



## The greatest show?

Dissecting the Super Bowl half-time show and this year's headline performances **M.12**

## YUSU Elections

See the supplement inside for a breakdown of this year's races



# Nouse



Est. 1964

*The UK's best designed student newspaper 2018*

Tuesday 12 February 2019

No. 484



Central Hall Musical Society have been forced to use the Joseph Rowntree Theatre due to renovations

## Election campaigning begins as candidates are announced

**Niamh Carroll**  
NEWS EDITOR

CANDIDATES RUNNING for this year's YUSU elections have been revealed today. There are a greater number of candidates running for Full-Time Officer (FTOs) positions than in last year's elections and nine students running for the role of Union President. There is also an increased number of women and BAME students running for FTO roles.

The number and diversity of candidates for FTO positions has increased; however, there are fewer

candidates running for Part-Time Officers (PTOs). There are no nominees for the roles of Disabled Students' Officer nor for BAME Officer. While diversity in candidates for FTO roles has increased, the lack of contest for PTO roles, particularly in liberation roles such as BAME Officer, conveys a mixed picture.

Positions such as BAME Officer being left unfilled after the elections will result in a by-election being held at some point in the coming months.

Online campaigning opens today, with physical campaigning starting on Sunday Week six, a day earlier than last year. Results will be announced in the Roger Kirk Centre on Saturday Week seven.

Incumbent Union President, James Durcan, commented on the electoral process: "The elections period is always a really exciting time of year, as students from a wide range of backgrounds put forward ideas for how we can continue to challenge the University and improve the student experience at York."

"We want to see better informed discussions, so that the elected Officers are able to put in place the constructive solutions and new ideas that emerge from the elections. We're also encouraging candidates to take time to get to know one another, as this provides an additional

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## Performance groups express anger over lack of campus space

- Prominent societies on campus have expressed their growing frustration at the sparsity of venues
- Select shows have been forced off campus while others have been burdened with high costs

**Joseph Silke**  
EDITOR

PERFORMANCE societies have told *Nouse* of their growing frustration at the dire lack of performance space on campus.

Some of York's most prominent student groups, including: the Central Hall Musical Society (CHMS), Dance Society (DanceSoc), and the Technical Theatre Society (TechSoc) have highlighted the significant issues they have faced securing appropriate venues for their performances. The sparsity of appropriate spaces on-campus has driven up costs for student groups on-campus, limited the number of students able to participate in shows, or forced them off-campus for select performances altogether.

CHMS, for example, has not performed in its namesake Central Hall for several years due to ongoing renovations, the bulk of which have taken place during term time. This has led the society to seek alternative venues for its flagship February show. For the past three years the show has taken place in the Joseph Rowntree Theatre in the north of the city. Not only has the group been forced off-campus, £1 000 of alumni donations was awarded to fund the external hire with YuFund allocation committee noting the limited performance space on-campus despite high demand as the justification for the decision.

Speaking exclusively to *Nouse*, a spokesperson for CHMS said of the relocation off-campus that "the

lack of facilities has meant we've had to relocate our spring and summer shows. In terms of getting the people of York to come and see our shows this is great, but it really hinders and makes it more difficult for students to come and support other students' work." They added that the lack of space has mainly affected their showcases, with only Central Hall providing the adequate capacity on-campus.

"CHMS has around 200 members now," they said, "and over the past year we have had between 80-90 people get involved with our showcases. No venues on-campus, bar central hall could really cater for this many. Even the Dixon in summer was a squeeze with minimal dressing room space and, due to the lack of seats, we had to pay well over a grand to even house an audience, so even the Dixon isn't the best place to host a performance society anymore." The Dixon is a smaller performance area in Wentworth, from which the original seating was recently removed, leading to further costs to provide seating. There are hopes to upgrade the Dixon, which performance societies have been in consultation with YUSU about.

CHMS said that YUSU has been generally helpful in finding solutions to their requirements. They emphasised the significance of the YuFund in securing an appropriate venue for their February shows, despite the location off-campus. The lack of appropriate spaces for their showcases continues to be a problem, however, which remains unsolved until Central Hall

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IMAGE: YUSU

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IMAGE: DMITRY GOLUBOVIC



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Est. 1964

## A NOTE FROM THE EDITOR...

**W**e're half way there. This is my fourth edition as Editor, with only three more to go. It is fitting that the half way point has also been both the most challenging and the most rewarding production of all.

It has been challenging because, as you have probably heard, YUSU elections are now in full swing. Not only has *Nouse* produced another edition, we have also created your very own guide to the contests which will decide the future of the Union, for the next year at least. The 16-page supplement should be inside, if not we'll be handing out the extra one thousand copies I ordered throughout the week. If all else fails, I'm sure my mother would gladly take them all. For my full thoughts on the elections, see the Editor's note on page two of the supplement.

For that reason alone, this extended production period has been more taxing than normal. Frankly, it feels like I haven't seen my housemates in months. This prod has also been incredibly rewarding, however, because despite those and other challenges, members of the team



IMAGE: JAMES FRANKLING

have truly stepped up to the task. Special mention has to go to Andy, Saskia, and Emily for keeping me and continuing to be amazing friends and people to work with. Forgive my uncharacteristic sopiness, but you all deserve it.

Just as it seems so much of the team is settling into their various roles, we are to have a by-election on Monday of next week. *Nouse* is looking for a new Deputy Editor. It all feels a bit like a cabinet reshuffle, except there's also an electorate involved which makes it all the more unpredictable. Do come along, there are other positions available too. Maybe we will finally get a mythical Video Editor? Even if you're not standing, even if you have only just joined, come along and vote. You will get to see the look on the face of the poor bastard you subject to spend long hours with me.

Writing two Editor's notes is tough. So tough one might need two Joseph Silkes. Last week that nightmare almost came true, when cosmologist Professor Joseph Silk came to visit the University of York for a talk, admittedly arranged by me entirely for the meme. Unfortunately, Joseph Silk doesn't know anything about Editor's notes, he only knows about dark matter and Boltzmann's brains. Not much use here, then, but you can read all about his visit and the other great events of our time inside. I hope you enjoy reading this edition of *Nouse*!

*Joseph Silke*

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# Opera Society's production plans cause controversy

**Niamh Carroll**  
NEWS EDITOR

TWO CHAIRS OF THE University of York's Opera Society have left the role within a week after controversy about a performance of an opera in which the titular character is a former slave. Objections to the opera being performed were raised on the grounds of racial sensitivities. The controversy over the performance of the opera has been condemned by some within the society who have said the objections go against principles of freedom of artistic expression.

The opera, *Treemonisha*, was pitched to the panel who decide which performances will be put on by the society. Four of the panel backed the opera, but two objected including then-Chair, Ruth Lee. The objections to the opera are understood to be related to racial sensitivities that the play being performed by the society could bring to light, and that it could bring the reputation of the society into disrepute.

The opera *Treemonisha* by Scott Joplin is set on a former slave plantation, and involves a freedwoman, Treemonisha, who is taught how to read by a white woman. Treemonisha then goes on to educate

her community. The opera deals with themes of African-American culture, female emancipation and education.

It is understood that after the initial pitch, YUSU facilitated a meeting between the panel and the pitching team. The broad consensus in the meeting was that the society could go ahead with the performance of *Treemonisha* if they wished to. The Chair, Ruth Lee, disagreed with this decision and triggered an early by-election in which Solomon Hayes was elected as the new Chair. YUSU Activities' Officer, Finn Judge, commented on the process: "YUSU met with OperaSoc committee members on both sides of the argument to talk through equality and diversity considerations and discuss alternative options, as well as how to navigate this disagreement through their society's constitution."

Following Solomon Hayes taking over as Chair, the Committee then awarded the pitching team the performance of *Treemonisha*. There were then reports of backlash from those within the Music Department, including a threat to protest the performance of the opera.

In a Facebook post about the issue, Hayes commented that the rest of the Committee then withdrew their support for the opera: "Under pressure and with the

threat of controversy looming over the society, the rest of the committee withdrew support for the direction I was taking the society. I could not drop the opera in good conscience, so with no support within committee I resigned my position as Chair."

The now-former Chair Hayes expressed his disappointment over the



IMAGE: CAROL M. HIGHSMITH

controversy that arose over the proposed performance: "On a surface level, this is really sad! *Treemonisha* is an opera, as far as I'm aware, that has not been performed in the north of England ever. The music is simply fantastic and it would have been amazing for York to give it the platform it deserves.

"At a deeper level the feeling is anger and frustration. The freedom of expression that we should hold so dear - especially musicians - has been breached. The colour of one's skin should never prevent a true, honest, thoughtful, sincere and heartfelt performance of art. To do so misunderstands racism and undermines the fight against actual racism. This is especially frustrating at university, which should be the ultimate platform to not shy away, but to tackle what is controversial, to intellectually dive deep into history to learn and explore."

Controversy about free speech in universities has been rife in recent years. This month, the Government issued a warning to institutions about the potential illegality of the practice of "no-platforming". Finn Judge ran for his current position on a manifesto which included a pledge to maintain free speech. Judge commented that: "Students have a right to freedom of expression, whether that's in favour or in protest of an idea. Healthy and re-

spectful debate on cultural issues should be welcomed. If this is what has led OperaSoc to reconsider their performance, then it can only be as a result of free debate on-campus."

On the controversial nature of the production, former Chair of the society, Ruth Lee said: "I was concerned about colour-blind casting when the narrative is about African-Americans on a former slave plantation. An all white cast staging a production of an opera about race and slavery - however it was transposed or interpreted - would be cultural appropriation. I raised my objections to the panel and approached the Student Union to provide advice to help the panel. As the panel were unable to reach an agreement, the majority in favour of the pitch and myself in a minority against it, I decided that it was better for any final decision to be made by students who would be in the post for the time that it would be performed."

The society issued a press release regarding their terminated plans to perform the opera in summer term. The press release stated: "The Opera Society wholeheartedly encourages the performance of all art forms, regardless of reception. We will not, however, risk the Society or its members being unfairly branded as racist, thereby damaging their professional reputations, nor will we risk bringing the University into disrepute."

# York Vision to return to operations next academic year

**Joseph Silke**  
EDITOR

TABLOID *YORK VISION* is to return to full operations from the beginning of next academic year.

The student newspaper has been suspended since it asked students to submit naked pictures for its team to "rate" in edition 266 in autumn term, raising concerns over the society becoming a platform for revenge porn. All copies of the edition were subsequently redacted within a few hours by YUSU and a disciplinary investigation followed.

Despite the scandal, the paper will begin a new recruitment process next term to create a new team for a return to printing in the autumn. The decision comes despite widespread demands for the



student group to be fully de-ratified after its botched publicity stunt was condemned in the national press by *The Times*, *The Sun* and *Metro*.

In an open letter penned by over 80 students including heads of student media groups, societies, part-time officers, college chairs and presidents, and former prominent members of *York Vision*, signatories demanded that the publication be terminated from operations due

to concerns that the paper about "bring[ing] student media, the University, and the Union into disrepute."

One student who signed the open letter, *The Lemon Press* Co-Editor, Henry Dyer, reacted angrily to the news, saying: "This apparent punishment by YUSU is nothing more than a slap on the wrist for a society whose recent back catalogue consists only of piss-poor journal-

ism, irregular production, and a flagrant disregard for their own historical reputation ... The best solution for *Vision* is to remain as a Columbian MP3 download website."

Its suspension came only a few years since the publication received national recognition as student newspaper of the year at *The Guardian* Student Media Awards 2014, its sixth win since 2000. *York Vision* had been one of the UK's most

critically acclaimed student media outlets before it became dogged by irregular releases, missed deadlines, and various disputes over content.

Student Activities Officer, Finn Judge, said: "Following the publication of edition 266 of *York Vision*, without appropriate approvals, the media group has been suspended for the remainder of the academic year. The edition was not at all in keeping with the high standards and good journalistic practice expected of - and practiced by - York's student media."

*York Vision* has informed YUSU of their plans to hold an AGM next term to recruit a new committee. If this happens, with all minimum standards met, the newspaper will be eligible to print new editions in time for Freshers' Fair. We would then provide the new team with necessary training prior to publication."

## NEWS IN BRIEF

### National Student Survey

The National Student Survey (NSS), not to be confused with YUSU's own Big Student Survey, is now open for students to give their feedback to government's Office for Students about their university experience. The responses will inform York's rating in the Teaching Excellence Framework (TEF).

### Space station upgrade

The popular sci-fi themed petrol station near Campus East is currently undergoing an "out of this world" makeover, due to be completed over the next month. The one-stop-shop, which is known for its Daleks, Cybermen, and Transformers, is a popular destination for students, but has faced competition from the new Nisa.

### Signs

*Nouse* regrets to inform our most esteemed readership that there is no story on signs this edition. The issue, which has gripped campus since it first developed, remains a priority for the team and we hope to bring you the latest updates as and when we get them. We understand the feedback process is ongoing and the wait won't be long!

### Global Week

York is proud of its diverse student community. This week is Global Week and York students are celebrating the traditions and contributions of members of our community from all across the world. Global Week includes performances, food festivals, and much more. A full breakdown of the week can be found on our site.





## 'Bustice' campaign wins public hearing

**Saskia Starritt**  
SENIOR REPORTER

THE #BUSTICE campaign, launched by YUSU's Wellbeing and Community Officer, Steph Hayle, has been publicly supported by Labour and Green party councillors of the City of York Council. As a result, the campaign, which seeks to improve the heavily criticised transport services in York, has successfully secured a public hearing.

Hayle has confirmed that the campaign is due to be presented to full council in March, and that Councillor, Michael Palvovic, will be acting as the campaign's representative and spokesperson.

The campaign was originally launched in mid-January in response to growing frustrations towards York's public transport, said to be inefficient and unfit for purpose. #Bustice's online petition, which draws direct attention to the increasing prices, lack of punctuality, and decreasing number of buses in York, has since amassed 1858 signatures. Hayle expressed her excitement at the campaign's growth: "The Bustice campaign is going from strength to strength, and the engagement we have gained not only from students, but residents as well, has been brilliant."

From the offset, the campaign has emphasised how the poor quality of public transport in the city is not just a concern for students, also having a negative impact on "every resident of our community", from pensioners, to business people, to those with disabilities. Moreover, #Bustice maintains that the current state of public transport is likely to result in more people resorting to

driving across the city, perpetuating a cycle of increased pollution and environmental damage.

York Central MP, Rachael Maskell, was quick to express her support for the campaign, having credited it as being "a really great initiative." Not only is the campaign attracting support among local politicians, #Bustice has also garnered attention from various media outlets. Hayle said of the campaign's increasing popularity: "The campaign has so far appeared in YorkMix, the York Press, MinsterFM, and That'sTV York, with the BBC asking to cover the story too. This clearly shows how passionate people across the city are about this issue."

While the outcome of the hearing remains uncertain, the campaign hopes that it will ultimately lead to the development of long term and sustainable solutions. It is expected that these discussions will also address the recently increased rates of First Bus tickets, currently York's only bus operator.

Although York's public transport is at the centre of this campaign, Hayle has highlighted that its potential impact goes beyond this single issue: "I would encourage students to examine and understand the campaign a bit more, and see that it's not just aimed at buses, nor just the transport students use, but is a project to improve things for the entire city."

Furthermore, the campaign's emphasis on the wider York community outside of the University, hopes to improve connections between the local and student population. On the benefit that #Bustice could have on community relations, Hayle stated: "It's a brilliant chance to show York just how much students care and contribute to daily life here, and how we're fighting to make things better for everyone."

## Lack of performance space

>>> Continued from front

renovations end. It has been alleged by multiple groups that the schedule for Central Hall renovations has favoured corporate clients. DanceSoc, too, has suffered financially due to the lack of performance space. The group has had to pay a fee of over £600 to hire a venue operated by the TFTV Department for just one day of use, even at the discounted rate of 20 per cent off for student groups. Performance societies have said to Nouse that such scenarios are too commonplace with societies facing significant financial strain.

The lack of space has been described by a spokesperson for TechSoc as "holding back performing arts opportunities for students at York." TechSoc noted that forcing students to use inadequate lecture theatres not only negatively impacts the performances themselves, but also presents logistical issues as "everything has to be moved in and out for every performance" when rooms have to be used for contact

hours during the day. They hope that plans to upgrade the Dixon will be accepted by the University to create a longer-term solution which can be shared with other societies.

Student Activities Officer, Finn Judge said: "It's a real shame that performance societies are being pushed out of free, on-campus venues. Student-led entertainment is a real strength of York's, but we're being denied the facilities to keep it on campus. Both YUSU and University commercial services should be alarmed by this."

"We're getting to the bottom of TFTV's recent dealings with a society. While I understand that events can incur significant costs for venue providers, it's worth remembering that Central Hall came without a price tag for students to use. If we want Campus East to have a real buzz around it, we need an attractive, free solution for all kinds of student performances. I hope the Central Hall renovations are done soon, because the charges these societies are incurring are simply

unacceptable. With that said, both CHMS and DanceSoc have shown incredible resilience to overcome these difficulties. They represent the best of mass participation in student activities."

A spokesperson for the University said: "The University provides space for students, staff and members of the public to use for a wide range of events throughout the year ... When we took the decision to close Central Hall to carry out the second phase of refurbishments, we offered all societies that use the space assistance with assessing any other on-campus venues for their suitability as an alternative venue for their events. Central Hall is used by a variety of groups. The works that have or will be carried out on Central Hall are to improve the venue for all of our users and everyone who will visit it during any event. The improvements will benefit students, staff and those outside of the University community." The works on Central Hall are scheduled to be completed and handed over on 17 May 2019.

## Policy process overhaul proposed

**Emily Taylor**  
SENIOR REPORTER

CURRENT POLICY Coordinator, Josh Mackenzie, is planning on submitting a proposal to overhaul the policy process in YUSU in an attempt to solve perceived issues with the current process.

The proposal is to create a Union Council that would meet two to three times per term publicly and have the power to submit and pass any motion they like. The membership of the council would include the sabbatical and part-time officers, college chairs, perhaps faculty reps and the policy coordinator.

Mackenzie argues that the current policy process is not fit for purpose. Responses to feedback for the process have been low: there were 36 responses last term, 52 responses the term before, and the two terms prior received nine and 11 responses. "It's ridiculous to suggest that we can accurately determine the will of the student body from 50 responses, let alone from nine, which heavily calls into question the legitimacy of the policy that's passed. How can the PRG stand up and say "this is what the students want, you have to do it" to YUSU if we have a sample size of nine?"

Mackenzie has also reported problems with YUSU following through on policy, because within the current system, the PRG have no power of enforcement. "It's an achingly slow process, meaning

responding to current events is practically impossible, and it's not nearly high-profile enough, meaning most students have no idea what policy is or isn't passed. This doesn't mesh well with the ideal of a students' union as representing the views of students, and is something that clearly needs to change."

"If any student wants YUSU to do or change anything, there's no formal structure for making that happen. Short of the trustee board (who are far from accessible, and not nearly as transparent as they should be), there's nobody to which students can submit a motion to, neither can there be an open debate on its merits, and then a

group of well-known, accountable representatives publicly decide either "yes, the union will do this" or "no, the union will not do this". My hope with a council is that it'll provide a forum for exactly that. If students want YUSU to change, there'll be a clear procedure by which they can get it to, and the decisions will be made openly and in public by their fellow students, rather than in a private meeting room somewhere."

At the moment, the Policy & Review Group (PRG) is a body of five students, headed by the Policy Coordinator who can consult representatives from the Liberation Networks. The YUSU website states that "[The PRG] ensures that students have the ability to submit ideas and that policy is generated both transparently, accountably and fairly."

According to Mackenzie, feedback for the Union Council has been positive from the officers and college chairs who would be involved with the council. He is currently gathering feedback over the rest of this term with the plans to submit a formal proposal with the backing on YUSU officers and college chairs during the summer term: "If it's well received, I can see the council being up and running in time for the start of the next academic year."

Union President, James Durcan, commented: "It's great to see students putting forward proposals for a new policy process, as this is an area that YUSU really wants to prioritise over the next term. We've spoken as a Sabb Team about the need to provide new opportunities for our students, to put forward ideas, to help shape the direction of our Union and the idea of a Council is one which we're interested in working with a range of students to explore further."

"As Officers, we are already in the process of commissioning external expertise to look at how we consider students' views and ideas for policy. We are also putting plans in place to take the concept of a Union Council and other suggestions to various groups can have their say on a new way forward."





# Stone Roses reopens its doors

**Emily Taylor**  
SENIOR REPORTER

STONE ROSES IS TO reopen after an outcry of support from an online petition. The bar on King Street closed its doors after being forced to close when its licence lapsed. The bar was granted its licence on the conditions that it stops selling alcohol at 1am; have a welfare officer present on student nights and review their drinks promotions.

The bar announced that they had closed their doors on 21 January on their Facebook page. An online petition from people wishing to save the bar garnered 6000 signatures in the first 24 hours and totalled 11,000 signatures. They reopened their doors on 8 February after their two week hiatus.

The North Yorkshire Police and City of York Council objected

to the bar's new licencing application due to the number of police callouts to the venue, totalling 49 times in 2018, a 34 per cent increase since 2017. Sergeant Jackie Booth from North Yorkshire Police told the York Press: "This venue directly contributes to crime and disorder in the city. York is experiencing huge difficulties in terms of the night time economy." Cllr Barbara Boyce raised concerns about the drinking culture surrounding the venue, "I'm sure you will understand the council's wish to change the culture of the night time economy in places where it's about people going out to get drunk as quickly as they can. This venue has drinking promotions, it advertises four drinks for £10."

Leo Charalambides, speaking on behalf of the bar to the York Press accused the council and police of "taking advantage of an administrative error". "If [the licensee] loses this licence today, he, his

family and all his staff are out. And your city loses a valuable venue. It might not be to your taste but it celebrates music of a particular era. The community interest is huge in this case. [The police] just want to see this either shut down or severely curtailed." He also commented "We are committed to promoting the licencing objectives to make a safer, attractive night out for everyone. We are happy to work with the licencing authority and to resurrect the pub watch scheme in York. We are very serious about turning this around."

Students of the University of York as well as residents of York seem to be happy at the reopening of the bar with one University of York student commenting to Nouse 'Stones is a very unique bar that caters to a relatively niche music taste in terms of what's played inside bars. It's definitely my favourite spot in York and I'm delighted that it's here to stay.'



IMAGE: ADAM BRUDERER

# Union referendum: what happens now?

**Niamh Carroll**  
NEWS EDITOR

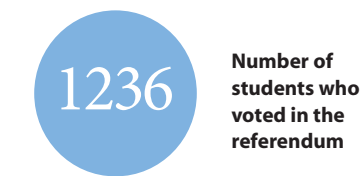
LAST MONTH, THE 'Yes' campaign won a YUSU referendum, meaning that the Union will support a second referendum on the UK's departure of the EU. The result of the referendum has raised questions both over conduct during the referendum, and as to exactly how YUSU will implement the outcome.

The 'Yes' campaign received 62.1 per cent of the votes with 768 votes while the 'No' campaign received 33.4 per cent with 413 votes. 4.4 per cent of voters abstained with 55 abstentions. There were a total of 1236 votes with a voter turnout of 6.2 per cent, exceeding quorum by 1.2 per cent.

As Nouse reported at the time of the result, the 'No' side had raised concerns about the removal of their posters and indicated that they had made a formal complaint to the returning officer about the issue.

YUSU President James Durcan said of the matter "Some reports of poster damage were received by the Deputy Returning Officer. It was found that a number had been removed by University Estates colleagues. There was no suggestion either team were involved. YUSU will be working closely with Estates over the election period to ensure students posters remain on display."

There has also been questions raised over what the result of the referendum means in terms of the practicality of the result. The wording of the referendum question was "Should YUSU support a referendum on the final deal of the UK's departure from the European Union, with an option to remain?". Now that the referendum motion has been passed, there has been some discussion over what YUSU's support for a second referendum will actually entail. A meeting is



scheduled this week is to take place to discuss how the policy will be into practice.

Student Activities Officer, Finn Judge, who proposed the motion in a personal capacity, said of how he expects the Union to proceed: "I was impressed with the 'Yes' side's consideration of how best to use union resources for a political campaign. I think we can show our support while incurring little to no expense. It could simply require embedding awareness of the national campaign into YUSU's communications plan. As Activities Officer, my priority would be signposting students to events where they can get involved - potentially for the first time."

# SPANC 2019 to be hosted by Nouse

**Niamh Carroll**  
NEWS EDITOR

NOUSE IS TO HOST THE Student Publication Association National Conference (SPANC) at the University of York from the 5-7 April. The hosting of the event in York demonstrates the high quality of student publications at York, such as Nouse and The Lemon Press. During the conference campus will host student journalists from across the UK and Republic of Ireland. Tickets for the event are now available on the SPA website.

Delegates at the conference will have a chance to partake in more than 40 different talks and workshops with speakers including Mail on Sunday columnist Peter Hitchins; Jim Waterson from the Guardian and University of York student media alumni Helena Horton who now works at The Telegraph.

YUSU Activities' Officer Finn

Judge commented: "It's been said that York is the Fleet Street of student media - Nouse are showcasing this on a national stage and I can't wait to attend the conference myself!"

Not only does the conference present an opportunity to attend great talks and workshops it also presents an opportunity to network with other student journalists. Student media frequently produces the national journalists of tomorrow, it is likely that many of the delegates in attendance will be useful contacts in the future.

Student Activities Officer and Ex-Nouse Editor, Finn Judge commented: "This year, we've faced some difficulties with our other student newspaper, while the industry itself has undergone significant change. Nouse have shown resilience throughout all of this. SPANC offers a chance for student media to share best practice and professionally develop its members: York's longest-running student group will be strong facilitators of that."

# Berrick Saul has heating fixed

**Emily Taylor**  
SENIOR REPORTER

POSTGRADUATE were given the cold shoulder with the heating system in the Berrick Saul building continuing to fail into the start of January. A new heating system has recently been fitted that should hopefully end the issues with the heating system that have persisted over the last year.

Work was done over the previous summer break to try and resolve the problems but issues persisted with the heating system failing again in late November. The problem was temporarily fixed but failed again at the beginning of the new year. Portable radiators had to be used to heat many of the rooms whilst the heating system wasn't functioning causing problems for those studying over the holiday. A temporary boiler was fitted on the 3 January until a new heat exchanger was fitted that will hopefully be an end to the problems.

A spokesman from the Uni-

versity commented to Nouse "The heating system in many of our more modern buildings is quite complex. As a result some issues within the system are extremely difficult to identify.

"The comfort and safety of our staff and students is of paramount importance and we try to investi-

gate and resolve issues while minimising disruption to building users. This approach can sometimes lead to extended times to locate and address the root cause problem. The situation at Berrick Saul has now been resolved. A new heat exchanger was fitted in early January which resolved the problem."



IMAGE: DS PUGH



# FTO and PTO candidates announced for YUSU elections

>>> Continued from front

support and makes campaigning an even more enjoyable experience.”

As well as candidates running to fill both part-time and full-time roles, there is likely to be a notable RON campaign. RON is not a candidate but rather an option to Re-Open Nominations. This is often used as an expression of discontent with YUSU and a call for reform. Last year, there was a prominent campaign to persuade students to vote for RON, led by Oscar Jefferson. RON ended up finishing second to James Durcan in the race for Un-

ion President.

There was also criticism last year at the lack of diversity in YUSU election candidates; for example, the race for Union President was an all-male one. While the wider range of candidates for the full-time roles indicate some progress on this front, the scarcity of nominations for part-time positions shows there is work still to be done.

James Durcan said of YUSU's commitment to diversity:

“Encouraging candidates to run from a diverse range of experiences and backgrounds has been a key area of focus for the elections

and early indications are that YUSU is on track towards improving diversity across the board, with more students from liberation networks running for election and a great range of current PTOs standing for full time officer roles.

“We are very disappointed however that no candidates have stood for the BAME or Disabled PTO role, so we'll be working in conjunction with the networks and current officers to put in place next steps.”

Details of candidates are included in *Nouse's* YUSU supplement, which is available in this is-



IMAGE:YUSU

sue.

The increased diversity and numbers of candidate submissions for FTO roles this year demonstrates that these high-profile positions are slowly being seen as more accessible for students from all backgrounds.

The lack of candidates for PTO positions tells a less positive story. The scarcity of part-time candidates for liberation roles is particularly concerning, as these roles are vital in fostering the inclusive atmosphere at the University of York which YUSU strives towards.

## Mental Health Hub to be set up online

Emily Taylor  
SENIOR REPORTER

COMMUNITY & Wellbeing Officer, Steph Hayle, announced on Facebook last Friday the launch of a new virtual Student Mental Health Hub. This would be an online resource to help coordinate information on mental health issues and signpost towards support and service provision to make it easier for students to find help with welfare and mental health issues. This project is being worked on by YUSU with the GSA and the NHS.

This week a member of staff was hired to manage this project and enact it alongside Hayle. This is a key part of a wider Student Mental Health Strategy from the Student Union to improve mental health services on campus, which have long been viewed as inadequate by many students. Currently the YUSU page for mental health support simply signposts students towards colleges, Open Door, Nightline and off-campus organisations including The Samaritans and York Minds.

Hayle said on the Facebook post announcing the hub: “This is a huge win for students, and will mean supervisors, college teams, and even your

friends won't just send you to Open Door, but instead to a streamlined service enabling you to access the best support for your specific needs. Hopefully it will stop people being sent around in loops when looking for help (something which we are continuously told is a massive problem.)”

Mental health provisions at York have been widely criticised with it being a major talking point at last year's YUSU elections. Open Door, in particular, have been criticised for their waiting times. This has also been part of a wider discussion about the poor mental health of university students across the UK.

Hayle commented to *Nouse*: “It's fantastic to see the University finally taking such important steps in managing the mental health problems many of our students face. Having a centralised port of call for students to be signposted to has been something YUSU has been lobbying for a long time, and I am thrilled this is now happening. I will be working with the newly appointed staff to ensure student

feedback and interest is at the heart of the projects development, and I hope

this new service will put an end to people being sent round in circles and signposted to the wrong places”

There will be more announcements as the project develops and there will be opportunities to get involved with sessions being run with students to gain feedback on the resource.

## Viking Festival descends on city

Andrew Young  
SENIOR REPORTER

NEXT WEDNESDAY marks the beginning of the 2019 JORVIK Viking Festival in York. The event is a week-long celebration of viking culture, including York's rich viking history. The festival, now in its 35th year, takes place across the city and is affiliated with the recently refurbished JORVIK Viking Centre.

The festival's showpiece finale events take place on the weekend of 22-24 February. They include the annual competition to decide the ‘Strongest Viking’, a march to Coppergate, and a ‘Best Beard’ contest.

On the Saturday evening there will be a ‘Battle Spectacular’ show taking place on the Eye of York, at the foot of Clifford's Tower. The performance will involve a host of performers and fire displays to re-

create a great historical spectacle.

The other events taking place over the week include workshops covering skills from ‘needle knitting’ and Norse tablet weaving, as well as multiple sword battle workshops.

The large number of classes, talks and shows on offer is testament to the fact the JORVIK Viking Festival is recognised as the largest event of its kind in Europe.

Each year, the festival is centred around a different theme, with this year's being ‘The Untold Story of Women in the Viking Age’. Beth Dawes, marketing manager for JORVIK Viking Centre, says: “Viking women have always played a big role in the JORVIK Viking Festi-

val, reflecting their roles in Viking society where they often joined their men on voyages, and, like the women who kept the country running efficiently when men were sent off to fight in the World Wars, working the land and organising family affairs when men were away for prolonged periods. This year, the time is right to tell the story of the extraordinary women that wielded power and influence across the Viking world.”



IMAGE:RIGEL

## Big Student Survey continues

Michael Maitland-Jones  
DEPUTY NEWS EDITOR

WITH CONSIDERABLE fanfare, YUSU has released their ‘Big Student Survey’ for 2019. The online survey acts as a way for students to offer feedback on their university experience and, although optional, has an array of prizes available for students who choose to participate in it.

