are acting directly against our interests.

If as students we give them an inch, such as through showing sympathy, they will take a mile all at our expense and with no positive outcomes for us. I find it hard to imagine how one could reconcile supporting damaging industrial action while also caring about themselves, which everyone is allowed to do.

The UCU should ultimately be looking at the bigger picture, as many issues are damaging the broader university community, and it can be argued that issues identified by the UCU are symptomatic of the problems associated with how this country's education system is structured. An obtuse student loan mechanism and exploitative rent practices come to mind.

One might cynically point to how the University itself may compensate us, as they did last time such action took place with "free graduation gowns:" such a suggestion that this somehow made up for the UCU's punitive action against students is absolutely, patently ridiculous.

I'll pay for my own graduation gown and expect to be able to wear it when I graduate, just like I put myself in debt for an education which I expect to be delivered in any civilised country.

No matter what issues the UCU think they are tackling, or how justified one may feel they are in an ideal world, strike action does not ever happen in a vacuum and the collateral damage dealt to students is an unfair collective punishment for an issue we have no involvement in, and in my view is not only wholly unjustified, it is borderline criminal.

NO.



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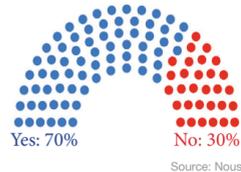
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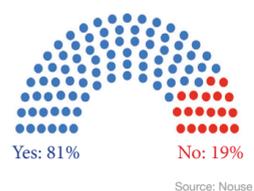


According to the polls

Do you support the UCU lecturer's strike?



Should recreational cannabis be legalised?



## Comment in brief...

Alex Thompson

"BORIS' CULTURE CLASH"

Less Machiavelli and more David Brent, the Tory Twitter campaign is reaching peak cringe. Earlier this week Boris Johnson tweeted a video of himself pottering around Tory HQ like a lost pensioner in what looks like a low budget remake of *The Thick Of It*. He can't make tea. He doesn't know what a microwave is. When asked about his favourite band he revealed he's a big fan of the notoriously left-wing punk group The Clash, presumably for their pro-European stance as well as their hatred of capitalism, fake news and Thatcherite politics. To be fair he's probably been wondering 'Should I Stay Or Should I Go?' for the past few months.



Matthew King

"AND THAT'S THE TEA"

I know I will upset a lot of people in saying this, but can we all just accept the fact that milk in tea is just god-awful. Think about it right: would you add milk to hot water and drink it? No, you wouldn't. So why would adding a few flavoured leaves from Asia make this any different? Above anything else, adding milk just makes the whole drink lukewarm, and you can't enjoy it for a longer amount of time, ergo, you will need to make more when it gets too cold - which costs you more money in the long run. This means that adding milk is doubly as expensive than just enjoying tea in its un-altered, pure form.



Patrick Hook Willers

"WASTING PAPER ISN'T NISA"

On an increasingly environmentally conscious campus, why do the new Nisa self-service checkouts insist on printing you a thick paper receipt? I only ever buy two quid's worth of stuff that gets munched within three minutes of leaving anyway. Those fridge raiders aren't coming back, and I can't think of a single situation where I'd need to prove I bought them. So why can't I choose to not waste paper and decline the receipt? Hundreds of people use self-service every day, and if YUSU was actually serious about a 'climate emergency', they would pressure Nisa to bin the compulsory receipts.



# VIVA LA VULVA

THE YORK PROJECT EMPOWERING WOMEN TO LOVE AND NORMALISE THEIR BODIES THROUGH ART

MUSE.

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*“I never really realised I even had a ‘style.’ I drew the only way I knew how and the only way my hand would let me.”*



## ALICE WEETMAN TALKS TO ARTIST ISOBEL HILL ABOUT HER DISTINCTIVE ART STYLE AND COLLABORATIONS WITH STREETWEAR BRAND SCRT

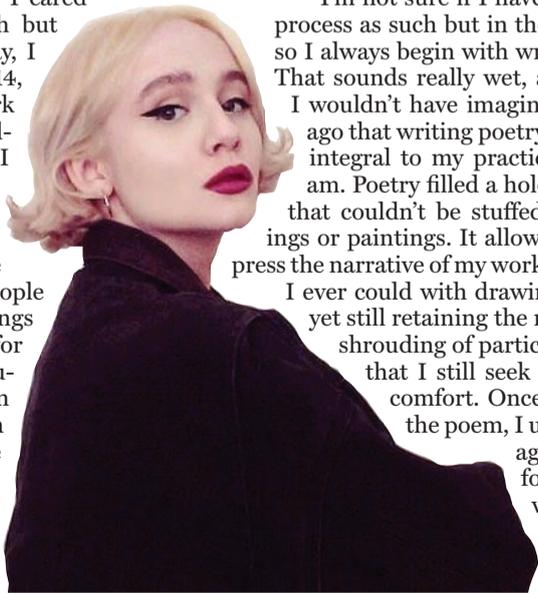
Isobel Hill is a 22-year-old, up and coming artist, juggling her creative life as a Central Saint Martin student, with collaborations and commissions, between her life in London and Yorkshire. Her distinctive style has gained mass attention on her Instagram, @izziehilly. We spoke to her before the release of her latest collaboration with independent street wear brand SCRT.

**How did you develop such a distinctive and recognisable style with your work?**

I never realised I even had a ‘style’. It wasn’t something I ever intentionally set out to do, I drew the only way I knew how and the only way my hand would let me. People comment on how I had this ‘style’, but I didn’t understand what exactly this ‘style’ was: I was the one making it so couldn’t see it myself (if that makes sense.) I remember during my foundation, my tutor said such a salient thing to me, “don’t worry about experimenting and it not looking like ‘your work’ because it will look like your work because everything you make is by your own hand.”

**How did you get involved with collaborating with brands like SCRT?**

I’ve always taken art really seriously, (not in a pretentious way I hope), but like in a kind of lame hilarious way. Since I was little, I remember that making stuff was important to me. It was funny because I would get frustrated with it, even though I was only small. As I got older, this seriousness became more intense, I cared about making art so much but no one ever saw it. One day, I was probably about 13 or 14, I started posting my work on Instagram to my zero followers (because remember I was VERY dedicated to the -art-) and as years went on people started seeing my work online more. Maybe four or five years ago, people started buying my paintings on Instagram and asking for commissions, which I actually couldn’t believe. Then I just got a message from SCRT saying something like ‘Hey, would you want to collab with us’, I think I did a very loud scream and ran down the stairs to tell my mum. It’s been so cool and



the opportunities it has led to is something I’ll always be grateful for.

**You’ve said how important Instagram was for work getting seen; do you think social media is changing how art is viewed?**

Art seems to be more accessible than ever and, through places like Instagram you are able to stumble across creative people, artists, makers, cinematographer’s or whoever so easily now. You can follow people’s work as it happens rather than just viewing it through a website or an exhibition (which sometimes can be quite cold and detached). I’m drawn to accounts that have a personable vibe as you get to see the inner workings of their process, which I find fascinating in regards to the artistic process, and you also get an idea of people’s inspirations.

There are also draw backs in regards to how it’s viewed as well. Because social media is so instantaneous I can see how there could be a lot of pressure for someone to be constantly creating stuff to show and often audiences can come to expect a continuous stream of posts from creators which is never realistic as creative flow is always in flux.

**Talk us through your creative process.**

I’m not sure if I have a particular process as such but in the last year or so I always begin with writing poems. That sounds really wet, and honestly I wouldn’t have imagined five years ago that writing poetry would be so integral to my practice yet here I am. Poetry filled a hole in my work that couldn’t be stuffed with drawings or paintings. It allowed me to express the narrative of my work clearer than I ever could with drawing alone and yet still retaining the metaphorical shrouding of particular subjects that I still seek as a form of comfort. Once I’ve written the poem, I utilise the imagery within it for my visual work. I can sit for hours and will draw over

and over whatever drawing I am trying to get correct. Sometimes there can be 60 drawings and, all of a sudden, I’ll stop, re-evaluate and realise the drawing I like most is drawing 36 and move on.

**Being between London and Yorkshire, do you see a difference in the art between the locations?**



Definitely. In Yorkshire it’s a lot more tightly knit, the art scene is smaller, everyone seems to know everyone, which is really nice, especially when I was studying in Hull. I think in Yorkshire, you are not presented with as many opportunities, as perhaps in London or down south, regarding the arts. This is especially something I realised after moving up north when I was 16.

There doesn’t seem to be as many facilities for artists, but that’s what’s great about it. Everyone makes do with what they have, musically or artistically. I think that has resulted in some really strong creators in the north and some amazing small galleries that are willing to take a plunge with young, emerging artists.

There is a community feel which I really like and I’m glad I can interchange between each location. In London the vibe is completely different. The pond seems larger, which can sometimes be daunting but it can also lead to meeting new people, it opens doors to larger collaborations, there’s always something to attend to or work on. You are constantly stimulated: there are so many amazing artists and creators to be inspired by.

**What is the oddest commission you’ve had?**

Someone contacted me asking if they could get a tattoo of one of my paintings and of course I was like “Yeah! That’s crazy, what the hell, of course,” thinking they wouldn’t end up getting it done. A week later he sent me a photo of his arm with a tattoo of one of my paintings. The tattoo artist did an amazing job. It looked like I’d drawn it straight onto his arm. I was in disbelief that a person I’d never met before liked my work so much that they got a tattoo of my scraggy work permanently on their body. MAD that.

## EDITOR’S NOTE



### JONATHAN WELLINGTON “I AM A HYPOCRITE”

The MUSE team definitely deserve 400 words of thanks for this edition and I could easily write Alex a double page feature of gratitude for his work. I’m going to move past this endless thanking though and use this edition’s editor’s note as a space for confession and self-deprecation.

I, like many, am found regularly pleading with people to speak more about mental health. Conversation seems vital to break the stigma and stop the topic from being so taboo and I’ll make that opinion clear whenever I can. In regards to its work surrounding mental health awareness, Movember serves as a perfect opportunity to get people, especially men, talking more. In an amazing double page feature, Alice Weetman talks to eight participants of Movember about their experience with mental health. I’ll be honest, their answers have completely changed my perspective on the current situation.

I’m rather optimistically starting to think that the attitudes around mental health might actually be starting to change. It’s not just within Movember either. During James Acaster’s performance in York last Friday I saw mental health issues not just mentioned but given a sizeable amount of the routine in what became a very positive narrative on mental health.

Providing a platform to discuss the amazing work of Movember as well as Viva La Vulva Casting promoting body positivity (whose interview with Jenna Luxon can be found in Arts) is something I’m really proud that MUSE has been able to do.

However I’m starting to realise I’m a hypocrite. Talking about my own mental health is still, despite my trying, something I am still grossly uncomfortable with. Even speaking about briefly, I’m left reeling in regret and fear that I’ve overshared. If anyone else felt this way I’d inevitably work very hard to correct them and assure them that this wasn’t the case but this doesn’t seem to translate to myself. To be comfortable talking about others and their mental health issues yet so uncomfortable with my own is admittedly not the worst way to be a hypocrite but it is still an issue which isn’t unique to me.

This editor’s note is more of an announcement that I’m of course going to keep encouraging this trajectory in mental health conversation, but that I’m also, as we all should be, going to try somehow to encourage myself to do the same.

### IMAGE CREDITS

Cover: Viva La Vulva Casting  
Left (top to bottom): Transgressive Records, Viva La Vulva Casting, Hello Games, Lucy Cooper  
Right (All): Isobel Hill

# MEET THE MEN BEHIND MOVEMBER

ALICE WEETMAN EXPLORES THE ICONIC CAMPAIGN AND SPEAKS TO SOME OF THE MEN GROWING THE 'MO' IN YORK IN AID OF CHARITY

The Movember movement started in 2003 when two friends, Travis Garone and Luke Slattery, sat down for a quiet beer in the Australian town of Fitzroy and joked about bringing the tash back. After talking to other friends about their plan, and inspired by another friend's mother raising money for breast cancer, they pulled together to create

the Movember Campaign, which has now raised more than £440 million for research into men's health and wellbeing, and funded 1,250 men's health projects since 2003. Movember's mission is not an easy one. They aim to reduce the number of men dying prematurely by 25 per cent by the year 2030, and although originally concentrated on prostate

cancer, their focus has widened to testicular cancer, mental health and male suicide prevention.

Despite starting so far away, Movember has now spread to the University of York and in particular our sports teams. The Movember movement in York doesn't just include the mos being grown but has brought with it

events such as Movember Karaoke, that shook the Glasshouse on the 15th, and the Breakz & Chameleon DJ set that will be taking place in The Lounge on 22 November. The University's collective Movember Target of £15,000 is well on its way to already being beaten, with just over £13,900 raised with still two weeks of the month left. 20 sports teams and soci-

## Kieran

**What does the 'Movember' cause mean to you?**

To me, the cause is all about equality. It's all about making sure that men don't die from preventable causes. On average men can expect to live six years less than women simply because they're male. There's no medical reason for this at all. I don't think this should be allowed to continue. Movember is the major men's mental health charity, so I think it's massively important to get behind them and help them tackle the disparity in men and women's health. They're really good with where the money goes as well: community engagement programs, funding research into prostate cancer and testicular cancer, getting to the root cause of why men feel like they can't talk about stuff.

**Why do you think men's health, both mental and physical, is seen as a slightly taboo topic?**

Everyone thinks of their stereotypical manly man as a big, muscular, bearded guy who's quite stoic and can do anything. That's just not accurate but that stereotype has been in place for so long and no one's challenged it, it's now just become the norm. The lack of portrayal in the media has permeated into our society, which in turn has shown the media that we don't want or need to hear this stuff.

**How do you think we can continue the conversations around men's wellbeing after November?**

I think everyone individually has to take the lessons taught by charities like Movember, like "be a man of more words" and "know thy nuts" outside of the month and put them into practice in their everyday life. If one person takes this way of thinking beyond the month then they're going to influence all their friends, who will then influence theirs.



## Shiv

**What does the 'Movember' cause mean to you?**

Movember's cause affects all of us at the University of York Cricket Club on a personal level.

I've lost friends to suicide where no one had realised what personal issues they had been dealing with. It's easy to think someone is happy and coping well, but no one ever knows for certain what someone else is feeling.

The campaign is something we're very proud to be a part of, raising money for Movember is an amazing feat in itself, however, I think the general awareness of men's mental health that Movember generates is of great importance.

It shows men that no one should feel ashamed to talk about their feelings, and more importantly, that this should be encouraged.

**Do you think campaigns like Movember have made a difference in how we look at topics such as male mental health?**

They're essential in being the catalyst for change for male mental health.

It is incredible to see so many of our bigger sports clubs having all their members grow a moustache together, and I think it brings a sense of pride to the University and wellbeing as a whole.

**Is there anything that you feel personally could be brought to light more by the media around men's wellbeing?**

Social media is to an extent the cause for some mental health issues for some people, and so it would be great to see some advertisement for some hotlines and websites people can use when they feel they have no one to talk to. Major sports teams on Instagram are already doing a great job of highlighting mental health as well.



## Mehti

**What does the 'Movember' cause mean to you?**

The Movember cause means a lot to me; men are three times more likely to die through suicide than women and the rate of deaths among under 25s has increased by 23.7 per cent in the past year. This puts young men (including myself) into a very dangerous bracket of increased suicide likelihood. That is why I feel it is a very important cause to get involved with as I can help shed light to those around me that they are not alone and myself, and everyone else involved in the cause, are accessible to talk to and available for support.

**Why do you think men's health, both mental and physical, is seen as a slightly taboo topic?**

I think that often among uni sports 'lads,' people often in a position where they want to show their peers that they are 'invincible.' Unfortunately that means not many boys are willing to open up with others as they assume nobody else is suffering alongside them. I feel that this bravado, often put on, can make topics such as the trials and tribulations of being a young man very taboo.

**How do you think we can continue the conversations around men's wellbeing after November?**

Once November is up, keep communicating about serious topics with your friends. It's very easy to check on someone once in November and then assume that they're fine or that now they know they can talk to you they will, when the reality of it is that communication needs to remain a steady flow on such topics. I think the media is great during Movember, and I do think that there are still a lot of articles being made about men's health throughout the rest of the year, however, with a topic like men's wellbeing there could always be more done by the media.

**Any top tips on maintaining the tash this month?**

Shoot for the moon kings! No tash is too fancy!



## Ollie M.

**What does the 'Movember' cause mean to you?**

The cause means a huge amount to me; I've seen friends suffer first hand with their mental health and families shaken by cancer. Everyone has important men in their lives who they want to protect. It's not just a cause for men, it's a cause for brothers, fathers, friends and more - it really affects everyone.

**Is there anything that you feel personally could be brought to light more by the media around men's wellbeing?**

I think the best way is to follow the advice: talk about your problems, open up when you need help and ask others when they need yours. Testicular cancer awareness month is also in April, it's another great opportunity to remind people to know their nuts.

**What do you hope will come from 'Movember' in the future?**

The goal of Movember is simple: stop men dying too young. Men in the UK on average die six years earlier than women, this is entirely preventable.

Through causes like reducing the number of men taking their own lives and early detection and treatment of cancers prevalent in men like prostate and testicular cancer we can genuinely stop men dying early.

**Do you think campaigns like Movember have made a difference in how we look at topics such as male mental health?**

I genuinely think it has made a difference, even the shift in attitudes at the University has been noticeable, four years ago men's health wasn't really on anyone's radar but in 2017 we raised £7,000, in 2018 we raised £14,000 and in 2019 we've already raised £13,500 two weeks into the campaign. It's clear that more people are taking notice and rallying behind the cause.

**Any top tips on maintaining the tash this month?**

Don't trim it, grow what you can and remember someone is always going to have a worse tash than you.



eties, including York Mountaineering Club, UYRUFC, UYVC and numerous college football teams are all taking part. A total of 265 men on campus, all growing moustaches in the name of men's wellbeing.

Cancer was the original focus point of Movember. Testicular cancer is the most common cancer in men aged 15-29, with one in 20 diagnosed with the disease losing their lives. In the UK, one in eight men will be diagnosed with prostate cancer in their lifetime, making it the second most common cancer in men, with 1.4 million diagnosed globally every year. With the money raised through Movember, the aim is to push medical research to slow and stop tumour progression, improve clinic quality, and strive to educate men on warn-

ing signs and symptoms for both illnesses. By equipping men with the knowledge and confidence to make the right choices for their health, prevention is made easier and a higher quality of life can be achieved.

In more recent years, mental health issues have become a huge talking point in the media and society as a whole, due to their ever increasing impact, and the lack of resources that are being provided to cope with this mental health crisis. Movember wants to get men talking to each other about their mental health, throwing away the stigmas attached to issues such as depression and anxiety. Globally, three out of four suicides are male. 75 per cent of suicides in the UK are male. Every minute, a man takes his own life. This isn't right.

This alone is clear evidence that not enough is being done to open up conversations around male mental health, and that there is something missing in the way of readily available support systems and prevention plans.

And this is where the Movember movement steps in. According to their 2018 Annual Report, Movember aims to put a stop to men dying early by "giving men the facts about their health, and using the power of mass-media to drive behaviour change for men." With greater awareness, and a reduction in the stigma associated with men's health, this may be possible. The money raised by the campaign is also poured into biomedical research, "creating new, better and accessible health services for men, by bringing together the brightest

minds from around the world to collaborate on research and innovative men's health projects, while sharing their findings and accelerating results."

The biggest part of Movember is, however, creating conversations around these topics, and bringing awareness to the forefront: "listening to and learning from our community, and using what we know to advocate for all men." With that being said we thought the best way to cover Movember was to talk to the men behind the moustaches. I spoke to some of the men behind the moustaches on campus. Although their moustaches might not be that impressive yet (pictures taken 14 November) what they're doing for men's health and the conversation around it certainly is.

## Tom D.

**Why is this campaign such an important cause to get involved with?**

The Movember cause is a major deal for me as not only does it affect myself, it has impacted other members of my family. The feeling I experienced is one which I never wish upon anyone; the feeling of not being able to tell anyone about your feelings because you may be judged as 'silly' and 'ridiculous.' This campaign is an incredible cause to get involved in as one of the biggest mortality rates in men is suicide. Men are also three times more likely to commit suicide than women. Therefore, this cause is incredibly important in providing support for many men struggling with mental and physical problems. I think the work that Movember is currently doing is outstanding and it continues to grow. The following it has gathered and the changing view that 'men need to man up' is gradually declining. The trend of men opening up is increasing, I believe many more organisations need to tackle the social norm of men being masculine and needing to 'man up.'

**Why do you think men's health, both mental and physical, is seen as a slightly taboo topic?**

The idea of 'men not speaking out' and 'keeping it in' can be seen as a 'taboo' topic because societal norms of men are making them feel the need to be masculine and tough out very situation. Experiencing this stigma or being surrounded by 'lad' culture can make it hard for people to open up as they may be deemed as a disgrace is not true and a norm which needs to be tarnished off. There is no shame in feeling vulnerable, lost or sad; most men have experienced some level of anxiety or depression in their lifetime.

**Any top tips on maintaining the tash this month?**

As you can see I'm not blessed with dark facial hair like some of the other boys. My top tip would have to be to be patient. It might take a while but it's worth it, you're a walking ad for Movember and you start conversations that otherwise never would've taken place.



## Andrew

**How have campaigns such as Movember changed your views around men's mental health?**

Growing up I was always aware of men's mental and physical problems, but I don't believe I ever truly understood the magnitude of these issues. Since a young age, I have struggled with anxiety and as a man, I never really felt like I had a voice to express what I was going through. In recent years there has been a distinct shift in both public opinion and awareness and it's because of this shift that I feel I have been able to express these struggles and recover from them. The success of Movember as a foundation is a massive reason for this shift, and it has inspired me to play my part this year.

**What does the Movember cause mean to you?**

Movember has played a big part in both my mental and physical wellbeing. Breaking down the stigma surrounding mens health is paramount, and Movember is at the forefront of this campaign. Whether you're a man or not, this cause is incredibly important and affects all of us; too many, fathers, sons, brothers and friends have suffered or died when they didn't have to. It's time for all of us to do our part in changing that.

**How do you think we can continue the conversations around men's wellbeing after November?**

I believe it is down to each and every one of us to ensure that the issues addressed during November are not forgotten once it has ended. Through raising awareness, having conversations and being vigilant with how we address each issues as individuals, we can ensure that the Movember campaign maintains a longevity all year round.

**Any top tips on maintaining the tash this month?**

My top tip would be to shave completely around your moustache every day. If you're not the best at growing facial hair then this will help what you to stand out.



## Tom B.

**What does the 'Movember' cause mean to you?**

Being a part of a society such as Uni rugby, Movember can evidently be seen to be beaking down barriers and changing perceptions around men's health. Causes such as Movember provoke men to talk about subjects they might not have usually talked about in the past days of just "man up."

**Why do you think men's health, both mental and physical, is seen as a slightly taboo topic?**

I guess it goes back to that typical macho man image of what a man should be. Previously a lot of the issues that men face, I think a lot of these barriers are getting gradually broken down but there is still a lot of work that can still be done to break the stigma that a personal struggle isn't a weakness and seeking help isn't giving in to the struggle.

**Do you think campaigns like Movember have made a difference in how we look at topics such as male mental health?**

As a society, we are seeing a shift in perceptions of men. In our rugby club we are definitely seeing a shift away from that rugby lad image, heading more towards a group that supports each other off the field, as much as they do on it.

**How do you think we can continue the conversations around men's wellbeing after November?**

We have welfare officers who are specifically in place to talk to people and be a port of call for someone who is seeking help, year round.

**Any top tips on maintaining the tash this month?**

Shaving is an extreme sport. Do not take it lightly, there will be some claret.



## Ollie C.

**How have campaigns such as Movember changed your views around men's mental health?**

Before I started getting involved it wasn't something I knew much about honestly. I wasn't aware of the range of mental health issues men suffer from because people simply didn't talk about them.

**What does the 'Movember' cause mean to you?**

It's such an important campaign. Having my own problems with mental health and seeing close mates suffer with their own issues, it's been a great way to find a positive in a generally awful situation. The message it spreads couldn't be more needed because I'll admit that telling people about my situation made it easier, and seem like less of a burden. It's also something I struggle to do and avoid if I can, simply because I find it uncomfortable to do so.

**What do you hope will come from Movember in future?**

I hope that eventually men will feel less pressure when it comes to opening up to their mates. More campaigns would be great to see, but I definitely feel like the interest in the topic peaks during November and dies off for the rest of the year.

**Why do you think men's health, both mental and physical, is seen as a slightly taboo topic?**

There's a stereotype around men to just get on with it when life gets tough. It makes you feel less able to be emotional and admit how you're feeling. It's not something we're born to think. Our environment as we grow up teaches it to us.

**Any top tips on maintaining the tash this month?**

Looking at the state of mine, I'm not best to be giving advice.



# VIVA LA VULVA: A CULTURE OF SEX POSITIVITY

JENNA LUXON TALKS TO YORK STUDENT PHOEBE CROSSING ABOUT CREATING SEX AND BODY POSITIVITY PROJECT VIVA LA VULVA

Like most British 20-somethings, when you say the words 'sex education' to me, my mind immediately jumps back to sitting in a secondary school classroom where the only person in the room who wanted to be there less than you, was the poor maths teacher being made to stand in front of a room full of rowdy teenagers and spout forth something that was educational in name only.

These hopeless classes, taught you nothing you didn't already know and ended with little plastic sperm keyrings being handed to you on the way out, seemingly as some kind of bizarre reward for making it through the hour (I'm sincerely hoping that's a universal practice and not some weird quirk at my school only.)

All that this national curriculum variety of sex education really taught anyone was that learning about sex, relationships and our bodies in general, was something to gloss over. It is something no one really wants to talk about in too much depth, a subject that is covered to tick a box, but if you want any specifics you better go and find them out for yourself.