The survey broadly encompasses a variety of aspects of University life at York and attempts to draw an accurate picture of an individual's day-to-day life. The survey comprises of roughly 50 questions and begins by asking each student for some basic background knowledge (their age, nationality, study status, etc), and goes on to ask more

in-depth questions regarding the quality of their accommodation, academic support, peer support and how aware they are of YUSU's multiple branches and functions within University life. The survey eventually broadens out to ask about the mental wellbeing of the student and how happy they feel at York specifically.

Prizes are on offer from YUSU and can be won by anyone who does the survey. There are eight prizes on offer with half of them still a mystery. Fourth prize is a polaroid

camera, third prize: a Betty's Afternoon tea voucher, Second prize: two tickets for the summer ball, and first prize being five black cards.

Union President, James Durcan, said of the survey: “We're really keen to hear the views of all students in the Big Student Survey, not just those who shout loudest. It's an opportunity for every student to have their say on accommodation, colleges, events and lots more. Results from the survey will be published in Term three and will help support the work of next year's Officers and Reps.”



IMAGE:YUSU

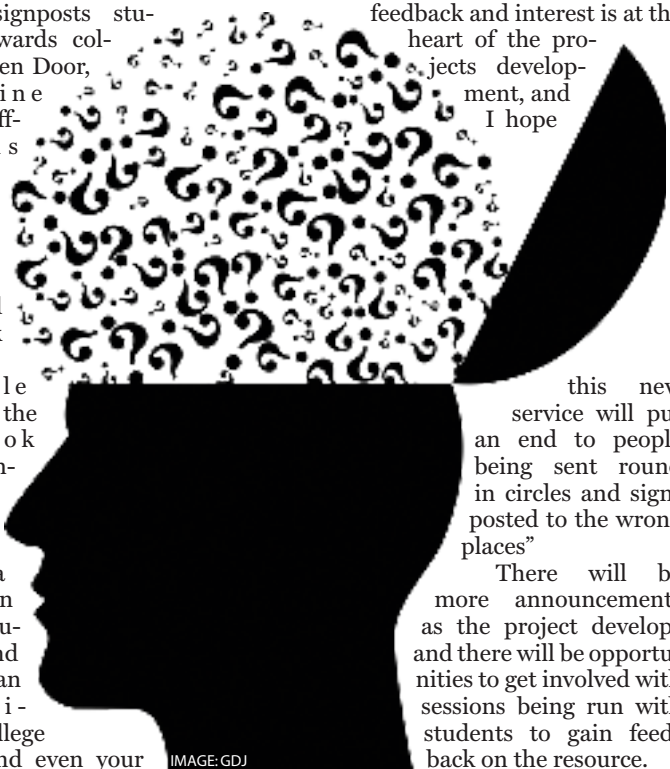


IMAGE:GDJ



# York waste to be used to generate electricity

**Oscar Bentley**  
SENIOR REPORTER

OFF-CAMPUS HOUSES will no longer have their general waste sent to landfill, and instead will be sent to be burned for electricity, in a move described as a “significant moment in York’s history.”

The City of York Council have changed their waste streams, closing the now-former landfill site at Harewood Whin, near Rufforth, which will over time be made into a wildflower meadow, with the Council hoping to encourage plants and animals into the area.

General waste will now be sent to the Allerton Waste Recovery Park, near Knaresborough by Yorwaste, the Council’s waste operator. The plant can accommodate up to 320 000 tonnes of waste every year, while burning the waste from the city will generate enough energy to power 40 000 homes in the area. The University of York, which contracts out its waste management to Yorwaste, already sends all its general waste to Allerton, with none of the waste from campus going to landfill.

Switching to waste recovery will save York tax-payers around £53mn over the next 25 years. The Allerton

site, which also offers mechanical treatment and anaerobic digestion, used to accommodate food waste, creates energy by producing steam from burning the waste.

The change in the management of general waste in the city comes as part of the Council’s continual renewal of their environmental practices.

Cllr Andrew Waller, Executive Member for the Environment, said: “Diverting waste from landfill is a step in the right direction to reduce greenhouse gas emissions, and other environmental issues. Our new facilities maximise mechanical separation of waste for recycling, and digestion of food and other organic waste before using waste to generate energy.

“However, our priority is to cut waste at source, York currently has a 44 per cent recycling rate and we want to work with retailers and government to push this higher. We will work to cut waste being thrown into bins, especially single use plastics and other packaging which can enter the environment in the UK or further afield if it is exported to the Far East.”

Alongside the development of a wildflower meadow, the Council intends to continue to use the Harewood Whin as a waste stream transfer station, meaning rubbish vans will still travel to the site.

# Sustainability events to be held this week

**Eloise McMinn Mitchell**  
NEWS EDITOR

ONE PLANET WEEK is returning to York this week, 11-17 February. The week will see a variety of events and activities aimed at engaging the University of York community with environmental issues and their own impact on the environment. The events will include open seminars, a food festival and an ethical clothes swap.

Monday saw the beginning of the project, with an ethical food shop among other events.

The week is aimed at engaging with students, and the ‘WILD Workshop’ offered advice on being sustainable even if you are “skint.” Tuesday’s schedule includes a huge number of activities, including a focus on Urban Mining and the components of smartphones.

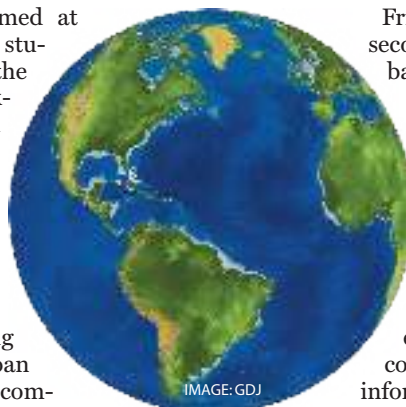


IMAGE: GDJ

There are also opportunities for students to get stuck in, learning to make their own beeswax wrap, and a seminar on sustainable architecture.

Wednesday will host several food-related events, including a VegSoc stall. With a current push for avoidance of meat, their stall can offer information to people considering going veggie or vegan, or even to students just looking to cut down on eating animal produce. The evening will see a film screening of *A Plastic Ocean*, which promises to be an informative but potentially emotional session. One Planet Week will also be offering a Valentine’s ceilidh in the evening.

Friday will offer a second session on Urban Mining, as well as a workshop on guitar repair and maintenance. Students interested in the projects and issues exposed during the week can then engage with environmental concerns with more information than they previously had.

# Changes made as York Tories’ fox hunting social returns

**Michael Maitland-Jones**  
DEPUTY NEWS EDITOR

THE YORK TORIES caused a stir last week with the return of their controversial fox hunting social, a bar crawl event hosted by the society where the attendees dress as either foxes or tweed-dressed hunters. The society started drinking in D-Bar before the “foxes” (the committee members) went into town to be pursued shortly afterwards by the “hunters” (the non-committee members.)

On this occasion, the event went down fairly uneventfully; the social’s track record has never been straightforward, however. In November 2013, a mini-uproar was generated on the University campus with members of York Vegetarian and Vegan society (VegSoc) and Feminist society protesting against the event for promoting animal cruelty and misogyny (an accusation based mainly on the society’s dress-requirements for the event.) Representatives for the York To-

ries at the time denied these allegations, stating the dress-code to be a “voluntary” element that was not an exclusively Tory feature and something that many other on-campus societies had used in their own socials. Despite this, the 2013 social was ditched in the face of the complaints levelled at it and the potential for violent protest it would generate; VegSoc even issued a hazy threat to throw red paint at any people participating in the social.

The return of the social marks an apparent increase in confidence for the York Tories, resurrecting the idea for the social nearly six years since its cancella-



IMAGE: PNGIMG

tion. A step in the right direction in regard to the social would seem to have been side-stepping the 2013 accusation of sexism by, on this occasion, not having the female members dressed as “foxes” and the male members as “hunters”. The fox hunting social marks another

chapter in a series of controversial socials that have been common on campus over the past few years, with the University of York hockey team making national news in 2017 for their ‘white t-shirt’ social; an event that garnered attention for reported use of swastikas, racial slurs, and poorly drawn-on Hitler moustaches. A spokesperson for the York Tories said: “The society itself does not adopt any formal position on matters of policy ... This was just a themed ‘chase’ bar crawl. A type of social that is a staple of student night life, that several other societies regularly partake in.

“The event itself went well with no controversy or issues.”

# 365 serious assaults reported in York city centre last year

**Eloise McMinn Mitchell**  
NEWS EDITOR

A REPORT SHOWS police figures have recorded a rise in violent crime in York within the last year, averaging at one case of serious assault per day. Incidents of this nature are predominantly occurring on weekends, between 11pm and 4am and Saturday afternoons. York Council’s public protection team have also recorded an increase in noise complaints near pubs, clubs and bars of 27 per cent.

The report was written for council licensing bosses, in which the police focused on particular locations to which they responded to calls at most often: the five premises most frequently visited are in the vicinity of Blake Street, Clifford Street, Micklegate, George Hudson Street and Low Ousegate.

365 assaults in 2017/18 is a significant rise from the 2016/17

figure of 250. The report included that alcohol was involved in almost 50 per cent of the incidents.

The Green councillor for Guildhall, Denise Craghill, stated that figures presented “a very real concern.” The BBC estimates that seven million tourists visit York every year, and the rise in crime presents a worry for visitors. Craghill said: “we all know that for the majority of the time York still has a very attractive and safe city centre full of history, interesting independent shops and cultural attractions”. Although she agrees that the rising figures are worrying, “we always have to be a bit careful about how we interpret statistics.”

Labour Councillor Looker stated: “These figures will do nothing to allay the fears of those who claim the city centre is not somewhere to visit on Saturdays or weekend evenings, especially with children”. She urged the need to “listen carefully to the police on these matters” to ensure York is “welcoming.”

Not everything within the report presented a grim state of affairs. The police recorded a ten percent decrease in “anti social behaviour”. This is behaviour that includes a wide range of actions that “cause harm to an individual, to their community or to their environment” according to the Police. UK website. It can also be action that results in leaving someone feeling “alarmed, harassed or distressed” as well as issues to do with public nuisance. The police believe the drop in anti-social behaviour is because of the efforts of council enforcement officers and York BID street rangers as well as the community safety hub.

The general sense in the wake of these reports is that there will be efforts to deal with the concerns raised in reaction to this report. While the rise in serious assaults will concern many residents, York remains a central attraction of tourism and maintains a high standard of safety in comparison to other cities.



IMAGE: DAVID DIXON



# Freedom of speech to be protected on campus

**Emily Taylor**  
SENIOR REPORTER

THE EQUALITY AND Human Rights Commission has collaborated with other organisations in the Education sector to improve guidance to uphold freedom of expression at UK universities.

This new guidance was announced by ten leading organisations on 2 February, including: the National Union of Students, Universities UK, Charity Commission for England and Wales and the Commission for Countering Extremism and Home Office.

This is the first time that the legal rights and obligations surrounding free speech have been clearly defined, with the hope that this will empower student unions, student groups and individuals to be able to stand up for free speech. It clarifies in what occasions free speech can be limited lawfully with the aim of allowing free speech to flourish on campus.

Universities Minister, Chris Skidmore, said on these guidelines: "Free speech is a value integral to the independence and innovation that embodies the higher education sector in the UK, fuelling academic thought and challenging injustice. This guidance is a symbol of the commitment from across the sector

to protecting freedom of speech.

"The guidance provides a clear framework for institutions and student unions to work within, and provides additional clarity on the contentious issue of hate speech. It also sets out a clear benchmark of good practice around how these organisations can work together to facilitate and uphold free speech, alongside other requirements such as the Prevent Duty, which requires higher education institutions to safeguard staff and students from being drawn into terrorism."

This guidance comes soon after the debate was reignited with the outcry from Warwick students at the University of Warwick for lessening the punishments for those involved in a group chat that threatened rape and included racially offensive language. Though this is not an isolated incident, as in recent weeks, Peter Hitchens's talk at the University of Portsmouth was cancelled due to perceived conflicts with the students' union's LGBTQ+ month. Steve Bannon's appearance at Oxford University was protested, with some protestors attempting to prevent others from attending the talk. On 11 February, a student was banned from speaking in a debate about free speech at the University of Bristol due to security concerns after allegations of transphobia.

The issue of no-platforming has become a controversial one. The NUS has a "no-platform" policy, preventing a number of racist and



IMAGE: CHRIS RIMMER

York alumna Peter Hitchens was no-platformed at the University of Portsmouth this past week

fascist organisations from speaking. Though this does not extend to student societies, if a society wishes to invite a blacklisted speaker, and there is an attempt to stop them, then it is down to the University to make a final decision. Many of the issues arise from universities and student unions attempting to protect free speech while concerns about protests, and sometimes counter-protests, possibly spark violence. The guidance seeks to tread

the line between these two potential issues – complying with both the protection of free speech and the public sector equality duty which aims to eliminate harassment and discrimination.

The NUS believe that the problem of freedom of speech at universities are exaggerated with the president of the National Union of Students, Shakira Martin, saying in 2017: "The media is always flipping gassed up on 'freedom' of speech,

'freedom' of speech. This conversation is annoying. It's a distraction."

However, analysis by *Spiked* magazine, with support from the Joseph Rowntree Reform Trust, suggests that censorship of campuses has steadily risen over the past few years, with a rise in guest speakers being denied due to their opinions on controversial topics. The 2018 Free Speech University Rankings found that only six universities had no restrictions on free speech.

# Record unconditional offers sparks concerns

**Michael Maitland-Jones**  
DEPUTY NEWS EDITOR

DATA HAS BEEN RELEASED by UCAS showing that some 78.8 per cent of York St. John's University's offers in 2018 were for unconditional places. Offers of this kind are not unusual with approximately one in three students receiving an unconditional offer in 2018; York St. John joins a group of universities who gave the majority of unconditional offers in 2018, such as: the University of Birmingham, Brighton and Nottingham Trent.

The use of these types of offer has been criticized by some academics and the office for Students (OfS) who claim that it is not something necessarily in the best interest of students; the unconditional offer means that a student's A-Level results become irrelevant and they are granted entry to a university regardless of their most recent academic performance.

The OfS has haughtily expressed a wish that universities reduce the frequency that these kinds of offers are handed out, and a spokesman acknowledged that even

if there may be good reasons for these offers being given out to specific students, they would like to see a broader change in the approach of Universities. UCAS claims that they have issued guides to universities on giving out unconditional offers in a 'responsible' fashion, but it remains to be seen how much they have heeded this advice.

York St. John has responded in a statement delivered by a spokes-

man, saying: "Our students, many of whom come from backgrounds that are underrepresented in universities, report a positive university experience, high levels of support and enjoy strong employment outcomes". The University also claimed that they would reduce their number of unconditional offers in 2019 by half.

Despite promising a decrease in these kind of offers, York St. John

has defended their offers practice vehemently, stating that their new 2019 approach will incorporate a new 'contextual offer' scheme that will deliberately target students who face the greatest barriers to higher education. They claim that the unconditional offers are given based on the students' predicted grades in the run-up to A-levels and are not designed to sway students' choices on which university to pick as their

first choice.

The University claims that the use of unconditional offers in the past has reduced stress for students in the run up to their A-level exams, and that there is no marked difference in academic performance between students in their first year who received such an offer compared to those who did not.

Unconditional offers are a potentially strange proposal, since they are given out sometimes nearly a full year before a student has chosen to start at a university, effectively rendering a student's final exam performance redundant. The measures being taken to reduce them for 2019 mark a step towards a potentially more inclusive offer system that distributes unconditional offers to students who are in genuine need of them.

The debate comes off the back of comments made by the Secretary of State for Education, Damian Hinds, made in November 2018, where he described the rise in unconditional offers as being 'disturbing' to him and suggested that more serious sanctions would have to be imposed should the practice continue. Whether or not the comments made by the OfS signal a start to these hard-lying sanctions remains to be seen.



IMAGE: SHAMRAZE/NUHAIZE

The University of Nottingham recently announced an end to unconditional offers from September



# N COMMENT



## Alcohol culture at university: an undiagnosed issue

The University needs to stop perpetuating our drinking culture and offer more alternatives to drinking

Helena Senior



**D**ry January may be over for most, but I am approaching my first anniversary of being completely sober. In April last year I made the decision to quit drinking for good after it became apparent that my drinking habits were far from healthy.

Making that decision and sticking to it wasn't always easy, but it's been so worth it in the long run. The UK's relationship with alcohol has changed significantly over the last ten years. While recent statistics show that overall alcohol consumption has decreased, the number of alcohol-related deaths is increasing, especially among women.

Alcohol culture is becoming more extreme with those who do drink often drinking in excess, while others are choosing not to drink at all. For young people, statistics show that 16-24 year olds are the second most likely age group to be non-drinkers. Last year's NUS survey even found that 21 per cent

of students don't drink (either they have quit or they never drank in the first place.) Despite this, alcohol culture and university culture are still synonymous. Another finding from last year's NUS survey was that 79 per cent of students believe that drinking and getting drunk is part of university culture.

Alcoholism is a largely undiagnosed problem among students, but that doesn't mean that it isn't there. Universities and student unions often unwittingly contribute to, and encourage these behaviour patterns without offering enough support for students suffering the consequences.

Peer-pressure is a major issue among students when it comes to drinking, and with establishments both on and off campus normalising alcohol consumption, it leaves a lot of students vulnerable to binge drinking and alcoholism. I think a significant part of the problem is a lack of awareness.

We would all like to think that we have our drinking habits under control, but for many students these habits are left largely unchecked and it can be difficult to recognise a problem when everyone around is doing the same thing. While the

University and YUSU do have policies in place to support those who may be struggling with addiction, not enough is being done to normalise non-drinkers.

Most student events are sold on the promise of cheap pints and

**Alcohol culture and university culture are still synonymous** ”

shot deals, and The Courtyard has easily the worst excuse for a mocktail menu (a couple of their usual cocktails but without the alcohol) I have ever seen. But, at least The Courtyard has a mocktail menu. As someone who has been sober almost a year, I have come to love a good mocktail, but finding somewhere on a night out where I can order something more exciting than a diet soda can be a nightmare.

Ultimately, it comes down to social expectations that enable a problematic drinking culture. In the

run up to Christmas I went to two separate events at which a glass of wine was included within the price, and despite both events advertising alcohol-free alternatives (usually this is in the small print) neither establishment had briefed its staff, and I was forced to fight my case just for a glass of orange juice! And if I had a penny for every time someone asked me why I don't drink, as if it's any of their business, I'd be able to pay off my student loans! Choosing to drink is a conscious choice, and I'm not condemning those who do choose to drink alcohol (but if you do, please do so responsibly); I am just asking society to be considerate of those of us who choose not to.

Alcohol should not be offered as the standard. This simple action can enable bad habits, and lead to embarrassing situations when people like me are forced to ask for the manager just to have a glass of Prosecco swapped out for a soft drink (not the best value for money exchange but it's better than nothing.)

Universities especially should be working harder to make their events inclusive for non-drinkers, and YUSU bars could seriously do with rethinking and expanding their non-alcoholic options. Con-

trary to what people might think, I still occasionally enjoy going out with friends even though I don't drink, and I would love to see more being done to make York's nightlife accommodate that.

I also know numerous students, regardless of whether or not they drink, who don't enjoy going out and feel that there aren't enough alternative events on campus, or that their societies don't offer any other kind of socials. When more and more young people are making the decision not to drink - whether it be for health reasons, religious views, or simply not liking the taste - why does it sometimes feel like alcohol is being forced down our throats?

Dry January may be over, but whether you participated or not, you should still think carefully about your own drinking habits. If you would, or did struggle going an entire month without alcohol, that can be indicative of problematic habits. If you are worried about yourself, or someone you know, then you can get support by contacting Open Door or seeing your doctor.

Open Door can be accessed at <https://www.york.ac.uk/about/departments/support-and-admin/open-door/>



# Internet censorship: the fall of the 'Wild West'

The unwanted introduction of stricter internet laws marks the end of an era for enjoyment of a free platform

Jan De Boer



The comedian Steven Wright once called the internet the “Wild West” of the civilised world: a place where you can find millions upon millions of funny, informative, cringey, disgusting and awe-inspiring things that you would never find anywhere else.

The internet has evolved from the 'Market Highway', conceived in the late 90s, into a colossal entity for socialising, entertainment, and for supplying the tools for anything you could desire. The rules that regulate other forms of media have no say in this anarchic mecca of information. Ideas, commentaries, videos and memes flow freely between users.

Unfortunately, that world may be starting to change. The landscape of the internet has always been defined by the users that produce its content; now governments have taken notice and want to define and shape

that landscape themselves.

Calls from both the government and the private sector to regulate sections of the inter-

net are getting louder.

Between Article 13 still careering like a runaway train, calls from MPs to regulate social media, and Facebook being grilled in the US congress, this could be the time that our internet begins to change for the worse.

One of the internet's defining features has been the simple freedom to access and express whatever you want within the guidelines of the websites you use. If governments were to further interfere in the blocking of offensive content and arrest its creators (something they have already started doing) the risk of tyrannical control of speech would increase.

It is not a coincidence that £200 000 has already been spent on an “online hate crime hub” in the UK alone. Some of those taken into custody were blatant criminals and terrorists that nobody in their right mind would support. But others such as Count Dankula, and the man involved in the Twitter joke trial, show that injustice is still a possibility.

Creators on YouTube know that no software exists that can sift through content ef-

fectively and distinguish genuinely disgraceful content from content in-line with community guidelines.

If the government intervened, they would be faced with two choices. The options would be a blanket ban that runs the significant risk of

Unfortunately, that world may be starting to change

catching legal content in the net, or a system where it is up to the judgement of a set of anonymous people who analyse each individual post or video.

As the latter is expensive and not feasible on the scale demanded, the blanket would start to fall, dealing a deadly blow to free speech and free expression. For real and fair regulation of the internet to be a reality, technology that doesn't exist would have to be produced.

Analysis of videos and transcripts of posts, and the continuous obser-

vation of social media would not only be Orwellian in nature, but expensive and time consuming.

Better to invest in combatting crime in the physical world, instead of pursuing the arrest of someone whose twitter feed included ambiguous comments.

The large platforms of Facebook, Twitter, Instagram and so on, have all been trying to clamp down on bullying and online harassment. I will be the first to admit that they have done abysmally.

However, I do find it mildly amusing that government bodies, with little to no knowledge of how the internet functions beyond Donald Trump's Twitter, think they can do a better job than the professionals.

Perhaps it would be best to work with those who manage these platforms on developing better systems of detecting hate, instead of pulling them in for questioning.

Maybe even focus on teaching about the internet and online abuse in schools, instead of clumsily applying bans. Blanket bans are not the answer.

Prohibition and the ongoing war on marijuana are good examples of how banning things drives them underground into the hands of far more unscrupulous providers. I wouldn't trust the government to run a newspaper, why should I trust

them with my Facebook feed?



# Monolingual island: Britain's superiority complex

Let's cut 'le chat': Knowing just one word in another language is not good enough anymore; it's time for us all to change

Madelaine Pitt



Everyone speaks English, don't they? Isn't it the third most common mother tongue and most frequently learnt second language in the world, and anyway isn't it the de facto international language of business, tourism, music and academia? And how are a Swede and Slovak meant to communicate otherwise, without resorting to mime or the questionable suggestions of Google Translate? Comparing broad Glaswegian, Aussie drawl and Canadian lilt shows us the incredible diversity and geographical spread of our language, arguably the most useful mother tongue on the planet.

The Anglophone phenomenon comes with its own bear traps. 61 per cent of British people can't speak a single other language, so we receive the dubious award for the most monolingual country in Europe. There is something very British about the way we consistently overestimate the importance of our



own language (only 38 per cent of EU citizens outside the UK and Ireland know enough English to have a conversation, and six of the world's 7.5 billion speak no English at all) and find excuses not to learn anyone else's.

We have an unfortunate tendency to reduce language to its functional value of bare bones communication; if person A from country B learns our word for C, we're good. We persistently neglect that language is also intrinsically tied up with culture, identity and personality: “A different language is a different vision of life”, quipped Italian film director Federico Fellini.

Speaking only the language handed down to us by our parents

means we miss a whole dimension of the human experience and the pleasure of authentically discovering another layer of cultural richness. I envy those with six languages at their fingertips. But when I came back from my Erasmus year in France (with a terrible suntan, several extra kilos and reluctance) I had learnt the words for bottle-opener, ski lift and puncture.

Without meaning to, I had also had a glimpse beyond the stereotypes of wine and shrugging; a glimpse of the differences in attitude to the work-life balance, perception of the role of the state, and emphasis on enjoying today rather than anticipating tomorrow. These deep cultural differences are linked

to and expressed in the structure, vocabulary, idioms and intonation of the language, and are untranslatable.

The first (painful) lesson for me was that scrambling around for an impossible-seeming pronunciation or a but-I-only-learnt-it-yesterday conjugation requires a willingness to be vulnerable. More simply, I found it unreasonably terrifying. Sticking to good old English (probably raising our voice, just to make sure we're understood) shields us from failure but also from the thrill of occasionally, eventually, getting it right.

Sticking to good old English also makes it much harder to recognise the effort made when someone

learns to speak it, and more fundamentally, to learn to communicate across cultures and put themselves in others' shoes.

Monolingualism is an outward sign of our delusion of exaggerated national greatness and reinforces a feeling that the world should come to us. Nowhere is this complex better represented than the Brexit debate. “Believe in Britain! The EU will come crawling!” was the main 'argument' shouted at me while I was, undoubtedly very annoyingly, shoving leaflets into hands in York city centre last weekend. The claim hardly speaks of a humble acknowledgement of cultural tolerance, understanding and mutual respect.

I'm not aware of any statistics linking language learning to the Remain vote, but I would bet my degree on the correlation being a strong one. The usefulness of being a native English speaker is undeniable. Being able to (probably) get by in our first language in Vienna, Venice and Vilnius is pretty great. But we should recognise that this is a privilege that leads us to put on linguistic and cultural blinkers. Without these, we might feel closer to our European neighbours, in spite of the ocean between us.





IMAGE: NIGEL MYKURA

# Has society truly acted on Macpherson's warnings?

We've come a long way since 1999, but not enough has changed

Jerry McMichael



This month will mark the 20th anniversary of the publication of the Macpherson Report in February 1999.

The report came as a result of the findings of the original Stephen Lawrence inquiry launched in 1997 by the then Home Secretary, Jack Straw, to investigate into "The Matters Arising from the Death of Stephen Lawrence", the black teenager attacked while waiting for a bus on Well Hall Road, Eltham.

While two of Lawrence's attackers were convicted of murder in 2012, the report was the most significant element of the case. The findings were both shocking and damning of the conduct and nature of the Metropolitan Police, finding that the police force was an "institutionally racist" organisation that required a radical overhaul and restructuring. That was 20 years ago, so what has changed since?

Figures published by the Home Office in March 2018 show that of all surviving UK police officers, 93.4 per cent are white, while Asian, Black, and other ethnic groups represent only 6.6 per cent of the entire UK police service. To scrutinise this further, when looking at senior police ranks in the UK, Asian, Black and other ethnic groups represent just 3.7 per cent of all senior UK police ranks.

It cannot be denied that the Metropolitan Police has come a long way in developing race and community relations in the last 20 years (particularly within East

London), but the question remains - why 20 years on is there still such a disparity of ethnic composition in our domestic security forces?

I am not the only one to have observed this fact. Speaking at the Home Affairs Select Committee on Tuesday, Baroness Doreen Lawrence was asked if she thought the police in England and Wales are still institutionally racist and replied: "I think in some respects that

You could argue that policing is institutionally racist

they still are, nobody wants to be labelled as that, but at the same time, undercover it still exists".

Baroness Lawrence went on to add that police on the streets "don't get it, how can they expect young people to respect them if they do not get respect in return", adding that the racial profiling of black suspects under stop and search tactics was a particular issue fuelling tension between ethnic minority groups and the police in London.

However, criticisms of the UK police service have not just emerged as external voices. In October 2018, the Chief Constable of Suffolk Constabulary, Gareth Wilson, stated: "If you use the definition in the Macpherson Report you could argue policing is institutionally racist."

He was referring to the conclusions of the Macpherson Report in 1999 that defined institutional racism as the "collective failure of

an organisation to provide an appropriate and professional service to people because of their colour, culture, or ethnic origin."

Mr Wilson went on to argue that, while these racial disparities are seen most evidently in the disproportionate targeting of black men through stop and search tactics, this is only symptomatic of wider racial disparities that are evident and permeating society, such as issues in sectors such as education, housing and employment.

He did also stress that we cannot ignore that: "Policing has undergone a huge step change but that doesn't mean we haven't got a great deal of work to do."

It is evident that UK policing has come a long way since the publication of the Macpherson report in 1999. The kinds of systematic failings experienced in the investigation into Stephen Lawrence's death (either knowingly or ignorantly) in 1993 would not be likely to occur under police conduct in 2019 (or so I would like to think.)

However, the question remains: why are there such large racial disparities in our domestic police force in 2019? And what are the police force currently trying to do to correct it? While we are moving in the right direction with recruitment of new police officers from minority groups at an all-time high, they are still badly under-represented compared to the communities they serve.

It is only through further careful ethnic minority recruitment from within the UK police force that, we as a nation, will be able to appease racial tensions in policing and foster a greater sense of community and social cohesion in the UK.

# Fox hunting social: is it a step too far?

We shouldn't jump to overreact at the recent return of the York Tories' fox hunting social

Elie Gould



The Conservatives' upcoming fox hunting social, despite some arguing that it is ultimately harmless, is undoubtedly distasteful. Am I surprised with their choice? No. Fox hunting has been a stable tradition of the party for some time now, so their need to celebrate it comes as no great stretch.

However, should they be allowed to celebrate an act that is not only illegal, but that some would say promotes animal cruelty? This question depends on what they choose to celebrate. There is a very

Maintaining fox populations is one thing... but the spectacle is unnecessary

fine line between celebrating the killing of animals and the tradition of the hunt. If it is the tradition and history of the hunt they seek to celebrate, then I do not believe that this warrants a ban. There are two main schools of thought that I have when coming to this decision.

First of all, we live in a democracy. Meaning that I, for one, do not have to support or even like what the York Tories choose to do, but I should respect the fact that people are free to do things at their own liberty as long as they do not threaten to harm anyone or anything.

Now, my second point relies on the Conservatives' intentions with this social. If they acknowledge that fox hunting is a banned act and that it is no longer fit in a modern society, and so not promoting it then again, I do think that the

social should be allowed. Britain has always had odd traditions that are nevertheless part of our history. For example, Guy Fawkes Night ultimately celebrates an enemy of the Crown sentenced to be hung, drawn and quartered.

Families quite obviously do not come out in masses to condone or rejoice in a man sentenced to die, but instead they celebrate the tradition of the night: an occasion that has changed in meaning and evolved as time has passed. Which is exactly what the fox hunt has to do.

By celebrating its passing, it not only undermines the malicious intent behind it, but also cements itself as a bygone tradition which is no longer socially acceptable. I am still, however, uneasy with the concept of the social.

Apart from the problem concerning animal rights, there has always been the social aspect behind the hunt which I've viewed to be unnecessary and tasteless. Maintaining fox populations are one thing; culling can even be necessary to help sustain ecosystems, but the spectacle made of the hunt I have always thought as unnecessary.

With that said, it must be made clear that despite what it may seem, I am not trying to convert or say that we all must support or even like what this social represents, but quite the opposite. The fact that we must respect the York Tories' wishes to dress up as foxes and get drunk means that they have to accept that some people are not going to like it and even actively disagree with their interesting idea of a bar crawl.

Essentially, if you disagree with the social then that's great, do as much or as little you want to protest it. Equally, if you want to go and celebrate the fox hunting tradition or just get drunk, then go ahead. The key point for both sides, though, is to be respectful in your actions and debate.

It's important to keep the channels of discussion open for the future if anything productive is ever going to come of this.



IMAGE: HORSES AND HOUNDS



## EDITOR'S OPINION

### On personal experience

Patrick Walker



In running this section, I've had a pretty complicated relationship with articles that discuss personal experience. It's all very well using personal challenges as evidence in an argument, but the best pieces here, in my opinion, always fuse vivid personal experiences with interesting research. It's this recipe that makes Comment such a valuable section in this paper. That said, if you're like me, and generally find pieces purely based on personal experience sanctimonious or frustrating... just give me three more minutes.

My unique challenge in running the section stems from the fact that I've got hearing loss and wear hearing aids. That in itself is pretty unique: just 50 000 children and young people in the UK have a hearing impairment. It's even rarer at Russell Group universities: hearing impaired students attend these institutions at around half the rate regular students do. I hide my hearing aids pretty well, but university is still intimidating if you struggle to hear your mates.

Deafness can be hard to accommodate. The James College team, on hearing I was deaf, retrofitted my room with a serious red light, a loud alarm clock, and a hefty vibrating pad under my pillow to wake me up in a fire alarm. The decor more resembled an earthquake shelter than a first-year room by the time they were done, but it's a measure of how far universities go to suit the requirements of their students.

Accommodation becomes a bit harder in social situations. Hard-of-hearing kids generally lose the ability to distinguish well between language and white noise, and that means that loud pubs (or *Nouse* editorial meetings) are extremely

difficult to talk in. I also need to lip-read a lot of conversations, so having your mates shout louder in a dark bar doesn't always help. Deaf students are presented with a choice: go out and try your best to hear, or stay home and watch Netflix (subtitles on, of course.) I can't blame not going out on my deafness completely, but it's certainly a factor, and it's not always easy to explain to people.

I'm loud too. When you lose your hearing, you lose a certain awareness of how much you're yelling. That gets worse when I'm drunk, and also when I'm trying to talk about something off-topic in seminars. The problem is essentially that deaf or hard-of-hearing kids that hide their disability, like I do, generally lack the confidence to explain why they don't understand something, or why they're being particularly obnoxious on a night out. Isn't the point of having tiny hearing aids to hide them?

It's not all bad, of course. I took the room closest to the front door in my student house, because I can't hear people when they come in. The sound of my housemates going at it doesn't bother me, and you can crank Avicii as loud as you want in my flat. That said, if my experience explaining my disability has taught me anything, it's that often outlining our personal circumstances to others at university isn't always easy. Everyone comes to York with baggage from their life that they'd rather not discuss, and that's fine.

Being deaf has made me more understanding of personal circumstances, and that's fed into my work as a writer and an editor. This section is a fusion of personal circumstance informing political and social views, and no one else could have written the pieces you're reading today. I'm proud that *Nouse* gives these pieces a platform, and I hope that it gives people with interesting stories the confidence to share more. Not Avicii, though. Keep that to yourself.



IMAGE: EMILY TAYLOR

## YUSU doesn't speak for us

### The union needs to focus on causes that represent its students

Jack Edwards



YUSU is not a fundamentally bad organisation, but neither is it currently a good one. It provides an invaluable service in support for societies, colleges and sports, yet it is plainly clear that students are not happy with the Union.

A lack of nimble communications, an institutional structure that fails to reach out to groups across the University, and a focus on issues that many students feel their Union has no place in dealing with all contribute to a feeling that, to quote Yorfess, YUSU should "function for students or be dissolved." While Sabbs work hard to do their best for the Union, the current policy process hampers their effectiveness and ensures that it is difficult to establish a clear line of accountability between policy outcomes and those implementing them.

There will come a point in the next few years where York students will have to make a choice. Do they want their Union to be an apolitical body focused locally in York, or do they want a representative on the national stage espousing views on national issues? I strongly believe that taking stances on divisive national issues, such as Brexit, hurts the Union-student relationship and ultimately contributes to a feeling that YUSU is not focusing on what students want.

The excellent #Bustice campaign is a brilliant example of how a local issue that genuinely affects students in the here and now can be weaponised by a determined Sabb team to achieve political change. The reaction to this campaign has been hugely positive even from the hardest of YUSU-sceptics. Even if the Union believes that Brexit will affect its members (either positively or negatively) it having a stance on it will not materially change the circumstances of those affected students. Their stance is simply petty posturing, distracting from the very real problems students are facing at York.

One step to rebuilding that Union-student relationship could

be to have a more adversarial relationship with the University, for example possibly supporting student compensation for lost teaching time due to strikes. That would be hugely popular among the student body and this philosophy could even extend to further 'open goals' such as the building of a University app or opening a proper Union bar. This is how YUSU making its decisions through the current policy process becomes an issue.

The referendum is emblematic of this problem. Any student can submit a policy proposal (which is, no doubt, a good thing) however, instead of the popularly known Sabbs scrutinising this proposal, it is instead the Policy Review Group (PRG) who decide on what policy is adopted, thrown out and what is

YUSU can't just stick its fingers in its ears anymore

put to a referendum. This group is barely known across the University, yet it is instrumental in crucial decisions such as this. That 2.5 per cent of the student population can pass a referendum motion is ludicrous; in a university of 20 000 just 500 can dictate a major policy shift. It is not the Sabb team that decide on whether or not to move forward with a referendum; it is the PRG. This fundamental disconnect between who students think make the decisions at YUSU and who actually does must be fixed if students are to trust their Union again. Elected, publicly-facing Sabbs must be empowered to make decisions on all aspects of their Union.

The Union cannot only look inwards if it wants to resolve widespread student discontent. Folding the PRG and adopting an Executive Council model comprised of representatives from colleges, societies and sports teams who could legislate and scrutinise policy submissions would draw into the policy process people who are passionate about their university to the extent that they've stood for an elected role. This will also increase the diversity of voices included in the pro-

cess.

As a College Chair, I am far better placed to know what the students of James want from their Union simply via close social interaction, as is the President of Law Soc for Law students or the Captain of the University Football team for football players, than YUSU is, which has to manage some 20 000 students. Incorporating these bodies into the policy process will also mean that a lot of the debate around policy that often happens outside of YUSU, manifesting itself in angry group chats or rude hearsay, will be brought inside and properly scrutinised, potentially translating that immense passion into genuine change. The collegiate system is what differentiates York from the grey mass of other universities in Britain: it is its USP. It is time they stood up and be counted in the policy process.

YUSU can't just stick its fingers in its ears anymore when it comes to communication: it needs to be more nimble and responsive to student concerns. Pages like Yorfess should not be dismissed as barmy YUSU-sceptic trash; when posts complaining about the Union are garnering hundreds of likes, YUSU should sit up and take note, even if it thinks no valid point has been made.

Unelected YUSU executives can no longer pass the buck. They must start to take responsibility for all areas of the Union, simultaneously extolling their own virtues when they do something well, like #Bustice, but also conceding ground when errors are made and promising to learn from their mistakes. The regular social media updates Sabbs are doing currently are helping, and a University-wide council would aid too, but public perception of YUSU is still so poor that a drastic change is clearly needed.

YUSU should be reviewing its policy process with the utmost urgency if it wants to escape a RON campaign that has all the momentum going into the election. Prospective Presidents would do well not to ignore the anger surrounding how YUSU makes decisions and be tailoring their manifestos to it. The Union must be more open to listening, changing and reacting to events. It must get back to basics and represent its students once again.



IMAGE: DS PUGH

"There's a special place in Hell for Brexiteers..."



# Has the film industry gone too far this time?

The Oscar-nominated film *Detainment* highlights the shocking disconnection between the media and its subjects

Michael Maitland-Jones



The murder of two year old James Bulger on 12 February 1993 stands as one of the most troubling cases in British criminal history. The conviction of the two perpetrators Robert Thompson and Jon Venables (both just ten years old at the time) sparked widespread debate around the juvenile justice system, the age of criminal responsibility, and the effectiveness of reform. The unusual and horrific nature of the crime as well as Venables' subsequent incarcerations for several sex offences in recent years has left the issue firmly in the national mindset.

The issue has been given new scrutiny in recent months with the release, and Oscar nomination, of a short film that explores the case titled *Detainment*. Using actual transcripts from the police interviews of Venables and Thompson as the basis for the dialogue, the film has been described by the director, Vincent Lambe, as an attempt to "bring some shades of grey" to a previously black-and-white story where Venables and Thompson had been portrayed as irrefutably evil individuals. The film has inevitably drawn criticism from tabloids, describing it as "exploitative" in what is per-

haps more of a headline-grabbing, uninformed reaction based upon the word-of-mouth controversy and initial premise of the film as opposed to its actual content. The film has not yet been screened in the UK, with only a trailer and several clips currently available online. Above all the sensationalism and Oscar buzz however, the film has been heavily criticised by two individuals involved more closely with the case than any of the countless cultural commentators and news pundits: Ralph Bulger and Denise Fergus, the parents of the murdered James Bulger.

Neither of Bulger's parents were consulted on the making of the film, and although Vincent Lambe has expressed regret over their reaction, he has claimed this was to keep the central argument of his film intact and provide hopefully a greater understanding of a

highly troubling and very high profile case. This is perhaps a discussion that's warranted, particularly in regard to the incendiary public reaction to the Bulger case. Some news footage from 1993 shows protestors pelting the vans transporting Venables and Thompson to trial with rocks. The inversion of social norms that crimes as horrific as the Bulger case seem to illicit is something that continues today with a recent example being the Reeve Steenkamp killing in 2013 and the bizarre tide of ableist quips that was suddenly normalised in relation to the perpetrator, and famed Paralympian, Oscar Pistorius.

Lambe is not necessarily misguided in his belief that a debate needs to be had around the black-and-white perception of James Bulger's killers and the cultural perception of some criminals generally but *Detainment* is an exam-

ple of too much and too soon. The film has reportedly induced a wave of fresh grief for Bulger's parents. In addition to the Thompson/Venables interview transcripts the film reportedly also contains a re-enactment of the moment Bulger was abducted by his killers. I was also initially surprised that Bulger's parents seemed to have little in the way of legal ground to protest the film; contrary to popular belief, individuals and their families do not 'own' the rights to their life stories and filmmakers and journalists are left in the clear to do what they want with such stories providing they refrain from defamation or obtaining information regarding these stories illegally. Despite pleas from Bulger's parents to Lambe to remove the film from the Oscar race, it remains in the running and will likely be broadcast publicly in the UK later this year.

As the director, Lambe's intentions would seem to be decent enough, but these do not lessen the fact that his film will have to be marketed and sold like any other product and it has, crucially, been made at a time when there are still people involved with the Bulger case being forced to live with its aftermath in a highly public and painful way. If no laws exist to protect real-life individuals in these sorts of cases then there should at least be the introduction of a significant 'grace period' where creatives and commentators are legally obliged to wait a certain amount of time before presenting their versions of true life stories. An ideal world would see every family member consulted beforehand.

The clips available show a sobering and seemingly non-exploitative film that aims to provide a previously lacking humanisation to the child perpetrators of one of the nation's most troubling crimes. Regardless of the film's merit however, the debate it tackles around public demonisation of criminals could have been handled via different means or even without specific reference to the Bulger case. It's a necessary debate, but not one that should come at the expense of the wellbeing of James Bulger's parents. The fact that it has been made, let alone Oscar nominated, highlights a shocking disconnect between the media and its real life subjects.



IMAGE: VINCENT LAMBE

# Why waste time defending the Maduro regime?

Those refusing to criticise Maduro align themselves with a plethora of global dictatorial strongmen

Sam Flint



While most Western media coverage of the current Venezuelan crisis has emphasised the growing discontent at the incumbent President Nicolas Maduro, a small group of unlikely figures have emerged to defend him and the Chavist government. They employ a range of moral arguments and radical alternative narratives, and consist of a broad spectrum of voices that vary in the strength of their commitment to the current Venezuelan government. One way or another, they are all interconnected, and have shared one another's sympathy for Maduro, suspicions about the "corporate media" and opposition to what they dub an "American coup." The puzzling question I have is: why are they staking themselves on Maduro, and more pressingly, do they have a point?

At the centre of this network is American journalist, Abby Martin.

A one-time *Russia Today* figure, her own podcast *The Empire Files* was previously hosted by Telesur, a Venezuelan-based television network. She has reported both in and outside Venezuela on the current crisis and regularly shares pro-Maduro content. She denounced the American support of rival, President Juan Guaido, as "criminal", a sentiment she shares with *The Empire Files* producer/writer, Mike Prysner, who has railed against accusations that the most recent Venezuelan elections were rigged. A strand of anti-establishment mistrust of the mainstream media is shared by both Martin and Prysner, as indeed it is among all the members of this network. But I don't understand why this scepticism doesn't ever enter into their own reporting.

Connected to this pair is comedian, Jimmy Dore, often seen on the YouTube channel 'The Young Turks.' He has shared Prysner's claims that Maduro has in fact expanded democracy, debunking "Pentagon propaganda." Dr. Jill Stein, the Green candidate for presidency in 2016, has publicly shared Dore's posts. She is even more strident in

her defence of Maduro, claiming that he earned 31 per cent of the Venezuelan vote, higher than Trump's 25.7 per cent (a deeply misleading figure) while denouncing Guido as hailing from "the most violent faction" of the opposition.

A perhaps more sympathetic figure is the progressive commentator, Rania Khalek. She's shared comments by Martin and Prysner. Another ex-*Russia Today* figure, in her recent video for 'In the Now', she critiques American meddling in Venezuela as hypocritical, and she is undoubtedly right in her observations that the Western media avoids or glosses over the millions of Venezuelans that voted for and still support Maduro. She too attacks the "corporate media" clamouring for a war, referring vaguely to the Chavez government "making it difficult for the Americans to make money from the country's oil"; a funny way of describing the expropriation of ExxonMobil and ConocoPhillips assets in 2007.

These figures, so committed to anti-interventionism, and all sharing noble beliefs in free-healthcare, a green new deal, a clamp down on

money and corruption in politics, and of course in their opposition to Trump, have ended up defending a kleptocrat with inherited (and failing) socialist reforms. A man whose rule has seen a collapse in the standard of living, an expansion in his and the military's power to exploit key industries, and the creation of a new legislature without an opposition.

Object to this narrative as much as you like, indeed more could be said about the impact of debilitating American sanctions. Merely observe Maduro's allies. Putin has been supporting the Chavist government for over a decade, is he truly seeking a better lot for the Venezuelan people? What of President Erdogan of Turkey? Xi Jinping? The Castro's? All are strongmen happy to prop up the regime in return for its lucrative oil wealth.

Perhaps the biggest lesson this network can teach us is to be mindful of even our most passionately held stances. Perhaps paradoxically, the Venezuelan crisis should make us reflect more on our relationship with Saudi Arabia, and our role in promoting democracy itself.



IMAGE: VENEZUELA

IMAGE: FEDERICO PARRA



# CLASH OF COMMENTS

Should Hollywood actively cast actors from minority groups?

YES.

NO.

**Eddie Kaziro**



istic implications. White is default. It is the universal equivalent that the human experience is measured by. White is only brought into discourse in relation to identities that are non-white (this article being an ironic example.)

Film and television are not simply forms of entertainment. Since their mass instalment, film and television have become a means of socialisation by being a primary source of information and knowledge about the world. With the US existing as a cultural hegemony, its media depictions carry considerable influence. I will focus on racial minorities due to the issue having personal significance and simultaneously as a result of possessing a lack in experience of the others (i.e. gender, disability etc.)

Positive discrimination is still discrimination. However, this method should be defined as corrective and temporary. History is linear and the racial bias that resides in the subconscious stems from centuries of classification and oppression, resulting in minorities being defined as such. Until minorities possess more defining dimensions than skin colour, then the casting director must adhere to a reverse racial bias. Current depictions of minorities either adhere to cultural stereotypes or are incorporated into plots where race is subject. In reference to black actors, Stuart Hall highlights that their characters are "restricted to a repertoire of basic images – the slave, the native, the entertainer – as the only traits that are selected for emphasis."

Casting minorities into positions where race isn't the subject has more progressive cultural implications than their white counterpart. 'White', as an identifying feature, possesses fewer character-

**Chay Quinn**



studios should certainly cast more minority actors and have them in a wider range of roles, but the current steps to do this are being done only to monetise representation.

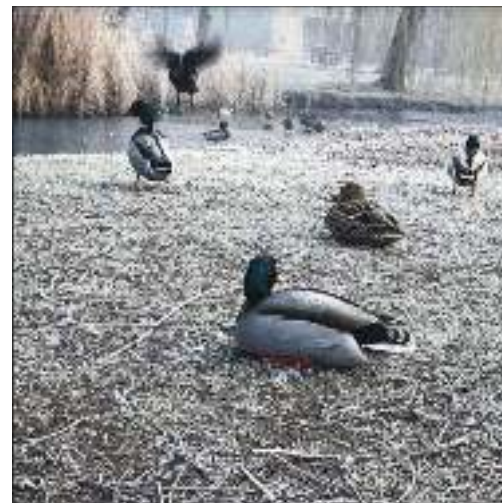
Hollywood's faux woke nature is nothing more than a shameless cash grab. The newly vocal generation of activism for representative casts has been fiercely successful in its social media-based pressure and it is great that we are now starting to see a more diverse field of actors who play a larger range of roles. But should the studios be actively pursuing this? Absolutely not.

They shouldn't have to actively cast minority actors. It is a shame that this seems to be a necessity, but when the film industry is so heavily based on ruthless nepotism which predominantly benefits wealthy white men, it becomes so. This isn't to say that it should be. Hollywood needs a wide-ranging revolution of its standards and practices but it must do it for the right reasons. Yes, they are making steps towards being less of an exploitative and rigged system, but let's be honest with ourselves: we have to talk about why.

I draw your attention to the cradle of blockbusters right now: Marvel Studios. The hit-factory is currently awaiting a potential Best Picture win for *Black Panther*. This is the film that clinched imaginations with its colonial themes and Afrofuturistic aesthetic. One only has to look at the way that *Black Panther* is such a miniscule part of *Avengers: Infinity War* to realise the studio never realised how successful T'Challa's solo outing would be. But now he is being made into a central part of the MCU after the events of *Avengers: Endgame*. Herein lies my point:

## #minstergram

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



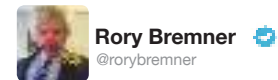
@yorkunisu We're not the only ones feeling chilly this morning



@lucy\_eyf This city truly is something else in the snow



@sarantinos The lake is completely frozen, and the fog very dense! The end is near...



Rory Bremner @rorybremner

'People say I'm self-deprecating, but I don't think I'm very good at it' Jeremy Hardy.

1 Feb 2019



Chris Cook @xtophercook

[It's very striking that eurocrats like @WeyandSabine and @MartinSelmayr feel able to tweet quite freely about ongoing news etc, whereas UK civil servants don't]

4 Feb 2019



A poll by @SkyData suggests 74% of people say Liam Neeson's admission made no difference to how likely they were to watch his films while 12% say they were less likely and 8% say they were more likely

5 Feb 2019

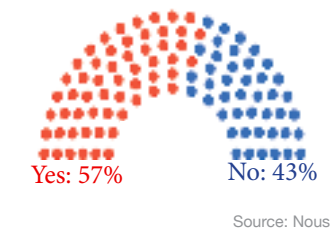


All the other York Turning Point accounts will fail to achieve a turning point. However, we will continue the resistance to the cultural Marxist institution that is YUSU

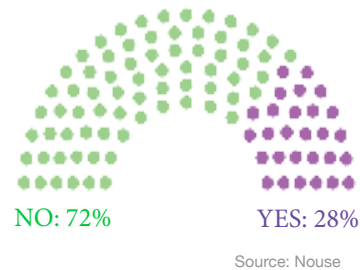
3 Feb 2019

### BY THE NUMBERS CAMPUS POLLS

Should Hollywood actively cast actors from minority groups?



Do you believe Liam Neeson is a racist?



# Want to write for us?

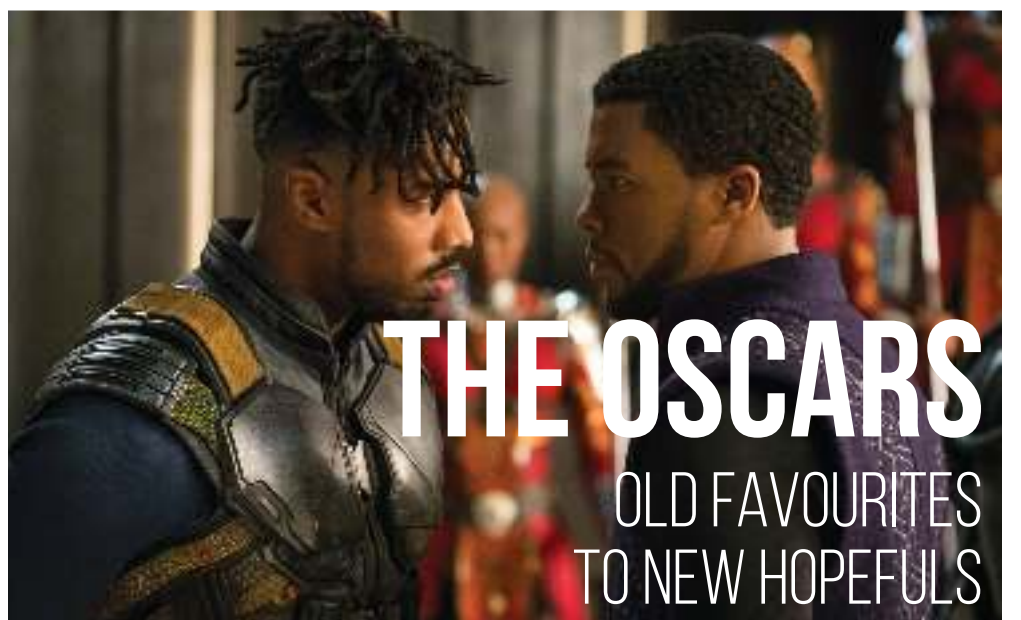
- **PICK YOUR INTERESTS** Take a look in a copy of *Nouse*, or go to [nouse.co.uk](http://nouse.co.uk), and find out which sections best fit your writing interests. We have 14 to choose from!
- **JOIN A WRITERS' GROUP** Search for 'Nouse Comment', 'Nouse Music', 'Nouse Sport' etc. on Facebook, and click 'Join Group'. The Section Editor will approve your request.
- **BUY NOUSE MEMBERSHIP** You must buy a £7 membership to the society in order to write for us. Go to [YUSU.org](http://YUSU.org) > Student Life > Clubs & Socs > Societies & Student Media > *Nouse*
- **GET WRITING!** Editors will post opportunities in Writers' Groups, and you can suggest ideas to them. They can give you help and feedback too. It's as simple as that!

Find more info on our Facebook and Twitter pages, or email [editor@nouse.co.uk](mailto:editor@nouse.co.uk) with any questions.

Saskia Dep Muse    Andrew Muse    Joseph Editor    Emily Design    Maddie Sub-Editor









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*“If we increase the awareness of women in sport, it will result in the transformation of gender norms.”*



## WOMEN'S RUGBY AND FOOTBALL CAPTAINS, ALICE JONES AND RACHEL TAYLOR, DISCUSS ATTITUDES TOWARDS WOMEN'S SPORTS

### How important is it to get women and girls involved in sport?

**RT:** It is very important and something which I have always believed in. There is a sport for everyone no matter what your age, ability or fitness level, so nobody should be discouraged from getting involved and everybody has to start somewhere! Sport has so many benefits socially and physically, and it's determined the person I am today. It's given me so much confidence, I've developed leadership and communication skills, and I think my desire to push and challenge myself has stemmed from playing high-level sport.

**AJ:** It is imperative to get women and girls involved in sport. Sport is a form of expression; freedom of expression is extremely valuable in the fight to bridge gender inequalities and empower women. The more women who are involved in sport (whether as a participant or as a spectator), the greater the demand for media coverage. If we increase the awareness of women in sport, it will result in the social and political transformation of gender norms. Sport gives women a voice they might not have previously had.

### Do you think gender stereotypes in sport have been lessened in recent years? How can we dispel them further?

**RT:** Yes, to an extent. There is still an underlying stereotype that some sports are for males and some are for females, but this is slowly being eroded. I think this has stemmed from more people getting involved with new things, which has led to greater awareness and support from the public. There needs to be more opportunities to get involved and try new sports. This should start at school, especially in P.E. lessons. I remember at school the boys played football and the girls played netball, but there should not be such an onus on these stereotypes. I was given the option to play football with the boys, but others were not given this option.

**AJ:** In an ideal world, I would like to ask the question “name a male/female sport” and for the answer to be, “there isn't one”. Yet Rugby, for example, is seen as a very aggressive, male dominated sport. However, I think there has been a huge step in the right direction to-

wards sporting equality. In recent years, the women's six nations have been broadcast on Sky and women's football has seen increasing coverage on mainstream channels. I put this down to several factors: the changing definition on what it means to be masculine/feminine (and the abolition of these terms in the sporting context) and the willingness of people to accept that all sport should be gender fluid. The aspect that brings people together (regardless of gender) is a love for the sport.

### How do you find coverage of women's sport in the media and on TV?

**RT:** Women's sport is shown significantly less on the television, reported less in newspapers and in general is given less attention than male sport. Women's coverage is growing, but there is still a lot more to be done in terms of regularity of coverage and the times at which things are shown. For example, the Women's Football Super-League show (similar to *Match of the Day*) is shown very late at night, meaning it is less accessible than other similar shows broadcast at earlier times. Women's sport could be given more funding and advertisement; for example, ‘This Girl Can’ week encourages female involvement in sport and it is usually vastly successful, but more initiatives like this could be put in place to really drive women's sport.

**AJ:** The fact that I have to stream a women's rugby match if I want to watch it as it is not broadcast on the most popular TV channels is testament to the fact that more can definitely be done. When is the last time you watched a women's team play sport on ITV or BBC? Probably the Olympics. Yet male dominated sports are played on TV almost daily.

### Have you experienced any prejudice in sport?

**RT:** When I was younger, I played for my local boy's football team. Whenever we came up against a new team, I would get comments such as “they've got a girl playing, this will be easy” and they would simply expect me to not be very good. Throughout the game I would win over their respect, but the starting point would be that girls can't play

football. Throughout school, I had to prove to the boys that I was good enough to play with them.

**AJ:** I have experienced sexism in sport, especially on nights out. Some of the frequent comments I am met with include: “Oh you play rugby... so you're a lesbian, I'll stay well away then”, “Do you play actual contact?” “You won't be anywhere near as good as we are” and “Show me your muscles”. I think this is a common problem with respect to women's contact sports. We try hard to break down these stereotypes and rather than branding people by their gender or sexuality, we should see rugby players as fit, able, talented people.

### How important is it for women's rugby to be closing Roses this year? Have you noticed any opposition?

**RT:** It is so important and absolutely amazing that both York and Lancaster are sending out a message of equal opportunities for all. I think it is nice that the tradition of having rugby as the closing ceremony sport has been retained, as this has always been an exciting watch for spectators, and that the women are getting the chance to play in such a big occasion. Women's Rugby are such a deserving club to get this opportunity as they have been smashing their league this season, having only just been promoted last season. It is definitely right to reward the club's success.

**AJ:** It is the first time in history that a women's sport has closed Roses and it is the greatest honour. We want to showcase all the hard work we've put in over the past two seasons, and to demonstrate our success in front of a home crowd will be amazing. I am hoping that we will inspire more women to get involved in contact sports. We have been met with some opposition but this has only been mild. There is no sound argument to dispute the fact that we should close Roses; given that we are one of the most successful sports clubs on campus, we are deserving of the closing ceremony.

*Interviews by Jodie Sheehan and Seren Hughes, (full interviews online.)*

## EDITOR'S NOTE



### SASKIA STARRITT EMBRACES HER LOVE OF POP CULTURE

Creating this edition of MUSE has proven particularly difficult: my degree and social life have been neglected, while my dream of having a healthy sleep-schedule is laughable. Nevertheless, this edition might be my favourite yet as each team has really taken creative control over their respective section and the finished product is something that I am incredibly proud of.

Both Film & TV and Fashion have offered their takes on the upcoming Oscars, arguably my favourite event on the pop culture calendar. From around the age of 12, I would sneak downstairs to watch the Oscars' Red-Carpet coverage live, desperate to catch every beautiful gown and potential interaction between the stars (a tradition I would sincerely regret come the Monday morning after having to frantically run to catch my 7:45 a.m. bus).

I've often questioned the morality of my utter investment and engagement in such aspects of pop culture. Am I, as well as the entire concept of Hollywood, helplessly shallow? Admittedly, events such as the Oscars are intrinsically intertwined with masterpieces of cinema, of which, one would rarely doubt the artistic integrity. However, I am ashamed to admit that my obsession with pop culture often extends to social media and reality TV (god damn you *Love Island*).

Before taking on the role of Deputy MUSE Editor, I was actually *Nouse* Comment Editor, and that transition from *Nouse* to MUSE was quite severe. Not only did the nature of the content change drastically, but so did my interest in that content; with that fact came a little bit of guilt. Perhaps I should care less about Ariana's '7 Rings' (see Music's somewhat scathing critique on page 13), and spend more time trying to wrap my head around the chaos of Brexit. However, the longer I am part of MUSE, the more I realise that this guilt is misplaced. Arts, food, fashion and music are such fundamental aspects of both our individual lives and humanity as a whole. It's what emotes us, gets us talking, inspires us, and there's no shame in that. In fact, I'd argue that modern politics is far more shallow, superficial and fabricated.

This edition we also have an insightful feature of the incredible organisation SASH, a charity that works with York's homeless population, while in Food & Drink Alice Weetman offers an Ode to the Avocado. I hope that you enjoy this edition as much as I do, and that it can offer a form of guilt-free escapism after a very blue, Brexity January.

### IMAGE CREDITS

Opposite top to bottom: Kristene, Coleen O'Eris, Kristene, Pathé, Republic, Fox Searchlight  
Q&A: Will Palmer Photography  
Cover clockwise from top left: MGN, United Artists, 20th Century Fox x2, Disney, 20th Century Fox, Entertainment One, Paramount



# PREVENTING YOUTH HOMELESSNESS

MADDIE CROSSLING DELVES INTO THE WORKINGS OF SASH, YORKSHIRE'S OWN CHARITY FOR SUPPORTING THE YOUNG AND HOMELESS

In December 2018, 80 000 young people faced homelessness in Britain. This figure comes from an investigation by the charity, Shelter. It pertains to young people who are homeless or in emergency housing, and is unable to include the amount of those living with their friends, sleeping in their cars or at work, or staying in hotels and hostels, as that is unknown.

SASH (Safe and Sound Homes) is a registered charity which helps young people aged 18-25 who are at risk of becoming homeless. They are based in North and East Yorkshire, with their head office situated in York. The York branch encompasses Craven, Harrogate, Selby and York. The aim of SASH is to "provide vulnerable young people with a lasting solution to the problems that have led them to become homeless." Their ambition is that "those we help should never experience homelessness again."

The charity was established in 1994 by a group of parents in York; they had heard about the first ever Nightstop project, and were concerned that there was a distinct lack of support for young people that were homeless, or were at risk of becoming homeless. The website relates that in the first year alone: "they offered 39 nights of accommodation to young people who had nowhere to go." Since then, the charity has grown considerably, and they adopted the name SASH in 2009 to reflect this.

Rather than owning a hostel or some form of accommodation, SASH relies on volunteer hosts who are able to offer a room within their home; this is part of their Nightstop and Supported Lodging services.

Nightstop is an emergency accommodation service, which the website claims can be arranged "in as little as two hours"; young people are referred to the service by the local authorities, and a host is found in their

surrounding area so that their daily life is not disrupted. In 2018 alone, SASH took 301 referrals for Nightstop, and arranged 1457 nights of safe accommodation.

Supported Lodgings is a long-term service, wherein young people can live with a host for up to two years, while receiving intense support and learning how to live on their own. They have an incredibly high success rate; in 2018, 77 per cent were able to

“ From 2017 to 2018, SASH helped 335 young people to avoid homelessness

find stable, permanent accommodation, and 90 per cent left the scheme in education, training or employment.

SASH offers "opportunity, discovery and learning." Through SASH Active and SASH Enable, they are able to provide disadvantaged young people with experiences and opportunities that they wouldn't ordinarily have access to, or which will help them to contend with issues of isolation, low self-esteem and mental health. SASH Enable encompasses activities in the local area, such as working alongside the community, while SASH Active allows young people to participate in activities in cities across the country, such as London.

The York team looks after 30 young people at any given time, requiring approximately 25 hosts to provide housing and support.

Most of these are referrals from Housing Options, Children's Social Care and the Salvation Army, however they also work closely with local schools, colleges and mental health services to provide help for young people as soon as possible. As they aim to keep as many young people in their local area as possible, most of the hosts for this area are located in Harrogate, Selby and York.