And of course, teenagers do. They go and find their education elsewhere, from those oh-so-reputable sources of the media and pornography. It is here that individuals and society as a whole begin to encounter some serious problems - the images we find are not and were never designed to be educational, they are nowhere near reality, in fact in most cases they could not be further from it.

This insufficient education and the dangerously unrealistic imagery found in pornography and the media hold many problems for us all. The first being that they perpetuate an environment where talking about sex and our bodies is not normal or comfortable. It is something you joke about, something confined to a game of 'never have I ever' at pres but not for a serious conversation over a coffee with a friend. It creates an environment where asking questions about sex and our bodies is unusual and unwelcome, where we go out on our own to find information and simply assume what we find is factual - spoiler alert, most of the time it's not.

These are all issues that third-year York Midwifery student Phoebe Crossing is concerned about. Back in March earlier this year, Phoebe set up her project Viva La Vulva Casting to challenge the damaging ideas that poor education, the media, pornography and so many other factors in society perpetuate about female genitalia specifically. Phoebe's project uses plaster casting techniques to educate those with a vulva about their anatomy, spreading body and sex positivity in the process, and is a perfect example of an art project doing the work that

other institutions are failing to.

After being inspired by her own experience casting her vulva while travelling in Germany, Viva La Vulva Casting began with Phoebe just running casual one-to-one vulva casting sessions from her home. Yet in just the short time since then, the project has grown dramatically allowing Phoebe to now use a studio space in York and run larger group workshops.

“ 73% don't technically know what a vulva is and 42% have felt embarrassed about it

If the term 'vulva casting' has left you drawing a blank, then you are most certainly not alone: Phoebe's project is often met with confusion. What Viva La Vulva Casting workshops allow people to do is make a plaster cast of their vulva, which are the external female sex organs. The process of casting is entirely private. The materials are mixed by Phoebe, who also provides instructions but the process of casting itself is completed entirely by the individual themselves. Whilst this may seem like an unusual idea at first, the motivations behind this project are fascinating.

Phoebe herself is a fierce believer in the importance of sexual health education and sex and body positivity. Through her vulva casting workshops she aims to give people the opportunity to connect with and learn about their bodies. Giving female genitalia a spotlight in this way and designing a space for the appreciation and education of this part of anatomy is of great importance in our society that generally teaches us to ignore vulvas.

What casting as a process allows, that other forms of art do not, is for a personal involvement in the art creation process. As individuals apply the cast to their bodies themselves, they have the opportunity to connect to their bodies and learn what it looks and feels like. The process of creating the art is as personal and empowering as the final product.

What is also key for choosing casting as a method (as opposed to photography or drawing for example) is that casting captures the vulva perfectly, recording every tiny detail of the body in actual size yet not in a graphic or sexualised way. This makes it ideal for the educational purpose it is used for yet

is separate enough from the body for the focus to be on the real aesthetic of the vulva not the sexuality of the person it belongs to. Where photography of genitalia may be associated with pornography, casting strikes the perfect balance between intimacy and accuracy.

What Viva La Vulva Casting does alongside allowing individuals to learn about their bodies, is raise a broader awareness of vulva diversity. In 2016, intimate care brand Bodyform reported that 73 per cent of women don't technically know what a vulva is and that 42 per cent of women have felt embarrassed about their vulva. This percentage increases to 63 per cent amongst 18-24 year olds.

It is not surprising therefore, that this same study found there was a 45 per cent year-on-year increase in labiaplasty or vulval surgery. This is an operation that alters the appearance of the vulva by shortening or reshaping the labia minora or the flaps of skin either side of the vaginal opening.

While there are some rare instances when labiaplasty may be medically necessary, in the majority of cases it is a cosmetic decision. Despite the fact it is entirely normal to have noticeable skin folds around the vaginal opening, more and more women are choosing to have this operation.

Along with the usual dangers associated with any operation, this procedure (that costs anywhere between £2,000 and £4,000) can have side effects of soreness, bruising and swelling. The surgery can also result in bleeding, infection, scar tissue and reduced sensitivity in the genitals which can reduce sexual

“ Creates a space for an accepting and educational discourse about our bodies

pleasure.

The fact is that unless you're having sexual experiences with other people with vulvas, you're probably not going to come into contact with anyone's but your own. This means that for many, pornography is one of the very few places where female genitalia are seen. However, the images it represents get nowhere near to representing the diversity of what natural and healthy genitalia can look like. Yet this extremely narrow perception of what

a vulva looks like causes women to judge their bodies as not living up to these expectations and in turn to feel shame, embarrassment or inadequacy, increasingly leading women to opt for expensive and potentially dangerous cosmetic surgery to reach what they incorrectly perceive to be the norm.

The dangers of these distorted ideas about what your genitalia should look like, and these feelings of shame and embarrassment, extend beyond the risk of doctors charging women ridiculous amounts of money to perform medically unnecessary surgery. There are many other consequences that affect all those who perceive their vulva to be in some way inadequate - whether they are considering, or more to the point can afford, surgery to alter that or not. These feelings brought about by unrealistic imagery and poor education can seriously affect women's self-esteem: it affects their ability to love themselves and by extension to love others. The ability for these people to connect and develop their sexual relationships, whether that be with themselves or with a partner are implicated too seriously. Like so many issues, this is an instance where the effects on the individual are part and parcel of the effects on society. The way individuals think about their bodies, sex and the way their personal relationships and mental health are affected are implicated by the practices of society in general, by the way we talk about and show bodies in education and the media. At the same time it is us as individuals who make up society, it is our responsibility when we see a problem like this one in our culture and in ourselves to rectify this in whatever way we can. This is why projects like Viva La Vulva Casting are of such great importance to everyone in society, not just those who have a vulva. They create a space for an accepting and educational discourse about our bodies. They allow for the reality of what our bodies look like to be given focus as opposed to what we are told they look like. In the long run projects like Viva La Vulva Casting are telling us that our bodies do not need to fit in to some idea we or anyone else has in their minds of what they should look like. Crucially it educates us all about vulva diversity which will, in turn, hopefully help to curb the worrying trend of increased genital cosmetic surgery among women.

Phoebe runs workshops throughout the year in York and is hoping to arrange workshops in cities across the north in the near future.

If you are interested in attending a vulva casting workshop or simply finding out more about Phoebe's project you can follow her Instagram @vivalavulvacasting or email vivalavulvacasting@gmail.com.



IMAGES: VIVA LA VULVA CASTING

# EXHIBITION REVIEW: 'MY HOME IS NOT MY HOME'

EMILY MELLOWS AND ALICE MANNING TAKE A LOOK AT THE NORMAN REA GALLERY'S LATEST EXHIBITION ON MIGRANT WORKERS

**M**y Home is Not My Home is a phenomenal exhibition which creatively explores and counteracts the erasure of migrant and domestic workers, using pop-art, photography, journalism and film. It's an exhibition which skilfully blends the political with the personal, never forgetting to make the workers themselves the focal point of the exhibition.

There is a clear progression of ideas as we travel around the small room. We start with the small and mundane, the material objects that belonged to the migrant workers: a cell-phone, a piece of clothing, an ID. It's strange to see such mundane objects showcased in this way, especially the simple clothes hanging from the wall. The everyday objects we take for granted are treated with the great care and reverence that the migrant worker who was dependent on them for her survival treated them with. The focus on ephemera also highlights how what is marginalised or on the side-lines can in fact aid comprehension of a wider picture of ideas, just as understanding the stories of migrant domestic workers can reveal insights about how modern British society functions.

As the exhibition progresses and we see the art pieces, we get a stronger sense of resistance and political purpose. There is pop-art and news articles, designed to give us a greater sense of the magnitude of the issue, and counteract the erasure of the migrant worker in modern media. Lifestyle magazines

presenting perfect suburban living rooms are obscured with cleaning materials and plastered with slogans, such as 'Justice 4 Domestic Workers.'

The media which obscures the work and pain of the domestic worker is obscured and challenged right back. A poster which contains partly blanked out pictures of domestic

The media which obscures the pain of the domestic worker is obscured and challenged right back

workers alongside the declaration 'Domestic Workers Are Now Caged Set Us Free!' highlights this idea further in an incredibly thought-provoking way. A striking orange and red tapestry pinned up on the back wall commands us to 'Join the Global Fight for Rights and Recognition'. It beautifully portrays the cleaners, nannies, and servers living and working in Britain, adding a touch of colour to an otherwise muted collection.

The only problem with an otherwise brilliant and thought-provoking exhibition was that everything was shoved into a single room, with little thought as to the placement of the art and objects. The pop-art pieces which highlight our blind complicity in the erasure of migrant workers are certainly the star attraction of the exhibition. It was therefore slightly disappointing that these beautiful pieces are stuck to the windows rather than placed on the walls alongside the ephemera, especially since the exhibition took place at night and that many of the posters were presented on black paper.

The film was impossible to hear because of the popularity of the exhibition, perhaps a smaller room just for the film would have showcased the pieces better, and further emphasized the sense of progression which characterises the exhibition. On the other hand, one could argue that the very fact that

the voices on the video are obscured by the voices of the crowds who came to the exhibition aptly reinforces the idea that the domestic workers voices are often detracted from and erased by the chaos and noise of the modern world.

The exhibition finishes with a simple piece of collaborative poetry, 'Our Journey: The Voice of Domestic Workers'. It seems apt that the exhibition should finish this way, given that the exhibition has been so careful in its attempts to showcase the story of the victims above all other external voices.

We hear a plethora of opinions and voices, academics, journalists, and artists, but those opinions and ideas never detract or mask the main voice which threads the absolutely spectacular pieces together; that of the migrant domestic worker. Overall, the exhibition carefully balances the creative with the critical, uniting those ideas with a clear and political message.



# THEATRE REVIEW: 'THE WOMAN IN BLACK'

SOPHIE BROWN REVIEWS THE MOST RECENT STAGE ADAPTATION OF SUSAN HILL'S CLASSIC GHOST STORY 'THE WOMAN IN BLACK'

**F**irst published as a novel in 1982, Susan Hill's ghost story has been told through a range of genres. Having seen the film rendition numerous times, all equally terrifying, I was eager to see how the story would transpire on stage as a live performance.

The late Stephen Maltratt's stage adaptation begins in the domain of meta-theatre; a play within a play. An old Arthur Kipps attempts to read aloud a manuscript of his harrowing life story to a young actor in the hope that by sharing his experience with an audience the ghost of the Woman in Black will finally be laid to rest.

His lacklustre and dull delivery culminates in the two characters performing the story together, with the actor playing a younger Kipps, and Kipps himself taking on a narrating role and playing any other remaining characters.

However, when the rehearsals begin unexpected imaginings begin to take place and the story quite literally comes to life.

Meta-theatre is executed successfully throughout the play but at times I couldn't help but feel it slowed down the pace of the performance and took away from Kipps' story. However, by the end of the first act the events began to properly unfold, and I became fully engaged with what was happening on stage, gripped by the horror.

The play is particularly notable for having only two actors, Robert Goodale as old Arthur Kipps and Daniel Easton as the Actor.

Robert Goodale gives an honest performance presenting a broken but resolute man and smoothly transitions into playing various other roles. Daniel Easton as the Actor con-

fidently displays a roller coaster of emotions leading the audience through various moments of comedy through to moments where they are left to cling on to their seat, frozen in fear.

Director Robin Hereford relies heavily on the audience to use their imaginations to create the world of the play, exacerbated through

Fears are created and live within our imagination, proving you don't need grand spectacle to terrorise

the minimal yet effective set design. This is demonstrated by the key moment when Kipps as Keswich takes off his hat and scarf, moves downstage and asks the audience: "And so, imagine if you would, this stage an island, this aisle a causeway running like a ribbon between the gaunt grey house and the land." The lighting stencil of a mansion and smoke on stage are all there is to depict the marshland beyond the deceased Alice Drablow's manor, leaving the audience's mind to envision what

might be lingering in the mist.

One of the most fear inducing moments for me is when Kipps returns to the deserted nursery that lies behind the curtain and discovers an empty rocking chair slowly creaking back and forth. Sound effects are one of the crucial ingredients used to create the chilling and eerie atmosphere from whistling winds to shrill wails and cries and barks from Spider, Kipps' trusty companion.

Overall, the play is cleverly put together with the twist at the end being particularly surprising. Ghostly illusions are maintained right until after the performance is complete with the Woman in Black not appearing alongside the other characters for a curtain call. The play embodies the idea that less is more and emphasises how fears are often created and live purely within our imagination. Proving you don't need grand spectacles to entrance and terrorise.

Although, I couldn't help but feel that the success of the production lay only in a few moments that made you jump in shock. However, this show is a worthy couple of hours of entertainment in a more honest and direct style of performance. It's a timeless play which has remained essentially unchanged since its debut over 25 years ago.

*The Woman in Black* is showing at York Theatre Royal from Tuesday 12 November to Saturday 16 November. Atmospheric, chilling and unexpected, this show is not for the faint of heart, but a timeless classic guaranteed to provide you with an evening of lively entertainment.



# ARLO PARKS' SUPER SAD GENERATION

ALEX THOMPSON AND MUSICIAN ARLO PARKS TALK INTERNET INFLUENCE, BLURRING GENRES AND THE ROLE OF POETRY IN MUSIC

I first discovered Arlo Parks with the release of 'Cola' in 2018. It was a woozy and well produced single that combined hip-hop influences with an indie aesthetic akin to Tom Misch and the melancholy pop of artists like Billie Eilish and Lorde. Her soulful vocals, bittersweet emo-tinged lyrics and dense instrumentals made it an instant favourite and I'm not alone in thinking that. The heady, bedroom pop single gained traction with music publications like *DIY* magazine, *VICE* and BBC Introducing as well as Lily Allen who made it one of her top five singles on Apple Music that year.

Shortly after dropping her first single she signed to Transgressive Records (Foals, Flume, Let's Eat Grandma) and began to drop a series of singles building up to her major label debut EP which releases at the end of the month. Pretty impressive considering she's only 19. Parks' lyrics chart the disenfranchised youth of the UK, touching on drink, drugs and party culture with a keen attention to detail that explores Gen Z issues with storytelling narratives quite unlike anyone else. The clos-

“ I was never part of a particular subculture, I've always operated in my own bubble

est comparison is probably to someone like Mike Skinner; confessional songwriting being used as a tool to explore the life of a generation hooked on drugs, booze and life.

I kept up with releases as she dropped single after single of RnB-tinged pop bliss such as the gentle refrains of 'George' and the bitter melancholy of 'Super Sad Generation.' Then, without really knowing, I walked into one of her gigs and was blown away. Supporting Loyle Carner on the European leg of his Not Waving But Drowning Tour (see the Music section for a full review), Arlo Parks and her band delivered an incredibly tight and energetic set that perfectly translated her recorded sound into a live setting, with jangling guitars and a driving rhythm section. Her voice sounded just as crisp and heady as it does on her singles. As a support act for Loyle Carner, you've got to be a cut above your average opening act and Parks delivered, having the crowd cheer and scream for every song.

Early last week, I sat down with Arlo Parks to talk influences, creativity and her rapidly growing popularity. Because this is MUSE, we had

to start off by asking her about Loyle Carner. "We met at a festival," Parks explained "I was extremely awkward about it but he was lovely." The South London artist has often cited Carner as an inspiration of hers and ended her Leeds set by revealing how her first gig was seeing Loyle Carner at a London venue in early 2017. Now she's on an extensive UK tour with him. "It's pretty damn mind blowing to be honest," she continues, "I still haven't really processed it yet."

She's achieved an awful lot for a young artist so I move the discussion on to what advice she'd give to students wanting to get into music or creative fields.

"Stop thinking about doing it - do it," she implores, "be patient, practice and embrace your idiosyncrasies."

We then move on to talking about her wide ranging and diverse influences, drawing from seemingly endless numbers of artists, poets, rappers and musicians. "St Vincent, Nile Rogers, Roger Waters from Pink Floyd, Fela Kuti and Vashti Bunyan" are the first that spring to her mind and there's definite echoes of their music in her work. The vibrant pop energy of St Vincent is very apparent, as is the funky groove of Nile Rogers and jazz tinged afro-beat of Fela Kuti. Roger Waters is certainly a curveball but the psychedelic swoon of Parks' instrumentals carries a prog-rock influenced free-form nature.

Her influences aren't just confined to music either. "Poetry is my primary influence I would say," says the musician, "I'm also influenced by film, fine art and architecture." Poetry is a key influence in her work; she composes poems after every single gig for her Instagram. She also began making music by performing spoken word poetry over

instrumentals before she moved towards singing and rapping. I ask her if she sees her poetry and lyrics as disciplines which are connected. "They are very much intertwined," she explains, going on to say that "poetry always comes first when I'm making music."

This varied and eclectic influence manifests itself in a style that seems to be defined by its fluidity. When asked about how she sees her style, Parks tells us that she "would describe it as sonically fluid but always with an intense, visual quality to it." I ask her if she's ever thought of experimenting with any new genres, if we'll ever see an Arlo Parks album in a completely different style. "I'd love to do a psych-rock tune or maybe get into some freak-folk" she jokes. When I comment on her evolving style she suggests that she's "grown up a lot, read more and lived more so [her] writing has matured."

Aged 19, Parks has evolved much faster than a lot of other musicians as her popularity skyrocketed over the past year. She's gone from bedroom production to venue filling while her songs continue to climb in streams ('Cola' sits at almost three million listens on Spotify). When I enquire about the biggest milestone of her career she tells me that without a doubt it was playing Glastonbury. One of the most exciting acts to grace the BBC Introducing stage this year (along with our friends over at Fudge.) Arlo Parks delivered a whirlwind set of her biggest hits performed with vibrance and soul.

Parks certainly seems to be part of this new wave of musicians who grew up in the internet age and as a result have taken in a wider variety of culture and, in particular, music that wouldn't have been possible for previous generations of song-

writers. Whether it's rappers like members of Odd Future, pop stars like Charli XCX, meme rappers like Lil Nas X or weirder shit like the experimental hip-hop of JPEGMAFIA, it's something that has made its way into all genres. When I brought this up Parks explained that the internet "definitely helped," suggest-

“ Be patient, practice and embrace your idiosyncrasies

ing that she "was exposed to so many different styles and themes." "I'm grateful for the internet on that front," she continues.

On a topic close to my heart, I ask the musician about her sexuality and if she feels that coming out has influenced her music. "It's simply part of who I am rather than a focus of my work" she replies.

Growing up in South London, she also suggests that London as an environment has done a lot to help foster her music. "Everything important that's ever happened to me happened in London," Parks tells me. "It's definitely given me a lot to write about." London can often be tough for artists as there is so much variety that it's easy to get lost in the mix but Arlo Parks' strongest suit is that she cannot be pinned down to a single genre. "I was never part of a particular scene or subculture," she explains "I've always operated in a little bubble."

Part of Parks' appeal is her grungy songwriting style, touching on themes of drug abuse, mental health and other issues that our generation seems to struggle with. Her most streamed single 'Super Sad Generation' is perhaps the best encapsulation of this a teen narrative turned inside out detailing kids dropping acid in the back of an Uber, ketamine culture and depression. It's very heavy subject matter but endlessly re-listenable. I had to ask her about what inspired the song, and about how she would describe our generation. "I would describe it as a generation that's super sad" she jokes. Very helpful.

Arlo Parks' debut EP releases on Transgressive Records 29 November. You can see her on her UK/EU tour in Spring 2020 including a date in Leeds (6 March.)



IMAGES: (ALL) TRANSGRESSIVE RECORDS & ALL STRIPES PR

# DRESS TO IMPRESS: LOOKING GOOD AT FORMALS

SARAH GATENBY-HOWELLS LOOKS AT HOW, IN A WORLD OF DULL SUITS, YOU CAN FIND YOUR PERSONAL STYLE AND TAKE ON TRENDS

Unfortunately for men the limited options when it comes to formal wear tend to drive many into a sad cycle of repeating the same suit over and over. But that suit is your initial form of communication, and so bears the question: what image do you want to create for yourself? Because the options are there. Although issues with practicality, budget, climate and type of event play a part in forming your final decision, you can still have fun and experiment. If you're looking to mix it up this party season, your first step should be to look at the men's Autumn/Winter 2019/20 catwalks.

The main trends which can be easily applied to formal wear were 'Men in Black,' a style of attire which dominated Saint Laurent and Celine runways and was captured in the form of slim fitting black suits, crisp white shirts and skinny black ties, a great option if you want to be stylish but remain classic.



A monochromatic approach, crafted particularly well in Louis Vuitton's collection, is an easily obtainable way to trendy sophistication and as Vogue states, 'quiet confidence.'

Further, mixing oversized, grunge style with tailored garments is an ever-increasing trend and this season sees the incorporation of parka jackets over the top of suits (think Liam Gallagher) styled on the Givenchy runway. You can look to charity and vintage stores for a cheaper parka option or ASOS who have a large selection. On the topic of vintage, it has once again taken over 2019/20 street-style cuts, fabrics and patterns and if you're up for the challenge of searching through stores you could find a truly unique suit.

However, if you're feeling extra adventurous, 'sleepwear couture' was prominent on the Casablanca and Ann Demeulemeester catwalks, so a cheap, slouchy, 'ill-fitting' suit could actually make you look more stylish. Once you've figured out



which trends you are more inclined to follow begin to look into the logistics of your outfit.

## THE SUIT:

**FIT:** You need to focus on the fit. If anything, solely focus on the fit. It is the singular most crucial aspect to looking good.

High-street and online stores like T.M. Lewin, Suitsupply and Esclot are best

## C O L O U R :

Characterising it with colors, fabrics and layers can be daunting but when done right will make you stand out (in a good way): vests are a great option to add dimension and practicality. When deciding on colour, navy will serve you through all seasons and occasions but teal, green and steel are creeping up the radar as well. If colour isn't your thing, look to designers such as Joshua Kane Bespoke for ideas on textures and patterns which you could replicate on the high-street (favourites are the midnight velvet dinner suit and black tonal stripe suit)

**GIVEAWAYS:** The biggest giveaways of a cheap suit are: large gaps between the shirt and suit collar, the line

of the shoulder being too long or short, the button hole not being in the correct place and creases.

## SHOES:

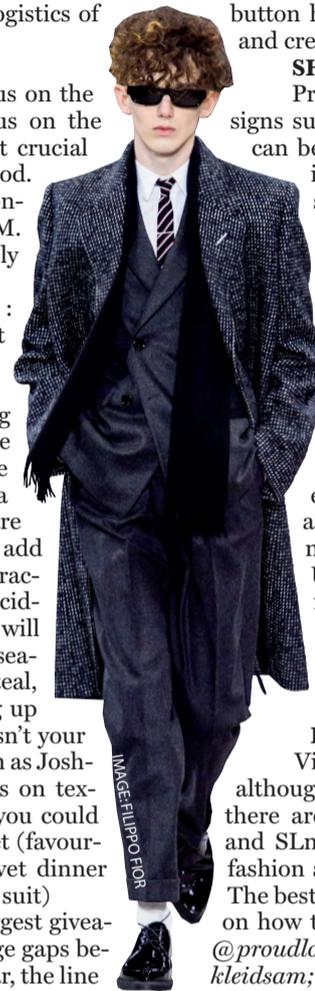
Preferably wear black over brown, designs such as loafers, oxfords and brogues can be worn to almost any occasion. An important note is to never not wear socks with a suit and only make your socks visible when the color is paired correctly: light blue with navy, green with grey and black with everything.

## ACCESSORIES:

Accessories can make even the worst suit look okay. *Made in Chelsea's* Oliver Proudlock's Instagram will give you copious inspiration for how to style jewellery effortlessly. Vintage stores again are a great place to shop for statement pieces or signet rings as well as Urban Outfitters who have a great male jewelry section. Watches, although simple, have lasted as the perfect accessory through time, because they are just that, the perfect accessory to add to a formal outfit.

## BEST INSTAGRAMS:

Visual inspiration is everywhere and although male fashion websites are sparse, there are some great options: Vogue, GQ and SLman constantly put out articles on fashion as well as food, culture and fitness. The best Instagram accounts for inspiration on how to style suits and formal attire are: @proudlock; @Karlmond; @al\_bizzy; @kleidsam; @steveccalder; @garyarmstrong



# THE MOST FASHIONABLE FILMS THROUGH THE YEARS

SOFIA BIELLI DELVES INTO THE WORLD OF FILM'S FASHION, LOOKING AT CINEMA'S MOST LOVED AND UNFORGETTABLE OUTFITS

Plans for the upcoming Christmas holidays? Eating, catching up on sleep, eating a little more, slobbering on the sofa. Yep, that's my plan. However lethargic my break is going to be, I am going to make sure to squeeze in some time to be productive. Work, you say? No, I meant while on the sofa! So here's a list of the most stylish films I am going to binge on while digesting the food I will be force-fed by my grandma. Indulge responsibly.

Starting with my all-time favourite, *Breakfast at Tiffany's* (1961) is the one film I have to watch at least twice a year. Prepare to be mesmerised by George Peppard's blue eyes and incredibly innocent charm, and watch Audrey Hepburn dazzling in Givenchy's 'Little Black Dress' (sold later at Christie's for £467,200). Expect drama, romance, and cats!

If you're looking for something less romantic and bit more intense (and longer!) *La Dolce Vita* (1961) is the right film for you! Fellini's masterpiece won - amongst many other awards - an Oscar for Best Costumes. Watch an infatuated Marcello Mastroianni dancing in Rome's Caracalla's



IMAGE CREDITS: NUMBER 9 FILMS

Baths and wade into the Trevi Fountain with the gorgeous Anita Ekberg, astonishing sports cars and elegant outfits.

Set in the mid-70s but shot much later on in the early '90s, you'd think that *Dazed and Confused* (1993) is a film that every English student at York has watched. Flare jeans and cropped tops are worn by every single girl in the movie. Still, even if that '70s style is not really your thing, I promise that this film is hilarious (plus young Matthew McConaughey!)

I always believed Cate Blanchett to be a goddess descended on Earth to make all of us see how insignificant we are. But what if I tell you that in *Carol* (2015) she falls in love with Rooney Mara? I still wish that was true. Prepare to gaze at Mara's doll-like looks and Blanchett's matching red lipstick and beret hat, all set in 1950s snowy New York.