Jenna Goodridge, the SASH Community Fundraiser, agreed to answer several questions on her experiences as an individual working within the charity. Her job is incredibly varied; one day she could be working with a school, another day she could be working with a church. Jenna often deals with individual people, but SASH is a small charity with a small office, so she will often work alongside the youth support workers and young people who come into the office for meetings. This means that she is very well-connected with the inner workings of the charity.

For Jenna, meeting and working with young people is the most rewarding part of the job. She said, "seeing an actual difference is just amazing; to see someone come into us with so little confidence and so few aspirations, to seeing them at a point where they're happy and confident and excelling in life."

The young people who Jenna deals with are not like the stereotypes or statistics: they are real people. She continues, "for a lot of people, if you say the word homelessness, [it creates] an image of a scruffy looking person with a sleeping bag and a cardboard box sitting outside a shop. I think the biggest shock is that 99 per cent of the people we deal with are just ordinary young people, just like my nephew; they don't look different, don't act different - life has just dealt them a different set of cards, and they've come into circumstances where they're suddenly facing homelessness and unable to cope with that."

SASH is able to offer help and support to young people that are homeless, and young people that are facing homelessness. There is an important distinction between the two. People don't have to be rough-sleepers to benefit from SASH, however with the council you need to be officially declared homeless, which means that you have no home. SASH also helps those who have no home, as well as those that are losing their home, those that are living in an unhealthy situation, and those that need the guidance and support that the charity is able to offer.

Fortunately, York is home to a lot of front-line services which are very good at what they do: Helping the Homeless, Helping Kitchen, Kitchen for Everyone, Food Not Bombs. When someone needs a sandwich, they are there with a sandwich; when someone needs

“ In 2018, events supported by the charity volunteers raised over £50 000

a sleeping bag, they are there with a sleeping bag. SASH operates differently, and fulfils a different need.

Due to this, working with SASH is a slightly different experience to working with other local charities. Jenna summarises, "what people need is a bit more complex, they need a home, they need support, they might need one to one, they might need access to other services." The service which SASH offers is complicated, they "can't put a poster up of all the people [they] just fed, or put up a picture of all the people [they] just saved, like the animal charities." Jenna finishes, "sometimes it takes a little bit more to actually buy into and understand what we do and why it's so important."

SASH have noticed an increase in the number of people contacting them through their website. Jenna commented, "Youth homelessness in particular is a really hidden figure; a lot of people, you won't know they're homeless, they're not in the numbers we have."

Luckily, as the number of people accessing SASH increases, so does the support of the community. Jenna added, "what's really nice is that we have a wide range of hosts in different areas; certain areas are lower than others, but we do quite a big host recruitment campaign. We just did one with First York, [and] had leaflets going out on all the York buses to encourage it." This means that they are able to provide housing for young people in the same area that they are from to avoid uprooting them.

While students aren't typically able to offer this level of community support, there are still many different ways in which they can help SASH, and consequently young people around Yorkshire. Jenna advised, "our websites have some really good things you could download. People think 'ah, well, you're only going to raise £40.' But £40 is enough for us to provide two nights in emergency accommodation. By doing a little get-together with







IMAGE: SASH

your friends, and raising £40, that means two young people who were in need and facing homelessness, aren't going to be, because of you. All those little things do actually make a real big difference because we are such a small charity."

SASH already receives a positive response from students. It is hypothesised that this is due to the empathy they have, as they are also young people. Jenna theorises, "I think every young person knows a person, [who] may not have been at risk of homelessness, but has gone through a bit of a hard time."

It's really important for SASH to build and sustain connections with colleges, schools and younger people. Not only does it allow them to find more volunteers and fundraisers, but it also increases awareness of the charity: "If there is a young person that doesn't know

## £100 could help a young person set up home after a stay in Supported Lodgings



that we're here, doesn't know they can get support from us, is currently sleeping on a mate's sofa and trying to get by like that, they can access our services."

From 2017 to 2018, SASH helped 335 young people to avoid homelessness, they arranged 1457 safe nights through emergency accommodation, and helped 105 young people continue through the Supported Lodgings scheme. 35 per cent of those helped were under 18 years old. Jenna said: "But statistics aren't the real story. What matters is the change we bring about for and within each individual."

There are many ways to get involved with SASH; as a charity, and due to the nature of their work, they are dependent on volun-

teers, donations and community involvement. SASH is always looking for more hosts. It is not a position possible for everyone to undertake, but it is one of the most necessary and sought-after roles within the charity.

SASH "currently have around 80 hosts helping [across] North and East Yorkshire, but sadly [still] occasionally have to turn young people away because there is more demand for places than [they] can offer." To be a host, all you need is a spare room, and the desire to help young people. SASH provides training, support and payment.

The charity has a core management team of 28 members, however they rely heavily on their volunteers, making it another key way to get involved. Volunteers are necessary to help plan, organise and execute events, the latter of which could include stewarding, photography or public speaking. Volunteering with SASH is a varied and rewarding experience. In 2018, events supported by the charity volunteers raised over £50 000.

SASH is the RAG (Raising and Giving) charity for Vanbrugh College, and has been since 2016. Eva Kyriacou, the Vanbrugh RAG representative for 2017-18, commented on her experience working alongside SASH. She chose to be a RAG rep as "I'd been told that it had often been a somewhat neglected role on committee,; adding that she "disliked that we as a college weren't raising the money we could have for SASH and it seemed a waste."

I was also aware that there was a demand for volunteering opportunities within the college that wasn't being met so I decided to take on the role."

She found that SASH was "a brilliant charity to work with." They provide lots of resources necessary for organizing and running fundraising events: leaflets, money boxes, banners, and any information or support necessary. Their enthusiasm to help ensures that the events run smoothly, and raise as much money as possible. It is due to this that Eva would recommend undertaking charity and volunteer work.

She champions: "Any voluntary work you do works on a 'you get out what you put in' basis; if you put in the effort, more often than not, you'll feel rewarded, fulfilled and will

have made a big difference. Small actions and lots of people equals big change! If everyone at the University donated £1 to their college charity this year, we'd raise almost £18 000. That's six times more than was raised last year. The student population can very easily make a big difference."

Between April 2018 and April 2019 (the financial year), SASH needs to fundraise £344 600. Jenna said "every year, we need to fundraise around 25 per cent of our income to run our services." Fundraising is crucial to the charity's existence, thus people who want to raise money for their work are in high demand. Events previously held to do so include auctions, raffles, coffee mornings and sleepouts. Any amount raised is always appreciated, and put to good use.

In this same vein, SASH would welcome donations. They can be a one-off donation, or a regular contribution, online or in person. "£10 could pay for bus fares to get a young person to their Nightstop. £18.50 could cover the expenses of a stay in a volunteer host's home. £100 could help a young person set up home after a stay in Supported Lodgings. £300 could cover the cost of recruiting and training a new volunteer host."

Jenna said: "These young people thought that they would never have stability, or anyone who would listen to them and help. They leave our service with confidence and aspirations for their future."

SASH has optimistic goals for the future. Jenna details, "our overall aim is that we're no longer needed, that there isn't a need for people to have emergency accommodation because young people aren't being at risk of homelessness. But that is quite a long-term goal. The immediate goal is that we continue having funds coming in; within the next year,

## These young people thought that they would never have anyone who would listen to them



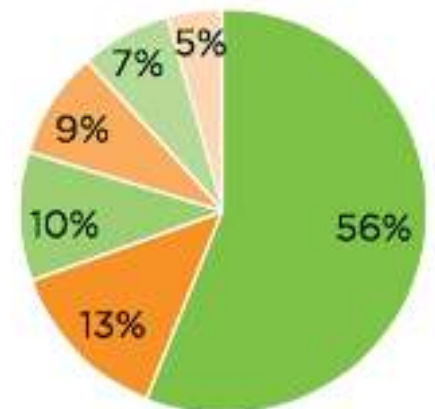
it's that all the activities we're doing now are continuing, our awareness is going higher and there's enough funds coming in that we can always, always offer some form of support to young people."

Their next big event is on Friday 5 April; they are organising a Sleepout, at Bootham School, York. Tickets are £10 (or £5 for concessions). This price includes refreshments, live music, competitions and breakfast in the morning. They are also asking everyone that signs up to fundraise or donate a minimum amount of £100 (£50 for concessions). More information about the event is available on their Facebook page.

If you need to contact SASH as a young person in York, go to the Salvation Army; this is your 'homelessness presentation', after which they will be able to make a referral. If you need emergency accommodation outside of office hours, you should contact the Emergency Duty Team on 01609 780 780.

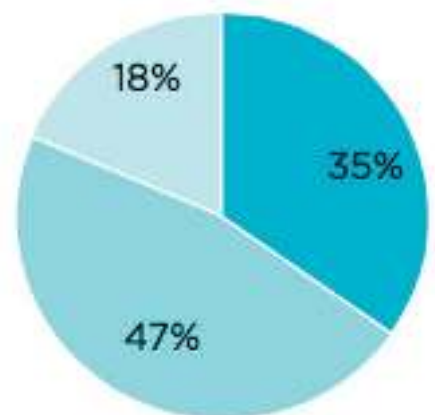
If you wish to volunteer, fundraise or donate, you can contact SASH via email at [info@sash-uk.org.uk](mailto:info@sash-uk.org.uk). Alternatively, you can give them a call on 01904 652 043. Furthermore, they have information on their website ([sash-uk.org.uk](http://sash-uk.org.uk)), as well as a mailing list that you can sign up to, in order to help you stay informed about the charity's work. M

### reasons for homelessness



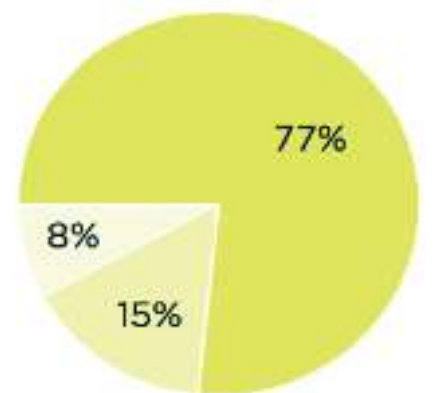
- family breakdown
- eviction
- relationship breakdown
- end of tenancy
- other
- domestic abuse

### age



- 16-17
- 18-21
- 22-25

### outcomes



- moved into stable accommodation
- moved into unstable accommodation
- not known

\*THESE STATISTICS ARE COURTESY OF NIGHTSTOP



# TURNING THE PAGE ON A NEW PERSPECTIVE

LILY ABEL DISCUSSES THE MERITS OF HEALTH AND WELLBEING LITERATURE AND GIVES A RUNDOWN OF SOME OF THE BEST EXAMPLES

## THE WAY OF THE PEACEFUL WARRIOR - DAN MILLMAN

The start of a new year can be a bit of a wobbly time for anyone. Between trying to maintain New Year's resolutions, planning for the upcoming months, dealing with the rather dull, wintry weather, it can all become a little overwhelming and disheartening. Dan Millman's *The Way of the Peaceful Warrior* highlights the challenges of a new beginning. Millman is renowned as a motivational speaker and lectures in the personal development field. There is a wealth of his inspirational audible material available on YouTube, and he has also published a number of books.

This book mixes aspects of the fictional with auto-biographical elements from Millman's own life. It follows his early life as a gymnast and narrates his journey as he meets the most unlikely new teacher. An interesting aspect of the novel is seeing Millman repeatedly tested in unexpected and unknown ways to him. Within this, he learns a wide range of new lessons. A great deal of these are applicable to and helpful in our daily lives. These vary from eating healthily in order to help your performance, or realising when you need to take a break to stop yourself from burning out. Millman's book also has spiritual undertones. Despite this, its lessons are accessible to everyone, combining entertainment and information as well as providing guidance on how to create a more peaceful and fulfilling life. You'll finish this book feeling inspired!



IMAGE: LEWIS HOWES

## THE SECRET - RHONDA BYRNE



IMAGE: LILY ABEL

There are no other quite so refreshing and wholesome means of gaining insightful knowledge than through the medium of good, old-fashioned books, whether you discover them in a charity shop, borrow them, or purchase a brand-new copy; there is something satisfying about simply turning a fresh page. Rhonda Byrne's tome is a small book with a cover styled as an old, stained manuscript, complete with a wax stamp. It holds within it an incredibly mind-blowing change that can be immediately adopted into your everyday life and is very simple. The notion of the law of attraction is applied and explained in accessible detail to whoever is interested in attracting what they desire through changing their perspective. This book not only provides "the secret" to how you can get what you want, but also supports it with the stories and opinions of a range of people, from successful business men, to inventors, to elite sports persons, down to the everyday wants of most people. The self-help book has sold 30 million copies worldwide and has been translated into 50 different languages. It has had a resonating impact and I strongly recommend reading it to help with reaching your goals and aspirations.

## BIG MAGIC: CREATIVE LIVING BEYOND FEAR - ELIZABETH GILBERT

This book, from the author of *Eat, Pray, Love*, kicked up a storm when it was initially published in 2015 and maintains its influential reputation today. Grappling with the issue of creativity and the blocks, the judgements and subjectivity that come with it, Gilbert deploys the means of dealing with these issues surrounding creativity and explains how best to nurture them instead. Creativity is a valued aspect of most people's lives, whether it is through painting, writing, wood carving, fire hoola-hooping (yes, I have done this) or simply cooking a meal. It can sometimes be difficult to maintain the positive mindset that is often cultivated by it, especially during these times of non-stop living. Gilbert emphasises the importance of living with curiosity rather than fear, highlighting that pursuing goals and aspirations through the eyes of curiosity will enable you to reap more positive benefits, rather than the fear that's holding you back. This book will inspire you to pursue that creative endeavour you have been too scared to face and will change your attitude towards your everyday life.



IMAGE: GEORGE HODAN

## SELF CARE FOR THE REAL WORLD - NADIA NARAIN & KATIA NARAIN PHILIPS

This year has already witnessed a sky rocket in media and literature focused on helping your health and wellbeing; this particular book has become a firm favourite in popular bookshops. This book entered my life at the perfect time: my second year was well on its way and responsibilities were beginning to pile up (which were often ignored in favour of a night out), hence my stress levels were hard to mediate. *Self-Care for the Real World* deals with just that, incorporating tips to look after yourself, both physically and mentally as part of your everyday routine. The contents page of the book provides some key areas to focus on, many of which you will find relate to how you are feeling, such as self-love, comparison, stress, illness, losing someone you love, relationships, self-care in the work place...

These may all sound cliché and cheesy, but this book is beautifully and delicately written. It is perfect for the real world, touching on topics that perhaps you have felt before, but didn't realise were a common occurrence for most people. It is comforting, easy-to-read and navigate, and for those who are lovers of Kate Moss, she wants "to give this book to everyone" she knows, and I agree!



IMAGE: LILY ABEL

## THE POWER OF NOW - ECKHART TOLLE

Giving yourself time out to read a book of your choice (no thank you historiography, not right now) allows you to become immersed in your own bubble, giving you some head space away from daily stresses and helping you to relax; unless it is a gripping novel that you have taken to. Sometimes what's needed is a change from your normal choice, which Tolle's book may well provide. *The Power of Now* is described as a "modernity", which makes it largely accessible to most, especially if you keep an open mind. Structured between the real teacher Tolle and a journalist, it combines the everyday views of those who deal with daily stresses, whether that be through their job or home life, with the thoughts and guidance of a spiritual teacher who makes his words of wisdom understandable to all. He has written many books, however this one is focused on the importance of living in the moment and how it can reduce stress, anxiety and depression. The interview format is readable and digestible; the journalist asks questions that are often relatable to personal thoughts and experiences. As a result, it's easy to grasp Tolle's replies and consider how to implement his suggestions. His advice is aimed at creating a calmer mind and in turn a more peaceful life.



## WILD - CHERYL STRAYED

Sometimes you need a real story to encourage you to take steps in the direction you want to head in your life, whether through a strong protagonist, the opinions and examples of real people, spiritual undertones or a simply structured, yet informative piece of writing can have the power to influence and inspire you for the better. *Wild: A Journey from Lost to Found* is a memoir that documents Cheryl Strayed's journey of self-discovery; this book covers everything from her dealing with depression and the resorting to heroin and sex as a means of escape, to enduring a 1100 mile hike as a solo female with no previous experience. Her narrative takes you through her personal thoughts while she is tackling the hike, as well as noting down the gorgeous scenery she traverses, mixing memories with the present. This book is brimming with emotion, yet it is truly inspiring! You may perhaps relate to her feelings or the prevailing sense of adventure that she exerts throughout the text. It is enough to make you want to pack a rucksack, shove on your walking boots and take to the trails (or perhaps a gentle stroll in the park to clear your head?) If you need some inspiration and a bit of a kick start to your new lifestyle, this is a good place to start.



IMAGE: LILY ABEL



# INSTA POETRY OR INSTANT POETRY?

JENNA LUXON REFLECTS ON THE CHANGING FACE OF THE VERSE AND QUESTIONS HOW POSITIVE THIS EVOLUTION IS FOR POETRY

Poetry holds many connotations in people's minds, but popularity with the youth of society is unlikely to be one of them. While there are those who find great comfort and inspiration from this literary style, there seems to be a general consensus among the rest of us that poetry is something you need an English degree to understand, and that leaves you with a confused look on your face, not to mention an inferiority complex when you just don't "get it".

And yet contrary to these assumptions, it is young people that seem to be surfing the new wave of poetry's popularity both in terms of creating poetry and being an audience. The Nielsen Bookscan research group found that in 2018 poetry sales grew

by just over 12 per cent in the UK with two thirds of buyers being younger than 34. This trend

is being reported to be in part thanks to the social media platform Instagram and the development of Instapoetry, a new trend being cultivated on the site.

For those who have managed to avoid this trend, Instapoetry sees poetry focusing on subjects such as love, loss, identity and discrimination being essentially self-published by writers on the site. Short enough to fit in to a single photo or post, Instapoets are no longer just finding success on the app, but are breaking out into traditional publication methods too. Rupi Kaur, Amanda Lovelace, Atticus and Charly Cox are among the names who have all used this platform to get their work out there.

This phenomenon has been a feature of the poetry scene for around three years now, but it is more recently that these poets have been able to graduate from no longer simply posting photos of their work on the site, but to publishing extremely well-received physical anthologies. With three of the top ten poetry books on last year's New York Times best-sellers list being written by Instapoets, these creators are proving themselves to be not only immensely popular but also respected names in the field.

Yet despite its popularity as a genre of poetry, this new trend is causing heated debate within the field, much of which focuses on the legitimacy of Instapoetry and questioning whether it is in fact "proper poetry" at all. With some claiming the style has become formulaic and contrived, questions are being raised as to whether any cliché about love that's stripped of its punctuation and has a few arbitrary line-breaks thrown at it can now be called poetry. Traditional poets and academics claim that poetry is not simply about the uncontrolled expression of emotions but about crafting those feelings in

to a work of art. While Instapoetry's success cannot be denied in terms of numbers, with famed Instapoet Rupi Kaur, for example, currently holding 1.3 million followers to her name, these criticisms do lead to a questioning of whether a platform designed to monopolise on the science of instant reactions, where the regularity of posting is key to success and the overall aim is to reach as many people as quickly as possible is really an appropriate environment for curating a piece of literature.

Instead of arguing whether Instapoetry counts as "proper poetry" or not (what really defines poetry anyway) perhaps we should be considering what constitutes quality Instapo-

## Instapoetry is doing wonders for diversity in the arts scene

”

etry in its own right.

Instapoetry counts ease of consumption as one of its strengths. The idea that while mindlessly scrolling through your feed, you may be blessed with a profound moment where the meaning of life or love is neatly summed up on the screen before you, all in the time it took for you to pay for your coffee. Yet, does this moment's convenience really strengthen it? Or does that poem's effect on you become as short-lived and indeed disposable as the soon-to-be binned cardboard cup in your hand?

Alongside this accessibility of being literally at our fingertips, Instapoetry is also heralded for the accessibility of its content as it concerns themes that young people can personally relate to. Yet, while some claim the poetry provides a much-needed level of serenity, honesty and raw emotion that cuts through the often-purported falseness of the Instagram community, others argue instapoetry manages to romanticise its difficult topics in the same way Instagram acts to rose-tint everything. With the focus consistently being placed on content as "relatable", through being shared on this platform, poetry is forced to adopt the same values as market forces.

Ultimately things need to be relatable on Instagram so that more people will engage with them: more likes, more comments, more shares, more money, as cynical as that may seem. Is relatability therefore always a good thing? Finding a piece of literature that says something to you as an individual, that relates to your experiences and makes you feel something must surely be a more personal process. This heart-on-their-sleeve narrative of instapoets sharing their rawest emotions with you (and their other millions of followers) begins to feel more like a money-in-their-pocket narrative.

When poetry becomes a trend, when these same words supposedly speak to all of us, when before we've had time to understand anything another "meaningful" post is being churned out: is relatability still a good thing or has relatable simply become a synonym for the generic?

There are many aspects of Instapoetry that should be applauded. For example, it is doing wonders in terms of diversity in the art scene. Through bypassing the traditional publication process, instapoetry is allowing so many voices from groups that are too often drowned out or marginalised in art to come to the fore, which will always be a warmly welcomed success. Some also claim that it is a form of "gateway poetry" ridding the art form of its stigma for young people and allowing more people to expand their attitudes from those formed in the English lessons of their youth.

And yet, despite these obvious advantages, the idea that through being shared on this platform, values of social media are gradually sinking in to poetry and this is truly concerning. In this instance: are the aims of accessibility and relatability really encouraging quality artwork, or the creation of artwork that is designed to reach and appeal to as many people as possible, as quickly as possible?

If the aim of a poet is to get their work to be seen by as many people as they can then I'd argue that Instagram is the perfect platform to attempt this. But if their aim comes from a deeper place of wanting to truly impact people with their work no matter how few people that may be, then an environment where followers, likes and comments are paramount and regular uploads are essential is not ideal. Perhaps when something is so easy to consume, it becomes equally as easy to be disposed of.

# SHINING THE SPOTLIGHT ON CAMPUS PRODUCTIONS

STELLA NEWING CHATS TO CHMS ABOUT THE IMPORTANT ROLE THAT PERFORMANCE-BASED SOCIETIES PLAY IN CAMPUS LIFE

University of York boasts a wealth of theatre and performance-based societies, from CHMS to Drama Soc, from PantSoc to Gilbert & Sullivan Society, all offering a variety of opportunities to students, these groups play a vital role in campus life.

One of the biggest dates in the calendar, CHMS's February show, is just over a week away. I asked director, Immy Wood, what an audience can expect from their production of the hit musical *Legally Blonde*: "High standard," she tells me. "The talent of our auditionees was outstanding and casting was such a difficult decision to make. It should leave the audience in high spirits. It is an extremely positive and uplifting show."

Many students involved in theatre-based

societies attribute their wellbeing to the time they spend preparing for shows and note that it has a beneficial effect on stress. Rather than add to the taxing demands of university life, Fergus Piper, who plays Warner in *Legally Blonde*, and is treasurer of CHMS, finds his involvement in the society an antidote: "It gives me a relief from the academic stresses of my degree and also helps me to be far more productive in other areas of my life because of the time management needed."

"We are all very busy but being in rehearsals has such a huge buzz," Immy enthuses, "both because of all the lovely cast and also the amazing positivity of *Legally Blonde* as a show. We are able to balance the time we need to make the production a high standard but

also to ensure the students' welfare."

When I ask what kind of creative opportunities a show as large as *Legally Blonde* presents, Fergus explains: "There's so much more that goes into a production than just performance. Set builders work hard to create a set fit for the Joseph Rowntree Theatre and people are also involved providing mics, lighting, etc. It's a great platform to collate a wide range of skills."

Musical Director of *Legally Blonde*, Corey Gerrard adds: "The committee of CHMS and previous members of creative teams are always willing to offer support and advice, meaning that anyone can form a production team without much experience in a particular role."

CHMS and similar societies often prove vital in shaping students' future plans: "Not many theatre companies have over 90 auditions," says Corey, "It's amazing to see so many students who don't study performing arts courses wanting to pursue a career in this industry. Various CHMS Alumni have gone on to work in theatre professionally."

"These societies are amazing," states Immy. "I have seen so many people grow in confidence both on stage and within themselves."

*Legally Blonde* is showing at the Joseph Rowntree Theatre 21-23 February. Tickets available at: <https://www.josephrowntreetheatre.co.uk/eventids/1100>.





# WINTER BLUES: WHY SO SAD?

LILY ABEL EXPLAINS SEASONAL AFFECTIVE DISORDER AND OFFERS SOME COPING STRATEGIES TO HELP COMBAT ITS EFFECTS

**W**inter. The sun emanates a weak glow for seemingly a couple of hours a day and then dullness engulfs the remainder. This season can be a tough time for most people; it is often cold, dark and dreary, really dampening spirits. Although the season does hold many positive attributes, such as snuggling up under fluffy blankets with hot chocolate or listening to the crackling fire, for many the change brings on struggles to do even the simplest of tasks like getting out of bed or leaving the house.

Lethargy, down-moods and a general feeling of a lack of motivation and inspiration can be some key symptoms of Seasonal Affective Disorder (SAD) which affects one in three people in the UK. Also known as 'winter depression' and recognised by the NHS, the disorder can affect people to differing degrees with some suffering severe depressive tendencies to others just feeling a little lower than usual.

SAD is believed to be caused by a lack of sunlight, which might stop the part of the brain called the hypothalamus from working properly having some consequential effects. The production of melatonin, which is the hormone associated with sleep, may increase and in turn serotonin, a hormone that affects your mood and appetite, often decreases, and consequently you may experience decreased energy levels, cravings for carbohydrate-rich foods and fatigue.

It is suggested that some may be more vulnerable to symptoms of SAD due to their genetic makeup, however the predominant cause is due to the lack of sunlight and therefore a decrease in the amount of Vitamin D that is absorbed.

People often neglect the importance of Vitamin D and in the summer months we often take it for granted, however it is an essential vitamin we need for our overall health and wellbeing. Found principally through exposure to sunlight, Vitamin D used to be readily available in the soil and therefore in fresh vegetables. Commercial farming, with its use of pesticides and over working of the land has meant we can no longer get a sufficient amount from purely eating vegetables and have to turn to other alternatives. Aiding calcium intake, bone growth and in turn cell growth, this vitamin is key and unfortunately in the winter months is hard to come by.

It is important to acknowledge the difference between the regular winter blues that come with the changing seasons and the more intense symptoms of

SAD. Winter blues can make you feel a little lethargic and perhaps lacking in your normal energy, however people dealing with SAD undergo severe fatigue to the point where it is hard to leave their bed, let alone the house.

You may find it difficult to communicate with people and relationships become strained, or perhaps your moods reach some

“ **Seasonal Affective Disorder affects one in three people in the UK**

intense lows that are debilitating. If this is you it is okay, and there are plenty of options to help you deal with your symptoms and create a more positive mindset.

First of all, if you are struggling with these seemingly crippling symptoms of depression, make sure you speak to your GP who will offer professional guidance on what you should do and whether it is SAD or perhaps something else.

Extreme fatigue can be caused by anaemia (iron deficiency), therefore it is important to have a blood test to check for this. GPs may suggest anti-depressants as a means of dealing with your mental health as it is often a chemical imbalance that cannot always be resolved by methods such as self-care. This is of course perfectly acceptable and although many try to avoid medication and often feel guilty because of it, it is important to accept it as a form of healing, something that should not be judged or looked down upon, but respected and accepted.

Alternatively, Cognitive Behavioural Therapy (CBT) may be suggested as useful, being a method that incorporates talking as a means to alter your mindset so you are better able to deal with your feelings.

It is also important to note here that SAD is a mental health disorder, therefore the charity Mind offer guidance and counselling. You can search online at [www.mind.org.uk](http://www.mind.org.uk), which

provides information and support for a range of mental health issues, including specifically SAD, as well as a phone number so

you can talk to someone in confidence about your struggles.

These two options are some of the best if you are at your lowest, however there are some other means of helping with your low moods that you can implement into your day-to-day life. The first of these is using light boxes, which act as a form of light therapy and can be purchased online and are easily accessible. These lights emit safe UV rays and create the effect of daylight within your room, boosting your serotonin levels which you would normally get from the sun.

These can come in natural daylight, fluorescent tubes or LEDs, and the amount of time you need to use them for depends on the amount of lux (units to measure light intensity) that is emitted. If you purchase one that emits 10 000 lux, thirty minutes to an hour is the most adequate amount of time to use it for. You can also purchase a dawn simulator clock that mimics a sunrise, therefore steadily increasing the amount of seemingly natural light in your room, encouraging you to wake up in a lighter environment. This option is catered to deal with the body's circadian rhythm or the natural body clock which uses the sunrise as a time to wake and the sunset as a time to sleep. Caution must be taken when choosing which ones to buy, so make sure you always look out for one with an approved CE mark.

Method number two, and a bit of a trend at the moment, is mindfulness. We are currently seeing a rise in the popularity of self-care, and health and wellbeing, things which are key to creating a more positive mindset. When you are feeling particularly low and struggling to do anything, it is important to be mindful of your situation.

Make sure you take some time out to have a luxury bubble bath, make your favourite meal and really focus on how you are creating it. Begin a gratitude journal where you note down three things every day that you are grateful for, rather than the things you are perhaps currently struggling with. Using this as a means to divert your mindset to a more positive one can help throughout the dreary seasons.

Another tip, despite this maybe being the last thing you would think you want to do when it's cold and dark out, is exercising. Getting your body moving can be a massive help in relieving your negative moods and, as counterintuitive as it sounds, increasing your

energy.

If you are a gym member, join a class and pick one you normally like; it could be yoga or something more intense like circuits. Alternatively, go for a walk outside, as although it may be cold, fresh air is invigorating and can help create some headspace. Perhaps listen to your favourite music that makes you happy, or an interesting podcast that you can get lost in. Even if you just stick on some music and have a boogie in your house that puts a grin on your face is better than nothing. I promise you will feel better after getting your body moving and endorphins flowing.

My final suggestion for combatting the effects of SAD is to socialise.

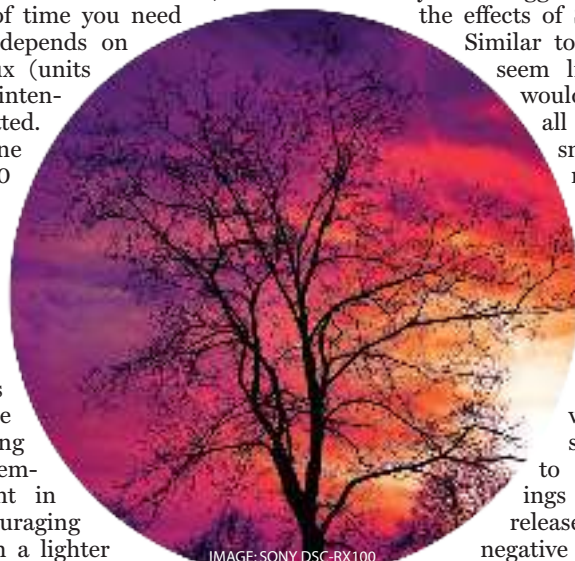
Similar to exercise, this may seem like something you would rather avoid when all you want to do is snuggle down and not leave the comfort of your bed. But in seeing your friends and family, whether they come and visit you for a chilled evening in, or go for a day trip somewhere, this act of seeing and talking to other human beings can really help you release some stress and negative energy. It may give you a chance to unload what you

are feeling and in turn feel more relieved that someone knows and is there to understand and support you. Otherwise, conversation may flow about other topics and take

“ **Getting your body moving can help with relieving your negative moods**

your mind off things.

Dealing with Seasonal Affective Disorder can be an intense period for your mental health, but it is important to remember that it won't last forever and when you begin to see the delicate snow drops and fragile crocus heads emerging from the damp ground, spring and summer are on their way and with them, plenty of sunshine and colour which will lift your spirits. Remember not to be afraid to seek help and guidance if you are struggling, as previously mentioned, there are plenty of options to turn to! **M**





# A ROAD TO THE OSCARS' BEST DRESSED

DAISY WALLIS AND EILIDH HIDE EXAMINE THE ACADEMY AWARDS OVER THE YEARS TO CROWN THE ULTIMATE BEST DRESSED

1941

**Ginger Rogers**



IMAGE: KRISTINE

The highest-paid actress of the era receives 'Best Actress' for her performance as Kitty Foyle, wearing a soft grey, lace dress, designed by Irene Gibbons.

1954

**Audrey Hepburn**



IMAGE: COLEEN PERIS

Hepburn wears a floral belted dress designed by Hubert de Givenchy to receive 'Best Actress' for her role in *Roman Holiday*. Givenchy went on to design dresses for seven of her later films, including the iconic *Breakfast at Tiffany's*.

1955

**Grace Kelly**



IMAGE: KRISTINE

Winning 'Best Actress' for *The Country Girl*, Kelly wore a \$4000 ice-blue structured strappy gown. The Edith Head designed dress was the most expensive garment worn to the Oscars to date and took centre stage, in contrast to Kelly's simple make-up look.

1989

**Melanie Griffiths**



IMAGE: OSCARS YOUTUBE

Griffiths, who presented the 'Best Supporting Actress' award, wore a fairy-tale white gown, designed by David and Elizabeth Emmanuel, the couple behind Princess Diana's iconic wedding dress.

**Geena Davis**



IMAGE: ALAN LIGHT

Davis wears a pale sky blue gown to receive her award for 'Best Supporting Actress' from her performance in *The Accidental Tourist*. The off-the-shoulder, satin fabric of the body was contrasted with a tulle train and matched with elegant diamond jewellery.

2012

**Angelina Jolie**



IMAGE: TARA ANTIGA

Jolie wears an Atelier Versace designed asymmetric black velvet dress to the 2012 Academy Awards. Jolie's dress became an instant sensation, with her strong stance accentuating its thigh-high split. The actress teamed the gown with custom-made black pumps by Salvatore Ferragamo.

2016

**Brie Larson**



IMAGE: SCREENSLAM YOUTUBE

Larson won 'Best Actress' for her remarkable performance in *Room* wearing a Gucci-designed royal blue dress. The flowing gown made waves with its deep 'V' neckline and embellished waistband.

2018

**Margot Robbie**



IMAGE: SCREENSLAM YOUTUBE

Robbie, nominated for 'Best Actress' for *I, Tonya*, sported an off-the-shoulder, cool-couture Chanel. The timeless trained dress was kept contemporary by its embroidery and its accessories, including a plastic handbag.



# WINTER WARMERS

Bring a burst of freshness to your wardrobe with new textures and bold patterns



Our Models: Maya Barber, Andreane Rellou, and Amy Wells

Shoot Editors: Sofia Bielli & Kat Oliver



# FROM BIKINI BOTTOM TO ROCK BOTTOM

HELENA SENIOR DISCUSSES THE CONTROVERSY SURROUNDING PERFORMANCES AT THE 2019 SUPER BOWL HALFTIME SHOW

The Super Bowl is arguably the biggest event of the USA's sporting calendar. It is an international platform for American Football, or so I've heard, as well as a celebration of popular culture. The Super Bowl halftime show is often one of the most highly anticipated and talked about performances of an artist's career.

This year, however, the Super Bowl halftime show had been embroiled in controversy from the very beginning. Unless you've been living under a rock for the past few years, you probably know the name Colin Kaepernick. He famously knelt during the national anthem at an NFL game in 2016 and he's been dominating news coverage of the NFL ever since. Following his original protest, Kaepernick told NFL Media: "I am not going to stand up to show pride in a flag for a country that oppresses black people and people of colour", sparking widespread debate about whether his peaceful protest was disrespectful. Since 2017, Kaepernick has not been signed to a team, but has continued to work as an activist, and became the face of Nike's 'Just Do It' campaign in September 2018. So, what does all of this have to do with the Super Bowl halftime show?

Many artists, including Jay Z and Cardi B, have supposedly said no to playing at this year's halftime show in solidarity with Kaepernick. Playing the Super Bowl halftime show has become almost as unpopular as hosting the Oscars. Maroon 5, despite the controversy

surrounding it, said yes. The primarily white pop group agreed to play the halftime show in the predominantly black city of Atlanta, known for its hip-hop scene. The response has been overwhelmingly negative, with activists even setting up a change.org petition that encouraged the band to step down from the show, claiming: "until the league changes their policy and support players' constitutional right to protest, no artists should agree to work with the NFL."

The petition hasn't changed anything. On Sunday night (or early Monday morning), Maroon 5 took to the M-shaped stage for an underwhelming show, alongside Travis Scott and Big Boi (of Outkast). The set opened with a surprise hit from the very early days, 'Harder To Breathe', quickly followed by the significantly more popular 'This Love'. A brief guitar solo by Adam Levine was then interrupted by none other than SpongeBob SquarePants. It was a moment that thousands of SpongeBob fans have been waiting for; would 'Sweet Victory' from the 2001 episode

'Band Geeks' finally be played at the Super Bowl? Well, no. The clip was instead used to introduce rapper Travis Scott to the stage via crash landing. In the year following the death of SpongeBob creator, Stephen Hillenburg, more of a substantial tribute would have meant a lot to fans, but at least the band decided he was worth a brief nod.

Surrounded by fire, Travis Scott gave an electrifying performance of 'Sicko Mode' that really lifted the show and woke up those of us who were watching live from the other side of the Atlantic! It was one of the show's highlights, and I'm glad that the show was able to feature tributes to hip-hop culture, no matter how awkward Adam Levine

looked next to Scott. 'Girls Like You' featured appearances from Equinox Percussion and Atlanta Gospel Choir, who

absolutely stole the show. Not only was it amazing to see local talent included, they were incredibly talented and the choir's

lead vocalist was mesmerising. The staging of 'She Will Be Loved' was basically a tribute to the lantern scene in Disney's 'Tangled', with lantern drones spelling out the phrase 'One Love' in the sky above the performance.

Cue Big Boi driving onto the field in a classic Cadillac convertible to perform 'The Way You Move'. The essence of cool just entered the field with an oversized fur coat on, to perform just one song, and many have been saying since that Big Boi won Super Bowl 2019 with that brief performance. I would have to agree. After that, Maroon 5 struggled to live up to the outstanding performances of their guest stars, closing the show with 'Sugar' and 'Moves Like Jagger'. Not even Adam Levine removing his shirt for the final song could save them. Overall, they squeezed eight songs into just thirteen minutes, along with all the crazy fireworks and pyros that come with the Super Bowl halftime show, and it was nothing special. After Justin Timberlake's underwhelming performance last year, is the Super Bowl halftime show dying out?

Coldplay may have been upstaged but at least their halftime show will be remembered as something extraordinary! Gone are the days of spectacular stunts and larger than life performances, instead replaced with mediocre performances that will no doubt be forgotten in a few years. If Maroon 5's performance is remembered for anything, it will be for its controversy and ignorance of the modern political climate.



IMAGE: JUSTA HINCHON

# ANTICIPATING THE 2019 AWARDS

BETH COLQUHOUN TAKES A LOOK INTO THE NOMINATIONS FOR THE UPCOMING MUSIC AWARDS SHOWS ON BOTH SIDES OF THE POND

Along with cupid's arrow, February hits us with the love and celebration of music across the globe. A variety of genres are nominated for their impact on 2018's music scene. Rolling out the global red carpet are the Grammys, coming up on 10 February. Hosted by Britain's own James Corden, the Grammys are set to be one of the most diverse celebrations of music to date. Although, inside politics proves that this may be a difficult step due to conflicts of musicians' personal lives.

On the other side of the pond is the UK's answer to the Grammys. The Brit Awards is a nationalised congregation of the best music in Britain, hosted by Jack Whitehall on 20 February at 8pm on ITV. It would seem that Britain has a lot to prove on the international stage, as a small island exposed to the rest of the world, the UK has fashioned some of the best music for centuries. Amazingly the UK is four times smaller than the US, yet is on par with its musical reputation. Where America excels in rap, Britain counterpoints with grime.

Although this isn't the UK versus America, the Grammys were an award created to reward those leaders who would never earn a Hollywood Boulevard Star, similar to the Emmys and the Oscars. And despite this American celebration, the Grammys consider global artists that have affected the American music scene, just as the Brits celebrate the UK's music scene of 2018.

The nominations for these awards

are in, and experts are using all their knowledge to foresee a winner. Considering the Brit Awards, outstandingly, both British female artists, Dua Lipa and Anne-Marie have been nominated four times each - Dua Lipa considered for her individual work in Best Single and Music Video for her 'IDGAF' and collaboration with Calvin Harris for 'One Kiss', whereas Anne-Marie may even sweep four awards in Best Female Solo Artist, Best Single, Video, and Mastercard's Album of the Year.

Although, this Mastercard award is highly contested, as the best-selling album *Staying at Tamara's* by George Ezra is nominated alongside musical giants Florence and the Machine, and fresh blood, Jorja Smith. Jorja Smith won Breakthrough Artist of the Year in 2018 and is now reaching great heights with her *Lost and Found*, being nominated for three awards including Album of the Year, Female Solo Artist, and once again for her ground-breaking sound in Breakthrough Artist. Last year's winners, Gorillaz, are up again for Best British Group.

However, before then the Grammys are in line to set the agenda for celebrating the global music scene. Each nomination is highly contested, with issues of race, politics and topical issues in music making awards increasing more difficult.

The *Black Panther* album is a masterpiece of hip-hop, yet the genre hasn't won in the Album of the Year

category since Outkast's win in 2004. Alongside this is openly LGBTQ+ black singer, Janelle Monae, who has been celebrated most of 2018 for her involvements with the LGBTQ+ movement, heightened by her ethnicity. However, many experts believe that new breakthrough artist H.E.R. should take the award; although she is also battling against Britain's Jorja Smith and Dua Lipa for Best

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Portnow will look for the best narrative to summarise his time as President

New Artist, as well as Best R&B Song, Performance and Album.

More issues occur with Song of the Year, as topical track 'This is America' by Childish Gambino has been popular amongst fans and critics, yet the political undertones make it difficult to glorify while remaining an apolitical organisation. Gambino faces off with 'Shallow' by Lady Gaga and Bradley Cooper, and musical giants, Drake and Kendrick Lamar. Yet, more political concerns creep in with the lack of appearances from Drake at

the ceremonies, perhaps resulting in a lack of appreciation from the Recording Academy.

Nevertheless, these choices matter more than most years as this year sees the president of the Recording Academy, Neil Portnow, face his final awards. Therefore Portnow will be looking for the best narrative to summarise his time as President, despite fears of artist sweeps, such as Post Malone's four nominations concerning a polarising image, or a new necessity to celebrate a throwback appeal given by Greta Van Fleet that would create a nostalgic narrative for Portnow.

Only time will tell us the winners. Come March, the global musical scene will be set until next year, but our 2019 magical musical tour has only just begun....

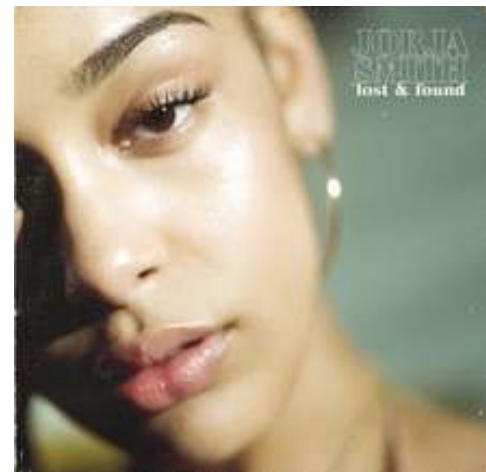


IMAGE: TOP DAWG ENTERTAINMENT



## REVIEWS

## FIDLAR

## ALMOST FREE

ALEX THOMPSON

2.5/5

Since the release of their self-titled debut in early 2013, FIDLAR have been steadily making a name for themselves in the skate punk scene with their messy, beer-fuelled, garage rock sound. Where their earlier projects seem firmly entrenched in this scene, their latest offering *Almost Free* sees the California band branch out, merging genres with varying results.

Nowhere is this Frankenstein fusion clearer than on the opening track 'Get Off My Rock', with Beastie Boys-esque drums, aggressive vocals and thudding riffs working alongside slide guitar, dogs barking, hip hop scratches and harmonica loops. It really



shouldn't work but somehow it does. It's this sort of garage punk weirdness that makes the album such an oddity, whether the band are trying their hand at ska pop on 'Be Myself', hardcore on 'Nuke', blues rock on 'Flake' or doing their best Weezer impression on 'Good Times Are Over'. Influences are drawn from everywhere and messily blended together with all the enthusiasm of a hyperactive child with a Nutribullet. It's a chaotic cut-and-shut of an album that could only have been put together by musicians who were either incredibly confident or incredibly high. In this case it was both.

This is not to say that the band have completely ditched their garage rock roots in an effort to do the musical equivalent of the film *Split*. The best tracks ('Alcohol' and 'Get Off My Rock') adhere to the band's winning formula of grainy riffs, chaotic drumming and angrily shouting about cigarettes and cheap beer.

There are, however, worrying moments

that seem like the band was drinking paint thinner rather than Budweiser. There's an irritating, self-satisfied smugness to 'Scam Likely', 'Called You Twice' and 'Good Times Are Over' that's a far cry from the raw punk ethos of the band's earlier work. This unapologetic pop cheese comes to a pungent climax with 'By Myself' which sounds uncomfortably reminiscent of Smash Mouth in all the wrong ways.

It's ironic that on *Almost Free*, FIDLAR seem desperately trapped by pop sensibilities and cliché. The obnoxious production, courtesy of pop producer Ricky Reed, also seems clinical and sterile with all the charm and individuality of a hospital ward. Without the authentic fuzz, feedback and crackle from past projects, the album seems too tame, too docile and too mundane. It's like the snarling dog of the first two albums has been neutered and made to wear one of those embarrassing plastic cones around its head.

That's the annoying thing about this project, there's elements of a good album scattered across the tracklist but they've been clumsily glued to naff offcuts with all the precision of a primary school art project. At times there are fleeting glimpses of the lager soaked stoner charisma that made FIDLAR's early records so enjoyable, but unfortunately, it's diluted to the point of dreariness.

## ARIANA GRANDE

## 7 RINGS

BETH COLQUHOUN

2/5

Hmmm... as catchy as the song is, there are uncanny similarities between Grande's new hit and Princess Nokia's 'Mine'. From the simplistic beat to the repetitive chorus, both tracks could be related.

The chorus aside, the song may be excused for its standardisation of what would be considered R&B that is unmistakably inspired by new best friend Nicki Minaj (particularly the bridge of the song), as well as the late Mac Miller. Maybe this is Ariana's intention, yet, from her musical giant podium it is a

basic and easy move. However, this song was (intentionally) inspired by a shopping trip between Ariana and her closest friends, and so these simple lyrics may just be a celebration of friendship and feminism.

'7 Rings' has the vibes of girl power frontrunners Destiny's Child's 'Independent Women', screaming: "I BOUGHT IT" - and needing no man! Yet unmistakably, Grande's song is merely a celebration of her own consumerism and rise to glory.

Once again concerning herself with her own past, Ariana uses her own experiences to write her music. With her traumatic year in 2018, it is inevitable that among her height of success is the foundation of her song writing, and is certainly proving difficult to get away from. With

the singles from her album, *Thank U, Next* orbiting experiences of 2018, it is hard to consider a full and diverse range of tracks.

Grande has created a narrative around her net album release that harkens many girl's cinematic milestones, such as *Mean Girls* and *13 Going on 30*. These reminiscent experiences are the core of the upcoming album that perhaps may be an autobiographical album, or a collection of similar subjects with similar sounds.

The 8 February revealed this highly anticipated album, with a fan-based hype difficult to disappoint, and a concentrated base of critics that have eagerly picked apart this musical goddess.



## BUSTED

## HALFWAY THERE

HELENA SENIOR

4/5

In their iconic 2002 hit 'Year 3000', Busted sang that "everybody bought our seventh album". Having just released their fourth album (a milestone some of us thought they might never reach) the boys are officially "halfway there". After their third album had mixed reactions among fans, *Halfway There* resurrects the old Busted for a nostalgic love letter to the past.

The ten-track album opens with the lead single from the album *Nineties*, which first came out back in November, and it very much sets the tone for the entire album. The song, and its music video, is a loving ode to-

you guessed it - the 1990s. Busted's pop rock sound and witty lyricism is definitely back for this album.

The interesting choice to include 'What Happened To Your Band' actually works.

The remake is definitely an improvement on the original, and the song's lyrics about the band splitting up fit in with the album's overarching theme of reflection and nostalgia.

'Shipwrecked In Atlantis' and 'Race To Mars' are both solid offerings, with referential lyrics and catchy guitar riffs. 'All My Friends' offers a change in pace with its softer, more melodic sound. It's a ballad about growing older and mourning youth.

I found that the final three tracks on the album were my favourites, lifting the album from being just another good album, to something I can see myself loving. 'Radio', the second single from the album, has easily the best dynamics, an amazing vocal performance from the guys, and a gorgeous guitar solo at



the end. It's very much the Busted I was hoping for on this album, and I only wish they had done more like it. 'Nostalgia' opens with a fantastic riff, and despite being a fairly simple song in terms of its components, it's a successful bop of a song.

The closing track, 'It Happens', is the perfect conclusion to an album that will make anyone miss the good old days of Top of the Pops, bootcut jeans and movies that weren't remakes. It's an inspirational message about how even when things go wrong, you can still come out the other side better for it. Referencing their own hiatus as a band, and their subsequent reunion, Busted relate their own personal journey to anyone who has suffered a setback in life.

As a self-proclaimed retro chick, this album plays to my love of all things nostalgic, but it still had to grow on me. Honestly, it's refreshing to actually hear a band playing instruments instead of the synthetic music that dominates the charts these days. It's good, enjoyable music, that any Busted fan will quickly fall in love with.

## VALENTINE'S DAY PLAYLIST

Candles are lit, a cheap bottle of Rosé is opened, a box of Durex sits unwrapped and an M&S meal for two is in the oven. All you need now is the soundtrack. Fear not, the music team have their playlist for the perfect romantic night in...

1. Let's Stay Together - Al Green
2. Maps - Yeah Yeah Yeahs
3. Valentines Day - David Bowie
4. Coming Home - Leon Bridges
5. Dont Want to Miss a Thing - Aerosmith
6. Valerie - Amy Winehouse
7. L.O.V.E - Nat King Cole
8. Bound 2 - Kanye West
9. Let's Get it On - Marvin Gaye
10. I Bet You Look Good On The Dancefloor - Arctic Monkeys
11. Ain't No Mountain High Enough - Marvin Gaye & Tammy Terrell
12. I Will Always Love You - Whitney Houston
13. Thinkin' Bout You - Frank Ocean
14. I Want to Know What Love Is - Foreigner
15. You Really Got Me - The Kinks
16. Whole Lotta Love - Led Zeppelin
17. Let My Baby Stay - Mac DeMarco
18. Brown Eyed Girl - Van Morrison
19. See You Again - Tyler the Creator
20. All My Loving - The Beatles

Follow this playlist and more on Spotify: @NouseMuseMusic



## SHIT MUSICIANS SAY.

"PLEASED TO ANNOUNCE WE SHALL BE SPENDING OUR NEWLY ACQUIRED FUNDS ON HARD DRUGS AND ANTI-TORY PROPAGANDA..."  
- SHAME VIA TWITTER



# EVERYONE'S FAVOURITE FEMINISTS FIGHT IT OUT

ROSEMARY EVANS TAKES A LOOK AT WHY 2018 WAS SUCH A SIGNIFICANT YEAR FOR FEMALE REPRESENTATION IN THE CINEMA

In her 1929 feminist tract, *A Room of One's Own*, Virginia Woolf laments that the dominance of male writing deprives literature of the wealth of stories that involve women. Not, as she emphasises, women who decorate men's stories, loitering on the margins as romantic interests or doting mothers presented only in their relation to the male characters. She meant, in fact, stories that explore the possibility that the female experience might just be more complex than the relationship a woman has with a man.

In a magazine, she tells us, what the world of fiction would look like if men were represented only as the lovers of women; if all the stories which featured men's relationships with other men were to disappear. Racing through Shakespeare's plays, she rules out Caesar, Hamlet and Lear, emphasising the importance of these male-dominated stories to the canon of English literature. Since 1929, that list has grown rapidly, broadening out to film and television and has encompassed everything from the *James Bond* films to most of the *Marvel* franchise. As Woolf proves, the world of fiction is "impoverished beyond our counting by the doors that have been shut upon women".

Woolf's ideas have since inspired the Bechdel Test, devised by American cartoonist, Alison Bechdel, to measure female representation in fiction. Famously, it asks whether the work includes a minimum of two female characters who have a conversation about something other than men.

The recent release of Lorgas Yanthanimos' Oscar-tipped comedy, *The Favourite*, marks an exciting chapter in the continuing struggle for accurate female representation in fiction. It has been praised not only for its polished execution, impressive performances and comedic distinctiveness, but for its presentation of three 'strong female leads' as the central characters. What makes this film significant is that it doesn't just pass the Bechdel Test: it is a perfect study in the Woolf-inspired principles that underlie it.

One of the most enjoyable things about watching Lanthanimos' film (aside from its remarkably high rabbit to person ratio and Olivia Colman's inherent lovability, even when playing the sour and short-tempered Queen Anne) is how refreshing it is. In the early scenes of the film, we hear Emma Stone's character, Sarah Churchill, casually relate to Rachel Weisz's character her (really quite harrowing) tale of female subjugation, of being married off to a man to settle her father's debts and be raped by him repeatedly.

But, as we soon see, this is not a film about female struggle in a patriarchal society. This is a story about two clever, ruthlessly ambitious women competing for the power available from securing the approval, not of a man, but of another woman.

Stone and Weisz's characters, single-minded and make-up free, stride purposefully through the centre of an absorbing plot. In this film, it is the male characters who provide the decoration, donned in frivolous wigs and coated in pasty make-up as they sit around racing ducks or throwing fruit at each other from the sidelines. Occasionally they are able

to serve some function as a political pawn to the protagonists, but mostly they are nothing but an inconvenience. The last thing they supply is any romantic appeal.

This is one of the many ways that Lanthimos deliberately puts women at the centre of the film, describing his desire, influenced by the MeToo movement, to portray female characters not as two-dimensional "housewives or girlfriends" as cinema so often portrays women, but "as complex and wonderful and horrific as they are, like other human beings". If we briefly ignore the fact that it is considered a departure from the norm to depict women as "like other human beings", we can celebrate the step taken here for feminism.

And it is clearly a big step. The film's writer, Deborah Davis, wrote the first draft of the script in 1998, but failed to secure funding due to the reservations of financiers about how film-goers would respond not only to the film's lesbian content, but also to its lack of male representation given the 'strong female leads'.

The objection to 'strong female leads' is a confusing one, given that films dominated by women are hardly a novelty in cinema. Chick flicks with female casts like *Bridesmaids* or *Mean Girls* have enjoyed immense popularity over the last 20 years. These films, intended for primarily female audiences, are crammed so full of gender stereotypes you could make a drinking game out of spotting them.

What this tells us is that 'strong female lead' is essentially the codeword for a realistic, stereotype-free woman, one that might actually muscle her way out of a film about weddings and girlish cliques and

into a film considered worthy of male viewership.

Female leads also govern in a more sophisticated branch of cinema: the trend of the consciously feminist film which emphasises female achievement and representation. Think *Hidden Figures*, *Suffragette*, *Battle of the Sexes*. These women are strong in an obvious, girl-power sense, signposting the feminism of the film's message through their courage, competency and refusal to conform to female stereotypes. While these films must aim for more male viewership than *Mean Girls* does, the so-called "feminist agenda" is apparently considered off-putting for many viewers.

What is so refreshing about *The Favourite* is that despite being dominated by female characters and completely free of irritating gender stereotypes, the film itself doesn't make a fuss about its feminism. While that comment may sound like a criticism of the feminist film genre, it isn't. In fact, the rise of the unselfconscious feminist film reveals how much important work the self-conscious ones have done in paving the way for them.

But Lanthimos' film shows us that at last, the realistic portrayal of femininity - the presentation of women as "complex and wonderful and horrific" - is able to rest as a casual feature, not a weighty focus of the film. A film can be about women without being anchored by an emphasis on its feminism.

The result is that unlike 20 years ago, when Davis was told that nobody (meaning no men) wanted to watch a film with three 'strong female leads', people (meaning men) have discovered stories about women can actually be highly entertaining.

*The Favourite* shines as a perfect example of an unself-

consciously feminist film, but several releases of 2018 have accomplished a similar feat. Ari Aster's supernatural horror film, *Hereditary*, which graced our cinemas in the summer and was penned as this generation's *The Exorcist*, tells the story of a family haunted in the wake of their grandmother's death. While the main character, played by Toni Collette, is female, and most of the film's central relationships are centred on the tensions between grandmother and mother, mother and daughter, gender is by no means a preoccupation of the film. Likewise, Luca Guardanimo's 2018 horror remake, *Suspiria*, about a German dance academy run by witches, has an entirely female cast (in fact, the single male character is actually played by an impressively made-up Tilda Swinton). In true horror fashion, Guardanimo's film is luxuriously grotesque in its exploration of ambition and rebellion, good and evil. While the film's central characters are women, and the world of competitive dance they inhabit is a stereotypically female one, the actual femininity of the characters is a backdrop to the story, not a focus.

Cowering behind a cushion as the gory violence of these films unfold, the fact that the principal characters might be - oh no - 'strong female leads', is the last thing on your mind. The 2016 *Ghostbusters* film, with its all-female cast, was famously greeted with a momentous backlash on social media, with many arguing it was "shoehorning PC ideology" at the cost of "just telling a good story". The implication is that, as the film financiers presumably told Deborah Davis in 1998, a strong female presence in film is utterly incompatible with the telling of a "good story". Evidently, it is a belief that has gone unchallenged for far too long.

However, perhaps these films of 2018, horror and comedy alike, have tricked the people who object so strongly to female leads, who dismiss *Bridesmaids* as girly and *Suffragette* as "feminist propaganda", into enjoying stories which happen to fundamentally be about women. And of course these stories are good: the women in these films are actually portrayed as real women.

There will always be a need for stories which emphasise the injustice of female subjugation, and others which recount the strength of women's resistance to it (and others, like *Mean Girls*, which are just a bit silly), but there is good reason to celebrate the increasing emergence of films about realistic, non-stereotypical women which don't have to make feminism a serious preoccupation. These films are about a range of interesting things - from familial haunting to political rivalry - which just happen to be dominated by women in the way that *Marvel* films happen to be dominated by men.

The increasing prevalence of such films shows that perhaps, almost a century after Woolf's tract, the range of women's stories might finally be flowing freely, no longer held back by the myth that a story about women can't by definition be a "good story".

On the other hand, the very fact that everyone feels the need to keep mentioning how incredible it is to see a film with 'three prominent female leads' shows us how far we still have to progress before such a standard can become the norm. Equally, the fact that most of the people behind these films are men is a different, but similarly important problem, and further highlights how far the film industry has to progress before it can boast of its gender equality.

Let us hope that, on both counts, 2019 will get us that little bit further. M



IMAGE: FOX SEARCHLIGHT



# A HISTORY OF THE OSCARS' COSTUME DESIGN AWARD

MALU ROCHA SHINES A LIGHT ON THE OFTEN OVERLOOKED COSTUME DESIGN DEPARTMENTS HONOURED AT THE ACADEMY AWARDS

According to a very wise Tom Hanks (Forrest Gump), there is an awful lot you can tell about a person by their shoes, and the Academy Awards acknowledge that. The costumes in a film are an indispensable (and often overlooked) tool for storytelling. Every meticulous detail, from the textures of an outfit, to the colours and the fit, give information about the story often before a word of dialogue is even spoken.

The Academy Awards were first presented in 1929, but the award for Best Costume Design wouldn't be introduced for another 21 years, regrettably failing to recognise Charlie Chaplin's iconic suit, or the avant-garde body armour in *Metropolis*. At the time, the award was divided into two subcategories, one for black and white and another for colour features.

It would be an insult to talk about what has been nicknamed the 'Edith Head Award' and not mention the ground-breaking costume designer herself. Over the

course of her career, Edith has been nominated 35 times and won eight, establishing a record for the category.

Her work in *Vertigo* arguably marks a watershed moment in film history. Through her designs, she was able to help actress Kim Novak find her characters' identities and distinguish between the two personalities she embodied. Edith alone set the standard for what a costume designer should aspire to be: someone able to establish character, tone and authenticity in a film with only yards of cotton and a tape measurer.

Even before the two subcategories were merged into a singular one in 1967, the award had already accumulated under its umbrella a broad assortment of films, ranging from *The Wonderful World of the Brothers Grimm* to the colourful and lively dresses of *Moulin Rouge*. However, the most iconic of them all would probably be George Cukor's *My Fair Lady*. Audrey Hepburn's performance is jaw-dropping, but she was mainly the woman she was

because of the clothes she wore. The silhouette of the Ascot race dress and the level of graphic detail in her hat made it a memorable classic.

Elaborate costumes for period pieces have undoubtedly been the most rewarded in this category, ranging from portrayals of royalty and biographies, to 19th century novel adaptations. People love to see stunning hand embroidered dresses and beaded corsets that are now only available in museums or deeply stored away in grandparents' basements.

Without appropriate costumes, imagine how hard it would be to party with Gatsby and his friends in America's Roaring Twenties. The costume designer's work for period films is so valued because without it, the film would simply fall apart.

The same can be said of contemporary films, but for very different reasons. While costumes in period pieces help establish time and place, costumes in contemporary films help establish character above all else. Good costume design is so much more than a pretty actress in a pretty dress, it's about creating an external visual representation of a character's identity. *Jackie*, for example, is not only about a specific time period, but about a specific person in that time period. In this respect, the costume designer is responsible for understanding where a certain character would shop, what kind of clothes they would wear, whether they are messy or neat, and even how fashion conscious they are.

The costumes in contemporary films do everything that period films do: they expose information pertaining to character, tone, subtext and genre, but they don't necessarily wow the viewers. They aren't supposed to. Fashion designer Nick Verreos has said that you know a costume designer has done their job when

you don't notice the costumes.

When you force yourself to pay attention to the little details, they suddenly become irreplaceable. Think about the simple white shirts and suspenders in *A Clockwork Orange*; would you see the characters the same way if they were wearing purple striped bow ties and jeans? Probably not. What if Alex (*A Clockwork Orange*) and Willy Wonka (*Charlie and the Chocolate Factory*) switched wardrobes? What if all the characters in *The Breakfast Club* did the same? Their clothes say so much about them and it's hard to imagine a wholly coherent and authentic character without their defining costumes.

Costumes in contemporary films tend to get overlooked, but this doesn't mean that the designers that work on these films are less creative or less talented than those that work on period films. Take *Darkest Hour* for example. At first glance, it's just an actor playing Winston Churchill, right? How hard can it be to find a decent suit that does the job? Costume designer, Jackeline Durran, went to extraordinary lengths to draw an authentic portrayal of Churchill, which included finding the actual tailor who made a lot of Churchill's suits. What appears to be plain austere attire is actually a three-piece pin-striped suit full of texture details - the unmistakable uniform of the Prime Minister.

Last year's Academy award winner in this category was *Phantom Thread*, a film that payed homage to fashion designers themselves. The films nominated this year are *Black Panther*, *The Favourite*, *Mary Poppins Returns*, *The Ballad of Buster Scruggs* and *Mary Queen of Scots*. All of these stand a fair chance, but whatever the outcome is, Edith Head will still proudly hold her record-breaking eight statuettes.



IMAGE: WARNER BROS.



IMAGE: WARNER BROS.

# ARE THE OSCARS LOSING THEIR APPEAL?

EDDIE KAZIRO QUESTIONS WHETHER THE ACADEMY AWARDS STILL MAINTAIN THEIR LONG-HELD AND EVER SO PRAISED PRESTIGE

The 90th Academy Awards last year was the 'least watched Oscars to date' since its recorded viewer history which began in the early 1990s. This evidence compels us to ponder on the decreased influence of the Academy Awards where politically motivated statements, advertising opportunities and recycled jokes have come to be expected. The growing apathy towards the Oscars stems from multiple factors: the current political landscape of the United States; a growing dissatisfaction from within the industry in relation to identity politics; a technological shift in the way media is digested that renders the Oscars outdated.