One of the greatest films ever made, the mystery thriller *Rear Window* (1954) is considered to be Hitchcock's best, and I believe part of it is because of the soon-to-be princess Grace Kelly. The classic embroidered black and white dress worn by the actress is probably one of the most memorable outfits of the history of film.

I am sure we all have mixed feelings about Woody Allen as a person, but to dismiss *Annie Hall*

(1977) as one of the greatest films ever made would be a huge mistake. Push your emotions aside and enjoy this funny and super witty comedy starring Diane Keaton in oversized suit and tie, a look which influenced the fashion world of the late '70s.

Speaking of suits, let's jump to the 80s and the yuppie culture with *American Gigolo* (1980). I remember getting frustrated about my mum's infatuation for Richard Gere when I was little. However, once I watched this neo-noir thriller, I saw what the fuss was all about. The film is said to have established Giorgio Armani in Hollywood, as Gere's suits were all custom made by the 'king' of Italian fashion.

Of the many films which followed *American Gigolo* in the next decade, *Heathers* (1988) is probably one of the most memorable dark comedies in terms of costumes. Watch the sixteen-year-old Winona Rider plotting against the Heathers' clique in pleated skirts, shoulder pads and plaid blazers while playing croquet. Been wondering where the scrunchie-mania is coming from? Then watch this.

Definitely paying homage to

*Heathers* while following the narrative of Austen's *Emma*, Alicia Silverstone's perfect world in *Clueless* (1995) is brightened by her canary yellow blazer and skirt outfit. Follow Cher in her endeavour to make her highschool classmate Tai, together with all the crisis and drama required in a teenage comedy such as this one.

Although especially nostalgic for the past century, I couldn't end this article without adding a more contemporary film to this list. I spent my early teens watching Blake Lively strolling around the streets of

Manhattan in ridiculously expensive designer pieces in *Gossip Girl*, and although only the thought of watching that series again makes me cringe inside, I was glad to watch her again in *A Simple Favour* (2018). Lively's most jaw-dropping fashion moments are contained in this 117-minute film. Three-piece suits and six-inch high heels are sported by the actress effortlessly in the pouring rain or while drinking home-made martinis. Do yourself a favour (get it?) and check out the press tour outfits worn by Lively. Could this be your inspiration for NYE? It's undoubtedly mine.

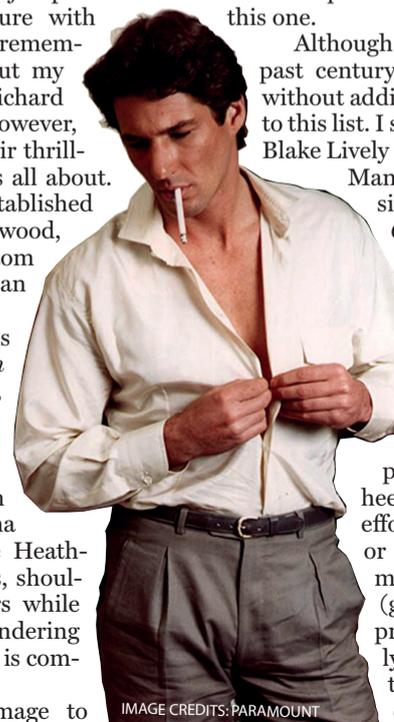


IMAGE CREDITS: PARAMOUNT

*after hours:*

*(phrase) The state of limbo where anything goes and memories are made and lost*

*Eilidh Hide & Maya Barber*



Models:  
Chess Warren  
Ellie Asha Bano-Few  
Ellie Ellis-Webber  
Hamish Lee  
Leon Costelloe  
Zara Agha



# "I HATE THEM": WEIRDOS OF THE ELECTRONIC AVANT-GARDE

SAM CAMPBELL CONSIDERS THE IDIOSYNCRATIC, EXPERIMENTAL AND INTROVERTED CRAFTSMANSHIP OF SOME ELECTRONIC PIONEERS

"I hate them," Richard D. James (alias Aphex Twin) replied after being asked how he felt about the public. Indeed, there is something in the music of Aphex Twin that expresses a disdain for convention, for ego, for everything that is boring. I refrain from using the term 'avant-garde,' but Aphex Twin is one of the few really 'avant-garde' characters in British electronic music, ever. And when I say electronic music, that is really what I mean.

Not just digitised, DAW sequenced 'tunes,' but music crafted with the ingenuity of an engineer – albeit an engineer possessed with some kind of otherworldly, absurd and surreal genius. As I see it, he was the last great pioneer of modern times in music. Not just in British music, or 'dance' music, I mean in music altogether. He was not, however, alone. His vision was part of what retrospectively seems something like a zeitgeist, that came out of Warp Records from around the early 1990s.

Looking over Warp's roster of artists, it becomes clear that this is a label which behaves as an umbrella for everyone worth listening to in what people tend to call the music industry over the past 30 years. Brian Eno and Danny Brown; Death Grips and Squarepusher; Bibio and Stereolab. This month, Warp Records will release *WXAXRX Sessions*, a

compilation of rare live cuts featuring Aphex Twin, Boards of Canada and Flylo among others. This collection, described by Warp as "a transmission of [...] beautiful multitudes [...] full of magic and possibility," now suggests a conscious awareness of legacy; a concern to preserve the strange 'magic' of Warp for posterity. Who, then, is responsible for bearing this legacy? Who are the wonderful, weird nerds and sonic sorcerers who will continue to captivate and piss off the irritating public in our times?

If anyone can be said to embody this spirit, and to bear this torch, then Sam Shepherd is the best example I can think of today. Shepherd has been active under the alias of Floating Points for over a decade now, producing music which has somehow managed to straddle the realms of the avant-garde and dance culture.

He is outrageously, precociously talented, having studied piano at Chetham's and completed a PhD in neuroscience and epigenetics. As a student in London, Shepherd was heavily involved in Plastic People, a sorely missed club which behaved as a nucleus for those on

the outer regions of genre – where you would be just as likely to hear 30 minutes of improvised free jazz pieces from Pharaoh Sanders as you would a Skream dubplate. All of this is audible in the work of Shepherd as Floating Points.

His pristine approach to production, his intellectual capability, intense work ethic and classical training are just as integral to his music as his experience as one steeped in the diverse sounds of jazz, dubstep and house on London's underground scene. But recently he has been known for his highly selective live appearances. In an interview with Gilles Peterson, he spoke about how he simply doesn't want to play at most venues because their sound-systems aren't up to scratch.

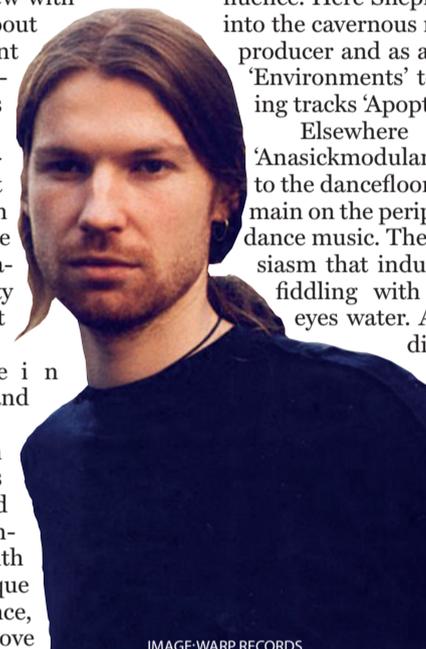
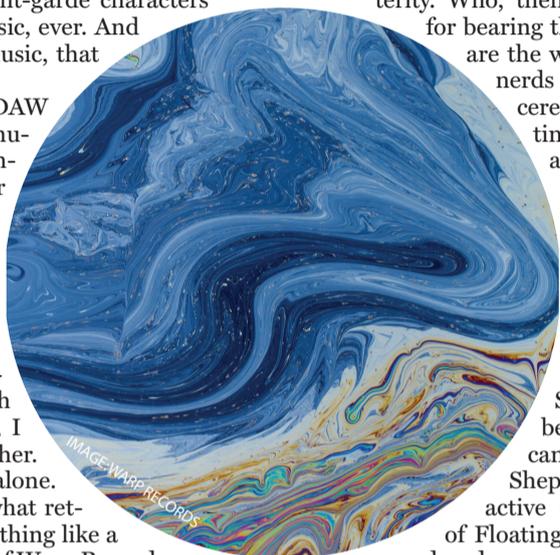
It is somewhat surprising, then, that his latest album *Crush* was written and produced in a mere five weeks. This is a good illustration of the dynamic intensity of Shepherd's work ethic. It is audible throughout the LP, which is a tour de force in production, musicianship and keen aesthetic attention.

Sonically, one can hear the painstaking hours of work; the fiddling and tweaking with synths. Indeed, Floating Points' synth palette is astoundingly unique – the product of patience, geekiness, artistry and a love

of the arcane.

The opening track 'Falaise' is a fitting exposition to the modus operandi of the album, swelling up as a slew of vibrant textures – which are remarkable in their depth – melding the acoustic with the synthetic. Shepherd somehow manages to conjure up digital sounds which feel as if they have grown out of the ground; perfectly complementing the string chorus, which evokes the feeling of an orchestra tuning up before starting a performance. The latter part of the record is vast, immersive and at times shows an ambient influence. Here Shepherd is really delving deep into the cavernous range of his capability as a producer and as a musician, from the techy 'Environments' to the more subdued closing tracks 'Apoptose,' parts one and two.

Elsewhere 'LesAlpx,' 'Last Bloom,' 'Anasickmodular' and 'Bias' give a firm nod to the dancefloor. These tracks, though, remain on the periphery of the conventions of dance music. There is a lively, manic enthusiasm that induces slurriness of slicing and fiddling with breakbeats, making the eyes water. At the heart of this is that disdain for the norm, an introverted weirdness that is defiant and unpretentious – that which reminds me of the spirit of Aphex Twin and Warp Records. So long live the nerds. Hopefully York will build a sound-system good enough for Floating Points some time soon.



## DELVING INTO A 'DIFFERENT CLASS' OF MUSIC SCENE

CHARLIE WILLIAMS LOOKS INTO THE BANDS AND ARTISTS WHICH MOST DEFINE YORKSHIRE AND THE NORTH-EAST'S MUSIC HERITAGE

A student's arrival to York can be a daunting and disorientating experience. From first encounters with the Yorkshire accent, to the discovery of the fabled treble, Yorkshire and the North-East have so much to unearth.

The litany of musical movements in the region throughout the last half-century, often under-represented when compared to the North-West's more acclaimed successes of Manchester's The Smiths and Liverpool's The Beatles, also deserves to have a spotlight shone upon it. So whether you're a fresher eager to dive further into your discovery of the local culture, or a returning student keen to learn more about music from Yorkshire and the North-East, give these bands a listen.

### Gang Of Four – Leeds

If any band encapsulates the sound, politics and atmosphere of late-70s British post-punk, Gang Of Four is that band. Formed in 1976 and named after a breakaway faction of the Chinese Communist Party during the Cultural Revolution, the Leeds-based group embody such a schism, exemplifying the nuanced transition of punk to post-punk through menacing basslines and frenetic interplay of drums and guitar. Their highly political 1979 album *Entertainment!* is an essential listen for anyone interested in the underground music scene's response to Margaret Thatcher's election victory.

### Throbbing Gristle – Hull

Throbbing Gristle's 1979 release *20 Jazz*

*Funk Greats* is perhaps the greatest case of false advertising the music industry has ever seen. The title, along with the misleadingly serene album cover, leads listeners to believe they'll be hearing nothing more menacing than a Kenny G compilation. However, looking at the artwork again, this time in the knowledge that the band stands atop Beachy Head, one of the world's most infamous suicide spots, gives their vacant smiles a sinister edge. 20 seconds of listening should be all you'll need to recognise that this is no smooth jazz record. A deeply dense and challenging record, crowned by Pitchfork as the best industrial album of all time, this is not one to listen to home alone on a dark wintry night.

### Prefab Sprout – Witton Gilbert, Co. Durham

The only band on this list not hailing from a northern powerhouse of a city, Prefab Sprout formed in Witton Gilbert, a small village in County Durham in 1978. Occasionally bordering on the melodramatic, but always fostering an atmosphere of almost naïve innocence, their sound is often drenched in synths so deep they begin to sound like an organ. The band is fronted by Paddy McAloon who man-

ages to perfect his two roles in the band as one of the best songwriters of the 80s, while providing some of the most touching and sincere vocals in pop music. These qualities are most acutely clear in 'When Love Breaks Down', which features a halcyon synth line, building an atmosphere of raw melancholy. The backing vocals on 'When Love Breaks Down' and 'Goodbye Lucille #1' are beautiful too.

### Pulp – Sheffield

Jarvis Cocker founded Pulp in 1978 when he was just 15 years old, though the band only really came of age in the mid-90s, where Pulp found themselves thrust under the umbrella of 'Britpop.' Huge, anthemic singles like 'Common People' and 'Disco 2000' made the band a household name and the overarching concepts of albums *Different Class* and *This is Hardcore* struck a chord with large swathes of 90s Britain, focusing on the trials and tribulations of working class men disillusioned with modern life.

Despite Jarvis Cocker's rejection of the term 'Britpop,' Pulp can stake as much of a claim as Oasis or Blur to kings of the genre.

### The Cult – Bradford

The Cult's album *Love* represents an important moment for the British music scene. Late-70s and early-80s rock was dominated by two prevailing trends; the hard-rock of Motörhead and Iron Maiden, and post-punk of Joy Division and The Cure. *Love* borrows from both sets of influences, with thunderous drums and anthemic tones, while utilising the haunting guitar tones of post-punk bands, as seen on 'Fire Woman' and 'She Sells Sanctuary.' 'She Sells Sanctuary' is particularly noteworthy for the interplay of acoustic work following the huge lead guitar riff, which itself is often reminiscent of Bernard Sumner's work on Joy Division's 'Disorder' during the transitions from chorus to verse.

### The Redskins – York

Finally, a band from our very own city. The Redskins, York's resident anti-fascist skinhead band, are sure to be the funkier punk-rock band you've ever heard. During their short-lived tenure between 1982 and 1986, the band was not without controversy. In June 1984 Nicky Crane, a neo-Nazi street-fighter, charged a gig of theirs and incited a riot between neo-Nazi and socialist Skinheads. Furthermore, much of The Redskins studio releases were provided a backdrop by the miners' strikes of 1984-5. Despite the pained subject matter of their lyrics, The Redskins' music radiated optimism and collectivism through 'Keep on Keeping On' and 'It Can Be Done' from their 1986 album *Neither Washington Nor Moscow*.



## REVIEWS

MAGDALENE  
FKA TWIGSFENELLA JOHNSON  
4/5

There is an anxiety of being observed at the centre of *Magdalene*, a concern with what it means to be seen publicly and privately: who gets to watch, and who gets to be watched. That concern is likely tied up not just with Twigs' race and gender, but with her very publicised romance with the actor Robert Pattinson. *Magdalene* serves as a reclamation of self in order to explore the tender reality of a relationship falling apart. It attempts to be - and often succeeds at being

- a deconstruction of the private life as a public show. This constant watching lends her break-up songs a touch of the gothic: "they're watching, they're waiting" warns 'Cellophane.' To see *Magdalene* as a record solely concerned with the end of a famous relationship does Twigs a disservice, however, for what she appears truly interested in is stretching her audience's pop sensibilities to the max. *Magdalene* is an exercise in the weirdest an artist can get and still potentially chart.

It makes sense then, that of all her avant-pop predecessors, it is Kate Bush who haunts *Magdalene* most vividly. The album's titular song is an updated

version of Bush's 'This Woman's Work,' made glitchy and weird. Her voice is similar to Bush's, as Twigs too sings in a high, achy falsetto. To reduce Twigs to just Bush-lite pop-star ignores the influences of figures such as Frank Ocean, Bjork, Radiohead, and Jai Paul on Twigs on the album. This myriad of influences is clear in songs that appear to dissolve into themselves and switch genre mid-beat: one particular highlight, 'Fallen Alien,' can only be described as cacophony of grime, EDM and distressed chamber music. It proves that Twigs is an artist in evolution, with the abandonment of the gim-

micks that marred some of *LPI* in favour of raw, unfiltered emotion. Her lyrics can still be laboured - "dirty are my dishes / many are my wishes" goes 'Daybed's chorus - becoming clunking moments that break the record's precarious spell. However, there is much to love in *Magdalene*: the haunting monkish chants of 'Thousand Eyes,' the overproduced sneer of 'Home With You.' The middle section does somewhat blend into one, but she still lands on some stunning moments. One of these is 'Cellophane.' It is a tiny, intricate unpacking of a relationship, musically sparse to the point of discomfort. One final whispered line ends the album's saga of a love tested by a crowd: "why don't I do it for you / why don't you do it for me?" It is a perfect closer for an album that attempts to push the boundaries of the genre it operates in as wide as possible.



IMAGE: XL RECORDINGS

NOT WAVING BUT  
DROWNING TOUR  
LOYLE CARNERALEX THOMPSON  
5/5

Loyle Carner is a staple of MUSE, a constant soundtrack to our office and a feature in nearly everything editor Jonny Wellington writes for Music. For our generation he's a bona fide superstar, a rapper who blends hip-hop with indie sensibilities and packs his lyrics with dense and complex explorations of love, sadness and masculinity. He's had a real transformation

into a mainstream success.

Despite this, he remains effortlessly grounded and likable with his music and shows retaining the same love, soul and energy that made his early work so brilliant. His show at the O2 Academy Leeds was the perfect encapsulation of this. Because this is Loyle Carner and we are MUSE, this had to be a group outing so me and current editor Jonny Wellington, along with former editor Andy Young and deputy Saskia Starritt, managed to quickly snap up some tickets. It's lucky we did: the show sold out in several minutes

along with the rest of the tour in under an hour. If that's not a testament to his popularity then I don't know what is. The audience at the O2 were your typical Loyle Carner fans: the 14 and 15 year olds draped in merch, the sort of dad who listens to BBC 6 Music and us, the sort of fans who've been following Carner for years and feel slightly old amongst teenagers. This kind of audience split can either make or break a gig. Armed with a hideously expensive pint of Carlsberg, we took our place towards the back of the gig and waited with bated breath.

At exactly 8pm Loyle Carner took to the stage to the roar of the crowd; it's a nice reminder to see that even rappers are punctual. Starting with songs from his latest album, Carner performed a whirlwind tour of his back catalogue. From the woozy slink of 'Angel' and the boom-bap kick of 'Ain't Nothing Changed,' it was an incredibly diverse and varied set that pulled no punches. Loyle Carner has truly mastered the art of putting together a killer setlist. In just over an hour, it was all over - or so it seemed. Carner threw his towel into the crowd before disappearing into the wings, chants of 'one more song' echoed around the auditorium. Sure enough, the fuzzy bassline of fan favourite 'No CD' started up and Carner ran back on stage for a high energy finale.



IMAGE: ALEX THOMPSON

LOVE + FEAR TOUR  
MARINAALICE MANNING  
4/5

MARINA, a.k.a. Marina Diamandis, previously known by moniker Marina and the Diamonds, is no stranger to the music scene. *The Guardian* is certainly right to label her "British pop's nearly-woman," but the marketing of her latest tour asserts that Diamandis is at the top of her game. She's here for those who want to hear her, and the wishes of her dedicated fanbase are certainly heard.

The setlist features cult classics within the fandom - the likes of 'Hollywood,' with its humorous allusions to celebrities, and 'Teen Idle,' the ultimate anthem

of a destructive, depressive youth culture. Diamandis remains down-to-earth, rarely failing to greet fans after each show. The Love + Fear Tour has two striking new features for the artist: back-up dancers, and a backing track. The latter is a shame, yet probably a necessary sacrifice.

As the set begins, the dancers enter stage first, anticipating the appearance of MARINA herself. Her brilliant stage presence incites energy as she interacts with the audience. The dance routines followed Diamandis' lead, emphasising her as a fully-formed performer - singer, dancer, and charmer of her crowd. Her crew were extremely talented and diverse, the choreography ranging from

stationary movement that mirrored Diamandis', and complex couple routines involving aspects of contemporary ballet. The show proved innovative in other ways. While her former stage tours centred around the 'eras' of Marina and the Diamonds, MARINA's Love + Fear Tour presents the artist holistically, whole and unfragmented. The stage production made use of a screen to project varying visuals to support the songs. Lurid pink colour schemes recognisable to *Electra Heart* fans were prominent, transitioning seamlessly to natural settings - woodlands, beaches etc - emphasising the "back-to-nature" ethos of *Love + Fear*. The dancers carried dazzling lights, creating a galaxy

on the stage, referencing 'End of the Earth' ('the same universe / where the stars collide and the planets burn.') Visuals used for 'No More Suckers' proved especially effective, bringing out the lyrics for the audience in a subtle yet comical way. The videos included did not always feel relevant, and could distract from the performance - the inclusion of the music video for 'To Be Human,' while engaging, was a banal move. I would like to have seen a greater inclusion of *Froot* but nevertheless the vibrant energy of the show and the enthusiasm of the crowd was more than enough for a lively evening.

It all seems to have come together for this experienced star. The exuberant energy and connection between Diamandis and her team made this a hugely positive show; the ambience of the show was much more 'Love' than 'Fear.' But perhaps the imbalance is not such a bad thing.



IMAGE: WARNER RECORDS

## THE MUSIC TEAM'S

COSY AUTUMN  
PLAYLIST

The days are getting shorter, all the leaves are brown and the sky is grey. So put on your best knitwear, and listen to this lovely little playlist to add a touch of warmth to your evenings

1. Bobby Womack - California Dreamin'
2. Nick Drake - River Man
3. Nina Simone - Who Knows Where the Time Goes?
4. Bob Dylan - Girl From the North Country
5. Elliott Smith - Say Yes
6. American Football - Never Meant
7. Bon Iver - For Emma
8. Father John Misty - I Went to the Store One Day
9. Portishead - Roads
10. The Microphones - I Want Wind to Blow
11. Chet Baker - Autumn Leaves
12. Arcade Fire - Rebellion (Lies)



IMAGE: LIBERTY RECORDS

SHIT  
MUSICIANS  
SAY.

"I WANT A BEAT THAT  
SOUNDS LIKE I  
PISSED MYSELF  
BUT I'M WEARING  
CORDUROY"  
- ZACK FOX



IMAGE: GENIUS

FILM & TV TEAM RECOMMENDS:  
TOP 5 ARTIST  
FILMS

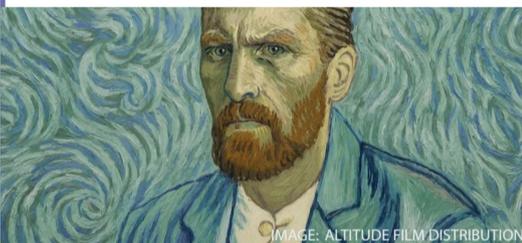
SAVING BANKSY

This documentary reveals the mysterious side of the famous graffiti artist's identity and how he became internationally recognized.



LOVING VINCENT

This portrait of the artist's life through 65,000 hand-painted frames has definitely made art a moving form and redefined the genre.



FRIDA

Focusing on Frida Kahlo's unstable and complex relationships, this film is a statement for feminist artists around the world.



SURVIVING PICASSO

This romantic drama uncovers a different side of Picasso through his lover, Françoise Gilot.



GIRL WITH A PEARL EARRING

Discover the story of the humble maid behind Vermeer's famous painting and how she influenced the artist's life.



# 500 YEARS OF DA VINCI, ON SCREEN

JAMES HUDSON DISCUSSES HOW CINEMA IS EVOLVING AND MAKING ART MORE ACCESSIBLE

**L**eonardo: *The Works* is an on-screen, documentary exhibition of Leonardo da Vinci's paintings, with a mixture of biography, commentary and exhibition. Tracing the polymath's artistic development and focusing on his paintings, *Leonardo: The Works* includes commentary and analysis from art historians, curators, and academics, blending a mixture of talking heads style documentary with an exhibition in which the camera slowly pans in on the canvas and the subsequent detail of a painting as if you were actually there. The film traces Leonardo's life from birth to death, noting the key historical and personal developments.

Being someone with a limited knowledge of Leonardo da Vinci's paintings, and painting in general, I was curious to see whether this on-screen exhibition, with its 'hand holding commentary for the uncultured peasant' approach, would be compelling enough to turn me into someone who, finally 'got' classical art, so to speak.

I have never really understood why the Mona Lisa is considered a masterpiece, or why everyone seems to think it is, though I'm not an art historian and I've never actually seen it eye-to-canvas, so what do I know? The metric I decided to use to judge the level of accessibility, quality, and intrigue of this exhibition-documentary would be whether it could explain, and perhaps convince me of the Mona Lisa's apparent brilliance that has so far eluded me.

I realise this might seem quite an arbitrary and probably irrational way of judging an on-screen exhibition; "What about his other great works?" you may ask. "How dare you forget *The Last Supper*?" you may protest. **T h e M o n a L i s a i s t h e k e y**

to unlocking a door to a world I perceive as stuffy, easy-to-mock, bourgeois mutterings - it is the summit of a misunderstood hidden-world that I must conquer. If it could do this then it really must be something.

I say it has achieved this to a limited degree. I have not been converted into a classical art fanatic. I don't wear a scarf unless the situation completely warrants it, but my interest and engagement has improved somewhat considerably. I think this is some achievement - usually I'm more interested in watching people look at paintings than the paintings themselves.

What I most appreciated about the exhibition was its biographical exposition of Leonardo's life entwined with his artwork. I found it particularly interesting that there seemed to be no clear distinction between science and art when it comes to Leonardo's work; they seemed to inform and permeate each other. I found this to be alien and attractive, especially in mind of the fierce subject wars found at universities amongst students, particularly the silly narrative of 'art vs science.' If Leonardo were here today witnessing the baseless peacocking and solipsistic declarations of one subject's importance over another that takes place on UK university campuses, I would like to imagine he would look around with a grave - and confused - expression of disapproval.