Over the past few years the reputation of the US as a cultural hub to aspire to has diminished on a global scale. The nation is divided, its president a capricious grandstander, its blue-collar citizens etched with job insecurity due to globalisation. Is this a time to edify glamour and excess?

Last year's 90th anniversary of the Academy Awards was shrouded in the aftermath of injustice. The revelations of sexual abuse scandals which led to the destruction of Harvey Weinstein's franchise and reputation brought to the fore the #MeToo movement that questioned the conduct and legitimacy of the powers that control the star-studded industry. A year on from the least viewed Acad-

emy Awards in decades and Oscar discourse is already striking a political tone which does not stop at gender. In the run-up to this year's awards, comedian Kevin Hart has stepped down from presenting the ceremony following a public apology to the LGBTQ+ community for using homophobic language in past tweets. Hart later tweeted that he did not want "to be a distraction". Too late.

With the identity politics occupying a majority of Oscar discourse, projects of inclusion are being eclipsed and Hollywood seems caught in itself. It's becoming more obvious that advertising and publicity are the drivers of box office sales. In the run up to the Academy Awards, social media and television shows have already informed their audience and followers of who will be there, who won't, what they will be wearing, etc. All this information dulls any form of anticipation. The event itself is structured on a predictable schedule so that only the odd vocalisation challenging a perceivably rigged system of elitism is the last strand of coverage that hopes to create some spontaneity.

This is not to say the organisers haven't noticed. To remain current, the once highly anticipated event has to cater to the changing technological dynamics. Three-plus hours of acceptance

speeches and the odd tribute/song won't hold the attention of a generation that seeks instantaneous results. According to *The Independent*, the Academy Awards has undergone innovation: this year, there will (conveniently) be no "master of ceremonies", but rather, "the Academy will opt for a selection of more dependable stars delivering viral-friendly skits".

The decreasing amount of people who watch the Oscars may be a result of technological shifts. Equipped with a bottomless budget, Netflix

Hollywood A listers into its growing franchise.

Netflix offers high quality, personalised and itemised material that subscribers are able to view repeatedly at any time of day, from the comfort of their own home, at a massively discounted price. With this in mind, is it any wonder why millennials show less enthusiasm towards the silver screen overall, let alone over its merit?

If anything, the Oscars has lost its significance. There seems to be more attention paid to what will be said rather than who will win. Perhaps it's time to downsize this charade and expose the Oscars for what it is: a high-profile networking event to attract opportunists.



has successfully tempted Hol-

IMAGE: A.M.P.A.S.



# BRINGING HISTORY TO LIFE

JOSEPH SILKE TALKS TO ACADEMIC HANNAH GREIG ABOUT HISTORICAL CONSULTANCY AND ACCURACY IN FILM AND TELEVISION

**T**he *Favourite* reigns supreme this awards season with numerous accolades already in its royal coffers and its sights set on the Oscars. The film has been noted for its unique take on the court of the hitherto largely forgotten Queen Anne, the last of the Stuart dynasty. Departing from the stereotypical picture of Jane Austen's England, it emphasises the central role of three women in the bawdy Restoration politics of the early eighteenth century.

Its success demonstrates that, while the period genre remains a staple of the screen, it is also moving with the times. "You get landmark moments which change the field," declared York historian Hannah Greig, who has worked as an advisor on many hit projects such as: *The Favourite*, *Poldark*, *The Duchess*, *Gunpowder*, *Death Comes to Pemberley*, and *Jamaica Inn*.

"I'm a historical consultant and I often work with a production, sometimes for a few months or sometimes for a few years depending on the project. I read scripts and occasionally help with their development, looking for how I can enhance the historical content and try to identify content that is historically problematic, whether that be information, the story, or the characters, for example."

Remaining on call and also frequenting sets, Greig is tasked with helping to bring an authentic yet entertaining reflection of history to life for viewers: "Sometimes I'll do a Q&A during rehearsals," she added, "or I'll be on hand for the production crew or cast during particular set pieces."

Greig is a senior lecturer in early modern history specialising in the eighteenth century in the History Department, here at York. Greig got her first job as a historical consultant working on the critically acclaimed *The Duchess*, starring Kiera Knightley and Ralph Fiennes as Georgian politicians Georgianna Cavendish, Duchess of Devonshire, and William Cavendish, fifth Duke of Devonshire.

How did she enter this line of work? "By luck!" she admitted. "My original academic work was on eighteenth century London, the environment the Duchess of Devonshire was moving in, so when that film was going into production and the makers wanted a historical consultant, I was recommended by experts in the field as somebody who had the knowledge base required. It was a really surprising and exciting adventure into it!"

From there Greig separately became involved with BBC productions, which then led to her role as historical advisor to series like *Poldark*, that will soon

be airing its fifth and final series. It was her work on *The Duchess*, however, which led to the job with her most successful project, *The Favourite*.

"I started working with them in 2015," she said. "I was approached by Yorgos Lanthimos before he had done much work in the UK. His other English language film, *The Lobster*, had only just come out around the time that I met him. It was a really interesting project because I could see from the outset that the nature of his work was not of a typical period drama and I had been looking for a project like that for a while. I felt, as a genre, it has been subject to particular constraints that weren't necessarily that helpful to history and I thought it would be really great if somebody did something different."

Elaborating on these constraints on the genre, she said: "There's an expectation from audiences about what the world should look like and what might happen." Especially for eighteenth century period pieces, this can often take the form of the romanticised world of ostentatious wigs and balls as depicted in classic literature. *The Favourite* shocked some audiences with its less-than-romantic take on the libertine and brutish politics of Queen Anne's court. The sexual politicking between the Queen, the Duchess of Marlborough, and Lady Abigail only added to a sense of the period genre turned upside down.

"If the audience is expecting an Austen world, and they get something very different, that can be a challenge," explained Greig. "You often get a sense that a drama is working, not just with what's on the page, but also with what the audience might expect. If you introduce something that seems too foreign, you risk them losing faith in the story, so that's a balance that productions often have to make. Challenging expectations can be a powerful framing tool for a production. *The Favourite* was never about what the audience would expect to see. If anything, Yorgos wanted to see what the traditional period piece would be so he could understand the history and then make strategic decisions about where to deviate from that and make it his own."

*Wolf Hall*, based on novels by Hilary Mantel, has been praised by some as a gold standard for historical accuracy on film, with some viewers even submitting complaints to the BBC that its £20 000 candle budget hadn't provided sufficient illumination for the scenes. "I'm interested in what people think is accurate or not," she said. "It fascinates me that *Wolf Hall* is often cited as an accurate take of the past but of course it's a

fiction, and Hilary Mantel is very clear it's a fiction. In what way can we presume to claim it's accurate? It's a fictionalised take which is then constructed around what we know the room and the clothes looked like to create an aesthetic that we think is precise even if the story within that is a fiction. It's not clear to me where in that model the idea of accuracy lies."

Although women only celebrated one hundred years since some recently first gained the vote in 1918, women have played a pivotal political role throughout history. This is captured in both *The Duchess* and *The Favourite*. Through the projects she works on, Greig is keen to highlight the deep involvement of women in the politics of the past, something some audiences might not expect and regard as distinctly modern in its interpretation.

"We are very culturally wedded to an idea that feminism is modern, that women's political authority is modern, and that women were subject to all sorts of constraints that meant before they got the vote, they were all downtrodden and didn't really do much," she lamented. "This is a misrepresentation of a far more nuanced history." The Duchess of Devonshire is considered by historians to be an outright politician at the heart of the ideological battle between her own Whigs and the Tories. In *The Duchess*, the Duchess of Devonshire's political life takes a secondary role after her romantic interests. "It was difficult to think how we could show her as an active politician in such a way that audiences would believe."

"When I first started looking at *The Favourite*, I only wanted to work on it if it would be confident in showing female power, and it does that. It puts you in a world where women have political authority and doesn't seek to explain or justify it. It just accepts that it's how things were at the time and makes the audience believe it which is very powerful." As a period drama, the film stands out as one with exclusively strong female leads played by Olivia Coleman as Queen Anne, Rachel Weisz as the Duchess of Marlborough, and Emma Stone as Lady Abigail.

"One of the things that's been happening around *The Favourite* and also the *Mary Queen of Scots* film is that we are starting to see a more nuanced understanding of what accuracy is," she said. On whether there is an innate tension between historical accuracy and depictions of diversity in period pictures: "There was a sense in which, for example, period dramas were exclusively white for a very long time and historians have been deeply uncomfortable with that. The past was far more diverse than people often recognise - but this again goes back to the constraints of period drama based on audiences' expectations."

fortable with that. The past was far more diverse than people often recognise - but this again goes back to the constraints of period drama based on audiences' expectations."

"There is actually a sense in which films are becoming more accurate in their interpretation, even if the original driving force wasn't accuracy but a desire to be more representative of modern audiences who might be watching," she added. "There's a marrying of a contemporary commitment to representation which is taking us closer to a historical reality. Productions like *Hamilton* have done a lot for leading us to have interesting conversations about history and ethnicity using drama and that has given other productions more confidence to be bolder in their casting."

Asked whether any unwanted anachronistic elements nonetheless have slipped through the net, she confessed: "Sometimes things do pop up that I wasn't expecting." One instance of this was an eighteenth century election scene in *Poldark* which featured a ballot box. Such an item would never have appeared in reality, as voting was not secret or performed in any recognisably modern process.

"That did make me quite cross!" Greig exclaimed. "It was not in the script and wasn't on set when I was there but was edited in later. Somebody tweeted it to me and they know that made me very cross. I am generally less preoccupied with the minor details, though, as they are often less important to the overall production compared to the story, context, or characters."

Those who have studied history know it isn't just a matter of recorded facts, but a more nuanced debate about, sometimes wildly different, interpretations of available source materials. "I explain areas where there are significant differences of historical opinion. For instance, historians are unclear about whether Queen Anne had intimate relationships with other women at court. We will never truly know, but my job is to provide the range of interpretations and my own opinion, but productions will then choose the direction they want to go in. Historians know that Queen Elizabeth and Mary, Queen of Scots never met but the makers of *Mary Queen of Scots* made an informed decision to depict it happening for dramatic purposes." Such decisions attract criticisms from some, while others accept the dramatic licence.

"One of the things that I think historians can do," she concluded, "is beef up the debate around film and television and help foster a more sophisticated discussion about history on the back of these dramas. Film and television reaches far wider audiences than books so, if we are given the opportunity work with that, we should do it. More academic historians are getting involved with drama and I think that's a fantastic step forward." M



IMAGE:BBC



IMAGE:RTVE







# TRAVELLING WITH EASE - SOME TIPS AND TRICKS

ANDREANE RELLOU GIVES ADVICE COVERING ALL ASPECTS OF TRAVELLING TO MAKE THE MOST OUT OF YOUR EXPERIENCE

Whether it's your first time travelling abroad, or the hundredth, you can absolutely benefit from these tips. As an international student I have a lot of travel experience. Travelling can help you challenge yourself, experience crazy adventures and make you appreciate your day-to-day life more. It can benefit your language skills, educate you, give you a fresh perspective and create fun memories. For some people, however, travelling can be a bit of a daunting task. When you're on a student budget, you have to be very aware of costs, but being a student has its benefits!

Investing in an ISIC Card is massively helpful. When I travelled to Naxos, Crete and Aegina in Greece last summer, I quickly found out that the only way I could get a student discount for my fares (usually 50 per cent off!) would be to purchase an ISIC card. It's the only internationally-recognised student ID; your regular student card doesn't work in many countries, but an ISIC does, and it only costs £12 (+£3 for a plastic card) and lasts for 12 months. It's valid worldwide and it's a great investment. You also get discounts not only on holidays abroad, but for theatre tickets, coach travel, restaurants, cinemas, hotels, and more within the UK!

Skyscanner.net is a lifesaver. I have to travel from the UK to Athens several times

a year, and if I just relied on airline websites, I'd be paying a lot more. Skyscanner lets you search for literally any travel destination in the world flying from your nearest airport, and you can even check for the cheapest tickets available throughout the entire year; I have found some absolute bargains on there and would highly recommend it!

Budget airlines aren't always the cheapest. Ryanair has a reputation for being the cheapest airline, however, they have recently enforced new terms and conditions which say that you have to pay for any add-ons, which includes your carry-on/hand luggage, your suitcase and in some cases even water on the plane. There can be some extreme hidden costs that you may not have even thought about. Moreover, they're known for being quite unreliable. While a flight with Ryanair might seem cheaper at first glance, the extra costs tend to add up and can cost just as much, if not even more than a better airline. Sometimes when I'm booking flights to Athens, I see that Ryanair costs just as much as Aegean Airlines does, and yet with Aegean Airlines you get a much more pleasant travel experience: usually luggage up to 23kg is included in the price, as well as carry-ons, unlimited complimentary soft drinks on the plane, and a full complimentary meal! Many airlines have this and it makes travelling an even more spe-

cial experience, for a very similar price.

Public transport is often a better option than using taxis. Taxi drivers, as lovely as they can be, sometimes tend to scam tourists. Wherever you go, this could happen to you, and you need to be very aware of being scammed or taken advantage of. However, if you're using public transportation instead, be careful as it is a well-known fact that pick-pockets tend to go for careless tourists! In most countries within Europe there is a metro system, and if not, there's always a bus route. Most Europeans tend to speak fluent English, though learning a couple of phrases to get by might be useful. If you go outside of Europe, this might change though, so making an effort to research this will be vital to you having an enjoyable, safe and fun trip.

Just so you are aware of any hidden costs, research every tiny detail about whatever place you're visiting. I'm flying to Paris in the spring, and I had a rough time deciding between staying in an Airbnb or a hotel; and in most cases, Airbnbs seemed to be much more expensive than hotels. I eventually settled on an Airbnb but the cost was pretty much the same as a decent hotel in a similar neighbourhood. I have done research to see if you have to pay for entry to the big museums, and if our student cards are valid for any discounts. I also did research on which neighbourhoods



IMAGE: ANDREANE RELLOU

to avoid in case there are any sketchy parts (which is true for any city) so I wouldn't book our stay there. Safety should always come first if you're travelling as a student!

Hopefully these tips will make your journey a more relaxed and pleasant experience, saving money and time, so you can thoroughly explore and enjoy your chosen destination.

## ULTIMATE STUDENT'S GUIDE TO VENICE ON A BUDGET

ANNABEL MULLINER SHARES SOME ADVICE ON STUDENT-FRIENDLY THINGS TO DO WHILE EXPLORING ITALY'S FAMOUS FLOATING CITY

January is probably the best time of year to be booking your summer break: this is when the best deals seem to get snagged up, and it's a perfect way to brighten a dull and dismal month. While Venice isn't renowned as a student vacation hotspot, this shouldn't be a deterrent, as it is truly an amazing place. Last summer I took a long weekend visit with friends and managed to stick to a very tight budget - it's not all €60 gondola rides after all! There are plenty of cheap things to see and do in Italy's floating city.

### Chill in a Cute Airbnb

While this isn't an activity, it is my number one top tip for saving money when travelling! The great thing about Airbnb is that you pay per night, rather than per person per night like you do in most hotels and hostels. The one we found was in the centre of Venice, within walking distance to St Mark's Cathedral and a vaporetto (water taxi) stop. We also had what was described as a "small and ro-

mantic garden" where we had breakfast and drinks in the evening. With five people staying three nights, it worked out as £128.40 each - a bargain compared to a lot of hotels, and we found it a more personal experience than a hostel.

### St Mark's Cathedral

Great news for students is that entrance to the basilica is free. It's worth noting that the official website states that visitors must wear "clothing appropriate to a place of worship"; you may want to play it safe and cover your shoulders and knees. However, being as gorgeous as it is, the lines get ridiculously long. We opted to buy a skip-the-line ticket, which meant that for just €3 each, we were able to reserve a time slot and enter a much shorter queue. Once you're inside the basilica, you can also visit the museum upstairs for €5. Even if you're not interested in the contents of the museum, this gives you access to a beautiful view over St Mark's Square. This is

a cheaper option than the Bell Tower, which costs €8 for practically the same view.

### Simply Get Lost

The streets of Venice are an attraction in themselves - you could spend hours exploring the winding streets and narrow bridges (after all, there are over 400 of them). There really is no better place to get completely and utterly lost. By wandering off the beaten track, you might find a cute restaurant that you wouldn't have found otherwise; why not couple a stroll to the uber-touristy Rialto Bridge with a quest for gelato in no particular direction?

### Beach Trip

A trip to the Lido, Venice's most popular beach, is a perfect way to take a break from the bustle of mainland Venice. It is accessible by vaporetto lines 1, 5.1 and 5.2, and line 6 seasonally. A single ticket (valid for an hour) will set you back €7. You can use the vaporetto to visit St Mark's Square and the other islands as well as the Lido, so if you think you'll use it a lot then the multi-day passes may work out as being better value.

### Island Hopping

There are many islands you can visit from Venice, but we chose Murano as it's one of the closest, and therefore the easiest to get to. Famous for its glass blowing, you can buy souvenir trinkets in just about every shop. Murano is much more laid back than Venice, so it makes for a nice change of pace. The island also has lots of opportunities for canal-side dining, though this can be pricey. I recommend visiting Murano as early in the day as possible, to avoid the crowds and heat, then heading back to Venice to grab a cheap pizza for lunch or dining at your Airbnb if you want to save money.



### Have a Cheeky Aperol Spritz

A spritz (Aperol, prosecco and a dash of soda) is a very fashionable drink in Venice and is a good choice if you're not into wine. We adopted a policy of not entering a bar if the price of a spritz was over €2.50, as this ruled out the fancier and more overpriced joints; our favourite canal-side bar was offering house wine for just €1.50 a glass. We watched the sun go down while drinking *al fresco* and could see huge cruise ships sailing into harbour - a perfectly relaxed end to a busy day.

### Liberia Acqua Alta

This is an absolute must-visit for bookworms. The name roughly translates as 'Library of High Waters' - aptly so, as the owner stores the books inside of gondolas and bathtubs to save them from being ruined during Venice's frequent floods. They've also done some seriously pro recycling and built a cool staircase out of flood-damaged books, located at the back of the shop. Part of the shop is almost on the same level as the canal, meaning you can give a cheeky wave to passing gondoliers.



IMAGES: TOM HARRISON



# GREEN GOODNESS: AN ODE TO THE AVOCADO

ALICE WEETMAN EXPLORES OUR OBSESSION WITH THE AVOCADO AND THE SURPRISING AMOUNT OF HEALTH BENEFITS IT CAN BRING

The humble avocado, now turned superfood, first came to Britain in the late 1960s and wasn't taken to awfully well. Originally labelled as an "avocado pear", many treated it as such, which had some unsavoury results. After a few decades of sitting at the back of the shelves in greengrocers and supermarkets, the past decade saw a surge in avocado love-turned-obsession. Avocado pyjamas, plush cuddly avocado toys, avocado bedding, even lattes served out of avocado husks; for some reason we just cannot get enough of this oddly shaped berry (yes, surprisingly it's classed as a berry!)

The avocado has become increasingly popular over the last ten years, with a growth in clean eating and diets which include a push for good fats, meaning to consume unsaturated fat while steering clear of saturated fat (which has been proven to increase cholesterol and blood pressure).

The UK saw the avocado as its third largest sales growth of any grocery item in 2018 and now with its own National Day to celebrate its wonder (which is the 31 July), what can this superfood do other than make a piece of toast a little less boring?

*What are the benefits?*

The simple avocado actually has a surprising amount of health benefits, such as...

*It's a rich source of antioxidant:*

Berries tend to have very high levels of antioxidants, and the avocado is no exception. Antioxidants protect cells against damage done by free radicals (unstable molecules produced as a reaction to food break down and environmental pressures.) Although the body does produce its own antioxidants, sometimes they aren't enough. Increasing antioxidant levels can help repair cell damage from things like UV rays, and store a compromised immune system.

*They have high levels of vitamin E:*

Vitamin E is essential for healthy skin and eyes and it tends to be the main ingredient in skin care products, especially those that claim to have anti-aging properties. It also strengthens the immune system against illness and infection.

*It's a good source for vitamin B and folate:*

B vitamins have a wide range of jobs, from maintaining the nervous system and healthy skin, to breaking down food, regulating the release of energy and breaking down fats. Folate does the important job of forming healthy red blood cells.

*They've got a fair amount of fibre:*

Fibre is key for healthy digestion, affect-

ing the way fat is absorbed in the small intestine. It's also recently been found to naturally reduce strokes and lower blood pressure, cholesterol and weight levels.

*Good Fats:*

Avocados contain high levels of unsaturated fat, mainly monounsaturated fat, which is supposedly better for heart health than other fats. According to BBC GoodFood, monounsaturated fats can help prevent heart disease and can lower blood pressure. The high levels of this good fat in avocados has also proven to aid appetite regulation, as it leads to longer feelings of satiety, and half an avocado is one of your 5 a day!

Not only is the avocado actually incredibly good for your body but it's also very versatile, easily used in recipes for both sweet and savoury dishes. Originally rooted in South-Central Mexico, the avocado has been around since 7 000 BC, with Peruvian archaeologists finding Incan mummies buried with domesticated avocado seeds, dating back to 750 BC. Then, in the late 1800's, the avocado was successfully introduced to the US, with commercial crops being grown in California. Now the avocado is grown in North America, Europe

and even the Middle East. It seems the avocado has been welcomed into a variety of cultures as an addition to any cuisine.

Their creamy texture can be a fabulous substitute for dairy, being a favourite in vegan desserts such as ice creams and mousses.

As a post-gym snack, cracking an egg into the stone hole of a halved avocado and then baking it is a delicious and nutritious way to aid muscle building and recovery. They're perfect to pop into a smoothie when you're on the go, or they can be simply thrown on a salad to add an extra boost of nutrition.

The possibilities of what you can do with a little avocado are endless. A quick Google search will lead you to hundreds of avocado-based recipes, or you could simply scour through the 9.1 million avocado hashtags on Instagram for inspiration. Either way, the avocado has definitely proven itself as one of the most popular foods of the 21st century.

So maybe the hype around this oversized green berry is warranted! And maybe it does deserve to be plastered all over the market place. The avocado truly is a weird, yet wonderful fruit, rich with history and vitamins and minerals.



IMAGE: MAXPIXEL



IMAGE: DARIA SHEVTSOVA

## RECIPE: SCRUMPTIOUS VEGAN CHOCOLATE CAKE

ROSIE HOUGH GIVES HER STEP-BY-STEP RUNDOWN OF HOW TO MAKE A DELICIOUS AND DECADENT VEGAN CHOCOLATE CAKE

Offering up a recipe featured on my food Instagram account @rosie\_cooks, this is my own recipe for vegan chocolate cake. For those looking to embody some bake-off flare without the kitchen stress, this is a good place to look for inspiration. Despite what you may think at a first glance, this is a super simple recipe, and really fun to bake. I have designed this recipe to keep costs low, but for the more inventive cooks, substitute in apple sauce or flax seed eggs instead of oil. As a serving suggestion, fresh fruit and coconut cream cut through the decadence of this very rich and dense cake.

### The Ingredients:

*For the cake:*

- 275g plain flour
- 100g cocoa powder (the higher the quality the more rich the cake will be - if you prefer milk chocolate I'd suggest using drinking hot chocolate powder, if you like dark chocolate then use cocoa powder)
- 2 tsp bicarbonate of soda
- 1 tsp baking powder
- 150g caster sugar
- 170g brown sugar
- 450ml non-dairy milk (I use almond milk)
- 320ml sunflower oil
- 2 tsp vanilla extract

*For the ganache:*

- 50g dark chocolate (make sure its dairy free Aldi has some good choices)
- 150ml non-dairy milk (again almond milk is a good choice)

*For the hazelnut praline and spun sugar (op-*

*tional):*

- 125g caster sugar
- 2 tablespoons water
- Handful of chopped hazelnuts

### The Method:

*The cake:*

- Preheat oven to 160 °C and prepare a cake tin by greasing the sides and putting some parchment paper on the base.
- Sift all of the dry ingredients into a bowl (flour, cocoa powder, bicarb of soda, baking powder) and use a whisk to combine.
- Make a well in the centre of the dry ingredients and add the rest of the ingredients into this well (sugars, non-dairy milk, sunflower oil, vanilla extract.)
- Start by whisking the wet ingredients together in the centre and then gradually incorporate all of the dry ingredients until you are left with a thick double-cream-consistency batter.
- Pour the mixture into the

tins and bake for around 45 minutes. Test the cake is done by placing a sharp knife or skewer into the centre and check that it comes out clean. Your cake may take up to an hour to bake as ovens vary.

*While the cake is baking you can get going on the decorations and ganache.*

*The ganache:*

- Finely chop the dark chocolate and place in a bowl.
- Heat up the milk until it is steaming and then pour over the chocolate. Let it sit for a minute or two and then stir to combine. The heat from the milk should melt the chocolate and leave you with a nice glossy consistency. If there are still some chocolate chunks, place the whole mixture in the microwave for 10 second intervals until it's smooth.
- Set aside the ganache at room temp - it will harden to

a spreadable consistency as the cake bakes.

*The decoration:*

*(Making caramel is quite tricky but be patient and don't worry if it takes you a few attempts.)*

- Prepare your work surface by placing a large sheet of greaseproof paper on the bench.
- Cover the base of your pan with sugar and then add the two tablespoons of water and place on a low heat.
- Slowly swirl the pan, holding the handle to mix the two ingredients together and then let it darken in colour until it looks like caramel.
- You can test if your caramel is ready by dropping some in a glass of water and seeing if it floats.
- Once the caramel is ready simply spin it into some artistic shapes on your greaseproof paper and it will harden to a solid.
- Combine the remaining caramel with the chopped hazelnuts to make a quick praline to give your cake a crunchy topping.

*To assemble the cake:*

Make sure the cake is cool and turn it out onto a plate. Spread about a third of the ganache on the first layer and then place the second layer on top and cover with the rest of the ganache. Use your decorations how you wish - I crumble the praline and place it around the edge and then I stick the caramel in the centre of the cake.

Whether you're already an expert baker or only just dabbling, this is a wonderful recipe to try and also gives you an idea of how tasty vegan treats can be.



IMAGE: ROSIE HOUGH





## Ponderings of a Postgrad

### HELENA SENIOR DISCUSSES PARKRUNS AND THEIR POSITIVE IMPACT

Its 9a.m. on a Saturday morning and roughly 400 runners, joggers, and walkers are poised and ready for their weekly Parkrun fix. I myself am huddled in the mix somewhere behind the 30-minute pacer and wrapped up in several layers of sportswear. I completed my first Parkrun back in May in a time of 45.59, and just a couple of weeks ago I set a new PB of 31.38! Looking back at that first 5k, most of which I walked, I don't think I could ever have imagined how far I would come in such a short time. I am now hoping to train for my first half-marathon, and I will be taking part in York's own 10k this summer with my parents.

But why take up running in the first place? For me it was a combination of parental nagging (thanks mum) and struggling with my mental health. I was in my third year when I started running, and I'd been dealing with depression throughout my time at University. My third year was especially difficult because of all the added stress of applying for a Masters and completing a dissertation. I had accessed all the support that the University had to offer and nothing seemed to be helping, so I agreed to let my parents take me to Parkrun one morning and give it a go.

My mum very patiently went round with me, pushing me to run just a little further than I thought I could, and encouraging me the whole way. The sense of achievement just from crossing the finish line was incredible. It didn't matter that my dad had made it round almost twice as fast as me, or that I was something like third from last; what mattered was that I had achieved something.

One week later, I was back pushing myself to go further again and just one week into running, I did my first under-40-min-

ute Parkrun.

I didn't consider the benefits physical exercise could have on my mental health, or how great something like running could be for helping me cope with stress until just before I graduated. It's definitely something I wish I'd started doing sooner, and it's been an invaluable outlet so far during my Masters. I would encourage other students to look at taking up running, cycling, or any other form of exercise that suits you, because it can do wonders for both mind and body.

Parkrun has given me something to strive for, and something to look forward to every week. It's become a time when I can clear my head and focus on just running that 5k. It has also seriously helped me to fix my sleeping pattern and get into better habits! One 5k run a week has evolved into several runs a week and I've even joined a running club who have helped push me to try longer distances. Taking up running is by far one of the best decisions I have ever made, and something that I would encourage anyone to try once. Running is a fantastic way to keep fit, and to take some time off from stressing over those deadlines and exams.

We have a Parkrun right here on Campus East, and it doesn't matter if you run, jog, or walk it. Everyone supports each other and there is always a volunteer tail walker at the back. It's completely free; all you need to do is register on the website and print out your barcode. We are very lucky to be home to one of just five Campus Parkruns in the UK and it is definitely something that we should be taking advantage of. January may be over but it's not too late to make a resolution to start running and make 2019 a happier, healthier year!

## Ask The Editors...



### WHO IS YOUR FAVOURITE FICTIONAL COUPLE AND WHY?

"Jake and Amy from *Brooklyn Nine-Nine*. The growth of their relationship from bickering colleagues to full-blown couple has been a joy to watch. They are the purest thing on TV." - **Andrew, MUSE Editor**

"Jim and Pam from *The Office US* are THE most adorable and genuine fictional couple. There's a little will they, won't they, which is great, but once together, their relationship is a constant, and so unbelievably sweet." - **Saskia, Deputy MUWSE**

"Anna and William from *Notting Hill*. A bit cheesy, but I think they're so charming and innocent in a sense. It's a really sweet type of affection we don't really see anymore." - **Malu, Film & TV Editor**

"Lady Hideko and Sookee from *The Handmaiden*. It's been three days since I watched this film and I would already die for these lesbians." - **Emily, Design Director**

"The Doctor and Rose from *Doctor Who*. It was the first genuine love story that I was properly invested in as a child (RIP)." - **Patrick, Sport Editor**

"Mina and Jonathan Harker from *Dracula*, because a couple who hunt vampires together, stay together!" - **Helena, Deputy Music Editor**

"Probably Holly and Paul (Fred) from *Breakfast at Tiffany's* because there's lots of drama." - **Sofia, Shoot Editor**

"Vampires Adam and Eve in *Only Lovers Left Alive* because the compatibility must be strong to stay together for that long." - **Eddie, Deputy Film & TV Editor**

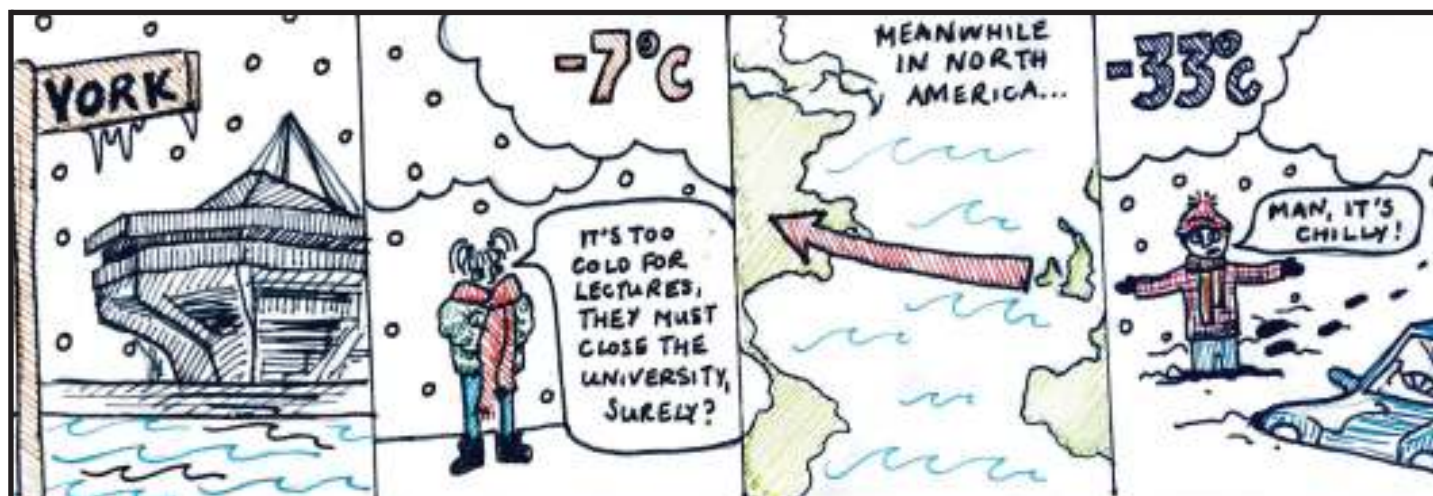
"The star-crossed Mia and Sebastian in *La La Land* - I love that they both work for the best for each other while still flourishing as individuals." - **Lydia, Deputy Film & TV Editor**

"Oliver and Elio from *Call Me by Your Name* - an awkward, authentic and utterly compelling relationship." - **Alex, Deputy Music Editor**

"Emma and Dexter from *One Day* because they're the ultimate example of 'if it's meant to be, it's meant to be'." - **Stella, Arts Editor**

"Donkey and Dragon in *Shrek*, which is the greatest example of love transcending boundaries. It makes *Romeo and Juliet* look like a pile of shit." - **Joseph, Editor**

### EVE BOTTOMLY ON HOW STUDENTS ARE COPING WITH THE WINTRY WEATHER



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# Journalists continue to risk life and limb

**Michael Maitland-Jones**  
POLITICS CORRESPONDENT

THE THREAT FACED by journalists globally was highlighted on 2 October last year with the suspected murder of Washington Post columnist, Jamal Khashoggi. Khashoggi had been living in exile in the USA and had been a staunch critic of the Saudi regime. He was strangled and dismembered, allegedly by Saudi agents.