Also, instead of being a hindrance, the fact that it was on-screen was a huge benefit in the case of my new-media fried brain - leaving the digital-media-matrix of Snapchat, YouTube and Spotify for just five minutes causes me to dissociate from my body and induces a vague sense of paranoia. The camera introduced each painting with an establishing shot of the gallery, the city, the space around the painting etc., coupled with extremely dramatic classical music, I presume from Leonardo's lifetime, which made it very clear that what we were seeing was very important.

I t worked well because it forced me to engage with the details of a painting which, admittedly, I doubt I've ever done properly before. As many of Leonardo's paintings have either faded with time - *The Last Supper* the clearest example of this - or were left unfinished, it was fasci-

nating to see the scientific possibilities that now exist for uncovering and examining the development or 'story' of a painting.

Although I don't think the Mona Lisa is some divine painting which I am now fiendishly drooling to see at the Louvre, I do think I have gained a dignified and respectful understanding of its significance as the clearest representation of Leonardo's genius. If you are like me, wanting to break free from your vague-minded cultural purgatory, or you are a seasoned art dope wanting another hit, then I fully recommend *Leonardo: The Works*, and checking out the other films made by Exhibition On Screen which are coming out in the new year. These include *Lucian Freud*, screening from 14 January, *Easter in Art*, screening from 7 April, *Frida Kahlo*, screening from 6 July, and many more which can be found on their website.

Very briefly, I wanted to raise a couple of thoughts that have been provoked from the concept of an on-screen exhibition at a cinema. Depending on your fondness for art galleries - and of course, art itself - and their status as the best place to consume art, will determine your view of whether an exhibition-documentary at a cinema really matches up to seeing a painting with your own eyes.

Maybe there is something to be said about being in the physical space of a painting; maybe it's a 'you had to be there' thing if you are to squeeze the experience dry. I do believe an on-screen exhibition does have distinct merits which a gallery does not necessarily offer. Firstly, geography: it offers the possibility of bringing classical art to people who may not know much about it but are curious though do not have the means of travelling far. In the case of *Leonardo: The Works* I saw most of his paintings close-up, which I otherwise would have had to travel thousands of miles to galleries all over the world to see.

The cinema as a physical place, with the big screen, the dark room etc., is currently going through some interesting changes. With the growth of subscription streaming platforms such as Netflix and Amazon Prime, it is no longer the case that we are drawn to the cinema for a new release, perhaps except for cinephiles and Marvel fans. *The Irishman*, Martin Scorsese's new film, is only getting an extremely limited cinema release before being unveiled on Netflix. Not many people will see a film in a cinema which previously would have been a huge box office draw.

What will become of the cinema and what kind of films will be shown there if there is a diminishing incentive from films themselves to go to the cinema? I think the exhibition on-screen offers a new kind of cinema, 'event cinema', which has the potential to draw more people back into what I believe is an unrivalled way of experiencing a film.

*Leonardo: The Works* was released to mark the 500th anniversary of his death; it is also a film which has been branded as a cinematic experience - seeing the paintings on a TV doesn't compare to a cinema. Perhaps people now need a special excuse to go to the cinema to see something; a memorial, special occasion, anniversary etc. - an event. Whatever that 'event' may be, I hope it will support cinema going forward and reaffirm the cinematic experience, which is also an experience shared.



IMAGE: EXHIBITION ON SCREEN

# THE APPEAL OF AESTHETICA SHORT FILM FESTIVAL

JASMINE ONSTAD REFLECTS ON THE MAJOR HIGHLIGHTS FROM THIS YEAR'S ASFF AND HOW POWERFUL THESE SHORT FILMS CAN BE

Another year, another Aesthetica Short Film Festival comes to a close. This weekend, York has been overrun with filmmakers, industry professionals and cinephiles, easily distinguishable by their bright yellow lanyards and bleary eyes from trying to cram too many screenings into one day. In its ninth year, the festival celebrates the best in independent filmmaking, having grown to provide masterclasses from the likes of Aardman, the BBC and the BFI and even virtual reality film labs. Although there are a few opportunities to view a selection of feature-films, shorts are the bread and butter of the festival.

Over the course of five days, some 450 films were screened with around 25,000 people in attendance, proving that there is still

a hunger for cinema that deviates from the blockbuster. Since they are very rarely given

cinematic releases, festivals such as Aesthetica give film lovers the opportunity to properly appreciate the medium of the short film.

One major highlight was the 'Director's Pick' screened at the opening gala, showcasing impressive storytelling and directorial style. *Kofi and Lartey* by Sasha Rainbow rightfully won the Best of the Festival Award. Set in Agbogbloshie, an electronics waste dump in Ghana, two young boys (Kofi and Lartey) are given cameras to document their own lives.

Their mentor, Abdullah, runs a children's centre and is determined to give the young people what is sometimes referred to as 'Sodom and Gomorrah'; the

chance to improve their lives through education.

The beautifully shot film exemplifies the need for more stories which allow Africans to create their own narratives: we learn more from this than in any of the tired 'white saviour' examples that have come before. Seeing the catastrophic amount of electronic waste is visually impactful, next to the toxic fumes and mountains of dirty, discarded wires and plastic. It stands in stark contrast to the image we have of technology in Britain, often clean, sleek and sexy (think of a new iPhone ad.) When we mindlessly upgrade our tech, the discards most likely end up polluting the homes of children like Kofi and Lartey.

Another highlight was the Bounce Cinema guest programme screening, which showcased some outstanding work from black filmmakers. Bounce Cinema is a London based pop-up cinema which screens films that might not otherwise get the chance to be seen by general audiences. *Appreciation*, a short by Tomisin Adepeju, was the standout of this particular selection, reducing me and many others in the audience into blubbery tears. In the aftermath of her son's death, an African pastor has to come to terms with her loss as well as her responsibility as the figurehead of her church. A familiar story, from a point of view that we do not often get to explore, this was an example of masterful tension building and cinematic confidence.

The final screening I attended was the

University of York TFTV student screening, which displayed the work of students on the course followed by a panel on challenging cinematic convention in the medium of short film. *1.2 Million* was a standout. It tackles the prevalent issue of chronic loneliness in the UK. A young empathetic postman discovers that an old woman is being emotionally neglected by her busy grown-up son and decides to take matters in his own hands. His act of kindness displays the importance of intergenerational relationships, which is gravely missing from our society. The director, Anastasia Arsenteyeva, attended the panel and gave advice to young filmmakers in the audience on everything from not casting your friends in your films to the pitfalls of trying to pursue originality.

For filmmakers starting out, short films are often the first port of call. They are cheaper to make than feature-length ones and can often be used as a calling card to showcase what you can do with a camera and give a taste of your narrative voice. Smaller, independent and often more experimental films keep cinema alive as they have the freedom to break cinematic convention. A short film could be anything from two to 45 minutes, could be expensive and ambitious, or extremely simple and punchy. Many of us are crippled by the sheer amount of content that is out there to consume. Championing short films could be the answer to the problem that haunts us all: so many films, too little time.



IMAGE: HOPE KEMP, 2014

# THE INTRICATE WORLD OF STOP-MOTION ANIMATION

MALU ROCHA DISCUSSES HOW THIS NICHE FORM OF ANIMATION SURVIVES IN A WORLD OF EVER-EXPANDING CGI TECHNOLOGY

Aesthetica Short Film Festival drew to a close on Sunday 10 November. My goal this year? Watch all the animation screenings. Needless to say, life got in the way and I failed. But I did manage to watch 159 short films from their 400+ official selection, so I'd call it a success. Year after year of attending film festivals, I finally allowed myself to admit that I've noticed a trend in my annual favourites; they always include at least a handful of stop-motion shorts. So, like any reasonable person with (not) too much time on their hands, I decided to investigate this peculiar phenomenon and understand exactly what it is about stop-motion animation that I find so appealing.

For context, stop-motion films are constructed by capturing one frame at a time through single photographs. Between every photo, the filmmaker ever so slightly moves the subject so that when it's played back in sequence, the illusion of movement is created. Think of early Disney 2D hand-drawn animations, but with real-life objects.

This filmmaking practice dates back to the late 1800s when the first stop motion short (*Humpty Dumpty Circus*, 1897) was registered in America. However, it wasn't until *King Kong* came along in 1933 and featured the famous sequence of the gorilla on top of the Empire State Building that it became a widely recognised form of animation.

Since then, films such as *The Nightmare Before Christmas* and Wes Anderson's *Fantastic Mr. Fox* and *Isle of Dogs* have redefined

the genre. There are entire studios (Aardman Animations and Laika) that specifically commission these types of films (both features and short) and expand on their boundaries. In fact, the stop-motion form has always been present among short films, especially in the film festival circuit.

Watch *Negative Space* (Ru Kuwahata & Max Porter) - you'll thank me later.

In such a notoriously money-led industry, it's nothing short of incredible that such a niche and particular form has withstood the test of time. But what exactly is it about seeing inanimate objects move on screen that makes audiences keep coming back for more?

For starters, stop-motion films have a particular aesthetic and fantastical tone that can hardly be achieved through other mediums. They portray recognisable natural movements and imaginative renditions of the real world that are entirely fabricated. For example, many stop-motion films use cotton balls to imitate clouds which consequently makes them stand out, whereas if they were to simply be animated into a CGI film, they would probably blend in with the background and pass unnoticed. In a stop-motion set everything is physically built, and the audience is very much aware of that. But instead of that becoming an obstacle in the viewing experience, it instead adds incredible personality to the world of the story.

This makes stop-motion films all the more human. And in a world where everything seems to be taken over by automation

and technology, maybe we've reached a standpoint where we long for more human connections; and stop-motion films provide that comfort for us. It's quite rewarding to know that an artist physically hand-crafted the puppet you're seeing on screen. In older films, if you look close enough, you might even

catch a glimpse of the artist's fingerprint or nail marks on a clay puppet. And even though that puppet (probably) isn't perfect, it will most definitely feel real and organic because it took hours on top of hours to be produced. In fact, Dan Pascall, Laika's marketing production manager, revealed that most of their feature films have a 92-week production shoot. If you're not a film geek, trust

me when I say that's a big number.

Perhaps we're at a surge in our culture where millennials are appreciating the little things that take a lot of work instead of opting for instant gratification, or perhaps it's just me being old-fashioned. But seeing how much passion an artist has put into their work is, and always will be, quite appealing.

Because of the sheer craftsmanship and dedication that visibly go into making stop-motion films, they have an ability to connect with audiences on such a level that other mediums only ever hope to achieve.

Even though other forms of animation are cheaper, easier, quicker, and more realistic to produce, there is something very artistic and tangible about this filmmaking form.

While some may say that the stop-motion form is like wanting to write emails in quill, I'd argue that they often have more soul than most blockbusters these days. If anything, this should serve as a gentle reminder that we don't need a Pixar budget or a Disney team of animators to create wonderful films and tell wonderful stories.



IMAGE: WALT DISNEY HOME VIDEO

# AFTERMATH: MEMORIALISATION, MEMORY AND POETRY

HANNAH CLEMENTS DISCUSSES REMEMBRANCE OF THE FIRST WORLD WAR THROUGH ITS MOST SIGNIFICANT WAR POETS AND AUTHORS

Poppies, parades and a minute of silence, November 11 is a date that I'm sure will be familiar to you all. Memorialising the war is important. Important not just to remember all the individual battles, but to also remember the trauma and devastating emotions soldiers and their families faced. As an English student, I suppose it is natural for me to be drawn to poetry when thinking of emotion, but I do feel war poetry has a certain po-

course, many other communities across the world. A sombre silence followed years of explosions, fear and blood. And it was time to begin remembering the sacrifice hundreds of thousands of men made, and to start the process of memorialising the war.

## Equality in Death

The fields of France and Belgium are dotted with white headstones, from tiny yards with a few small graves, to Tyne Cot, the biggest British war cemetery with 11,954 graves. Understandably, the losses of these men were not forgotten in the years following 1918. Over 700,000 British men fell in the war: 700,000 deaths to mourn, respect and recognise. It was time for a nationwide funeral.

It was crucial to pay respects to every single soldier, and to introduce an equality in death. Looking across a field of war graves, a spectator would not know which belonged to private soldiers, which were lieutenants, and which belonged to an unknown body. From a distance, each grave looks exactly the same. All ovoid, white, portland stone, there is no divide between the rich and poor, high rank and low rank, black and white, atheist and theist, each death is treated with equal respect, all buried close to where they fell. After all, they all made the same ultimate sacrifice.

Famous war poet Rudyard Kipling coined the

phrase that is inscribed on the graves of unknown soldiers, 'known unto God.'

His poetry is rife with grief and guilt on behalf of his son, John

Kipling, who fell at the Battle of Loos in 1915. John Kipling was originally rejected by the Royal Navy as a result of poor eyesight, but his father was able to use his connections and influence to help enlist him in the war effort. Following John's death, Rudyard Kipling's poetry exudes remorse and regret, and his lines are often used in war memorial services, and on memorials. His short, two-line poem, 'Equality of Sacrifice', makes reference to the importance of this equality in death, that no soldier's life was worth more than another.

A. "I was a Have."

B. "I was a 'have-not.'" (Together). "What hast thou given which I gave not?"

- Rudyard Kipling, Equality of Sacrifice

Yet, despite the fact that from a distance all the graves seem the same, a lot of thought was put into remembering the individuality

of the soldier. When viewing the headstones up close, as much information as possible is engraved on the headstone. Alongside his rank and regiment, the graves contain either a Christian cross, Jewish star of David, and in rare cases, an atheist's grave is unmarked by any religious symbol.

Most importantly, and sentimentally, each grave of a known soldier is marked with an epitaph, a few words from the family of the deceased. Most of these are based on love, memories, and the idea that their loved one died doing their duty for their King and country. Yet, there are some that are of interest due to their unusual nature. In Tyne Cot cemetery, one bitter epitaph reads 'sacrifice to the fallacy that is war', and in another smaller cemetery, one is heart-warmingly 'Nettie's Chum.'

"In Flanders fields the poppies blow Between the crosses, row on row, That mark our place; and in the sky The larks, still bravely singing, fly" - John McCrae, In Flanders Fields

## Guilt and Trauma

The end of the war certainly did not mean the end of trauma, and many soldiers were plagued with survivors guilt.

The endless questioning of 'why them?' and 'why wasn't it me?'; victims of survivors guilt went through years of anguish after the war, and these years of suffering must be respected just as much as the torment of the war years. These men believed they had done wrong by surviving the war when their friends did not, and were cursed with self-guilt.

"I met you suddenly down the street, Strangers assume your phantom faces, You grin at me from daylight places, Dead, long dead, I'm ashamed to greet Dead men down the morning street."

- Robert Graves, Haunted

The war didn't just take away four years of their lives, but the lives of the soldiers were never going to be the same again. 'Shell Shock', or PTSD, tormented men for decades. Years upon years of exhaustion, trembling, nightmares and damaged senses left them permanently isolated from their loved ones, as they were unable to explain their ex-

perience. As young as 16, the majority of the country threw their life away to fight, if not for death, for lifelong torment, and long-standing memories of deep mud, numbing cold, explosions, and being surrounded by constant death.

"Do you remember the rats; and the stench Of corpses rotting in front of the front-line trench— And dawn coming, dirty-white, and chill with a hopeless rain? Do you ever stop and ask, 'Is it all going to happen again?'" - Siegfried Sassoon, Aftermath.

We cannot do enough for these men, who sacrificed luxuries, mental stability and even death for their family's benefit, and for generations to come. In 2019, it is still critical to keep these

As young as sixteen the majority of the country threw their life away to fight

men in our memories, to show that they did not die in vain. The most prominent memorial service that I have personally experienced is the Last Post ceremony at the Menin Gate in Ypres, Belgium. I have attended this service on more than one occasion, but on one I had the honour of laying a wreath in the service.

For those of you that don't know, the Menin Gate is one of the most well-known memorials in the world, holding the names of 54,389 men who died in the Ypres Salient, and have no known graves. At 8pm every night from July 1928, to the present day (with a hiatus during WW2) a memorial ceremony has been held.

"They shall grow not old, as we that are left grow old: Age shall not weary them, nor the years condemn. At the going down of the sun and in the morning We will remember them."

- Laurence Binyon, For The Fallen.

A heavy weight fell onto our country and many other communities across the world

tency to it that makes it available and effective to everyone.

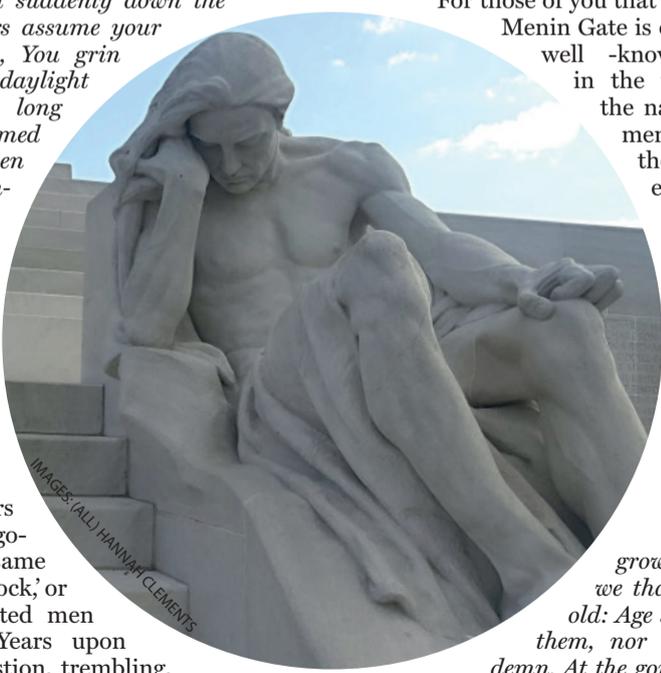
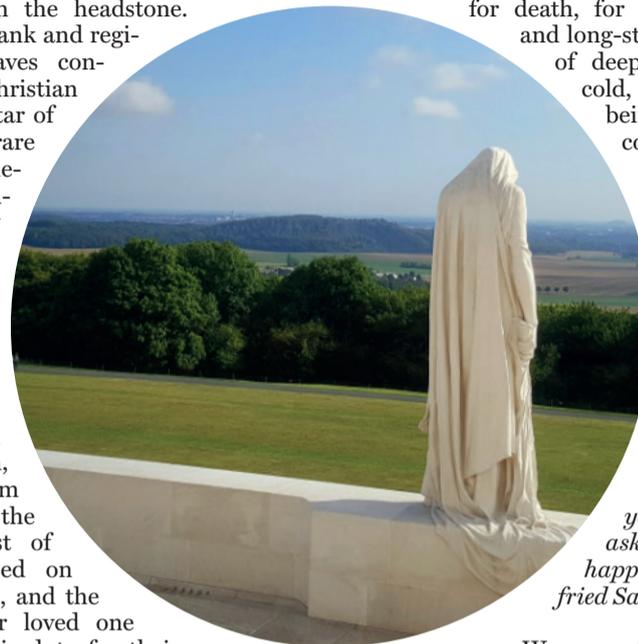
You may have noticed that the poppy sales have begun again, and that plenty of them include poppies with an inscribed '2019.' It may be brought into question what the war means for us now, 101 years after the armistice.

After all, the past few years have been rife with centenaries. In 2014, we mourned over the centenary of the war's outbreak and in 2015, the centenary of the battle of Gallipoli passed. We marked 100 years since the battle of the Somme in 2016, and in 2017 there were commemorations of events such as the Battle of Passchendaele. Finally, 2018 marked 100 years since the armistice. And now, in 2019, we begin the anniversaries of the empty years that came after. The years of anger and raw grief, when the British public were determined to force Germany to accept blame for the loss of our men, so much so that the foreign secretary wished to "squeeze them until the pips squeak."

"You are blind like us. Your hurt no man designed, And no man claimed the conquest of your land. But gropers both through fields of thought confined We stumble and we do not understand. You only saw your future bigly planned"

- Charles Hamilton Sorley, To Germany

In 2019, we are mourning the years of shell shock, survivor's guilt, and all the families who were forced to keep on living without their sons, brothers, husbands and fathers. A heavy weight fell onto our country, and of



IMAGES: (ALL) HANNAH CLEMENTS

# 'NO RUSSIAN' TO JUDGE THE NEW MODERN WARFARE

JAKE PHILLIPS DISCUSSES THE CONTROVERSIES SURROUNDING CALL OF DUTY: MODERN WARFARE

From humble beginnings as a small World War Two shooter, *Call of Duty* has become one of the globe's largest video game franchises and created a lasting impact on the gaming industry. What exactly is it about these games that cause eager gamers to line up with £50 pre-orders year upon year? From its simple roots, with the first entry to the franchise, *Call of Duty* (2003) positioned itself as a game with a strong focus on capturing a startling sense of global conflict. Unlike its competitors, the gamer was placed into the war-worn boots of American, British and Russian soldiers to showcase an unseen perspective on war. While unbeknownst to most modern gamers, this game set the extremely strong foundations and formula for a video game series that would soon become one of the most profitable and successful franchises in the world.

This same formula was repeated with the next two entries to the franchise, until the release of the critically acclaimed *Call of Duty 4: Modern Warfare* (2007) - not to be confused with the newly released, *Call of Duty: Modern Warfare* (why video game franchises struggle with creative naming of their games is beyond me.) This game is one engraved into many of our hearts as the momentum of the previous four years finally reached a peak, catapulting the franchise into the mainstream audience and the casual gamer's living rooms. *Modern Warfare's* genius was to give gamers a visceral look into modern anti-insurgency techniques and high-tech black ops.

It was not the first game to introduce counterterrorism as its backdrop (*Counter-Strike* and *Rainbow Six* had that honour back in 1999); it simply elevated the formula and

intensified the experience that had been at the forefront of its Western audience's news channels for the past six years with the real world conflict in Iraq and Afghanistan at its terrifying height. However, *Modern Warfare* had a lot to say on the ethics and politics of war, and it wasn't just the glorified praise you might expect. The franchise followed this controversial approach with its next entry to the series: *Modern Warfare 2*. Making headline news with its controversial campaign mission 'No Russian,' it is absolutely clear that the franchise does not intend to hold back on its bold political focus. In 'No Russian,' the player takes part in a false flag operation of massacring hundreds of civilians in a Russian airport as a kickstart to World War Three. Many may argue that this content promotes barbaric violence, and has no place in the hands of impressionable young minds. However, looking a little deeper into the mission reveals that the game is not promoting this violence in any form. Rather, the game simply demonstrates the rather brutal aspects of a real war. Should the blame really be placed on the developers for including such horrific scenes, or on the large scale politics which promote war like this in real life? Admittedly, the game may touch on these complex issues rather heavily-handedly, but it is made extremely clear that this violence is not being promoted, and is merely intended to

shock and horror the player. The newest entry to the franchise does not shy away from this complexity either, with scenes of a terrorist attack on London, and as part of a rebel group in the Middle East opposing external rule. It constantly blurs the line between good and evil, showcasing that in the case of war, the line between hero and villain is very complex. Sure, there is violence, and sure, there are complex decisions showcasing questionable morals, but that does not mean that the developers are promoting these controversial topics in any way.

Instead, the controversy is there to be examined, and left for the player to form their own opinions about. It's a way to put yourself in the shoes of complex characters which are both good and bad, and does not in any way promote the actions you perform as these characters. I understand that many may ignore the delicate message that the developers intend to portray, and that is expected of a game whose target audience is young adults. However, just because many consumers take away the wrong message, it does not mean that this is what the game represents. Is it really the fault of the developers that its audience are unable to take away more than surface level details of the nuanced plot?



IMAGES: ACTIVISION, PRESS

# GAME DEVELOPERS STRUGGLE TO FINISH

PATRICK WALKER TALKS ABOUT THE IMPACT OF THE LATEST BATCH OF UNFINISHED GAMES

At first glance, the 'games as service' model seems like a good idea. Developers provide games for a reduced, or non-existent fee, with the understanding that players pick up the accelerating cost of continued development through microtransactions, DLCs, or subscription-based fees. In actual fact, the increasing trend of games being sold for their lifespan, not their initial offering, is an increasingly concerning trend in gaming. This practice has allowed game studios to get away with selling incomplete buggy products for full price: a ridiculous notion that wouldn't be allowed in any other creative industry.

This behaviour is replicated much more egregiously by larger developers: EA, for example, made the decision to ship blockbuster battle royale game *Apex Legends* far before the game client even ran properly on PC. Players of *Apex* were forced out of games, and then refused the chance to reconnect. Despite this, players actually praised EA for making the game free, proving companies can get away with horrible

business practices, as long as they're willing to use the 'games as a service' model.

The practice would, of course, be unthinkable in other creative industries. Marvel has thankfully never shipped a movie with Downey Jr. still in his mo-cap suit, and Coldplay will no doubt ensure that they record their latest album with real instruments, rather than banging on the wall with a stick as a placeholder for a drum kit.

Thankfully, not all companies get away with leaving their product unfinished: it seems that, at least this year, they might be being taught a lesson.

*Fallout 76* has recently had to admit that its 'Fallout First' subscription service was a failure after dysfunctional servers and buggy items made the game a waking nightmare for those wealthy enough to shell out for its \$13 a month price.

*Fallout* itself remains the worst example of the 'games as a service' model, making players endure its

bad textures and awful gameplay for months after its launch. The community reacted with extreme scepticism, and it may be possible that developers are learning that gameplay experiences like those in *Fallout* are unacceptable. Players are now voting with the one thing that matters to massive studios: their wallets. *Fallout* sales tanked compared to the last game.

Ubisoft's lesson came a few months after *Fallout*, through the case of *Ghost Recon: Wildlands*. As one of the only big releases before the run-up to Christmas, the game should have been a slam dunk for its developers, Ubisoft Paris. In actual fact, the game was released as a buggy mess, with little narrative and many systems that were either unfinished, or clearly copied from better Ubisoft games, like *Far Cry*. That said, it seems that, for the first time, Ubisoft has admitted failure. Poor sales prompted Ubisoft CEO Yves Guillemot to apologise for the game's lacklustre release, and note that his product had been "strongly rejected by a significant portion of the community."

The community was left to speculate whether *Ghost Recon's* failure was behind the publisher's decision to hold back its other blockbusters this year. Does the delay of the new *Watch Dogs*, *Rainbow Six*, and *Gods & Monsters* indicate that Ubisoft has learnt its lesson, and is intending to release games with the polish we expect from large publishers? We must certainly hope so.



IMAGES: HELLO GAMES

## GAMING TEAM RECOMMENDS:

### 5 MOST NOSTALGIC WII GAMES



They used to be a childhood staple, now we play them while we're pissed. From *Mario Kart* to *Just Dance*, here's the best the iconic console has to offer...

#### MARIO KART



Easily the go-to game of the Wii. Absolutely timeless. It's clear that the game has had an impact when you're 20 years old and still know the maps like the back of your hand. Iconic music, iconic characters and iconic cars - it's completely unrivalled in terms of nostalgia and still doesn't feel too dated. Even that weird plastic wheel is iconic. The soundtrack will forever be burned into my brain.

#### SUPER SMASH BROS BRAWL



There's nothing more fun than kicking the shit out of your friends in *Super Smash Bros*, with hundreds of characters and combos that will leave you button mashing as you try to boot your friends off the map. You'll learn very quickly, this is the game where friendships can be forged or broken.

#### LEGO STAR WARS



It might not have been made for the Wii but playing it on anything else just feels wrong. Get ready to run around The Cantina lopping off Lego limbs and bouncing on tables to collect coins as you endlessly replay levels to achieve True Jedi status.

Editor Patrick Walker disagrees and would rather include something boring like *Super Mario Galaxy*. Fortunately he has no control over this section.

#### JUST DANCE



Not exactly my cup of tea but it's hard to deny the cultural impact of *Just Dance*. It's surpassed *Guitar Hero* as the titan of pop music video games. With hundreds of songs that will be outdated by the time it comes out and dances that just seem like fast yoga, *Just Dance* still manages to sneak into every household with a Wii.

#### WII SPORTS/SPORTS RESORT



Get ready to throw a Wii remote through your TV as you realise your wrist strap just isn't tight enough. Originally packaged with every Wii system, *Wii Sports* is one of the most nostalgic of all the Wii games. Wildly swing and smack your way through some iconic sports themed mini games before realising it's a lot more tiring than you remember...

# SAY 'BULA' TO A GREAT SUMMER WITH THINK PACIFIC

KIRSTEN MURRAY SHARES HER EXPERIENCES OF SPENDING TIME VOLUNTEERING ABROAD WITH THE CHARITY THINK PACIFIC IN FIJI

Looking for a way to fill your summer? How does a month in the beautiful Fiji Islands sound - being adopted by a Fijian family, integrating yourself in the incredible culture and a huge impact on the youth and communities of Fiji? A month's volunteer project with Think Pacific will give you all this and so much more.

This time last year I stumbled upon Think Pacific while scrolling through Facebook, and immediately knew that was how I was going to spend my summer. It allowed me to do something worthwhile with the time while also exposing me to an incredible part of the world and the opportunity to meet amazing people.

Think Pacific is a charity dedicated to helping communities in Fiji, particularly focusing on the youth, providing them with the tools they need to access a better future. Over a third of children in Fiji grow up in poverty, liv-

ing on less than \$1 a day and with only 50 per cent having access to safe drinking water and proper sanitation. Since their first visit to Fiji in 2009, they have provided 280,000 hours of one to one educational support for children, created 72 kindergarten programmes and introduced over 18,000 children to extra-curricular activities.

A total of over \$75 million has been invested into Fiji through Think Pacific with 67 building projects completed, including 14 new health clinics and over 2000 people now having access to im-

proved water supplies and sanitation in rural areas.

My month with Think Pacific was the best month of my life and was filled with life-lasting memories. The journey into the village is one I will never forget, having no idea what to expect - who my family

would be, what my new home would be like.

But any anxieties I had disappeared when I met my Na, Joana and Auntie Li-tia. They greeted me with huge hugs and immediately I was part of their family. Over the duration of my stay we developed such a close bond and they felt entirely like true family. From teaching my family how to 'floss', to playing Cheat by torchlight during a village power cut, to being laughed at for my poor pronunciation of Fijian, and learning how to cook roti, I have so many unique memories. The social media detox allowed me to completely detach myself from the world and appreciate the importance of family.

One of my main project highlights was experiencing my 19th birthday in Fiji. On only the second day of living in the village, the villagers organised a party with a huge meal, cake and plenty of Kava (a traditional Fijian drink, almost their equivalent to our alcohol.) The warmth of the villagers was overwhelming, and it was a birthday I will never forget.

Working with the children was a key part of the project and was the area where we made our main impact. From helping them with English and maths, to drama, art, music and sport - they were always full of enthusiasm

and energy. Thanks to the House Cup Music Competition I shall never be able to hear 'Old Town Road' or 'Bonkers' by Dizzee

Rascal again without picturing a chorus of Fijian children belting the lyrics. If there is one thing I learnt from the Fijians, it is that they love a dance and my god have they got the moves. Teaching the children dances to 'Waka Waka' and introducing them to the 'Cha Cha Slide' while surrounded by the beautiful Fijian rainforest is something I never expected to experience.

Filled with fun, excitement and rewarding moments, volunteering with Think Pacific is an opportunity I will never regret and I urge everyone to apply. The impact we have is sustainable and is actively making a difference to communities in Fiji following the Fiji National Development Plan.

My time in Fiji gave me a new family, 22 new best friends, a chance to be able to teach children whose first language isn't English and embrace a whole new culture - all in the stunning islands of the South Pacific. I learnt an incredible amount about myself, developing confidence, leadership skills and a huge gratitude for what we have in the UK.

Vinaka Vaka Levu!



IMAGE: DESIGNER PLANTS



IMAGE: THINK PACIFIC

# THE OUTDOOR SOCIETY TAKE ON THE LAKE DISTRICT

CHLOE ROBERTS TALKS STUNNING VIEWS, PUB LUNCHES, CHALLENGING HIKES AND AN UNFORTUNATE COACH MISHAP

At the end of week four, I visited the Lake District with the Outdoor Society. We stayed two days and nights at a youth hostel in Buttermere, a small village located between the two beautiful lakes of Buttermere and Crummock Water. The scenery of the lakes, which are surrounded by peaks, was stunning, and no two views were the same. From York, it takes three and a half hours to drive to Buttermere, but once you've entered the National Park of the Lake District, the scenery and landscape distracts you from the long journey.

We travelled through places such as Cockermouth, Keswick, Borrowdale, and even drove along the Honister Pass. You can also get a train from York to Keswick, the only train station in the Lake District, costing around £30-40 return.

Staying in Buttermere allows the option to do low level lake walking; the lakes were

clear and tranquil, while the surrounding forest was full of life with waterfalls, rustling trees, and even sightings of red squirrels!

Buttermere also allows you to explore some peaks such as Haystacks, Dale Head, Robinson, and Grasmoor. These peaks range from 597 metres to 753 metres, which can be a challenging ascent but well worth it for the views you finally encounter.

However, for those who are not as confident in their walking abilities, but would still like to experience these stunning views, Haystacks is a must. This summit is the favourite of the influential guidebook author, Alfred Wainwright. This peak is slightly lower than its surrounding peaks, however it allows a great view of all of them. You also get a breathtaking view of the two lakes below, and when we summited Haystacks, we could see Scotland and the Irish Sea.

Buttermere is a small village, however

there were two pubs, one tea room, a hotel (if you do not want to stay in a hostel) and a YHA hostel, which is cheap and affordable, especially for university students. However, when arranging a trip here, ensure that your transport is planned in advance, which we unfortunately learned the hard way!

At the end of our trip the society had a problem with the coach company. On Sunday morning, we were getting the coach back at 1pm, so we ended the weekend with a lovely pub lunch and were all ready to go home. However, after waiting for the coach for over 40 minutes, the transport officer called the company to make sure a coach was actually coming to pick us up. It wasn't. Our request for a coach was not processed through the coach company, even though a large amount of money was taken out of the society's account. As a result, the company sent out a coach from York to meet us halfway, and also

sent out a local coach to pick us up at Buttermere, however this was going to take over an hour to arrive.

So, this was an excellent opportunity to discover what else the Lake District has to offer. At this point it was a choice between the tea room or the pub. Guess which one I picked?

We waited at the pub until the coach picked us up at 4pm (only three hours too late) and we were on our way back home.

The words beautiful, tranquil, and breathtaking all describe the pleasant scenery of the lakes, and despite being synonyms of each other (yes, I am an English student) they really emphasise the beauty of this rural national park. I would definitely recommend this trip to anyone as it is accessible to visit, just a short distance from York and a place you will never forget. So put down your books and give yourself some fresh air.



BOTH IMAGES: CHLOE ROBERTS

# FESTIVE DRINKS TO WARM THIS WINTER

EMILY HARVIE DISSECTS ALL THE BEST PLACES IN YORK TO FIND YOURSELF A CHRISTMAS DRINK

Halloween and Bonfire Night are officially over and with that, the festive season is just around the corner. With York being famous for its Christmas festivities, no one will be able to escape the celebrations (and the tourists) that descend on the city in the lead up to Christmas.

The cold air and winter spirit both bring a new craving for a hot drink to battle the chill. Whether it's for a delicious hot chocolate, or a winter-themed cocktail, there is something for everyone.

With this in mind, here are some of my favourite places to catch a festive drink this holiday season. If you're looking for an excuse to leave the library and seek refuge in one of York's many fine establishments, this is your calling.

## Hot Chocolate

First, let's chat about chocolate. A good hot chocolate is definitely one of my favourite ways to warm up in the infamous northern winter. Perfect for when you need to defrost after an afternoon in the city, Harlequin Coffee & Tea House in Kings Square is great for anyone with a sweet tooth. Their Hot Chocolate Deluxe is loaded with cream, marshmallows, and dusted with chocolate for only £4. A cosy, first-floor coffee shop, it's a great way to warm you up this winter and has some great cakes and treats to go along with your drink of choice.

## Christmas Cocktails

This winter season, Slug and Lettuce have brought out a set of Christmas-themed cocktails that are the best way to start a festive night out with the company of your choice. Revamping some of their most popular cocktails, they have introduced choices like a Festive

Ab Fab served in a snow globe shaped glass. Their best introduction must be the Santa's Tootootini with an edible tattoo on top. Along with this, they have a festive mocktail called the Espresso Boobini which donates 25p of every order to the charity Coppafeel which encourages young people to check their breasts. Altogether a great place to build your beer jacket if you're out in the evening.

## Alcoholic Warmers

Mulled wine, mulled cider... anything mulled instantly just means Christmas. The Habit is a quirky café and bar which has perfected the 'hot drinks but make it boozy' range in York. Found on Goodramgate, their mulled wine is great for warming up with a traditional Christmas drink.

Or, if you fancy trying a Christmas twist on a summer classic, then why not try their mulled Rekorderlig cider?

However, the best bit about this independent café is actually the live music you can enjoy when you sip your drinks. I suggest you head down on a Friday if you want to join in the festivities in the best way possible.

## Caffeine Kick

Pretty much anywhere in York has a flavoured syrup to go in your morning latte. However, my personal preference is Cosy Time on Fossgate with its Autumn Warmers. All served with cream and marshmallows and each for £3.45, this place just adds that little bit extra to their drinks. Their toffee nut latte in particular mixes the sweet and bitter of the coffee with the Christmas flair. So, if you are fed up with coffee shops' ideas of festive drinks being to just shove some pumpkin spice syrup into a coffee, I recommend you try this sweet café that really lives up to the 'cosy' factor in the title.

## Atmosphere and All-rounder

Finally, I want to talk about the Shambles Ski Bar. Perfect for its festive atmosphere and winter warmers this must easily be the best spot to get you into the festive spirit.

Whether it's a salted caramel hot chocolate, mulled wine, or (my personal favourite) their Toffee Apple Hot Cider, this rustic, Scandinavian cabin bar has a whole host of winter drinks for everyone to enjoy.

Just remember to wrap up warm as this establishment is found outdoors in the Shambles Market.



IMAGE: THE HABIT

# ADVENT-UROUS CALENDARS TO SUIT ALL TASTES

LUCY COOPER RUNS YOU THROUGH SOME UNCONVENTIONAL ADVENT CALENDARS ON THE MARKET

As December approaches, there is one essential decision to be made - which advent calendar should you invest in? In recent years, they have become more and more unique, and you no longer have to settle for bog-standard chocolate behind your calendar doors. Here are some exciting alternatives to guide you through Advent, for all budgets.

## Ilchester Cheese Advent Calendar (£7.99 from Lidl)

For those with a savoury rather than sweet tooth, this calendar contains eight varieties of individually wrapped cheese. You'll find some classics, like Jarlsberg and Red Leicester, alongside a limited edition Wensleydale and Gingerbread. Appearing on the shelves of all the big supermarkets, this is definitely one to put on your shopping list.

## The Naked Marshmallow Christmas Advent Calendar (£19.99 from Amazon)

If you are a fan of gourmet handmade giant marshmallows, you're going to have a brilliant month with this one. With flavours including s'mores, butterscotch and gingerbread, you can be sure that these won't be your run of the mill marshmallows. To add to the excitement, this calendar also comes with a hot chocolate spoon on Christ-

mas Day.

## Selfridges Festive Mini Mince Pie Advent Calendar (£39.99 from Selfridges)

This might be a bit of an investment, but for mince pie fiends, it is a small price to pay for a month of thrills. You get to experience unusual flavours like almond and chocolate, which you definitely won't find in supermarkets!

## Kellogg's 12 Days of Cereal Advent and Bowl Set (£20 from Debenhams)

Disappointingly, this calendar only lasts for 12 days. However, it deserves a spot for its pure practicality, allowing a true variety of festive breakfast. What's more, it comes with a vintage cereal bowl; a perfect way to enjoy these classic cereal servings.

## The Spicery 12 Curries of Christmas Advent Calendar (£29.95 from The Spicery)

For those of you who prefer a practical advent calendar, this is the perfect way to add some spice to December. Every other day will give you a spice blend and a corresponding recipe for you to flex your culinary muscles.

## Joe & Seph's Gourmet Popcorn Advent Calendar (£25 from Debenhams)

This calendar boasts 12 unique flavours, including some calendar exclusives like banoffee pie and chocolate orange.

Every day you'll get a snack-sized taste of this gourmet popcorn, alongside a popcorn joke. Brilliantly festive!

## Pukka Christmas Advent Calendar 2019 (£9.99 from Boots)

Keep relaxed this December with a different herbal tea every evening. What better way to kick up your feet after a long day of studying than with an 'After Dinner' flavoured tea? A tea advent calendar is nothing new, but for just under £10, this is one of the cheapest on the market.

## Whittards Hot Chocolate Advent Calendar for Two (£45 from Whittards)

Unusually, this advent calendar comes with two servings each day, meaning you can share a warming hot chocolate with a friend or lover of your choice (or have two for yourself!) It is slightly on the pricier side, but if you share it with someone, it soon becomes an economical way to get in the festive spirit.

## Fever Tree Gin and Tonic Advent Calendar (£60 from Waitrose and Partners)

Add a touch of class to your Advent, with 12 bottles of craft gin and 12 matching Fever-Tree tonics, ensuring your G&T is the perfect tittle. With each gin being a different brand, this December will not get boring!

## Iceland Wine Advent Calendar (£45 from Iceland)

This might be on the expensive side for wine, but could be a perfect option to share around for Flatmas! There is no better way to ensure a merry Christmas than to have a daily glass of wine. It won't be an award-winning Pinot Noir, but it will do the job nicely.

## EDITORS' REVIEW:

# RANKING EVERY MINCE PIE IN TESCO

## Finest All Butter Pastry Mince Pies with Courvoiser VS Cognac

For the additional price, these mince pies are not worth the upgrade. On first bite, it was evident that the case was half full, an instant red flag. When I was finally able to get some filling, there were some crunchy bits in it, which confused the texture. You can certainly taste the alcohol and, while it sometimes seems a bit overpowering, there is something comforting about that distinctly Christmas flavour. The size of this pie was impressive, but was almost too big, becoming quite sickly by the end. Definitely not worth the Finest price. **4/10**

## Lattice Topped Mince Pies

This was a very average mince pie. It was just the right size, and looked nice, although the dusting of sugar on top felt a little unnecessary - both in terms of looks and taste. There was a nice thick wall of pastry, but despite this fact there was a lot of filling, which wasn't particularly special in itself. Altogether it worked ok. Unfortunately, there was a bit of a funny after taste, and there was a slight tang of salt throughout. Thus, I would rate it **5/10**.

## All Butter Crumble Topped Mince Pie with Courvoiser VS Cognac

I was very excited about this mince pie, looking promising through the plastic window of the box. However, this pie took me completely by surprise. Firstly, it doesn't come in a case, a rogue choice which somewhat reduces its mobility and use as a lunch box snack. Secondly, the crumble was the main attraction, completely overpowering the mincemeat filling. In fact, you could only really taste the crumble top throughout, and there was very little space for any filling. Although the icing sugar on top was a nice thought, it doesn't rescue these premium mince pies from a very average **6/10**.

## Mince Pie

This is the classic mince pie of Tesco's assortment, and it certainly fulfilled that brief. The filling was tasty and filled the case well. The pastry definitely benefited from the butter enrichment, tasting very soft and rich. A star on top made these mince pies incredibly Insta-worthy, and the sugar on top worked well. **7/10**

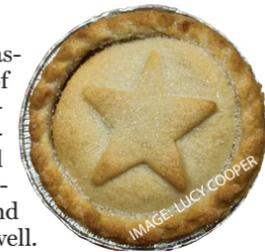


IMAGE: LUCY COOPER

## Iced Mince Pie

This was the mince pie I was most excited about, and they did not disappoint. The pastry was perfectly soft, almost crumbling in my hand, and the inside filling was the perfect amount. None of the flavours were too overpowering; everything was well balanced in this mouthful of joy. The iced top made a nice change to the typical mince pie and made it a perfect cross between a bakewell tart and a mince pie. These will be my choice mince pie for the future! **10/10**



IMAGE: KELLOGG'S



# Maddie's Musings

## IS IT PROBLEMATIC THAT "WE LIKE TO PARTY"?

The Vengaboys once famously sang 'We Like to Party', but with Alcohol Awareness Week coinciding with *Nouse's* prod week, it seems the right time to reflect on typical partying habits that involve alcohol. It's hard to know how open and honest to be with topics like this; it feels slightly awkward to write about as someone who drinks heavily on nights out and almost always exceeds the 14 units a week upper recommended alcohol limit. It shouldn't be though; many people will also find themselves admitting to this and, ultimately, people have a spectrum of ideas and personal preferences as to what the distinction is between healthy and excessive drinking.

University culture promotes heavy drinking and going out and, it's a normalised social activity that's hard to avoid. For some people their first time drinking alcohol may be at university, and certainly a lot of people will have experienced their most drunken nights out in these three years too. This behaviour is encouraged by students to other students, even with the University's best efforts to hammer into STYC's that they must not enforce excessive drinking into freshers. Another version of this, of course, is Salvos on a Wednesday, which sees all the sport teams stumbling into the club with three hours of pres already behind them. Getting to know new friends also often involves suggesting to go for drinks, with the aim to feel at ease and take the edge off potentially awkward social situations.

So when does alcohol become a problem? The three main issues I recognise and believe resonate the most with me are when alcohol ruins day-to-day life, such as missing lectures and full days getting written off because of the night before; when alcohol comes between yourself and the people you value most; lastly, when alcohol is used as

escapism.

It is easy after a bad day, or even a good one like a summative hand-in, to jump straight to the alcohol to either blow off steam or celebrate. At uni there is a guarantee that on any day of the week there will be someone willing to go out, or who wants you to go out, and sometimes it can take a lot of willpower to say no to this demand and stay in.

Some of the worst nights out I've had at uni have been when I knew I wasn't in the right headspace to go out, so the night would take a turn for the worse the more intoxicated I became, and I'd spend the whole next day with 'the fear' and full of regret. This is particularly nasty if I've mind-blanked half the night, have had drunken fall outs or have the guilt of knowing that friends have had to take care of me instead of them enjoying their night. Following this, as with most things in life, it seems that everything in moderation is accepted. But with heavy drinking as the norm at uni conflicting with the 14 unit recommendation, it becomes a difficult juggling act.

For me, the best way to go about this tension then, is to reflect on the times I've drunk alcohol and it hasn't ended well, to decipher whether it was just a one-off or whether there's something making me turn to drinking. I personally think that the best way to live among the social pressures involving alcohol is to stay firm with what your boundaries are with drinking, to be honest with yourself if you are drinking too much (but avoid beating yourself up for it) and to stay aware of your body and limits, even if drinking behaviour takes a while to change. Have fun and stay safe.

*Alcoholchange.org.uk is a good interactive website with information and quizzes that help to find out more about alcohol.*

## Ask The Editors...



## WHAT IS YOUR FAVOURITE THING TO WATCH AT CHRISTMAS?

*"The Office Christmas special. Not only is it an amazing show in general but the Christmas special was the culmination of the entire show. I mean UK by the way and I'm angry that it even needs saying"* - Jonny, MUSE

*"Die Hard. A lot of people have told me it's not a Christmas film but they would be wrong. It takes the themes of a traditional Christmas films and translates it into an iconic action film. It's got father/daughter relationships, love, festivity and terrorists - fun for all the family"* - Alex, Deputy MUSE

*"What A Wonderful Life. My parents watched it while my mum was in labour but couldn't go to hospital - a lot of sentimental value in my family."* - Jenna, Arts

*"That Friends episode where Phoebe wanted to save all the Christmas trees so they could fulfil their purpose in life. It's so wholesome and perfectly captures the Christmas spirit. Also Die Hard was already taken"* - Malu, Film & TV

*"Call The Midwife! What is Christmas Day without a good cry?"* - Lucy, Food & Drink

*"Muppets Christmas Carol. It has some absolute tunes and also Michael Caine is in it"* - Alice, Features

*"Elf. I literally watch it every year and don't get bored of it"* - Annie, Sub-Editor

*"The Gavin and Stacey Christmas special - you just can't beat it"* - Eilidh, Shoot

*"Harry Potter and the Philosopher's Stone. I'm not sure why but there's something very Christmassy about that film."* - Annabel, Food & Drink

*"Arthur Christmas. It's a nice little animation that I went to see with my family when it came out. Jim Broadbent is Santa and Bill Nighy is in it too. What more could you want?"* - Sam, Music

*"The First Snow Of Winter - mandatory watching in an Irish household at Christmas. A really cute animated story of an Irish duck who loses his family while flying south for winter and his journey to reunite with them."* - Charlie, Deputy Music

*"Home Alone because my brother has watched it through the years, even when it's not Christmas, and him cracking up at the baddies falling down the stairs makes me laff"* - Maddie, Social Sec

## beMUSEments

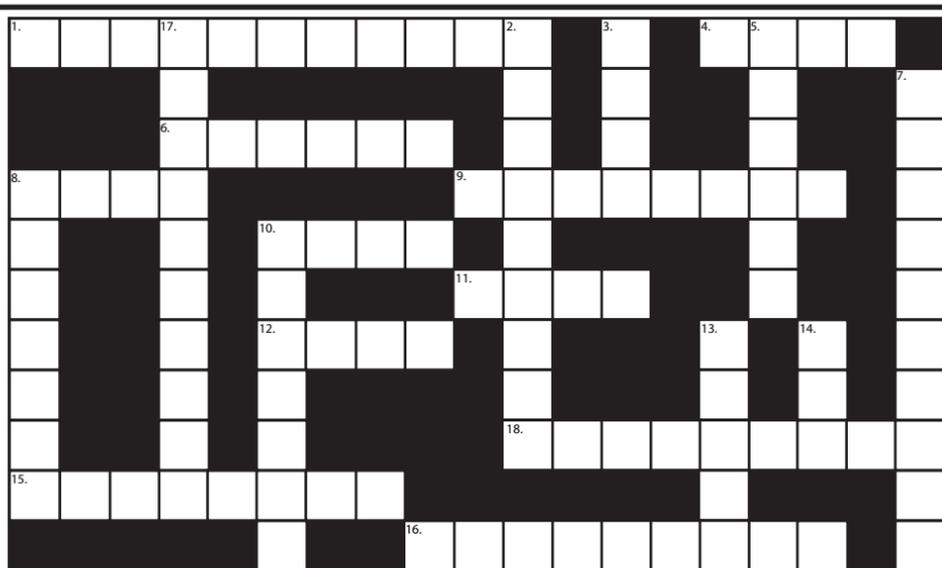
### Down:

- 2) London based musician with song 'Super Sad Generation' (4, 5) \*
- 3) 'All You Need Is \_\_\_', song by The Beatles (4)
- 5) Christmas tradition that dates back to 19th Century Germany (6)
- 7) Meaning every other year (10)
- 8) Woody's occupation in the film *Toy Story* (7)
- 10) Think \_\_\_, a volunteering charity working in Fiji (7) \*
- 13) \_\_\_ meat, filling of festive pastry (5) \*
- 14) The iconic Nintendo console released almost 14 years ago (3) \*
- 17) York based film festival (10) \*

### Across:

- 1) Cover story, body positivity arts project (4, 2, 5) \*
- 4) \_\_\_ Records, electronic label home to Aphex Twin (4) \*
- 6) Action involving 21 guns on remembrance Sunday (6)
- 8) Collaborated with Isobel Hill (4) \*
- 9) Mens mental health campaign linked to facial hair (8) \*
- 10) Sheffield band fronted by Jarvis Cocker, song such as 'Common People' (4) \*
- 11) UK National Park, the \_\_\_ District (4) \*
- 12) The \_\_\_, post-punk group known for 'She Sells Sanctuary' (4) \*
- 15) \_\_\_ Points, electronic music alias of Sam Shepherd (8) \*
- 16) Latest release from FKA Twigs (9) \*
- 18) Author of *The Woman In Black* (10) \*

\* CAN BE FOUND IN THIS EDITION OF MUSE



# Macron raises concern over NATO “brain death”

**Eddie Smith**  
POLITICAL CORRESPONDENT

IN A RECENT INTERVIEW with *The Economist*, Emmanuel Macron caused a diplomatic stir by stating how the world is currently witnessing the “brain death of NATO.” The French president continued by urging European nations to “wake up” to the geopolitical threat they face from the rise of China and other authoritarian regimes in Russia and Turkey. Most sobering of all, however, was the president’s comments on Article Five, the glue of the NATO alliance which states that an attack against one member is an attack against all. Asked whether he still had faith in this clause, Macron simply replied: “I don’t know.”