Khashoggi's death brought the issue of the safety of the press to the world stage, but there have undoubtedly been prevailing attitudes of anti-press sentiment in some of the highest areas of government, with Donald Trump referring to some of America's leading media outlets, such as CBS and *the New York Times*, as "enemies of the American People", in a February 2017 tweet. Even this, however, did not prevent Western governments demanding that the Saudi government make the circumstances surrounding Khashoggi's death public and calling for broader debate around the safety of the press.

The Khashoggi case figures among the 54 documented killings of journalists in 2018 in a report from the US-based organisation Committee to Protect Journalists

Even the US has seen assaults on the press on home soil

(PJ). As well as showing an increase in violence towards journalists compared to 2017, the report has highlighted a worrying trend of journalists being killed as reprisals for opposing regimes or specific individuals. In October 2017, the Maltese anti-corruption journalist, Daphne Caruana, was killed by a car-bomb reportedly after years of violence used against her and her family as a form of intimidation.

A killing carried out with apparently similar motives also occurred in February 2017 in Slovakia when the journalist, Jan Kuciak, and his fiancée, Martina Kusnirova, were gunned down in their bedroom. Kuciak had been

investigating links between state officials and organised crime at the time of his death and the uproar following his murder would trigger the resignation of the serving Slovakian Prime Minister. Even the US has seen assaults on the press on home soil with the murder of four journalists on 28 June 2018 at the offices of the Maryland newspaper *Capital Gazette*. The killings were carried out by a gunman who had previously sent threatening messages to the paper's office, voicing his discontent. It was this inci-

Many journalists face lengthy imprisonment for their work

dent that meant that, for the first time ever, the US made the top five list of most dangerous countries for journalists, according to a report by the media-freedom group Reporters without Borders.

In addition to these deaths, many journalists face lengthy imprisonment for their work. The most notable example of this in 2018 was the journalist and founder of the news organisation Rappler Maria Ressa, who currently faces up to 10 years in prison following charges for tax evasion brought against her by the government of the Philippines. Ressa has claimed these charges were invented by the government, which she had strongly criticised via Rappler.

The reason for the increase in journalist deaths seems to vary between regions, but a report published by the CPJ has suggested it is partly due to the rise in social media technology and connectivity; journalists are no longer essential for political parties and groups to spread their rhetoric.

The role of journalists has become more precarious, at a time when their freedom to investigate is also under threat. These are worrying trends, particularly in countries where we would not expect them, including within the European Union. Ultimately, the trend makes journalists less able to hold elected governments to account. Furthermore, it discourages bright young talent from entering the industry. The quality of journalism overall is likely to suffer.



# A new generation of ambitious Democrats chart fresh course

**Sam Marshall**  
POLITICS CORRESPONDENT

OBAMA GAVE THE Democrats hope; he invigorated the masses, enthused the onlooker and became a beacon of hope for something new and exciting. Ten years on, fresh faces are lighting up DC and they are beginning to spark that same hope. They are beginning to enthuse the onlooker. They want to win; from Ocasio-Cortez to Booker and Harris to Warren, the Democrats are serious about 2020 and serious about the Hill.

Two years ago, on a sullen morning, the results of the 2016 presidential election reverberated across the globe. Many were shocked, dumbfounded and bewildered at the outcome. However unusual it was, it was a victory nonetheless and forced the Democrats to look inwards. What went wrong with their campaign? The establishment connotations of Clinton were enough to put people off voting for her, but the complexion of the Democrats has changed significantly since that cold November morning in 2016.

Alexandria Ocasio-Cortez the firebrand, social media star, fresh-woman Congresswoman has rejuvenated the left. Her rise to DC fame has impassioned the youth and has already propelled her to a hallmark position within the party. Her humble background gives her authenticity; she can speak for those who felt Clinton didn't connect with them. She is tenacious, fierce and is

breathing new life into the Sanders style of socialism. While she isn't a contender for the 2020 presidential ticket, her voice in Congress will echo across Washington.

Despite this unprecedented rise and fame, AOC has attracted critics from the Democrats such as Rep. Cleaver of Montana who has sighted the open lambasting of her colleagues as something which is dangerous for party unity. A fresh-woman member of the House has not caused such a stir in generations and this can only be because the old guard of both sides feel she represents a change to the status quo. The grievances held by certain Democrats over AOC's attitude towards them could be a thorn in the side of a successful congressional session. If they want more accessible education, universal healthcare and to tackle the Trump administration, the Democrats will have to be

Coherence will be imperative; tenacity will be indispensable

on form. AOC will play a role in this, one way or another.

Then we have Kamala Harris, labelled by *the Guardian* as the "Darling of the Democrats" but she is much more than that. From San Francisco District Attorney's office to the Senate floor, she has had an established career in the public eye. Competent and determined, her relaxed character creates the per-

fect paradox for California's leading presidential hopeful. Her abilities are unquestionable, as evidenced by her performance on the Judiciary Committee. The question remains, though: Harris has only been a Senator for two years, so will her experience be a downfall to a successful presidential campaign? Can she reach out to the people in the rust belt states that swung to Trump? Only time will tell.

These are just two of the trail-blazing politicians lighting the way for a blue wave come 2020. With polling from *the Washington Post* recently showing that 56 per cent of voters will definitely not vote for Trump in 2020, there is a considerable vacuum of disenfranchised voters that may turn to the authenticity of AOC and the competency of Harris.

The Democrats have the capacity to surmount a challenge - strategy and policy will be key. Coherence will be imperative; tenacity will be indispensable. Pelosi's tough stance over the government shutdown is the beginning of what looks to be a successful tenure as Speaker. Mainstays of the party, Biden, Blumenthal, Schiff and Pelosi all need to maintain stability and keep the ship steering in the right direction. They need to work with AOC, Omar and all the other newcomers, not rally against them.

Harnessing the vote is key. Obama was able to reach out and engage. He gave the Democrats hope. AOC and Harris are poster politicians for a reinvigoration of that hope and they are amassing the political capital and political nuance to be the opposition needed to rebuke the Trump team.

**Applauding applause**

House Speaker Nancy Pelosi's heavily sarcastic applause in response to the President's State of the Union speech has gone viral online. Critics of Trump are applauding her applause. Trump barely seemed to notice, then again, he probably doesn't understand what sarcasm is. Pelosi also demonstrated her ability to eye-roll after a comment from Trump over investigations.

**"Special place in hell"**

European Council President, Donald Tusk, left Brexiteers fuming after he asked what the "special place in Hell looks like for those who promoted Brexit without even a sketch of a plan". Irish Prime Minister, Leo Varadkar, shook his hand warmly, muttering in his ear that he could expect "terrible trouble" from the British press for his comments.

**Princess: Prime Minister?**

Recent weeks have seen a show-down in Thailand as the King's sister, Princess Ubolratana Rajakanya Sirivadhana Barnavadi, was banned from running to be Prime Minister. In a country where criticising the King remains illegal, the Princess aimed to be the first Thai royal to enter politics before the King declared it unconstitutional.

**To help or not to help?**

Juan Guaidó, self-declared interim president of Venezuela, is trying to organise the distribution of humanitarian aid for suffering citizens of the crisis-ridden country. Kind-of-still-president, Nicolás Maduro, has made the most of his military backing, however, to use troops to block a bridge so that the supplies can't enter the country. Nice guy.



# Robert Biedroń's party Spring into third place

**Jan Sztanka**

POLITICS CORRESPONDENT

A NEW POLITICAL PARTY has been created in Poland by the first openly gay Polish politician, Robert Biedroń. The long-awaited opening conference, that has been compared to American style rallies, took place on 3 February in Warsaw, where Biedroń presented the program of his new party, named Spring (or Wiosna in Polish.) His left-leaning party has essentially a secular, positivist, and liberal vision of Poland, reminiscent of the Macron campaign, but with populist undertones.

However, the interesting fact is that even before the opening conference, Spring polled at 7 to 10 per cent. This number has since risen to 14 per cent according to a poll from 5 February, making it the third political force in Poland. The popularity may be explained through two main factors. First, it is partly based around the anti-establishment nature of the party, which reflects a trend already seen in other parts of the world. Second, even though Spring might seem as just another leftist party in Poland, since there

are already two others, its hard stance against the influence of the Catholic church is reminiscent of a political force now nonexistent, namely Ruch Palikota, to which Biedroń himself belonged.

Ruch Palikota received 10.4 per cent of Polish votes during the 2011 elections, but it got dissolved in 2013. Therefore, it is highly probable that the core of current Spring supporters are old voters of Ruch Palikota. Furthermore, the language of positivity, especially in the aftermath of the assassination of the Mayor of Gdańsk, Paweł Adamowicz, was well received among voters tired of the incredibly partisan nature of Polish politics. In his speech Biedroń stressed the need for renewal and freshness in Polish politics, underlined in the metaphor of spring itself.



IMAGE: LUCAS PLEWNIA

Their ambitious program was created after a two month tour of Poland where Biedroń met with local communities to brainstorm issues and their possible solutions. The effect is a program which outlines sweeping social reforms like raising minimum wage and pensions, and the scrapping of the old healthcare system in order to create a completely new one.

It envisions wide-ranging education reforms so that they can meet 21st century challenges. These efforts are underlined by the promise of raising the number of computer science lessons, doubling English lessons in secondary schools, and raising the pay for teachers. Furthermore, it proposes a complete redesigning of the Polish energy sector by changing from coal to renewables as the main energy source by 2035. It also outlines the digitalisation of administrative paperwork and a full redesigning of the state's administration.

Critics have called this sweeping program populist, as it promises change on a magnificent scale, and is deemed economically impossible since it does not fully address the issue of how it will finance its social programs.

Regardless, the early popularity of Spring signals that to some extent it does address what are perceived as core issues in Poland. It is important to mention that the program is not a long document with careful analysis, but a 27 page proposal. This might prove dangerous in the future, as it presents risks that some of the proposals will prove to be impossible to follow through. As they say - devil is in the detail. Nevertheless, time will

prove whether Spring reaches up to its promises.

Another challenge may arise from the freshness of its leadership. Although it is seen as a positive among voters, these people are yet to prove how and if they can tackle problems arising from their inexperience. The strongly polarised political field in Poland, caused mainly by the authoritarian tendencies of the current right-wing government, is a hard playground to step into. It seems Spring hopes that its message of reconciliation and dialogue could prove to be a cure for the current state of affairs.

However, despite this rhetoric, their program proposes the creation of a Committee of Justice and Reconciliation in the Sejm (the Polish Parliament) which would examine the abuses of power between 2015-2019. So, even if it attempts to sway the voters from the currently governing party PiS through sweeping social reforms, it clearly sides with one particular camp in the battles that have taken place in Poland in recent years.

Nevertheless, the possible prospect of a gay atheist becoming the Prime Minister, or even the President, in a Catholic Poland where homophobia is still strong, is a fundamentally refreshing thought.

# 'Gilets jaunes': the protestors without borders

**Madelaine Pitt**

DEPUTY POLITICS EDITOR

IN FRANCE, DRIVING without a hi-vis jacket in your car is illegal. No wonder the simple, blinding garment was available in abundance at the start of the first protests in Paris in November last year. No wonder, also, that it seemed a logical emblem of a grassroots campaign countering the tax rise on diesel. Since then, the yellow vest movement has acquired brand status, and broadened far beyond a squabble over tax to encompass much wider concerns over globalisation, social justice and power. It has inadvertently infected the 'Leave Means Leave' movement in London, sparked a diplomatic incident in Italy and is jockeying for a spot on the European Parliament's electoral register. The gilets jaunes have struck an unexpectedly international chord of discontent.

In France, the furious floods of yellow, coarsing through the streets of not only the capital but other

large cities including Lille, Marseille and Montpellier, follow other, less-publicised demonstrations. Three months of train strikes and universities barricaded by angry students are hardly manifestations of an effective dialogue between citizens and state.

France, with its ever-contradictory love-hate relationship with globalisation, whose leaders and opposition have for decades spewed criticism for market forces while their economy welcomes dynamic international businesses, has become something of a boxing ring where pro-globalisation and anti-globalisation forces both trade and ignore blows. Yet rarely has the de-

bate been embodied as vividly and violently as this, with 1 700 injuries occurring since the beginning of the demonstrations. Those sustained as a result of the police use of the Flash Ball, a gun that fires rubber bullets, helped swing the crux of the debate away from taxes and towards the rising tension between protestors and police, and therefore away from questions of finance and towards those of power. Away from the violence, yet very much at the heart of the events, President Emmanuel Macron is trying to reconcile his pro-competition policies with those who stand to lose from them.

His fuel tax, introduced with applauded ecological aspirations yet

inevitably hitting the poorer, rural, car-dependent communities hardest, was hastily jettisoned. A top-up of the minimum wage followed in an apparent acknowledgement that protestors were motivated by difficult economic circumstances. Since November, their demands have become less specific but no less insistent: the main message is, as it has always been "listen to us".

Those who seek to uncover which portion of the political spectrum can rightfully claim ownership of the "gilets jaunes" have missed the point. Certainly, the movement has attracted an eclectic mix of political support as leaders rush to gush their understanding for the

demonstrators' concerns, largely for their own gain, as is undoubtedly the case of far-right politician Marine Le Pen. Yet the gilets jaunes have sprung up precisely because they have found their voices unrepresented in the establishment. The clearest example of the muddiness surrounding their political orientation was in the spread of the movement to London, where a demonstration saw both anti-austerity and pro-Brexit marchers identify with their French counterparts and don the now famous yellow vests.

In a turn of supreme irony, both groups proceeded to accuse the other of hijacking the movement. This week, Italian deputy Prime Minister and leader of the populist Five-Star Movement, Luigi di Maio, enraged the French government by meeting the leaders of the gilets jaunes. In Belfast, some yellow vests brandished signs demanding equal marriage rights; others, messages of Islamophobia.

The movement has crossed borders and lost clarity. The gilets jaunes are perhaps then a sign of the fading relevance of the traditional political spectrum.



IMAGE: THOMAS BRESSON



## LEFT WING RIGHT WING

*Thoughts from the Politics Editor*

AFTER A SHORT break, Left Wing Right Wing is back. We tried something else in this space but ultimately, we realised it just didn't

work as well as Left Wing Right Wing. That leads me onto the topic of this edition - political apathy. Political apathy is when people show

a disinterest towards politics and simply don't wish to get involved. As Politics Editor, this is a bit of an alien idea to me. For example, my mind flicked back to Donald Trump's speech about "illegal aliens" when writing the word alien. The point is that, like our deviation from Left Wing Right Wing, political apathy doesn't work. Something

has to change. I'm not suggesting that people who aren't interested in politics need to suddenly become political gurus; that's never going to happen. I'm suggesting that taking notice of what goes on in politics - even if it's only a tiny bit every week - is a lot better than not having a clue. I'd recommend a short once a week programme that brings you

up to speed. In a world where democracies are under pressure from fake news, being clued up will help you discern what is fact and what is fiction. You'll be empowered to take an informed vote, and if nothing else, it might just help you win that pub quiz. Who knows, maybe once you start understanding more you might even enjoy it!



# A new privatised space race takes off to the stars?

**Cassian Frost**  
BUSINESS & FINANCE EDITOR

ON SUPERBOWL SUNDAY, Elon Musk reported a successful test of his new Raptor rocket engine, destined hopefully to launch SpaceX's future projects such as the Starship spacecraft. It represented yet another success for the company which aims to "revolutionize space technology, with the ultimate goal of enabling people to live on other planets."

They are not as far off as you might think. Last year they launched the Falcon Heavy which is the most powerful operational rocket by a factor of two, and is believed to be able to support missions as far as the Moon and Mars. This is not the first time they have made history, for example, they completed the first ever orbital class rocket landing, where they landed the 'first stage' back on land. The private company has since refined this process and successfully landed the 'first stage' on drone ship "Of Course I Still Love You" after sending the Dragon spacecraft to the International Space Station only five months later.

But they are not the only company heading for the stars. Richard Branson's Virgin Galactic recently welcomed its astronauts home from the company's first spaceflight. He

said: "Today, for the first time in history, a crewed spaceship, built to carry private passengers, reached space." Virgin Galactic aims to send commercial spaceflights so the 600 or so that have already booked – more than have ever currently been to space

– will receive as Richard Branson puts it, "an experience which provides a new, planetary perspective to our relationship with the Earth and the cosmos."

The third rising key figure for private space travel is Jeff Bezos' Blue Origin. Though they have taken a slightly different approach to their competitors in the belief that: "Slow is smooth, and smooth is fast", which means they intend to take their time to create cheap, reliable and reusable spacecraft. They do not seem to have the record-breaking attitude of their rivals and instead quote "we are not in a race", and

that their goal is only to take part in the technological advancements that will allow the human race to travel out of the atmosphere, and make this journey more accessible.

An older but lesser known player is Northrop Grumman Innovation Systems (formerly Orbital ATK), who have been called "the closest thing we've got to a privatised version of NASA" by Tech Radar. They have flown many missions with NASA over the years but do not have the public standing of their counterparts without an identifiable famous entrepreneur at the helm.

The funding that these compa-

nies receive certainly reflects the intense belief that they will pave the way. SpaceX is said to have operated with an estimated budget of \$1 billion during its first ten years. Its contractual obligations represent around \$12 billion. Jeff Bezos has revealed he liquidates around \$1 billion of Amazon stock a year since 2017 to privately fund Blue Origin, although this only represents a fraction of his estimated net worth which has floated around \$132 billion in the past (it varies with Ama-

**A new, planetary perspective to our relationship with the Earth and the cosmos**

zon stock price.) Virgin Galactic is said to have been operating with a \$600 million budget before 2015. It is funded by the Virgin Group's other more profitable enterprises but also by Abu Dhabi's state investment agency, Aabar.

All three have seen their budgets rise over their relatively short lifetimes, whereas NASA has seen its own dwindle and fall in real terms (i.e. accounting for inflation.) As a percentage of the Federal budget, it has gone from over 4 per cent

in the late 60s to a meek 0.47 per cent in 2017, where it is estimated to have received just over \$19.5 billion. Whereas the European Space Agency, currently (albeit not indefinitely) located in the UK, received €5.72 billion for 2019, most of which came from France, Denmark and Italy. ROSCOSMOS, the Russian state corporation for space exploration, received the equivalent of \$2.85 billion.

And so, two questions appear pertinent: are we seeing a corporate race to space and, if so, will space travel be privatised completely?

There is definitely an element of time pressure for all three companies to deliver the newest and best equipment but each seems to focus on their own ends, so it is not comparable to the Space Race waged between the Cold War rivals. As for complete privatisation, eventually perhaps; after all, Elon Musk has every intention of colonising Mars while Richard Branson wants to sell commercial space exploration. But, there is still some way to go before that becomes a reality and many of the flights undertaken by these companies have been under NASA outsourcing contracts. Nor is either company ready to take untrained passengers into the harshest environment there is. Then again, this reporter sees the appeal of neither goal and so remains sceptic of the amount of money that flows into these projects, which could be better used on our little blue planet.



IMAGE: PNGMG

# The truth behind the Siemens-Alstom merger

**Rizwaan Ahmad**  
BUSINESS CORRESPONDENT

"IT'S GOING TO SERVE China's economic and industrial interests." That is how Bruno Le Maire, French Finance Minister, characterised the EU Commission's decision to block the proposed merger between Siemens and Alstom. The proposed merger would have created the rail equivalent of Airbus, capturing 15 per cent of global railway revenues. Yet at the heart of Mr Le Maire's frustration was European, and more broadly, Western insecurity about the looming threat of China and its state-backed corporations. CRRC, the Chinese rail behemoth, has global revenues double that of even the proposed merged entity. According to Le Maire's camp, Europe should not let archaic antitrust rules get in the way of the creation of "European Champions" to compete against the unfair advantages afforded by China to its companies.

Margarethe Vestager, the European Commissioner for Competition, disagreed with the merger, and rightly so. The merger would have a chilling effect on the competitiveness of the European rail market. In particular, Siemens-Alstom would

have a near monopoly in the signalling and high-speed train businesses. In the latter, the merged entity would enjoy a 50 per cent market share.

In a market with already high entry barriers, this would be a terrible move for businesses and consumers. In Britain, this is more evident than anywhere. The Office for Rail and Road estimate that

the combined entity would capture 75 per cent of Britain's signalling market, and the reduced competition would drive up the cost of HS2 yet further. A joint open letter from the national competition regulators of the UK, Spain, Belgium and the Netherlands expressed serious concerns about the effect of the deal.

As well as National Regulators, the merger had been strongly opposed by other key players in the market. Hitachi Rail, which has a factory em-

ploying 730 people in the North East, argued that China should not be used as an "excuse" for the merger.

The Commission's decision was met with smug relief from Bombardier, the Canadian transportation company. A press release remarked

**It's going to serve China's economic and industrial interests**

that it was "pleased" with the decision. The merger would have left Bombardier a distant third in the global passenger railway market.

But is the Commission's decision an act of naivety in the face of the uncompromising threat from China? Prima facie, it would seem that Europe would need the merger and more to compete with CRRC.

The company, formed in 2015 by the merger of two Chinese rail companies, has a 71 per cent capture of the global market for high speed rail. Even Siemens and Alstom together have a mere 10 per cent. But look beyond this figure, and the picture be-

comes much less ominous. CRRC has a near monopoly on domestic Chinese high speed rail contracts.

China has built over 20 000km of high speed rail lines, more than the rest of the world combined, and the construction is set to continue. Only around 9 per cent of CRRC's global revenues come from its operations outside of China. As Vestager pointed out, the company has yet to even bid for a contract in the European market, let alone become a key player. Ironically enough, the merger could have provided an opportunity for CRRC to enter the market by purchasing the two companies' divested asset.

The failed deal comes amidst an atmosphere of unease in the West about China's growing economic and political heft. China's Belt and Road initiative, which will see an investment of more than \$1 trillion USD in infrastructure across Asia and Africa, has been decried as "debt-trap diplomacy."

The developing world is seen as falling further into China's grasp. The Siemens-Alstom deal was more than a regular corporate merger; it was a test case for the resilience of Europe's institutions in withstanding the political winds of protectionism. For how long Europe will maintain its rule-based order, only time will tell.



IMAGE: HANIKALENSTR



# York high street bucks national trend

**Madelaine Pitt**  
BUSINESS CORRESPONDENT

**CLONE HIGH STREETS.** We all know at least one. The rather soulless omnipresence of Zara, H&M and Primark has layered town centres across the country with predictability. At the same time, the vacancy rate of 11.2 per cent for retail units nationwide is testament to the feeling of emptiness in what used to be the hearts of many UK towns. Some retail giants cut and run to out-of-town parks with ample parking that have nothing unique about them; others, like Woolworths and Homebase, stuttered out altogether. Charity shops and discount booze stores occasionally plug the gaps. Overall, many British town centres are devoid of the character they once enjoyed.

Admittedly, it's not the best time to be a high street retailer in the UK. The comfort of online shopping, sucking in 17 per cent of total revenue, is increasingly drawing people off the streets. Those best equipped to battle the trend are ironically doing so by foregoing their own bricks-and-mortar sales to boost their online presence; John Lewis now makes a quarter of its revenue online and Tesco has jumped to second place on the podium for total online sales, beaten to the top spot only by Amazon. The persistent uncertainty surrounding Brexit is doing none of them any favours. Journalists and pundits philosophise, slightly melodramatically, over the "death of the high street".

In York, it's a different story. True, around 50 city centre units were vacant last summer. But the

city is emphatically fighting back. Its tangle of charming streets, paved with local stone and jostling their way around several picture postcard squares, gives it a great head start over less distinctive towns. Its medieval history lends itself to an abundance of small stores rather than big shop floors. Against a backdrop of poor performance in the retail sector, independent businesses are thriving.

Jo Asquith bought Frankie & Johnny's Cookshop on Bishopthorpe Road in October last year. A mix of locals and visitors keeps trade busy. Jo believes that: "Our customers like that we provide a personal service they can't get online or in big shops; it's a different shopping experience entirely." She told me her confidence setting up in York was in part thanks to the feeling of com-

**The persistent uncertainty of Brexit is doing no one any favours** ”

munity among independent shop owners in the city. "We have a great relationship with other small businesses. If we don't have the exact product a customer needs, we can probably recommend another independent store where they can find exactly what they're looking for," Jo explained.

Frankie & Johnny's is a member of Indie York, a small business association aiming to help shoppers take advantage of the city's impressive diversity by offering an online



IMAGE: IAN CAPPER

**Bishopthorpe Road is one of the most popular high streets in York**

directory and map of independent stores. Users can browse not only small retail businesses which they might otherwise not stumble upon, but can also pick out independent eateries, bars, cafés, art galleries and creative spaces. Johnny Hayes is the manager of the scheme. "Independent shops now make up over 65 per cent of stores in York and so are crucial to the high street," he asserted. The scheme has helped forge a sense of community; on a morning when several members found their shop floors submerged in flooding, other members turned out in force to deal with the damage.

York's retail appeal goes beyond the stores housed year-round. Ten times a year, as part of the Made in Yorkshire scheme, an airy marquee plays host to local sole traders who offer handmade products which are sourced, fashioned and perfected within the region. Unlike brand names proposing the same,

foreseeable range of products in every store, initiatives such as this are a rare celebration of local craftsmanship which offer an element of discovery and an incentive to make the trip into town. The anonymity and emptiness of many British high streets should lead us to call their purpose into question. Are they just a physical framework for anyone willing to pay the rent? Or should they also be the centre of a community, a magnet for locals and tourists alike? Large brands can bring value for money, convenience and certainty for customers. But as is the case in York, an active drive to promote independent stores provides a more personal experience for shoppers, an impression of uniqueness and a reason to spend time in town.

Beside this, ordering in a few clicks is hardly a substitute. And if H&M flooded, I wouldn't bet on staff from Zara and Primark being shuttled along to help.

# Millennials on track for housing storm

**Aasha Kimpton**  
DEPUTY BUSINESS & FINANCE EDITOR

**CURRENTLY IN THE UK** the supply of housing is considerably lower than demand. The Housing Report suggests that the government is currently failing to deliver on several key housing issues, including: housing supply, affordability in the private rented sector and homelessness. From the period of 2012-2017 house prices have increased by 31 per cent and the average profit margins of the top five developers has increased from 12 per cent to 21 per cent, compared with only a 24 per cent rise in output levels. The government plans to build 300 000 new homes each year from the mid-2020s onwards, however it is highly unlikely that this goal will be reached. The NAO states that between 2005-6 and 2017-18 on average only 177 000 new homes were built. This is considerably lower than the government's targets. To

meet the ambition of 300 000 new homes per year the housing department will need to oversee a 69 per cent increase in the average number of new homes built. The lack of supply can be attributed to the fact that more than half of local councils have failed to draw up adequate plans to solve the worsening crisis.

The housing shortage is expected to have dire effects for young people. A study by the National Housing Federation has found that nearly 1.3 million children are living in poverty in privately rented homes in England. This is an increase of 69 per cent since 2008. The report also states that almost 242 800 of these children would not be living in poverty if they had access to social housing as their parents would be paying lower rents. "It's no coincidence that the number of people trapped in expensive and unsustainable private renting is still incredibly high, while the supply of new social homes has become almost frozen" says Polly Neate, the Chief Executive of Shelter. A report by the cross-party thinktank Civitas has

found that nearly one million more young people are living at home with their parents than was the case two decades ago, the growth being

**The housing shortage is expected to have dire effects for young people** ”

highest in London. The proportion of people aged 20-34 who live with their parents has risen from 19.48 per cent in 1997 to 25.91 per cent in 2017, equating to 3.4 million. This marks the collapse of single living, if young people do decide to move out, they are often living with large groups of people. If the government does not recognise this fact it could exacerbate the housing crisis even further.

There is also an issue of overcrowding. Overcrowding in social housing has reached an all time high with more than 300 000 households living in overcrowded conditions. The issue is not just with social housing, as more than a quarter of a million households are overcrowded in privately rented homes. This is the second highest recording since 1996 according to the English Housing Survey.

The current government has been under fire recently from Jeremy Corbyn who has promised a review of social housing policy. Corbyn has also promised that his Labour government would aim to introduce rent controls. Some argue against rent controls as they disrupt the workings of the free market, however renting prices have soared, especially in the UK's largest cities. London had the highest median monthly rent at £1452, while the North East had the lowest at £475. The severity of the housing crisis has made it clear that housing policy should be at the forefront of the government's agenda.

## WEEK IN NUMBERS

Digest of the week's most important figures.

30

MPs named by Theresa May to Tusk, who will vote against any Brexit deal with Irish backstop



£3mn

faced by Sir Philip Green in legal bills after *Telegraph* injunction dropped

£125mn

world record profits declared by Liverpool in this financial year



£1.2mn

Valued satirical news website *Daily Mash* sold

£200 000

Boost in Pret A Manger existing homeless employment scheme



160 000

customers leave "big six" energy giant SSE in sudden move

IMAGES (TOP TO BOTTOM): MATEUSZ WŁODARCZYK; SZCZESKA; INSAPPHOWETRUST



# Smartphone supercomputers have joined the fight on cancer

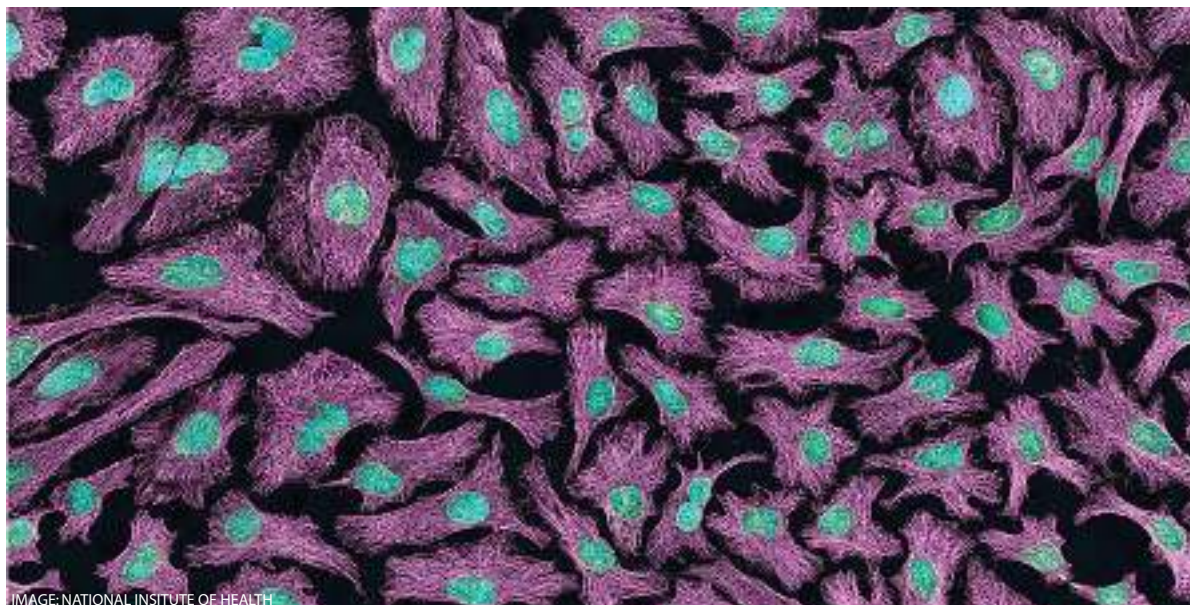


IMAGE: NATIONAL INSTITUTE OF HEALTH

**Evelyn Greeves**  
DEPUTY SCIENCE EDITOR

WE LIVE IN A post-genomic era. The sheer volume of data generated by genome sequencing is unimaginably immense, but all that data is useless if all it does is languish in a database somewhere. The computing capacity required to crunch through miles of sequencing data is hard to come by, especially for analysis that involves the brute-force testing of every single possible combination of hundreds of datasets. A novel approach sidesteps this consideration – instead of a single computer doing the work, the processing power of tens of thousands of idle smartphones is harnessed.