Prominent in Macron’s criticism of NATO was his attack on the Trump administrations’ ‘America First’ foreign policy. Despite the US secretary of state, Mike Pompeo, describing NATO as “perhaps historically one of the most critical, strategic partnerships in all recorded history,” Macron remains unconvinced of their commitment to the alliance. The French President told *The Economist* that “we should reassess the reality of

what NATO is in the light of the commitment of the United States.” This is, of course, a clear rebuke of President Trump’s decision to pull troops out of Syria last month, leaving the Kurdish troops in the region to stand alone against Turkish invasion despite them previously being an ally of the US. This withdrawal was done without the consultation or consent of NATO. A key part of Trump’s foreign policy has also been about making the European nations contribute more towards the NATO budget, which has caused a further strain in the

transatlantic alliance.

Macron’s public criticism of NATO was likely intended to make the European nations reconsider their commitment to the alliance in light of the US’s recent actions abroad and instead look towards the European Union to provide the militaristic stability needed. Macron, himself a passionate Europhile, has been highly vocal in the push towards the formation of a European army. The French President was remarkably candid when addressing the dilemmas the EU now face, citing Brexit, an increasingly isolationist America and Europe’s lack of progression

as key factors in the continent’s decline. Starkly, Macron ended by saying how Europe was on “the edge of a precipice” and that without considerable change, likely through further EU integration and reform, there is a considerable risk that Europe “will disappear geopolitically.”

Merkel distanced herself from Macron’s comments, labelling them “drastic words, that [were] not my view of cooperation in NATO”. However, it is hard to believe the German Chancellor does not share some similar points of view. Earlier this year, the NATO pledge pushed by the Trump administration to spend 2 per cent of GDP on defence led to budgetary gridlock within the Bundestag. Merkel has also been a key figurehead in the campaign led by Macron towards creating a European army to ensure Europe would not need NATO or the US to survive.

NATO secretary-general, Jens Stoltenberg, also took issue with Macron’s comments, saying that the alliance remained strong with European nations stepping up and investing more in defence. Stoltenberg also raised the point of how the US is actually increasing investment in Europe with more troops and deployments, and that “any attempt to distance us from North America risks not only weaken-

ing the alliance, the transatlantic bond, but also weakening Europe.” The Polish prime minister, Mateusz Morawiecki, echoed this sentiment, branding Macron as “irresponsible” for his comments and called on fellow European nations to lend more support to the alliance. Morawiecki also pointed out how France’s defence spending is below the 2 per cent of GDP agreed upon among NATO member states, hence “it’s not for the lack of US commitment to the alliance” that NATO is in poor shape, but rather the “lack of reciprocity on the part of some European allies.”

Regardless of whether Macron was irresponsible to make such comments about NATO, the fact that such a major power within Europe is vocally turning against the alliance is extremely significant for global geopolitics. It could also have ramifications for British security policy too. Especially important to the future of the situation is the question of the European army, and whether it is a realistic creation given the circumstance the European Union finds itself in. For the time being, however, with very little public support on the world stage for his comments, Macron will have to keep his commitment to the alliance or else risk ending up deeply isolated in global affairs.



IMAGE: PRESIDENT OF RUSSIA

# Tensions rise as Iran fails to accredit IAEA official

**Issy Shannon**  
POLITICAL CORRESPONDENT

AFTER THREE years a landmark deal between Iran and world powers is under threat. Following rising tensions over the summer, Iran cancelled the accreditation of the International Atomic Energy Agency (IAEA) inspector, who was prevented from entering a nuclear facility in the country. Iranian officials stated that the inspector set off an alarm at the plant during routine security checks, as she was carrying “suspicious material.” The IAEA have then accused Iran of refusing to allow the inspector to exit the country.

This follows the partial breakdown of Iran’s nuclear deal, the UN reports. Iran has failed to cooperate with an investigation into how traces of uranium were found at a site in the Turqezabad, Tehran. Relations have been deteriorating between the US and Iran since President Trump pulled out of the nuclear deal last year, and instead

imposed sanctions on the country.

Prior to the deal being reached in 2015, Iran had been engaging in efforts to acquire the capability to build nuclear weapons for more than two decades. While it maintains the standpoint that its nuclear activities were entirely peaceful, it had developed a range of technologies including warhead design and delivery systems. This has meant that it could create weapons in a relatively short time frame, in a tactic academics have coined as “hedging.” Policy advisors are afraid this is where Iran will return back to if the deal is not saved, and is a concerning prospect considering the country’s past ties to the Hezbollah.

The UN has said the 2015 deal can be sanctioned with the remaining signatories despite the US dropping out, as long as Iran returns to full implementation of its commitments. In an attempt to save the deal, the IAEA have stated the remaining parties are still committed to the deal. However, in retaliation for the US implementing its ‘maximum pressure’ policy, Iran has gradually reduced its commitments

to the pact. Iranian President Hassan Rouhani stated he was aware of the “sensitivity” surrounding uranium enrichment at Fordow, one of Iran’s nuclear bases. In anticipation

of international retribution, the base was built in secret 300ft underground in order to protect it from air strikes. He later stressed that the step could be reversed if

other parties upheld their commitments. Similarly, the US fears that Iran will continue to increase its use of low-enriched uranium which currently stands at three to four per cent as in line with the 2015 agreement, as weapons grade Uranium must be 90 per cent enriched or more.

However, the IAEA spokesman said that Iran would be producing 4.5 per cent enriched uranium. This is an increase which has worried the US, prompting secretary of state Mike Pompeo, to explain that “it is now time for all nations to reject this regime’s nuclear extortion and take serious steps to increase pressure.” In September, President Rouhani said that “all limitations” imposed on Iranian development and research of centrifuge technology would be lifted, allowing Iran to continue to develop its nuclear programme.

Nevertheless, only time will tell who will win in this high stakes nuclear standoff, as it has often proved true with historic nuclear tensions that neither side involved will wish to make the terrible decision to blink first.



IMAGE: CIA

## Educational innovation in Italy

Italy has made history by becoming the first country to make studying climate change compulsory. The reform will dedicate 33 hours of class time each year to the subject, beginning at the start of the next academic year in September across all state schools. While speaking with Reuters, education Minister Lorenzo Fioramonti expressed how the issue belonged at the core of student’s learning. Reaction has been mixed.

## Bushfires burn in the East

New South Wales and Queensland have declared a state of emergency after bushfires have caused serious threats in highly populated areas. More than 120 bushfires across the two eastern Australian states have caused three deaths and thousands to be displaced, as they were forced to evacuate. The Prime Minister has neglected to comment on how climate change affected the disaster, yet offered victims his thoughts.

## No longer a luxury

Following a landmark vote in German Parliament, tampons will no longer be taxed as luxury goods. Being implemented on 1 January 2020, the reform will cut tax on the products from 19 per cent down to 7 per cent, to be in line with the rate for daily necessities. The country previously had one of the highest tax rates on feminine sanitary products in the EU, ranking at 11th highest out of 28 member states.

## The Gambia seeks justice

The Gambia has filed a lawsuit with the top UN court accusing Myanmar of genocide against Rohingya Muslims. The claims arise from a report published by the UN last year stating that military leaders in Myanmar should go on trial for genocide. It found that thousands of Rohingya had been killed and approximately 700,000 had fled to Bangladesh. Myanmar is denying these accusations.

# York gears up for Christmas general election

**Patrick O'Donnell**  
DEPUTY POLITICS EDITOR

FOR THE THIRD time in just four years, Britain is set to head to the polls for a general election on Thursday 12 December 2019. It will be joined by thousands of students from across York, many of whom will be voting for the first time.

The election has been called by Boris Johnson in the midst of Parliamentary deadlock, which saw MPs divided over whether to pass the revised Withdrawal Agreement, hold a second referendum over Britain's membership of the European Union, or for a minority – to leave without a deal.

With the Conservatives seeking a mandate to 'Get Brexit Done' and leave by 31 January 2020, the Labour Party proposes an entirely new deal, safeguarding worker's rights and environmental protections which would then be put to a People's Vote.

The Liberal Democrats pledge to revoke Article 50 outright if they are able to secure a majority in Parliament, while the Brexit Party are campaigning to leave the EU without a deal. Nigel Farage has now pledged an electoral pact agreeing

not to run in seats currently held by the Conservatives.

Although the Brexit debate will play a key role during the election campaign, key issues around funding for the NHS, police and education are high on the agenda for the main parties, with both Labour and the Conservatives outlining their ambitious spending pledges.

Locally, the debate in York is set to focus on housing affordability, jobs and climate change, while anxieties about fracking on the outskirts of the city remain high. Brexit is undoubtedly a key area of concern for many York voters, in a city which voted nearly 60 per cent to Remain in the EU Referendum.

York has two Parliamentary constituencies, York Central and York Outer, which both elected a Labour and Conservative MP respectively in the 2017 General Election.

Rachael Maskell was elected for a second time in 2017 as the Labour MP for York Central and holds an 18,000 majority – making it one of the strongest safe seats in Yorkshire. The constituency covers York city centre, as well as popular student areas such as Fulford and Tang Hall, meaning most second and third year students are likely to live in York Central.

With the result in York Cen-

tral likely to be a comfortable Labour hold, the real fight has begun between the three main parties for York Outer.

York Outer is currently held by Julian Sturdy with a smaller majority of 8,000 votes. As well as the surrounding suburbs and villages of York, both Heslington East and West campuses fall under this area, meaning students living on campus could sway the result of the election.

The Liberal Democrats have selected the leader of City of York Council, Keith Aspden, and have

entered into an electoral pact with the Green Party, forming a 'Remain Alliance' in an attempt to capture York's large student and Remain vote.

However, the 2017 General Election saw the Liberal Democrats in third place with just 6,000 votes. Completing the candidate list for York Outer is Labour's Anna Perrett with a commitment to greater investment in the NHS, transport infrastructure, and a final say on the Brexit deal.

Both must overcome Sturdy's

8,000 strong majority, who backs Boris Johnson's Withdrawal Agreement, as well as protecting York's green belt and increasing rural connectivity.

At this early stage of the election campaign, it is not clear which party is most likely to win a majority, although Britain Elects data forecasts the Conservatives with 37 per cent – ten points ahead of Labour. Meanwhile, the Liberal Democrats are on 16 per cent, with the Brexit Party down to 10 per cent.

Betting markets' predictions of Conservative success skyrocketed after Farage's commitment to not standing in Tory seats, indicating huge public confidence in a Conservative election campaign benefiting from the move. It remains to be seen whether an equally momentous 'Remain Alliance' is also possible.

The deadline to register to vote is Tuesday 26 November. With polling day falling within York's Christmas holidays, students can register to vote at both their home and university addresses, but they can only vote in one place.

*The Guardian's Tactical Voting Guide shows where students' votes will be most effective. You can find the whole thing at [nouse.co.uk/studentvoteguide](http://nouse.co.uk/studentvoteguide)*



IMAGE: PATRICK O'DONNELL

# Texas faces calls for reinvestigation into Reed case

**Hayoung Oh**  
DEPUTY POLITICS EDITOR

THE CASE OF Rodney Reed has been brought to light as new evidence questions the plausibility of the Texan court verdict. In April 1996, Stacey Stites' body was found on the side of a country road in Bastrop, Texas. She had been strangled by her own belt.

In 1998, Rodney Reed was convicted of the murder and rape of the 19 year old as the three sperm cells found inside her body matched his DNA. This sole evidence was enough to persuade the all-white jury of his guilt.

The prosecution claimed that Reed raided Stites' car on her way to work, and brutally raped and murdered her without leaving any traces of his DNA. Despite his case that the two were having an affair for months and had had consensual sex the day before she died, he was found guilty due to Karen Blakely's testimony. The Public Safety Serologist argued that his sperm could not have

survived in her body for so long. His execution is now due to take place on 20 November.

However, the evidence discovered during the 21 years of Reed's imprisonment could potentially clear his name and point the crime back to the original suspect, Jimmy Fennell.

The key expert witnesses have recanted their testimonies. Brady Mills, Texas Department of Public Safety Crime Lab director, has recognised flaws in Blakely's logic. She testified that sperm cells could not

survive in the body for more than 26 hours but it was later contested that they can stay intact up to three days after intercourse.

Dr Roberto Bayardo, Former Travis County medical examiner, has also withdrawn his statement regarding the time of the victim's death.

He had previously estimated Stites' death to have occurred at 3am.

However, the lividity indicates Stites was positioned face-down for four to five

hours after death, before being re-located. This means she died before midnight, during the time that Fennell claimed to have been with Stite, his fiancé. The retraction of such crucial determinants on the final verdict could exonerate Reed.

This was a turning point; Reed's attorneys pointed to Fennell as the suspect. He was a white cop who, a few years after the trial, served ten years in prison for kidnapping and improper sexual conduct with a woman while on duty. Affidavits filed against him firmly indicate him as a new suspect. A woman Fennell dated described him as "possessive and jealous", and "extremely prejudiced" against black people. Law enforcement officers have sworn to have heard Fennell complain about his fiancé cheating with a black man, and mutter "you got what you deserved" at her funeral.

This case has grown into a wider issue of racism and corruption. The 2016 investigative report by KXAN news team exposed Bayardo's scheme to increase his income. He had been conducting autopsies for 45 other counties, pocketing \$2.6 million. It is therefore plausible to believe he was incentivised to

testify in favour of the prosecution for financial gain. The Texas court refused to reconsider the case and the Bastrop police department have shown lack of effort in collecting evidence, suspicions of a cover-up are increasing.

With 20 November nearing, questions about the much controversial issue of death penalty are being raised. While this policy is implemented in many republican states, democratic states are more sceptical of its use. Bernie Sanders commented: "we have got to join the rest of the developed world and abolish the death penalty. Too many innocent people, particularly people of colour, get caught up in this unjust policy." With Reed's case capturing the public's empathy, this stance is held by many American citizens. 2.8 million have signed a petition demanding Texas governor Greg Abbot to pause Reed's death row.

Reed, his family, and supporters face an anxious wait for news until his scheduled execution. Many continue to take action across the country in the hope that Greg Abbot will re-examine the rationality of the 1998 verdict.



IMAGE: OPRAH WINFREY NETWORK



## LEFT WING RIGHT WING

*Thoughts from the Politics Editor*

NOWADAYS, Obama is a name that seldom frequents headlines. At the Obama Foundation's annual summit in Chicago, our patience

was rewarded as his comments challenging woke culture went viral. There is a debate whether it was a message for the democratic candi-

dates, or directed to the party as a whole. Yet, political analysis aside, his message possessed a sentiment we should all consider.

"People are messy" spoke Obama, letting his voice fill the room. "The people you are fighting, may love their kids," he later continued. This throws a spanner in the works of UK politics as in our polarised

state, we envision those at the other end of the political spectrum as people we have nothing in common with. The former president has reminded us that in politics the real debate often lies in the grey areas.

In *The West Wing*, Aaron Sorokin gave us a scene where two political aides discuss upcoming elections. "Everyone's stupid in an

election year" one remarked to the other; "no, everyone gets treated stupid in an election year", the other shot back.

Politics is going to get more chaotic as the race to Number 10 continues. We are fortunate enough to live in a democracy. In return, this must be met with informed, challenging and intellectual debate.

# Virtual workplaces: death of corporate society?

James Abbott

BUSINESS & FINANCE CORRESPONDENT

LOOKING FURTHER afield from university life, one can hardly forget about the most troubling issue facing the future for any of us students, and that is trying to find our ideal career. Universities are renowned for their occupation positive rhetoric, that by studying for a degree, we put ourselves in good stead to pursue our passions and avoid instead the horror stories of low pay, long hours, dreary offices and solitary cubicles. Well, there's no need to worry. In the case of technologically savvy Generation Z and millennials, more companies are looking to improve the welfare of their employees through the vice of technological advancements and corporate restructuring. What does this mean for the work place of the future? Is it really the worker that stands to gain from corporate social responsibility?

In the past 30 years, through the growth of services industries parallel to technological advancements, we have seen a radical dismantling of the "Madmen" corporate romanticism of workplace comradery by burning the candle

at both ends. Each year more firms have instead dedicated themselves to creating happier work places in order to boost productivity among British workers. This has become a high priority issue for companies as some statistics show that despite having of the longest working

## British workers amongst the least productive in the EU

hours, British workers have some of the lowest productivity levels in Europe, trailing behind Germany and France (GDP per hour worked.) Many business commentators attribute this to work-related stress and anxiety, which takes its toll on people's overall mental health and consequently reduces one's enthusiasm for the work they do. It is said that last year, stress-related sick days numbered at 15.4 million.

Campaigners have sought to resolve this issue by suggesting that actions should be taken to reduce working hours. Frances O'Grady, the general secretary of the Trades Union Congress, has suggested that with the increase of automa-

tion and digitisation in the workplace, surely the productivity saved in its advancements can be used to ease pressure on human capital? Suggestions have been made that four-day working weeks should be encouraged in large firms or at least the option to work from home given now that technology now allows employees to move more freely and are more flexible to balance personal matters alongside their work-life schedule. Firms such as Administrative in Edinburgh and Radioactive PR in Gloucestershire have been trailblazers in this growing demand for shorter working hours.

Through the guise of social responsibility, it can be argued that we have fallen into the trap of over virtualising the work place. This could mean the future of peoples working lives are not physically distinct. Due to the growth of network connections, the need for material working environments or forums for social interaction have gone. What does this mean for the future employee? Well, while this opens us up to range of opportunities to travel abroad for work, care for children, start a business or even bring people closer to the labour market, it can be seen to work largely in the interests of the employer. Although, as a result of virtualisation can keep on top of work-loads and balance personal

lives, what is brought into question is the level of investment or personal stake an individual then has in the success of a company or organisation if there is little to no time to build personal relationships: also, looking at it from the view of a potential employer, if all workers are putting in the same hours and contribute to the standards expected of them, then there is little reason to promote people as they fail to stand out from the rest of the online crowd.

Looking at its current trajectory, we must ask ourselves what we prioritise as a society, the work centric ethos of being tied to a desk and commuting under the sweaty

pits of central line travellers? Or to achieve complete liberty from the suffocation of corporate life, but have our achievements drowned out by the noise of greater piece-meal and part-time work which companies that exist only in name seek to benefit from. While access to communication technology arguably brings people closer to employment, we can't forget that this has immense social ramifications. What then happens to the millions of working class service providers and highstreet workers? Do we then condemn them to occupational purgatory in the pursuit of an exclusive but efficiently interconnected society?



IMAGE: NBC

# Royal Mail increasingly used for drug delivery

Charis Ramsey

DEPUTY BUSINESS & FINANCE EDITOR

THE POSTMAN IS THE new vital link in the drug dealing chain. Due to the rate at which the use of the dark web is moving into the mainstream, people are increasingly buying drugs on the internet, all of which are delivered through the postal service. The most common drugs purchased through the dark web are marijuana, cocaine, LSD, MDMA, and novel drugs.

The dark web has become more and more accessible, with most of its popularity gained through word

of mouth; especially the sale of drugs on the dark web. It is arguably the easiest and most reliable way to get drugs. There is a lack of accountability or sense of danger compared with meeting a dealer on the street. In 2017, the Global Drug Survey found that one fifth people who took part in the survey and used drugs had bought them online.

A 2017 BBC Newsbeat documentary contacted postmen for comment about what the Royal Mail was doing to battle the recent increase in drugs sent through the postal service. Most postmen highlighted that during the 14 years plus of working in the service, most had never seen a sniffer dog, despite claims by the Royal Mail that they

are being used. One postman described a case where he came across marijuana in his mail bag he smelt it and told his managers, who told him to deliver it and tell the recipient to "be more careful next time." The Government drug-testing centre recently suggested that if every package were searched it would take a month, or two, or three for any post to be delivered.

The claims about an increase of drugs purchased through the dark web can be confirmed by the Global Drug Survey (GDS) report 2019. Dark net markets have now been operating for eight years. Since 2017 there has been a reduction in the number of English-language crypto markets (where multiple vendors are located) and an increase in single-vendor markets and non-English language markets. The sample used for the survey includes almost 60,000 respondents who completed the dark net market section this year, all of whom reported lifetime use of drugs.

According to the Global Drug Survey report, only 5 per cent of users of the dark net in 2019 were from England. Of these, the majority were male, and the largest age demographic of users were between 21 and 25. The report demonstrated that in England 28.6 per cent of users had recently obtained drugs through the dark net, compared with Finland where 45.2 per cent had. There has been much change in usage of the dark net. In 2014, 12.4 per cent of UK respondents were buying drugs from the dark net. By

2019, it is 28.6 per cent The second highest occurrence of respondents buying drugs from the dark net was Australia, with a much lower figure of 14.9 per cent in 2019.

A recent case at the Newcastle Crown Court found Steven Taylor, of Jarrow, guilty of attempting to

## Highlands officers recovered illegal drugs of £100,000 in June 2018

supply a controlled Class B drug and possession of Class B drug with intent. Sorting police staff in Gateshead who found a parcel with two plastic cylinders marked "medical cannabis" discovered his dealing. The value of the cannabis was predicted to be between £40 and £60. Following this discovery the police decided to search his home, finding 92.31g of cannabis. The court heard that Taylor claimed the cylinders were for "storage" and he denied sending the envelope that was seized by the police, even though his fingerprints were on it.

Divisional commander chief superintendent George MacDonald of the Highlands said of drugs in the postal service, "it is a multi-faceted problem. Supply routes are on the streets, conventionally, via the internet- through the postal service". In June 2018 alone, officers

in the highlands recovered illegal drugs with a combined value of almost £100,000 and in 2018 officers seized 3.4kg of cannabis, 1.5kg of cocaine, 2.3kg of heroin and around 12,000 tablets.

The Royal Mail responded to this case, explaining what it is doing to try and stop the transfer of drugs through the service. According to a spokeswoman, they work closely on the ground with law enforcement agencies, including the police for domestic mail and with border force for international mail. She said; "these agencies help us stop the carriage and delivery of illegal drugs that are ordered on the dark web."

The border force postal command are also stationed at major international operations and are solely dedicated to preventing the smuggling of illicit drugs through the postal system. Furthermore, there is supposedly X-ray screening of suspicious items and sniffer dog deployment, with Royal Mail staff actively encouraged to report any suspicious items.

However, it is clear that the increase in drugs being sent through the Royal Mail is putting immense pressure on the postal service. New screening technology is being trialled for adoption in the UK. However, there still aren't enough bodies on the ground. A lack of co-ordination between the postal service, the police and the government is reducing the efficiency of the discovery of illegal substances, and potentially putting people's lives at risk, a more joined up approach is needed.



IMAGE: CARL SPENCER

# York student rent costs continue to rise

**Jerry McMichael**  
BUSINESS & FINANCE EDITOR

OVER THE LAST month there has been growing concern over the disproportional inflation of student house prices in York, despite government intervention last year to introduce better regulation of tenant fees and student landlords; in order to provide greater security to private renters and students. Despite the introduction of the Tenant Fees Act 2019 which took effect on 1 June this year, York has seen an even greater spike in student housing prices this year, calling into doubt if government regulation of the short term private renters market is working or if it is in fact having even more of a detrimental effect on the student housing market.

York now ranks eighth out of all UK cities in terms of private renting cost for students with an average student paying £6,080 a year for private accommodation, however in the same table (*The Times* Higher Education) York in the same year was ranked 13 in the UK in terms of student living cost with the average price of living estimated to be £111.90 a week. But with the average price of a four man student house this year coming in at an average of £116.73, how can this data be accurate?

One explanation for the dramatic increase in student rents has been linked to the Tenant Fees Act 2019. With letting agencies now unable to charge an 'administration fee', which in York's three largest student letting agencies was a cost of £60 to each renter, letting agents such as Adam Bennett, IG property

and Sinclair properties have invariably lost a large percentage of their income. However, talking to several landlords in York over the past few weeks, it would appear that these fees have been instead transferred to the tenancy finder fee charged to landlords, which has subsequently been added on to the renting cost of student housing this year. Furthermore, the housing deposit of Adam Bennett properties has been raised from £300 to £450. While asking their staff what the reason for the £150 increase in housing deposits the answer was that due to the loss of the £60 administration fee as well as the Student letting agencies being unable to charge a 'drop out fee' of £120, the £150 deposit represents an average of the two. Unless the value and contents of a property have increased, it seems illogical that the loss of a 'administrative fee' should be added on to a deposit, when a deposit by its intrinsic nature is something that must be repaid at the end of a tenancy. The only logical conclusion I can therefore come to is that the increase to the deposit is there so that letting agencies have the ability to retain

a larger proportion of the deposit when the tenancies come to an end.

The Tenant Fees Act therefore appears to be doing little to effectively enforce better protection for student renters as student letting agencies appear to be bypassing the regulation by adding the cost on elsewhere in the renting process and what we actually seem to be witnessing is a disproportionate rise of student housing cost to inflation. I myself have been forced to move house this year as the cost of my rent increased by 8.7 per cent. If we are being generous and use the Retail Price Index (the higher

**£6,080 average a year for private student city accommodation"**

measure of inflation) which is currently 2.1 per cent (October 2019), this still represents an increase of 6.6 per cent against inflation of the cost of student rent. This is not an

isolated example; across York student rents are increasing this year at an unprecedented rate against inflation.

The increase in student housing deposits are of further concern after the publication of the NUS's 2019 'Homes Fit for Study' report last week, that this year found that of all students surveyed just 61 per cent who paid a deposit said they had received it back in full at the end of their tenancy.

A further 27 per cent said they had challenged the deductions formally but ended up paying them anyway and another 24 per cent said they had not formally challenged the deductions but had disagreed with them. "What we are seeing more and more is unfair contracts," says Eva Crossan Jory, Vice-President of the NUS. Landlords charging for things that are the result of wear-and-tear or where students have complained about something not working, the landlord doesn't fix it and then at the end of the tenancy tries to charge them for the breaking of said appliance, the government should be doing more to penalise landlords when they do break the law." Currently, the government's advice to tenants is to check their deposit is: A) not more than five weeks rent and; B) to ensure that your deposit is paid into a government-backed tenancy deposit scheme (TDS).

The failure of the Rents Protection Act 2019, as well as the high degree of cartel behaviour being displayed by student letting agencies, therefore invariably only means the constraints and pressures of student finances and living are only set to get worse until the government chooses to intervene effectively.



IMAGE: GEOGRAPH

# HS2: full speed ahead despite rising costs

**Callum Tennant**  
DEPUTY EDITOR

A DRAFT REVIEW on the future of the controversial HS2 high speed rail project has recommended that the project goes ahead. While the

report is not due to be published until after the current general election: the draft copy shows that the price tag of the super-project might go above the current £88 billion. While large changes which were being proposed such as cutting the speed at which the high speed trains run at to save money were not implemented, the number of trains an

hour was recommended to be cut from 18 to 14.

In a move which has thrown the authenticity and honesty of the entire review into disrepute the review's deputy chair Lord Berkeley said he did not support it. In a letter seen by media outlets Lord Berkeley states that the review has a "lack of balance," and that he "cannot support its conclusions or recommendations." At the heart of his complaints was that there was a trend in the review which was to assume that the project would inevitably go ahead, and also that HS2 Ltd's claims on areas such as price were not properly scrutinised.

The price of HS2 has spiralled since the project began. Originally meant to cost just £33 billion, it is now widely expected that the end price could end up being over £100 billion. There have also been concerns over leaks which hint that HS2 Phase 2b now might not happen at all. HS2 Phase 2b is the second arm which goes east from Birmingham to Leeds. The proposed Phase 2b brings some of the most substan-

tial reductions in travel time. For example, the time taken to get from Leeds to Birmingham would more than halve from two hours to under 50 minutes. The MP for Leeds Central said: "we've been planning this for a decade ... you can't come along now and pull the plug. The north has been short-changed when it comes to investment in transport infrastructure."

While the uncertainty over the future of HS2 may be reduced if the advice of this review is followed by the government, it does demonstrate the issues that have come to shadow large UK infrastructure projects. Crossrail, connecting one end of London to the other is now not going to be running until 2021 at the earliest.

It was forecast to be fully operational by 2018. Perhaps the single best example of how much the UK struggles with infrastructure projects is the Heathrow expansion. It was first supported by the government in 2009 but in the last decade, as with many other projects, indecision and plans being put on hold



IMAGE: SUNIL060902



## WEEK IN NUMBERS

Digest of the week's most important figures.

**2.3kg**

Quantity of heroin seized by Royal Mail postal inspectors in 2018



**66**

Number of Clintons Cards stores set to close as the company announced it was going into administration last week

**\$2tn**

Valuation of Aramco the Saudi-Arabian state oil company in its IPO last week



**£450**

The new cost of a student housing deposit in York, an increase of £150 from last year

**1.5%**

UK October Inflation rate (CPIH)



**£20bn**

Pledge by Labour to provide all homes with free full fibre broadband by 2030

# Does listening to Mozart really make you smarter?

Angelos Sofocleous  
DEPUTY SCIENCE EDITOR

VARIOUS METHODS have been suggested, backed up by scientific studies, to enhance memory and performance in mental tasks - from exercising and sleeping well, to eating berries and chewing gum. However, what if I told you that you could perform significantly better in various mental tasks simply by listening to Mozart's music? Well, I would be lying. Partly.

The 'Mozart effect' refers to certain research conclusions which have suggested that listening to Mozart's music can improve one's performance in mental tasks which require spatial-temporal reasoning. This is the kind of reasoning used to fold a paper or solve a maze.

There have also been findings which indicate that listening to Mozart's music during childhood can induce significant benefits on mental development. However, to what extent is there any truth in these statements?

In 1993, in a study conducted by Frances Rauscher, Gordon Shaw, and Catherine Ky, which was later published in the renowned and well-established journal *Nature*, found that participants performed better in spatial-temporal reasoning tasks when listening to Mozart's sonata K. 448 than when they were

listening to verbal relaxation instructions, or when they listened to nothing. However, the effects were temporary and wore off after 15 minutes.

Furthermore, suggestions that listening to Mozart's music can make one more intelligent or smarter, as the media had interpreted the study's findings, could not be drawn from the study since participants' IQ was never measured. In addition, participants in the study were only found to improve in spatial-temporal reasoning; a finding that cannot be generalized as improvements in one intelligence type do not necessarily extend to other intelligence types.

A meta-analysis of 16 different studies in 1999 indicated that it is true that listening to music enhances one's spatial-temporal

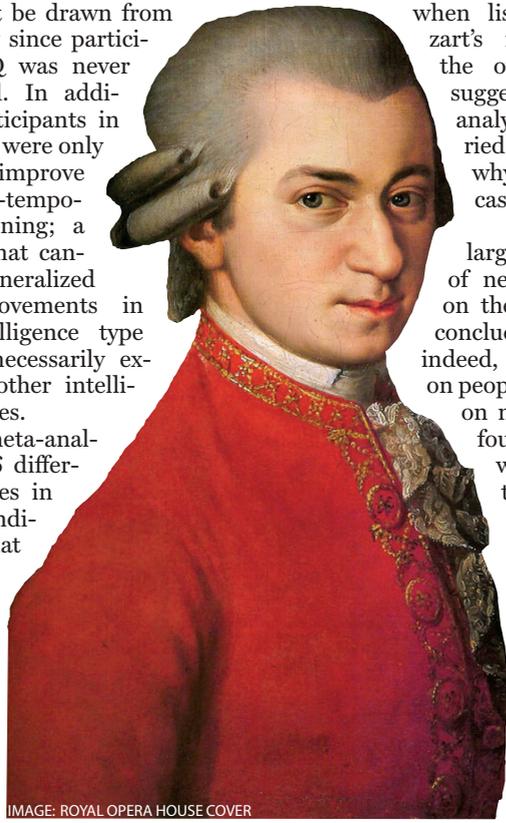


IMAGE: ROYAL OPERA HOUSE COVER

reasoning skills but found that the benefits were short-lived and did not suggest that it makes people more intelligent.

Therefore, claims such as 'Listening to Mozart can make you more intelligent' fail to correspond to the actual findings of the study. Nevertheless, the fact that participants performed better when listening to Mozart's music than in the other conditions suggests that further analysis must be carried out to find out why this was the case.

In 2010, a larger meta-analysis of nearly 40 studies on the 'Mozart effect' concluded that there is, indeed, a positive effect on people's performance on mental tasks but found that this was not unique to listening to Mozart's music. Listening to other kinds of music also induced the same effect.

One study found a "Blur effect" whereas another even suggested a

"Stephen King effect". The key finding was that the exact music that one listens to does not make significant difference in their performance.

What makes the difference is one's enjoyment of the music and engagement with it. Therefore, what can be deduced from studies investigating the 'Mozart effect' is that one is expected to perform better in spatial-temporal reasoning tasks if they are listening to any kind of music or form of speech that they find enjoyable and has a positive effect on their mood.

Thus, in the absence of appreciation for the music one is listening to, it is unlikely that there will be an 'enjoyment arousal' which will have a positive effect on one's mood and, subsequently, on their performance in mental tasks.

Despite the replication failure of Rauscher's, Shaw's, and Ky's study, the study which proposed the 'Mozart effect', Rauscher stands by

her research's findings. "Because some people cannot get bread to rise does not negate the existence of a 'yeast effect'", she said. To

her defense, in a study that she conducted in rats, she reported that rats which listened to Mozart's sonata K. 448 solved a maze faster than rats which listened to Philip Glass' music, or to white noise.

This finding cannot be explained using the meta-analyses previously mentioned as rats are not generally seen as able to have music preferences which would induce an 'enjoyment arousal'. Nevertheless, a number of studies and meta-analyses seem to support the 'enjoyment arousal' hypothesis; that is, that one will be able to perform significantly better in mental tasks when they listen to music that they enjoy.

Thus, if you like listening to music when studying, the options are unlimited: the Beatles effect, the Metallica effect, the Lady Gaga effect. You name it.



IMAGE: EUNBUYL LEE

# Nuclear power: a true source of green energy?

Angelos Sofocleous  
DEPUTY SCIENCE EDITOR

RENEWABLE ENERGY? Sure! Coal? Boo. Nuclear energy? Hmm, uncertain. Few areas in energy production are as controversial and as debated as nuclear energy. Admittedly, it is hard to think of nuclear energy without bringing into mind nuclear plant accidents such as Chernobyl and Fukushima. Those accidents were responsible for the displacement of thousands of people from the affected areas, the release of radiation in the environment which will remain in the affected areas for years, and for the destruction of habitat.

Perception of nuclear energy, thus, is generally negative. However, this might not be a fair criticism of nuclear energy which has been proven to be a safe and reliable way of producing electricity and it has been suggested that governments should invest more in nuclear energy, whereas the public should clear any preconceptions it has towards nuclear power.

It is worth noting that in over 17,000 cumulative reactor-years of commercial nuclear energy operation in over 30 countries there have only been three major accidents

- Three Mile Island, Chernobyl, and Fukushima, which are largely responsible for the public's negative stance towards nuclear energy. However, it has been argued that these accidents proved the relative safety, and not the relative danger, of nuclear power plants.

With about 440 nuclear reactors in the world, just one accident, in Chernobyl, has been described by the International Atomic Energy Agency as a 'major accident'. Setting Chernobyl aside, where 30 people died, no nuclear worker or member of the general public has died as a result of direct radiation exposure from a commercial nuclear reactor incident. Fear against radiation from nuclear power plants is large,

however it is largely unjustified. As a matter of fact, the amount of radiation from nuclear power that one is exposed, on a yearly basis, is 200 times less than radiation they are exposed to from flying, while nuclear power plants release 100 times less radioactivity than coal-fired power plants.

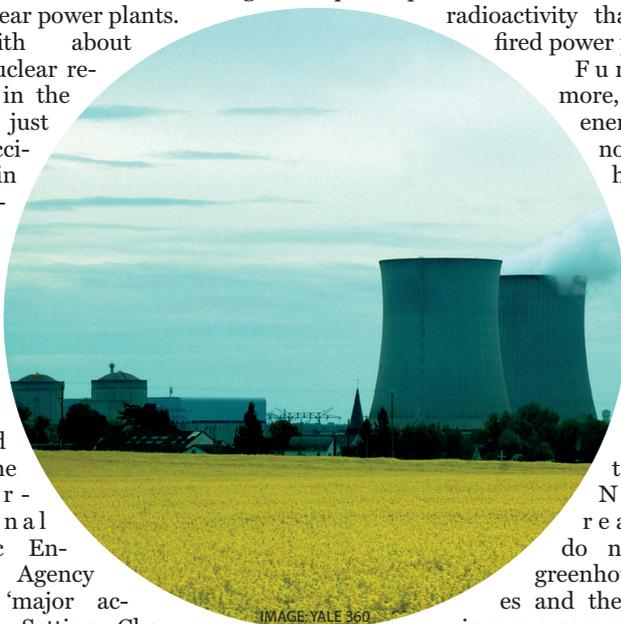


IMAGE: YALE 360

Further, nuclear energy is not as harmful to the environment as generally thought. Nuclear reactors do not emit greenhouse gases and their emissions are comparable to renewable forms of energy, such as solar and wind. They also require less land to operate when compared to other energy producing facilities.

Certainly, there is no industry which is accident-free. Accidents in the aviation industry and the oil and gas industries happen frequently, but this is seen as an opportunity to improve those industries and not shut them down, in this way making them safer and more effective. It is regarded that the risks associated with keeping those industries in the market are an acceptable trade-off for our using their services and products. Maintenance of those industries, of course, must happen without benefitting over the destruction of the environment and the aforementioned industries should be pushed to operate in a sustainable manner.

Debunking the myths about nuclear power does not mean that nuclear power is an absolutely environmentally friendly way of producing electricity. One of the greatest problems concerning nuclear power is nuclear waste. There is currently no way of dealing with nuclear waste in a way which is safe and could ensure that no accidents could happen or that it will not fall into the wrong hands and used for malign purposes. Nuclear power plants around the world produce about 2200 tons of nuclear waste yearly and are stored for years until their radioactivity decreases naturally to safe levels.

However, it is the case that every waste dump causes radiation leaking into the environment and, as nuclear plants are in many areas

unable to store radioactive waste on site, it has to be transported, thereby increasing the possibility of accidents. Besides environmental concerns regarding the operation of nuclear power plants, another significant barrier that governments around the world face when considering the possibility of opening and operating a nuclear power plant is their cost. In the UK, plans to build a nuclear power plant in Somerset face strong opposition since its estimated lifetime costs were calculated to £37 billion.

Faced with low oil prices, other countries have been forced to stop considering or close their nuclear power plants. Several nuclear power plants in the US were forced to close due to their inability to compete with low gas prices. Germany has announced that it will shut down all its nuclear plants by 2022, whereas, back in 2011, 94% of Italians voted in a referendum against the operation of nuclear power plants on Italian territory.

Nevertheless, governments and people should let aside many of their preconceptions about nuclear energy and consider it as a safe and reliable way of producing electricity. However, this does not mean that nuclear energy is the only way forward or that it is a problem-free in what regards electricity production.

# York department wins third Athena SWAN gold award

**Molly Taylor**  
SCIENCE EDITOR

THE UNIVERSITY OF York strikes gold again! The Athena SWAN charter recognises advancement in gender equality, representation and progress without discrimination. It was first established to encourage and recognise commitment to advancing the careers of women in science, technology, mathematics and medicine in employment, higher education and in research. In May 2015 the award was extended to recognise commitment to advancing the careers of women in the arts, humanities, social sciences and business and law in professional and support roles, and for staff and students.

Last month, the Department of Psychology was awarded the Gold Athena SWAN award recognising the work undertaken in the department to improve gender equality, meaning the University of York is now the first and only UK academic institution to hold three departmental gold awards - others are in the Department of Chemistry and the Department of Biology. The University of York also holds silver awards for the Hull York Medical School, the Department of Physics and the Centre for Health Economics. York has bronze awards for the departments of Archaeology, Education, English and related literature, History, Politics, Electronic Engineering, Health Sciences, Mathematics and Environment and Geography!

The main gist of the difference between these three tiers of the awards is the level of action taken to improve gender equality in departments and disci-

plines as a whole. A bronze award for recognition of an issue, engagement with the idea that something needs to change, and formulating an action plan for departmental change. The silver award is given to departments who can then demonstrate an impact from their action plan, and have evidence of some real change. A gold award is given when there is evidence that this departmental change spreads across the whole discipline more broadly, for example, the University of York Psychology Department met with other universities such as in Hull and York St John University among other things, as part of spreading developments in gender equality across the whole discipline.

As the Athena SWAN is a broadly recognised and praiseworthy award, they set out a few key principles such as tackling the gender pay gap, equal gender representation, commitment to tackling the discriminatory treatment often experienced by trans people and the total recognition that academia cannot reach its full potential unless it can benefit from the talents of all.

The University of York has outlined what they have done to fit these criteria, such as women's representation on the university executive board has increased from 25% to 47% since 2014, the proportion of women in senior management among professional and support staff has increased from 36% to 46% in 2013 and, importantly, recognises that gender equality is a process that needs constant attention and should be continuously

strived for so has set out an Athena SWAN action plan 2018-2022 to address issues surrounding gender equality, such as tackling the unacceptable pay gap of 19.3% (2018).

I had the pleasure of speaking with Professor Beth Jefferies, a member of the Psychology Department at the University of York and chair of York Neuroimaging Centre Science committee. She is currently working on projects surrounding the neural basis of semantic memory and semantic binding in phonological processing and has many, many scientific publications.

I asked Beth what the Athena SWAN award means for women in science specifically, she outlined that historically, there has been more of a disadvantage for women in science than in other disciplines which is why Athena SWAN began as an award for recognition in science. She mentioned that as the Athena SWAN award has branched out to reflect the achievements of arts subjects also, this has built on the aim of inclusivity that the Athena SWAN award really stands for.

The main premise of her response to this was that it really made the department more aware of the importance of gender equality, and has since engaged in services to benefit those who may be disadvantaged, particularly women who have roles in academia but also have prospects for their family life such as having children and ensuring career progression is not impacted by this.

Finally, I asked Beth if as a woman in science herself, was she ever conscious of her status as a woman. She noted that she had faced no personal discrimination though as she progressed into higher positions, she became increasingly aware that she was the only woman in the room. Beth related this to the real benefit of Athena SWAN though, that it is built on data, and this outlines a problem which required action and so the Psychology Department at York, other departments and other institutions have taken the action to recognise and amend issues of gender equality and is making a very progressive difference to gender equality in academia, most specifically, science.

# Is CRISPR genetic research actually just tone-deaf?

**Patrick Walker**  
EDITOR

GOING DEAF MAY not be a concern for many students, but the implications are far-reaching for those that are. As well as the direct impact of losing one's hearing, diseases that impact hearing loss often present other challenges: psychological strain and social difficulty both hit young people with hearing loss particularly hard. Luckily, for those that have lost their hearing due to genetic defects, there may be a solution on the horizon, through a revolutionary form of gene editing currently being used to treat a variety of genetic issues.

CRISPR-Cas9, or 'clustered regularly interspaced short palindromic repeats' is a simple but incredibly powerful method of gene editing. It uses the normal ability of bacteria to chop up the DNA of attacking viruses to re-assemble DNA in human embryos.

Although the actual process had long been invisible to scientists due to the tiny size of the DNA molecules, a team of researchers at Kanazawa University and the University of Tokyo were able to observe CRISPR working for the very first time in 2017 using a method known as atomic force microscopy.

The 30-second editing process shows the CRISPR-

to encourage traits that have been lost due to genetic diseases. Patients with Alport Syndrome, for example, lack collagen-4, giving them issues with their kidneys, eyes, and ears. Gene editing of Alport-affected embryos could, at least in theory, allow patients who would otherwise have developed these issues to live normally.

Of course, as with any genetic editing method, there are ethical issues that come with meddling with CRISPR. Last November, Chinese scientist He Jiankui prompted international outcry amongst the scientific community when he announced the birth of twin girls he says he had made resistant to HIV (the claim has yet to be verified by independent genomic research.) Scientists argued that the benefits of resistance to HIV (an unnecessary precaution considering it only existed in the girl's father) were far outweighed by the unknown impact of DNA editing on the girls in later life.

This has not stopped Russian scientist Denis Rebrikov from beginning to edit genes in human embryos that could alter a recessive 'deaf gene' common to people in Siberia. He argues that he has met the requirements set out in a statement by scientists last year arguing that gene editing had to be justified by a "compelling medical need," and an "absence of reasonable alternatives." Rebrikov told Nature that he does not plan to implant edited embryos until he gets regulatory approval for the practise.

Gene editing, for deaf people, presents another pressing question. There remains a somewhat controversial discussion in the community about the risks of gene editing erasing the culture that has surrounded deafness for years. Many don't see deafness as a disability at all, and there are many that want to preserve the rich linguistic history of sign language and lip reading.

There are probably over 250 sign languages used worldwide, with more growing all the time. The questions remains: considering deafness isn't life-threatening, and hearing aids are getting better all the time, does the goal of curing hearing loss justify the risks behind the process?

Cas9 enzyme chomping down on a single strand of DNA. Once that DNA has been separated, scientists can use the human cell's own DNA production ability to add, or repair certain sections

IMAGE: PUBLIC DOMAIN PICTURES



IMAGE: 4339272

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WINTER EDITION

# Nouse Interviews...UYNC Captain

**New sport reporter, Lucy Wilde, sits down with Maisie Clarke, club captain of the University of York Netball Club.**

**In keeping with the spirit of York's This Girl Can campaign, Clarke gives us an insight into what it's like being part of one of the only-female-only sports clubs at university.**



IMAGE: LUKE SNELL

**How important is sport and physical activity to you?**

Physical activity is an incredibly important aspect of my life, not only is it something I enjoy, but I'm a firm believer in the physical, psychological and social benefits of participating in sport, particularly team sport.

**As a relatively small club, do you think UYNC's atmosphere is different to other university clubs?**

Yes, I think the atmosphere is different in that being such a small club everyone is more intimately familiar with each other, which in my experience is a positive thing as it facilitates close friendships across the club and allows us to bond not only as teams but as a whole squad.

**Why would you say that not just netball, but sport in general, is a great thing to be involved with at university?**

Participating and respecting your sport at university is one of the most beneficial opportunities you can seize while studying for your degree. Whether at college or university level, the skills you can learn from sports at university extend beyond the social; sport allows you to explore leadership, communication, teamwork, as well as testing your commitment and dedication. I think all of these are not just employable skills, but great life skills too.

**What's your favourite thing about being part of UYNC?**

This sounds unbelievably cringe and cliché, but the

friends I've made. My closest friends at university are the girls I've met through playing netball.

**What makes UYNC stand out in comparison to other university clubs?**

I think we stand out primarily as being one of the only female-only sports clubs on campus; having this label comes with its challenges but also its benefits and I hope that by playing a sport only played by females we can encourage other girls to get involved with team sports.

**How do you think your time at York would be different if you weren't part of the Netball Club?**

Being part of a club means you have a ready-made support network of friends and the close bonds you make within your team is definitely the most rewarding aspect: life at university would be very dull if I didn't have the chance to play sport competitively, and alongside the close friends I have made within the club.

**What would you say is the best part about competing as part of a team?**

Being part of a sports club isn't just about playing and keeping active; the best part is getting to do what you love alongside other girls that share your enthusiasm and passion. You win as a team, you lose as a team, but whatever happens, you are always a team - this team spirit drives you to be determined and motivate others to do the same, which is what makes playing as a team so rewarding.

**Do you think universities provide enough support and attention to all-female clubs/student athletes?**

At York we're lucky in that the Sport Union put in a lot of effort to promote the different sports clubs across the university and give recognition to those achieving great things. As a small club however, a

lot of support for the Netball Club comes from the girls within - week in week out girls from across the three teams come to home matches to support and cheer each other on from the sidelines which shows great team spirit. Having won Roses last year we hope that as we continue to grow as a club and build on our successes, more people will want to support us.

If you ever find yourself with some free time on a Wednesday afternoon, be sure to come down to the Sports Arena to catch one of our teams playing - your support would be massively appreciated.

**As a female in sport, do you think female sports/clubs receive enough praise/attention for all that they do?**

More recently there has definitely been a conscious effort from sponsors and clubs to promote girls in sport and encourage a greater degree of participation, but of course more could be done. Initiatives such as the This Girl Can Campaign are great ways to advertise female participation and achievement in sport, as well as encourage a new wave of females to be bold and take up physical activity. What is important is that we continue to build on the effort and work that has already been done and ensure it is ongoing.

**How do you think coverage of female sport could be increased/improved?**

Televised events such as Super League and the World Cup definitely raise awareness of female sport played at top level, and have attracted a broader base of fans and recognition, especially after England's Commonwealth Games victory in 2018. Although the progress is on-going, there has been a marked increase in the number of females that have been inspired to take up netball in recent years and to build on this, the more of us that are involved in helping to promote females into sport, the better.

Catch Maisie Clarke and Nouse Sport's own Lucy Wilde in action for the University of York Netball club's 1s as they take on Hull women's 1s tomorrow in the YSC arena at 5pm.

## EDITOR'S COMMENT

**James Moultrie**  
SPORT EDITOR



After giving Dom the pleasure of writing this comment last time I have been tasked with it in my third time writing for Nouse Sport.

After a tough month of sport, following England's failure to deliver in the rugby world cup, we've had to move on and focus back on sport in York.

New sport correspondent Lucy Wilde conducts an interview with UYNC captain Maisie Clarke and President Sky Hom-brey, looking into women's sport at university.

Just below we have a return of the incredible Stat Zone, with five more exclusive stats only available to us.

Fellow Sport Editor Dom Smith looks into the recent news that the Australian Women's football team will now earn the same as the male team, alongside having access to the same standard of facilities and travel.

This edition's campus match reports cover the women's hockey 1s and women's rugby 1s. This

comes in alignment with York Girl Can week, the university's own example of the national campaign to get more women involved in sport.

The women's rugby team bounced back from their first loss in over two years with a dominant win over Glasgow, written by yours truly.

Also, we promote the upcoming fight night, being held by the university's MMA club and Boxing club; a night which Nouse Sport will definitely attend to watch a great display of combat sports. So if that's your thing, or even if it isn't, get down to D-bar to support the fighters on the night.

Additionally, I look back at the college sport from this term, seeing who's where in the tables in preparation for February's Varsity.

Finally, MUSE Editor Jonathan Wellington looks at the recent, unfortunate, cancellation of the York Games on the back page.

Sadly the event didn't go ahead with the large initial interest not translating into the amount of signups required.

There's probably a small apology required for the amount of articles I have essentially hogged this edition but someone had to cover all the sport on campus.

Up the Nouse, James x

## NOUSE STAT ZONE

Nouse Sport conducted a Twitter poll on whether VAR is killing football. 61 per cent voted that it is.

Roses 2020 outlook looking good in first term of BUCS sport with York performing better in 29 sports, Lancaster in 24 and 11 swing sports.

York Sport Union's 100 per cent record in its 'one to watch' fixtures is finally lost after five weeks of wins. The University of York's Volleyball Club lost 3-2 to Leeds.

Recent stats have come out in regards to sport volunteering in 2019 with 427 hours of volunteering being done for Roses 2019.

The University of York Women's Rugby Club scored 11 tries in their most recent win over Glasgow Women's 1s, five of which came from Vice Captain Liv Almond.



IMAGE: ANNIE WATSON



IMAGE: LUKE SNELL

# Aussie women on equal pay after pioneering deal

Dom Smith reviews the Australian Football Association's new equality agreement, introduced this month

**Dom Smith**  
SPORT EDITOR

AUSTRALIA WOMEN'S national football team players will now earn the same as their male counterparts. Wednesday 6th saw a landmark deal struck – a deal where the gender pay gap between the two national teams will be cut to zero.

The chief executive of Football Federation Australia (FFA) David Gallop feels it "is a massive step taken to close the gender pay gap between the Socceroos and the Matildas." The Socceroos and Matildas are nicknames for the men's and women's sides, respectively.

It's a broad, extensive four-year deal – called the Collective Bargaining Agreement (CBA). The FFA's chairman, Chris Nikou, exclaimed "football is the game for everyone, and this new CBA is another huge step toward ensuring that we live the values of equality, inclusivity and opportunity."

The scale of impact from this agreement is captured by Nikou's next remark. "This is truly a unique agreement. Every national team, from the Socceroos to the Matildas, down to the Youth National Teams as well as the Cerebral Palsy National Teams have been contemplated in this new CBA."

Context to the CBA can date back to historic event in 2015. The women's national team cancelled a sell-out tour to the US over their pay. Many of the players argued to the FFA that their wages were so low they were actually illegal.

The agreement extends further than just pay though. The Matildas will now travel business class on international flights, a privilege previously enjoyed by only the Socceroos.

The quality of coaching the Matildas receive will also be raised to meet the standard that the Socceroos receive. Another huge reform is that the two sides will now evenly share sponsorship revenue.

However, the prize money that the two sides receive from tournament appearances is a matter decided by FIFA and other such tournament organisers. Thus, the men's side would still likely earn more for an appearance at the FIFA World Cup than the women's team would.

This is evidenced over the past couple of years. Australia's men earned \$8million for their appearance at the 2018 World Cup. Their female counterparts earned just \$1million for getting further in the tournament a year later.

Despite this, the deal does pledge a greater proportion of World Cup qualification prize money to both sets of players. Previously they'd only see 30 per cent between

them. The new agreement sees that rise to 40 per cent, with players going on to share a larger-again 50 per cent if the side reaches the knockout stages of the tournament itself.

Australia women's midfielder Elise Kellond-Knight was keen on the deal when speaking at a press conference announcing the agreement. "As a female footballer, it's what we've always dreamed of. We always wanted to be treated equally. The new CBA shows signs of respect – we are going to be completely included. Having these facilities that the men have been exposed to will set us up for success." Professional Footballers Australia, a union that supports both sides, has described this groundbreaking deal as "a commitment that is

blind to gender."

The FFA now joins the football associations of New Zealand and Norway in a group of three national federations to have

placed female and male players on the same pay scale.

The cliché argument against equal pay for sporting males and females states that male sport is more intensely followed and brings in higher revenues. Thus, the male players should earn more.

But this is a brutal nominal truth that ignores how much of a self-fulfilling prophecy this situation can, and has, become.

If there is less money in the women's game, then television and sponsorship companies will be disincentivised to get involved with female sports teams and athletes. This has the potential to put women's sport in a dangerous spiral.

In turn, female sport earning less exposure and publicity hinders young girls' ability and interest to get involved. It is a vicious cycle. It requires strong and influential figures, companies and organisations to buck this trend and tilt the weights. The

FFA have done that. The rest of the sporting world is starting to do the same, but there's an awfully long way to go yet.



# England and NZ super over: it's happened again

James Moultrie looks at England's tour in New Zealand and the debate on cricket broadcasting in the UK

**James Moultrie**  
SPORT EDITOR

ENGLAND VS NEW Zealand - the most inseparable teams in cricket history

When the 2019 Cricket World Cup final went down to a super over, it seemed pretty unbelievable that after 50 overs of cricket and a super over, England and New Zealand could only be decided by a count-back on boundaries - a rule which many didn't even know existed and was unlikely thought of as a rule that would be needed.

Despite this being the anomaly it already was, it happened all over again. This time in the deciding fixture of a five match T20 series, with New Zealand being on home ground this time.

After going 2-1 down, England put on a masterclass in white ball batting at McLean Park, Napier. Newly acquired Yorkshire batsman Dawid Malan hit a record breaking 103\* of just 51 balls alongside his captain Eoin Morgan with a great knock of 91 (41), completing England's highest ever T20 score.

The fifth match decider was set up nicely at the impressive Eden

Park, and even the rain which reduced the match to only an 11 over contest couldn't spoil a great afternoon of cricket.

Both teams came flying out of the blocks, NZ opening batsman Martin Gupthill with an explosive 50 (20) and recently recalled Jonny Bairstow managing 47 (18). The total of 146 set for England to chase was a formidable one and it really proved to be, given that England only managed to level the match in the final over.

England all-rounder Chris Jordan was to be the hero on this day with a ridiculous 12 from the final three balls to bring England's total also to 146. Commentator Nasser Hussain was in complete disbelief as to how it had happened all over again.

It set up the second super over between England and New Zealand within the same calendar

year, proving how closely matched the two world cup finalists still were in the shorter formats of cricket.

Captain Morgan alongside the seasoned batsman Bairstow stepped up to the crease and each hit sixes straight down the ground for a total of 17, two more than what was managed in July's final. Chris Jordan, who was an early mentor of young England star and CWC hero Jofra Archer, was the man given the ball by his captain and an impressive set of deliveries (including a heroic catch from Morgan) and didn't quite bring the same drama as the final but still had heart's racing, rounding off an exciting T20 series spearheaded by new young talent such as Matt Parkinson and Tom Banton.

England's tour in New Zealand continues with a test series in which new head coach Chris Silver-

wood will be hoping to continue on from Trevor Bayliss' relative success in a drawn Ashes series.

The test team arguably struggled in summer, losing Jimmy Anderson in the first test and experiments such as Jason Roy opening the batting not quite working.

England test captain Joe Root came under immense pressure following the failure to win the Ashes and an inability to work out how to dismiss Steve Smith.

England's two match series with New Zealand will hopefully prove a good chance for new players such as Dom Sibley to get into the regular test side.

The first test of two will start on 20 November at 22:00 GMT at the Bay Oval. It will however only be shown on Sky Sports.

This comes at the same time in which peers discussed the chance to review the list of Category A protected sports events (free to air) possibly to add events such as home cricket test matches.

Following on from Patrick Hook-Willers' article addressing last summer saving English Cricket, the addition of free-to-air TV matches would be huge for viewership in the sport.

There is huge debate as to how much the profit of Sky has done for

the sport. Re-investment has allowed for a fantastic English youth programme and the world cup was for me, a great introduction into the sport.

Despite this, Sky Sports isn't the most accessible service - the cost fluctuating around £15-£30 a month. The cheapest option is the one day service for £9.99 which was applicable for ODI and T20 matches, however tests still miss out on this. It's just too expensive and although the money does go back into cricket, numerous possible watchers miss out.

The world cup final attracted a huge minute-high audience of 8.3m (despite clashing with the British Grand Prix and the Wimbledon men's singles final) as Channel 4 broadcast the event.

Alongside this review from peers, in the new fast-paced format of cricket, The Hundred, is debuting in summer 2020 - with 10 matches out of the 32 being broadcast by the BBC.

2020 could be a huge year for viewership in cricket, setting a precedent for future big events being broadcast on free-to-air TV and Sky.

It's a good move in the right direction. However Sky could push for more agreements with Channel 4, for example during big matches.



# Last gasp draw for women's hockey 1s

York women's hockey 1s fight hard for draw against Sheffield 2s after going behind twice

**Dom Smith**  
SPORT EDITOR

YORK WOMEN'S hockey 1s twice came from behind to secure a late 2-2 home draw with Sheffield 2s in their latest fixture.

On a piercingly chilly evening, York pushed back, playing in white, attacking Sheffield in black. Supported in fine voice throughout by members of the men's teams, the home side missed an early chance to take the lead when they fired wide from a short corner.

It was York doing all the early pressing. Their players seemed more skilful, but their early dominance was short-lived. Sheffield's Anisha Cullen was denied the opener by an impressive block on the line by York's goalkeeper.

Sheffield ramped up the pressure; they were getting a foothold in the so far even contest. York's response was

perhaps a nervy one. They called a team talk. Regrouping was required, they needed to get back on the front-foot.

It was a sensible idea from York, but they never reaped the rewards. In fact, matters got worse. Natalie Innes was on hand to convert a short corner for Sheffield. The away side had taken the lead. York needed to pick themselves up now.

The halftime whistle blew with the game in danger of becoming a bitty, scrappy affair.

York seemed to start the second half an invigorated team, much to the enjoyment of their ever-eager support. And there was something to cheer in the opening couple of minutes, with Number 16, Sarah Turner, dribbling beautifully through all of the Sheffield backline, before coming face-to-face with their goalkeeper, Voirrey Baker.

Turner slid the ball wide, agonisingly wide from a York point of view. A sprawling Baker was beaten, but so was

the post. They remained behind in this BUCS Northern Tier 2 Division 2 encounter.

Some questionable Sheffield defending was on display just a matter of moments later. Baker was required to make an excellent last-ditch block in a one-on-one – all of her teammates having been dribbled past already.

In their pursuit of an equaliser, York were highlighting and exposing Sheffield's defensive weaknesses. It finally told on 47 minutes. Some persistent play on the right wing earned the space for a driven cross. Sarah Turner and Louisa Richardson were on hand to bundle the ball home from close in, between them. Who got the final touch? York.

The visitors were on the ropes now; could York nick the lead? They came close when Charly Earwaker went through on goal but missed narrowly, beyond the goalkeeper's dive.

It was looking like the tables of this match had turned, but they were placed back down with unerring class just moments later. Receiving the ball to feet, Chloe Reid swivelled, checked, and then slotted the ball precisely into the corner. Sheffield had reinstated their lead, thanks to their number 71.

York needed to pick themselves up and push on straight away. Instead, they made a needless error in a dangerous area of the pitch. A defensive mix-up involving the goalkeeper and a defender led to an unnecessary foul from York's goalkeeper. The ball was at the wrong end of the pitch. To have any chance of snatching an equaliser, the hosts needed to be rock solid at the back from now on.

Number 7, Robertson, was the biggest threat throughout. Her mazy but somehow still direct runs had caused Sheffield numerous problems, but her shooting was a tad off, on the day. She fired another shot wide and York started to wonder if it was going to be their day.

With just minutes remaining though, persistent attacking intent paid off. Collier tapped home from a goal-line scramble. It looked as though the league leaders had stolen a draw. But there was still a chance for either side to snatch it...

With the last flick of the game, York stroked a short corner wide of the goal to the right. It brought to an end a truly tight, tense and testing game of hockey.

York remain top of the league and travel to Newcastle to take on their 3s in their next fixture.

## York Girl Can week proves large success

Numerous clubs and activities were planned out by the York Sport Union and some of the colleges at the University. They included Alcuin college netball, a cheerleading taster session and £1 swims, to name a few. Also, *Nouse* sport reporter Lucy Wilde featured on the Sport Union's Instagram which featured women from numerous sports expressing why they got into sport, and advice on someone thinking of trying out sport in York. The Girl Can idea is a national campaign trying to increase the number of females who are involved in physical activity across the UK.

## Roses are still white for fencing club

University of York Fencing Club Men's 1s beat Lancaster 1s 130 to 128 in early re-match of Roses fixture. They will look to do the same next May away from home at Roses 2020.

## Early success for UYBC

The University of York's Boat Club have started the year off positively at BUCS indoors. They placed 1st in the women's relay, men's lightweight and novice men's 1k races. Also more impressively, all three podium spots in the women's

## York City Knights unveil new kit and new signing

York's rugby league team are set for an exciting new season come the new year. A new kit, new stadium, and new players will hopefully drive the Knights back into the playoffs and back into the Betfred Super League. Most recently, the club has acquired Elliot Wallis on a season-long loan from Hull KR and announced that Cpt. Tim Spears will play on in the 2020 season.

## York Centurions make strong start to the season

The University of York's American football side win big in their first fixture, outscoring the University of Glasgow 21-0.

## Women's ultimate frisbee play in first-ever BUCS fixtures

The ever-growing sport of ultimate frisbee makes a big move at the University of York, with their club's women's side playing in their first BUCS fixtures, including their first win.

# D-Bar set to host combat sports thriller

University of York MMA and Boxing club close the sporting term with a big fight

**James Moultrie**  
SPORT EDITOR

D-BAR IS SET TO HOST the first big fight night of the academic year on November 23.

Both boxing and K1 kickboxing will be showcased in what will be an explosive night of combat sports.

It will consist of four boxing fights and five K1 kickboxing fights. Given how assumptions would generally fall in line with boxing being the more popular sport, this night will hopefully be a good chance to show off the slightly more niche kickboxing.

The standard will be very high, with only fighters who have been a member of the club since the beginning of 2019 or have had at least six months boxing experience prior to coming to the University.

Roses 2019 showcased boxing's return after a four year absence from the tournament and was one of the best nights of the whole Roses period, with numerous wins from York fighters.

Hendrix Hall was the chosen venue at the time and proved to be a fantastic event, generating real hype for Roses being on the Wednesday before.

The event is being held by the University of York MMA club in

partnership with the Boxing club, who have regularly collaborated on events.

The tickets are a very reasonable £7 on the YUSU website and are available now, so act quickly as this will be a very busy night, with D-bar likely to be packed to capacity.

The event will also be in support of some great charities and UOY Boxing club president Matt Butters highlighted this to me in

his comment on why people should come down to the event.

The charities he informed me of were "York Mind, which helps provide mental health services in the York area, and the charity fund for Patrick Day, a boxer who tragically lost his life in the ring after suffering severe brain trauma."

Day's death marks the fourth in 2019, a terrifying prospect. He was knocked unconscious in a fight

against Charles Cornwell and four days later, he died. A question was of course called to the safety of the sport, however, boxing as a sport is taken very seriously, especially by the MMA and Boxing club shown in regards to eligibility for the night.

This shows both clubs' commitment to contributing to lessening the dangers which come with a combat sport. The night is guaranteed to portray the talent which fighters from the University have to offer, given how boxing specifically train at least three times a week with sessions regularly being held at Legions gym in York.

The event comes in line with a big few months for boxing; KSI and Logan Paul's rematch was at the Staples centre. Considering how both men were youtubers and have now transformed to professional licensed boxers, it is pretty unbelievable how much attention they attracted. The fight actually topped Anthony Joshua's last fight in terms of viewership, showing how a whole new audience of boxing fans was reached.

Hopefully similar fans can be attracted in York to support those on fight night. The event has already generated lots of attention on social media, with 353 people already responding to the Facebook event.

Make sure to get yourself down to D-bar on 23 November to watch a great night of combat sports.



# UYWRUFC come back after first loss in two years

## Women's rugby 1s prove too strong for Glasgow 1s, as the backline run riot from all areas of the pitch

**James Moultrie**  
SPORT EDITOR

UPON SUFFERING THEIR first loss in two years against Loughborough, UYWRUFC have bounced back extremely well in two dominant performances against Birmingham and most recently Glasgow.

Glasgow seemed tentative from kick off, knocking on from the first play of the game. York immediately applied the pressure in their defensive effort, with aggressive line speed, forcing Glasgow into a clearing kick. Youlden fielded the kick and returned it with interest, an ominous warning for the latter stages of the match. Evans got a quick ball fired out to Almond who stepped the first defender and strolled to the line for the first try.

Glasgow were struggling with early pressure failing to kick 10 metres from the restart. Strong carries in and around the ruck from Bannister and Fenner gave a strong foundation for the halves who combined well to find Almond who stepped through the line to score.

Coach Ian Thompson was still

upset despite the score line, with the discipline at the breakdown. His frustrations were continued just moments after the second try. A silly offside penalty was conceded in their own 22 by Briggs, giving Glasgow the field position they needed. And, still switched off following the decision, Glasgow's openside flanker went near enough untouched under the posts to put them back into the match.

York re-established their two try lead from efficient work at the break down by Evans who then hit Stamp running from deep to put the opposition on the back-foot. Again, the beneficiary was Almond, bagging her hat-trick in 15 minutes.

Stamp put in a dominant tackle from a blindside scrum move which allowed Lowe to steal the ball and proceed to run 50 metres and score. York were running away with it now.

Almond finished the half with a mix of emotions, scoring twice more; once from a charge down and the next from more carries in midfield by Eskic, giving her so much space to

run and score. The forwards were putting in a real first half shift to narrow up the Glasgow defensive line. Almond however came off with a calf injury. Hopefully not a long-term injury given how she managed a 100 per cent success rate over the gainline from 8 carries, with 62.5 per cent of those carries resulting in tries.

Glasgow weren't completely out of the game however, as Lowe accidentally gifted them possession inside York's half, tapping and kicking out a penalty thinking it was the last play of the half. Glasgow capitalised on only their second real chance of the half as any premier side would.

Their number eight peeled off the back of a scrum to score.

The second half started in similar fashion, with added freshness off the bench, forcing Glasgow to kick to the mercurial Youlden who sprinted from her own 22, leaving Glasgow players in her path to the try line.

Thompson's changes had proved formidable, tidying up the early issues around the ruck led by

McCullagh and OstDz.

Lowe, who had proved instrumental, was at it again, from a solid scrum led by club president Davies, she timed a pass to the incoming Hicks who burst through the line to score off her first touch.

Kick off gave Briggs a chance at redemption which she dutifully took, receiving a pop pass from McCullagh. She ran straight through the doglegged Glasgow kick chase and stepped the fullback for the ninth try. The score was made 57-14 at this point after Lowe converted.

The penultimate score for York came from one of the forwards, with the big effort Glasgow defenders had put in around the ruck (for little reward) tiring them out which Evans noticed, pushing continuous pick-and-gos from the tight five. OstDz found an empty backfield behind the ruck going in to score easily.

Despite no threat being made to their lead, York's discipline had really started to drop eventually conceding another try off the back of a lot of offside calls. This was possibly due to the fact their captain and vice-captain had both come off the field at this point.

Lowe eventually came back on, willing to go on at literally any po-

sition eventually being allowed to replace Davies after a solid shift in the back row. She was immediately met with a warning from the referee regarding the amount of offsides conceded.

Provan and Eames came off after a big 70-minute shift, Thompson putting to use the whole match-day 21, most notably Tonks who was winning every collision in the latter stages. The brutal display was finished off from another spectacular run from Youlden who was foolishly given another chance to run in space, which she unsurprisingly accepted to end the match 69-21.

Speaking to captain Lowe after the match, who put in a physical captain's effort at fly half (topping the tackle count at 13), she was in good spirits and felt no mitigating effect was left on the team following their loss to Loughborough. As one of the players who had been involved in those two undefeated years, it was clear that fundamental to the team, enjoyment was still even against Loughborough a team with numerous England players.

Watch them face Loughborough 1s again tomorrow on 22 acres hopefully the home advantage can have its effect on the team aiming for a better result.



# James College dominate Autumn term calendar

## York's sportiest college living up to its reputation in first term of sport, dominating the majority of disciplines

**James Moultrie**  
SPORT EDITOR

FOLLOWING A DOMINANT performance in last year's Varsity from Derwent in the A seed and Vanbrugh in the B, football in autumn term has had a completely different makeup. Goodricke 1s lead the table unbeaten in their five matches with 15 points and James are in second with nine points.

It's looking likely that the two top seeds from last year will play as the third and fourth seeds going into the qualifying tournament for Varsity. This will undoubtedly be a feisty final tournament. Perhaps, sides like Derwent 1s, who performed well in many big games last season (winning the College Cup and the Varsity A seed match), will be able to out-perform the unbeaten Goodricke on the big day. We look forward to that next term.

In the women's college football, sides

have struggled with fielding teams, and the weather has forced matches on 22 Acres to be postponed or cancelled. Last year's A seed from Varsity; Langwith, failed to field a team against last year's B seed Alcuin in their most recent fixture. Alcuin have performed well in their first match, alongside James college who outscored Alcuin 14-1. We will look to another exciting qualifiers weekend tournament to see the women's side battle it out to try and secure Varsity spots.

Rugby always proves an aggressive matchup, both on campus to qualify for Varsity, and against the very cocky Durham sides such as Grey College who were easily dispatched by James rugby last year 29-12. Derwent took the A seed in Varsity last year but narrowly lost out by only a point. James rugby are currently topping the table, winning the repeat of the Varsity seed decider against Derwent 24-7. Both sides will definitely battle it out with the other three men's rugby - playing colleges to try and win both varsity fixtures next February.

Women's rugby has been mak-

ing good ground, with teams such as Alcuin hosting somewhat regular training sessions, including a session for York Girl Can week. Hopefully with some help from UYWRUFC as they had last year, the college women's rugby teams can perform better than this time round.

It will likely be in a touch tournament as it was in 2019. Durham have a very prominent college women's rugby system so hopefully this year will be a good start for York to challenge that.

Netball is proving to be a very tight league this term, except for the ever-present James college team who top the table with 15 points (unbeaten in all five matches so far). They took the B seed last year and won their fixture 29-20 against St Cuthbert's college from Durham.

Last year's A seed Derwent find themselves in a difficult situation coming towards the end of term. They are drawing on points with two other colleges, Alcuin and Goodricke, but they do have a game in hand on 23 November against Halfax 1s - who currently have zero points. Netball simply takes the top two sides from division one so it is likely Varsity will see the same sides it did last year but swapped round in terms of seed.

College mixed hockey shows a similar picture, with James mixed 1s dominating the first term table, with 18 points, winning all six of their

matches. They thrashed Collingwood College from Durham 5-0 in last year's Varsity and are looking very likely to qualify and do similar to whoever they come against.

The college hockey Varsity side is looking to be different this year with the top four teams qualifying to play against Durham's respective colleges. This is where the real battle comes into play in the division. Alcuin mixed and Constantine mixed find themselves respectively in fourth and fifth, both on seven points from the same amount of fixtures. They face off, in what will be a very important varsity deciding fixture, on Sunday 24 November.

A key deciding sport last year was badminton which is also dominated by James mixed 1s.

Last year's Varsity was the most successful away day in history (despite the overall loss) York will be looking for a strong home performance. The support will be huge, given the reputation, specifically of Derwent fans, which will be known to Durham students and hopefully the dominant James College will generate similar support for the event.

Varsity at home will prove to be a real highlight of next term's sporting calendar. It's looking likely that James College will be dominating the majority of top seeds. Overall, they are living up to their reputation as the 'sporty' college, currently occupying the top sport in men's rugby, mixed hockey, netball and badminton.



## UYNC Captain

Maisie Clarke talks women's sport and the importance of the club to her  
P.24



## Down but not out

Dom Smith watches UYHC fight back after going behind twice against Sheffield  
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## Bouncing back

James Moultrie reports on UYWRUFC's most recent fixture against Glasgow 1's  
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# SPORT

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Tuesday 19 November 2019



## York Games cancelled with no sign of reschedule

**Jonathan Wellington**  
SENIOR REPORTER

THE NEW ADDITION TO the York Sport Calendar, York Games, which was expected to be met with great enthusiasm and engagement, has been cancelled.

The event had been scheduled to take place over the weekend of the 9 November and would have consisted of two days of a variety of team based and individual sport. Events would have included tug of war, a 10km row, swimming, capture the flag, netball, and athletics.

York Games was designed with the intention of engaging students in sport in what could be described as a dry patch in the York sport cal-

endar as Varsity and Roses, our two most popular events, both fall later in the academic year.

The event was also aiming to be much more inclusive than Roses and Varsity as people of all sporting abilities were invited and encouraged to compete.

The event was going to see students compete in 'super teams' that they would form themselves. Each 'super team' was to consist of ten students and have a mixture of genders and inevitably a range of abilities. It was expected to be beneficial for first years in particular as it would have allowed them to compete with friends and also serve as an introduction to York sport and the facilities and teams available to them.

Despite the team of ten and the time of year being pitched as selling

points for the event, in a statement to *Nouse Sport*, York Sport Union President Maddi Cannell has since described these very factors as reasons for its cancellation. Cannell explained: "Although we had a lot of interest, unfortunately it didn't translate into as many sign ups. This is partly due to the time of year, the weather, and the fact you had to sign up in a group of ten".

Maddi Cannell describes the event as being "parked for now" with seemingly no immediate plans to reschedule The York Games. The union sport president has said to *Nouse Sport*: "it would be possible to run [York Games] in the future but only if we received feedback from people to tell us what the barriers were from registering interest to actually participating".

It seems that while York Sport

Union had a clear vision for the games, a re-schedule will only be attempted providing there is adequate and helpful student feedback and involvement in assessing where the organisation of the original York Games went wrong.

In conversation with *Nouse Sport*, the sport president mentioned the teams of ten potentially being a counter productive obstacle for enthusiastic individuals who wanted to take part but couldn't find a group large enough to meet the criteria set: "The sign up criteria of ten seems to have been the fundamental issue as even larger groups who only just fell short of the ten person quota were unable to sign up."

In a statement about the Games cancellation Chris Oldnall, the Equal Opportunities Officer for

York Sport Union told *Nouse Sport* that he considered the cancellation a "great shame" having previously saying to *Nouse Sport* that York Games would bring "a very good 'olympic' spirit to campus". Despite this it unfortunately "made sense to cancel the event and look to either rearrange or put on an alternative event over the next couple terms."

The equal opportunities officer for York Sport Union added that York Games would have been "a great equal opportunity for students to be involved in sports" but that he has now "worked harder with clubs to provide extra potential opportunities for students."

These plans include "non-contact and skills-based sessions with handball and other ball-based sports and an equal opportunities talk to rowing".