The Vodafone Foundation, a registered charity in England and Wales, is the key beneficiary behind Dreamlab. Starting in Australia, and moving now to the UK, they have partnered with academics in research institutions to establish large-scale analyses of cancer research data. In the UK they are working with Imperial College London on Project DRUGS (Drug Repositioning Using Grids of Smartphones), which is trialling multiple drug combinations against millions of cancer samples. The aim of Project DRUGS is to find which drug combinations work best against cancers with different genetic mutations. The researchers hope to make better use of currently available anti-cancer drugs, either by using them in novel combinations or against cancer types they are not usually used in.

Instead of classifying the cancer samples by location (e.g. lung or breast cancer) and stage (how far the cancer has spread), the samples are classified based on the genetic mutations that are making them cancerous in the first place. These tend to be mutations in genes controlling

growth and DNA repair. While two patients with the same cancer may share some key mutations, they will also have some which differ. Similarly, two patients with very different cancers may share some mutations. Determining which mutations make cancer cells sensitive to a drug means doctors will be able to prescribe patients more effective, less toxic drugs based on their personal data.

For example, lapatinib is a drug commonly used against breast can-

**In future, personalised cancer therapies will be the norm** ”

cer tumours. It acts by targeting cells with mutations in a gene called EGFR, which usually controls cell division. Mutation of EGFR causes out-of-control signalling activity by the receptor which it codes for, and results in uncontrollable cell proliferation. A patient with a breast tumour who has this mutation will likely respond well to chemotherapy using lapatinib, as the drug will stop cell proliferation and stop the tumour from growing. However, another patient with a similar tumour caused by a different mutation will not show any response and will continue to get sicker.

Last year the FDA approved the first drug to ever be specifically developed to work against a specific cancer mutation, as opposed to a cancer in a specific tissue. However, there are other drugs out there which are currently only approved for one or two cancer types but could have revolutionary effects in some patients with different cancers. Additionally, Project DRUGS is examining some drugs which have never been used in cancer before but may still have anti-cancer effects when used in

combination with other drugs. The hope is that in the future, personalised cancer therapies will become the norm.

The process of gathering this genetic data from so many cancer samples produces huge amounts of data – then data from multiple drugs in all sorts of combinations needs to be factored in. The datasets produced would take a normal computer around 300 years to process without breaks. Instead, Dreamlab uses multiple small computers – smartphones – to achieve the same result in a predicted three months.

First, the large datasets are split up into smaller packets using an algorithm. Once the app is downloaded, and the user's phone is charging and above 80 per cent battery (to prevent power drain), two packets of data are downloaded and the processor in the phone is used to perform multiple complicated calculations. Then the outcomes are returned to the Dreamlab server and another two packets of data are downloaded for analysis. It's a simple but clever approach, and the more phones that participate the faster the data will be processed.

The app has a clean, easy-to-navigate interface with links to information about the projects and a screen which allows you to track your personal contribution. If you are a Vodafone UK customer, this won't eat into your data allowance, but for other network users it will. Once downloaded, all you have to do is plug your phone in at night and let the data-crunching begin (this happens automatically for Android users but Apple users will need to manually activate the app.)

Dreamlab is a great way to contribute something to the scientific community without even spending a penny or even putting in any work. Time to stop feeling guilty over those naps and start helping to cure cancer!

Dreamlab is available to download for free on from the Google Play Store or alternatively the App Store.

# Are development and conservation truly compatible?

**Alex Hubberstey**  
SCIENCE CORRESPONDENT

THE WORLD IS plagued by many issues - that fact cannot be disputed. From a human perspective, many people throughout the world still live below the international poverty line (less than \$1.90 per day.) On the other end of the spectrum, the environment is continually degrading, with tropical rainforests being cut down at a tremendous rate and coral reefs dying. In many instances, development that is designed to help humans imposes on the environment.

gauge the effects of climate change at the same time. However, our world is far from ideal.

This then raises the question: which should be our priority? On the face of it the answer seems simple: neither. To prioritise one over the other seems like a fallacy. If we prioritise humans over the environment, then it's plausible that the environment would become so degraded that there would be nothing left. If we prioritise the environment, then it is likely that poverty-stricken countries will still exploit their natural resources to try and improve human quality of life.

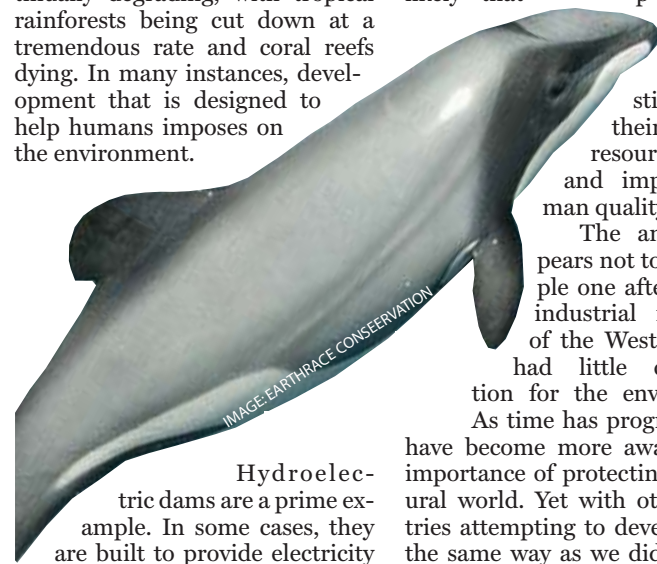
The answer appears not to be a simple one after all. The industrial revolution of the Western world had little consideration for the environment.

As time has progressed, we have become more aware of the importance of protecting the natural world. Yet with other countries attempting to develop much the same way as we did, who are we to say that they cannot because it is damaging the environment?

Developing countries don't need to follow the same path we did. Instead of a country investing in fossil fuels, they could in theory invest in green sources of energy. They could provide power to their population while also having little impact on the environment. The technology is there and they could utilise that availability.

As we start to shift to more environmentally friendly options, it could be entirely possible for other nations to skip the damaging steps we took and jump straight to the good technology. This might require help from more developed countries to implement, but surely it is worth it.

Although there is not a simple solution, there are still options available. It is possible for human development and environmental conservation to co-exist, but we all have to work together and be dedicated to achieving it.



Hydroelectric dams are a prime example. In some cases, they are built to provide electricity for isolated, rural villages, yet their construction pollutes waterways and blocks the flow of water. This negatively affects migratory fish species, or any aquatic organism living in the developmental area.

The Yangtze River is one of the most developed waterways in the world. As a result, many species such as the Yangtze Giant Softshell Turtle, *Rafetus swinhoei*, and the Yangtze Sturgeon, *Acipenser dabryanus*, are critically endangered. On the other end of the scale, many conservation efforts affect human activity. In the case of the Vaquita, *Phocoena sinus*, conservation methods such as the removal of illegal gillnets are causing disputes with fisherman who rely on these nets for income. There are often deeper issues of governmental corruption in this case, but the concept remains the same.

In an ideal world, we would be able to eradicate poverty and miti-



IMAGE: PEDRO SZEKELY  
**The Yangtze river in China**



# Homophobia and the science behind exclusion

**Isabelle Hall**  
DEPUTY SCIENCE EDITOR

BRAZIL'S ONLY GAY congressman has left his job and the country. Jean Wyllys, who was re-elected for a third term in 2018, told the *Folha De S.Paulo* newspaper in recent weeks that he has no plans to return to Brazil or his position in parliament after he received death threats that made him concerned for his safety.

Despite gay marriage being legal there since 2013, Brazil's homophobic climate seems to be gaining traction - in 2017 445 LG-BTQ+ Brazilians were killed in hate crimes, a 30 per cent increase from 2016. Wyllys is no stranger to hostilities from his home country; he came to public attention in 2005 as the first openly gay participant and winner of Brazil's 'Big Brother' television programme. Elected to parliament in 2010, Wyllys is a pioneer in LGBTQ+ activism within Brazil, proposing controversial motions for the country's social climate, such as government financing of medical treatment for transgender people. Due to his activism, Wyllys quickly made an enemy of conservatives in Congress - most notably Jair Bolsonaro, who as of January this year was elected President. As Bolsonaro's term of presidency begins, we must question how his anti-LGBTQ+ rhetoric will affect the community within Brazil. Where does this fierce exclusion come from and why does he have so much support? Why do we see such aversion to LGBTQ+ communities across the world, even now in 2019?

The science behind social exclusion originated from observing how human tribes evolved. Humans

are social animals, we evolved by taking advantage of kin selection: through altruism within the family, individuals can improve the chances of their genes being passed on by helping those related to them. This is a form of "inclusive fitness" which is a combination of the individual's direct offspring and individuals produced by the aid they give. This was a conundrum for Darwin: he had built his evolutionary theory based on survival of the individual and mainly selfish behaviours to ensure the continuation of one's own genes through direct offspring. He realised that evolution can also act on social grounds and with mathematics provided by W. D. Hamilton in 1964, it was clear that the benefit of helping to raise and care for related individuals outweighed the cost to one's own survival and reproduction.

As our culture and societies advanced, more complex groups, with a mix of related and unrelated

individuals, formed. These are often referred to as "tribes". Tribalism and the bonds formed within these groups help to keep humans committed to a group, even when friction arises, ensuring that they stay and give their energy and resources to the overall benefit of the tribe. However, despite initial appearances, the "tribe mentality" can be extremely damaging - anyone who is outside of the group, or shows a strong aversion to the group's main values, can be targeted with prejudice and eventually discrimination and exclusion. The tribe provides individuals with a group identity and a common interest: whether that be taking care of each other, protecting an area of land or even a political agenda used to press minorities. All those who do not line up with the majority's ideas become the "other" - a most definite negative connotation when we pay attention to the ingrained evolutionary desire to be one kindred unit.

The homophobic climate in Brazil, fuelled by the conservative rhetoric, touches very close to these tribe mentalities - this is still a

Let's encourage our leaders to move away from the 'tribe mentality' ”

problem in the modern day. In 1951, Stanley Schachter ran an experiment on groups of economics students in Michigan to assess the effects of a "tribe mentality" - he made two groups based on interests such as radio club and movie club for example, and two groups of less like-minded people. He placed three undercover members in each group. The first person's role was to read them a story of a juvenile awaiting

punishment for a minor crime. The students were given a sliding seven point scale for the severity of punishment, "something akin to hugs to hanging." During discussion of punishment the second undercover member, the "slider", stated their opinion to be at one extreme end of the scale and then over time slid towards the perceived middle of the group, acting as though persuaded by the others.

The third undercover member played the deviant - consistently choosing the opposite view to the majority of the group. Schachter found that the deviant was never picked for the executive committee position and consistently ranked lowest in the group's preference and thus was chosen to be excluded. Interestingly, the slider was warmly welcomed within the group. However, Schachter observed exclusion began before the members were forced to make any of these decisions - the deviant was increasingly left out of the conversation. The two groups with similar interests were quicker to exclude the deviant and ranked him lower.

Schachter's experiment provides us with an understanding of modern political systems. To compare, Jean Wyllys' LGBTQ+ work within Brazil has posed him as the "deviant", and his resignation from Congress shows that we must overcome the instinct to shut individuals out. Especially now, in the context of social progression and the rights of marginalised groups, let's encourage our leaders to move away from the "tribe mentality" and open themselves up to those who do not share the same lives as they do. Let us allow diverse members of our community into positions of power to break down the too frequently seen image of a sea of white, cisgendered men in our political forums.



# Joseph Silk on why dark matter, well, matters

**Isabelle Hall**  
DEPUTY SCIENCE EDITOR

NOT TO BE CONFUSED with our very own Editor, Joseph Silk is a British astrophysicist, Fellow of the Royal Society and is well known for his 2011 Blazan Prize, awarded for his work on the early universe. On 7 February, Silk graced the grounds of the University of York to tell an avid audience why dark matter matters.

To highlight the significance of the research being done on dark matter, Silk informed us that only 4 per cent of all matter can be seen. The other 96 per cent? The mysterious dark matter which leading physicists and mathematicians are working tirelessly to prove exists. Dark matter and dark energy are manifestations of the same dark unknown, with dark matter being held accountable for the force that holds

the galaxies together. The galaxies we have observed don't have enough mass to create a gravitational force to keep them together, thus indicating that dark matter makes up a substantial amount of mass to prevent the galaxies from flying apart. Dark energy describes the negative pressure which causes the universe to accelerate - a theory proven by Hubble and his telescopes.

Sceptical? So was Einstein - he professed that the universe was static in 1917, neither expanding nor contracting. Eventually, Hubble used his telescopes to prove that objects in the universe are actually moving away from us, and in 1933 Einstein had a complete change of heart and confessed to Hubble: "that is the most beautiful and satisfactory explanation of creation I have ever listened to."

In order to truly understand dark matter, scientists need a new

theory that merges gravity and quantum theory. Originally hypothesised in 1884, work on proving dark matter exists continues today. Some may ask with over 130 years of work, is it concerning that we still do not have an answer to this very big question? Well, when looking at the timeline of the earth and assuming that the end of earth's existence will coincide with the death of the sun, we are only half way through the earth's lifetime now. And being less than two centuries underway with this research, we still have time.

So how do we prove it? Silk describes some of the numerous experiments occurring all across the globe. Einstein showed that light doesn't go in straight lines due to

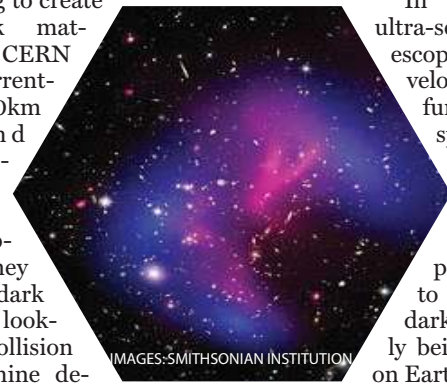
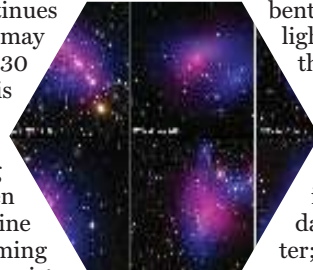
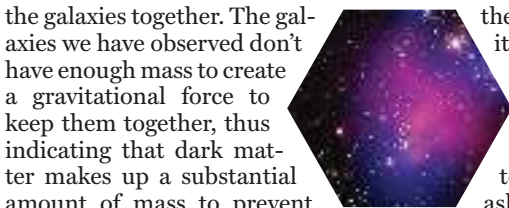
gravity and we can observe stars during an eclipse to see how gravity bends. Einstein predicted that light from distant galaxies going through a closer galaxy would be bent, producing a circle of light. This is still one of the best pieces of evidence we have for dark matter today.

Many researchers are now also trying to create dark matter; CERN are currently using a 20km underground tunnel to accelerate particles in the hope that when protons collide, they might make dark matter. When looking at the collision they will examine de-

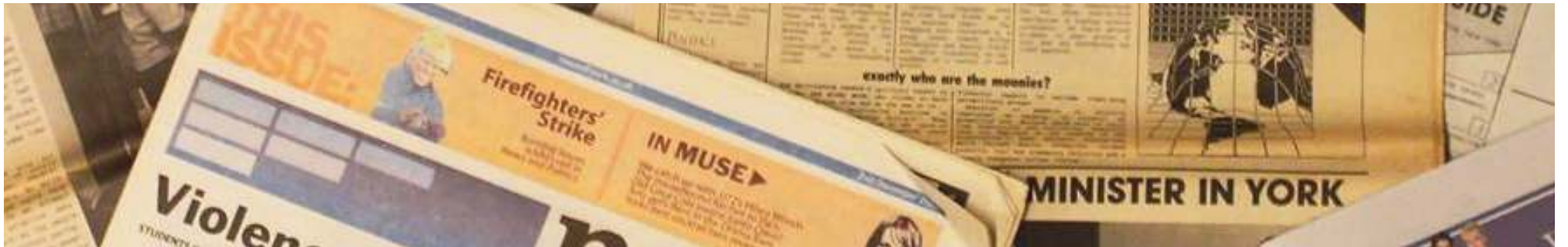
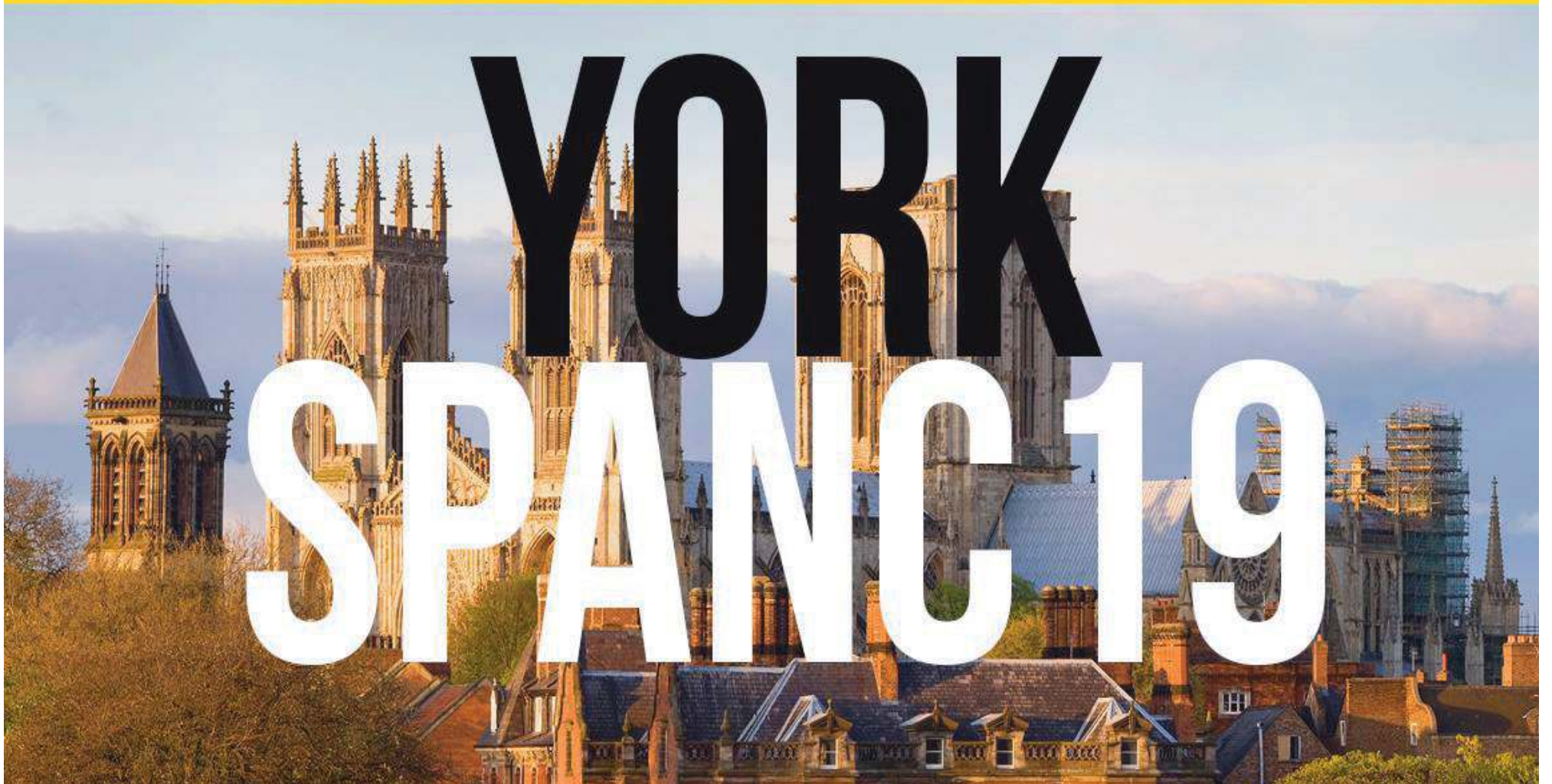
bris flying off in one direction and if there is nothing travelling in the opposite direction ... this could be dark matter.

Where does the research go from here? Joseph Silk believes one of the most promising projects could be the Chinese exploration on the far side of the moon using radio astronomy. Here, there is no static from the atmosphere and radiation from earth cannot reach this area.

In other ventures, ultra-sensitive telescopes are being developed to look even further into space to see if dark energy was more prevalent in the past, making it potentially easier to prove than the dark energy currently being studied here on Earth.







# Nouse By-Election

Come down to P/L/002 on Monday 18 February at 6:15PM with a two minute speech for Deputy Editor or a one minute speech for the rest. Join York's best media society!

1 x Deputy Editor (previous *Nouse* editorial experience required)

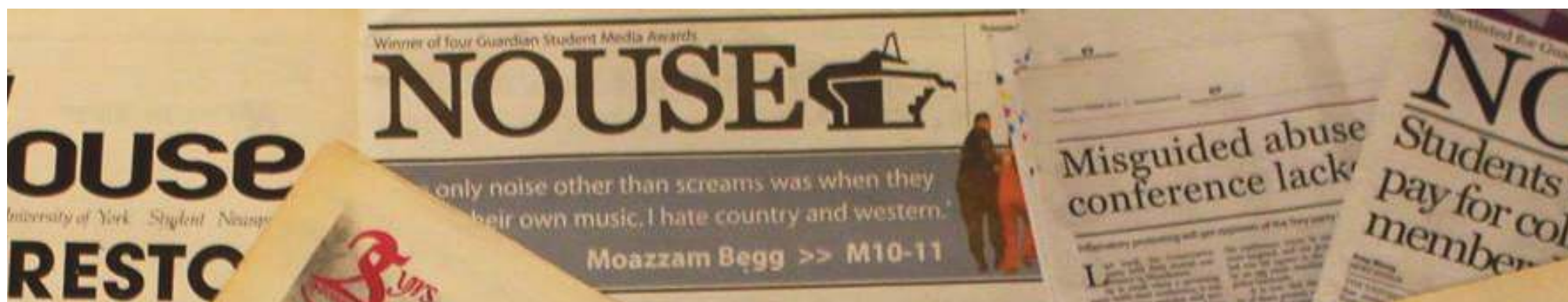
1 x Illustration Editor

2 x Video Editor

Other positions may become available on the night!







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# NOUSE TRIES... Hiking

Maddie Thornham laces up her boots and explores the Yorkshire Dales



IMAGE: MADDIE THORNHAM

**Maddie Thornham**  
SPORT CORRESPONDENT

THROUGH AN ACT of kindness in response to a stressed Sport Editor (poor Patrick) I've somehow landed myself in the Sport section to write about my recent hiking experience. Usually my exercise at uni reaches the extent of the odd 10-minute Joe Wicks workout in my room, a 20-minute walk to and from campus and, I suppose, club dancing also counts for something in my sporting repertoire. I have only seven contact hours a week, and each Thursday and Friday "off", so I thought I should turn the heat up a notch and go on a proper hiking excursion with Outdoor Society!

I'm sure everyone at some point has had to endure a long family walk on a Sunday, or at least I have - in fact pretty much every Sunday when I was younger. But being away from home calls reminiscent tradition to the fore; I look back in fondness at those times in my life and wanted to recreate the experience for myself. Enter: Outdoor Society!

A different location is chosen each week to hike around and this week it was Ripley, North Yorkshire, which is only an hour away by coach. It is recommended to wear hiking boots, and for this walk there was a lot of ice and mud so hiking boots were handy, but a trusty pair of trainers with good grip would be fine too. Away with style and just think comfort:



thick socks, leggings or sensible trousers and plenty of layers (sorry to be a bore.)

I woke up hourly the night before the hike in restless anticipation before the official 7 a.m. alarm finally struck. We met as a group outside the Roger Kirk Centre, where a coach picked us up at 8:45 a.m. and we headed for Ripley. There are two options for the hikes that do vary in length slightly on the day: the medium hike is around 10km and includes a pub lunch; the long hike is around 15km and hikers bring a packed lunch. On this occasion I chose the medium hike - for reasons that may or may not seem obvious.

When we arrived, we began as one group and later split off into the two groups; I particularly enjoyed this community feel because even when people begin as strangers, there is always a natural willingness to chat and appreciate the same shared activity together. We walked through fields and woodland, past streams, down long country lanes, through a churchyard, crunched on ice and stroked ponies, all before lunch.

We accomplished about half of the hiking distance by lunch, which made lunch a well-earned break. It was forecast to rain for the whole day... typical. But luckily we almost completely missed it, with the rain just beginning to fall lightly after lunch.

The walk wasn't strenuous overall but some of the uphill lunges were genuine thigh-burners and breath-takers. Though having said that, if you

can do the medium hike, you can definitely do the long one too.

The day ended with a brief visit to Ripley Castle, where we walked round the Castle gardens which were free due to the wintry weather - bingo. We even discovered a worn greenhouse that was home to an exotic utopia that displayed a multitude of wildly overgrown plants. I do have quite a soft spot for wild plants; it looked the perfect set-up for a Secret Garden remake extravaganza. Another sublime sight was the frozen lake that had water gushing out from underneath through the weir and down into a stream. Animals spotted: cows, ponies, deer, squirrels - some of the quintessential components of the English countryside.

On another note, I was very impressed with the smoothness of the day's events. Given there was, if you'll pardon the pun, a lot of ground to cover, the day was well thought-out and organised from start to finish: lunch had been pre-ordered for our arrival at the pub, the map skills of the leaders were almost completely without fault (there was a minor blip of having to jump a fence to avoid backtracking over a navigational error, but this was funny) and the coach was right on time to pick us up and drop us back. The effort that goes into a single trip seems like a lot to organise, but it was pulled off extremely well and these small details all added up to make the trip that bit more appealing, relaxing and motivational to set the early alarm to go again.

If you're looking for a way to get more exercise into your routine, or would like a trip to admire nature, or even want a day to recharge away from uni, then hiking is a very good option. There are so many stunning places to see around Yorkshire that become a lot more accessible through Outdoor Society: it will guarantee a very zen feeling after and real sense of achievement.

## EDITOR'S COMMENT

**George Cook**  
SPORT EDITOR



MY LAST EDITOR'S comment was in our November 2018 edition, almost three months ago. My next editor's comment will be at the start of the Summer Term, when the Premier League is drawing to a close. Myself and my fellow editor, Patrick Hook-Willers, disagree on many things football-related, but one opinion we are West Ham United on is that it would be worse than the end of the world if Liverpool won the league. Should Klopp's diving, whining men win the title in May, there will be two Editorial positions available in the Sport section. This could increase to three, as Alex Woodward may also be struggling to cope with Leeds United's inevitable bottling of the Championship.

Regarding this month's edition, which I'm sure so, so many people will read, we have a cracker in store. In previous months, myself and Pat were left exhausted doing most of the

section. However, with Rugby League pro Alex Woodward on board, the excellent Allegra Mullen now involved, campus darting legend Mark Curran lending his hand and even the Queen of Sub-Editing Maddie Thornham involved, this edition has a bit of everything.

Below, we have our brand new 'Nouse Stat Zone', crunching the numbers on the recent BUCS results across all of York's sport. To my left, Maddie Thornham takes the Nouse Tries section to a whole new level of extreme.

Across, I delve into the debate over whether Tennis' old guard are on their way out, whilst Patrick assesses why Spurs are so hated. It's a simple answer really. You've got no fans. You've got no ground.

Pages 26 and 27 are occupied by our match reports from a thrilling Women's Lacrosse match, College Varsity and the Men's Rugby clash with Leeds Beckett. Mark Curran also reviews Saturday night's darts event, a brilliant occasion for an even better cause.

The back page is an analysis of last weekend's BUCS Cross-Country and an ode to UOY Athletics Club, the Uni's greatest society.

COYNouse, George

## NOUSE STAT ZONE

Nouse break down the key BUCS stats from last week

The Men's 1s Table Tennis team have won their last 7 cup games, a run that goes back to 9 November 2016.

The Men's 1s Fencing Team have won their last 9 games in all competitions, a run that goes back to 14 March 2018.

The Women's 1s Rugby Team have scored an average of 46 points per game this season, but have conceded just 4 points per game.

Since thumping them 21-0 three seasons ago, the Men's 1s Lacrosse team are winless in three attempts against Manchester Metropolitan.

Following their announcement as Roses openers, the Women's 1s Netball Team have averaged 55.6 goals per game. Before that, they had been averaging just 42 per game since January 2018.



IMAGE: LUKE SNELL



# How much longer have Tennis' old guards got left?

As the world's top-ranked players get older and older, are the youngsters going to take charge in 2019?

**George Cook**  
SPORT EDITOR

LAST MONTH'S Australian Open was one of the most exciting in recent years, as Naomi Osaka and Novak Djokovic won the respective singles titles. It was Osaka's second Grand Slam after beating Serena Williams in the US Open last year, cementing her position at the top of the WTA Rankings. For Djokovic, this was his seventh win at the Australian Open. No male player has won the tournament more times than the Serbian.

What was so exciting about this year's tournament was how many young players were in the mix in the later stages.

In the women's singles, four of the eight quarter-finalists were aged 25 or under, while two of the four semi-finalists in the men's competition were. Granted, Novak Djokovic and Rafael Nadal dispatched Lucas Pouille and Stefanos Tsitsipas in straight sets, but these two young guns caused some serious upsets on their way to the last four. Frenchman Pouille saw off Milos Raonic in his quarter-final, while Greece's Tsitsipas overcame Roger Federer in perhaps the game of the tournament.

2018 ended with many tennis fans under the impression that the 'old guard' were set to struggle in 2019. In the WTA Tour, 24-year-old Ukrainian Elina Svitolina won October's Finals tournament in Singapore, while 22-year-old Australian Ashleigh Barty won the Elite Trophy in China.

At the men's World Tour Finals in London, 21-year old German Alexander Zverev stunned Novak Djokovic to win the crown. The world number one had won 35 of his previous 37 games until his loss to Zverev, which came in straight sets. It capped off a stellar 2019 for the youngster, who had won high-profile tournaments like the Washington and Madrid Open earlier on in the year.

In the weeks leading up to the season finale, the likes of Stefanos Tsitsipas, Daniil Medvedev and Karen Khachanov were victorious too, all of whom are under the age of 22.

Tsitsipas won the Stockholm Open in October, instrumental in his award for the ATP's 'Most Improved Player' of the Year. Russian Medvedev was victorious at the Japan Open, as well as the Sydney International and Winston-Salem Open earlier in 2018. Fellow Russian Karen Khachanov, 22, was victorious at the Marseille Open, the Kremlin Cup and the Paris Masters. All of these results from the

youngsters are exciting and impressive, but it must be noted how the 'old guard' are standing firm. Andy Murray's decline in recent years and his looming retirement from the sport is an unfortunate loss, but Roger Federer, Novak Djokovic and Rafael Nadal are continuing to plough on, as competitive as ever.

Roger Federer battled through five sets and was agonisingly close against Stefanos Tsitsipas last month at the Australian Open, but at 37, many are beginning to wonder whether we are seeing the final year or so of his illustrious career.

However, neither Nadal nor Djokovic are showing signs of slowing down as they go into their 30s. Nadal, as he seems to always do now, was victorious at the French Open in June, his 17th Grand Slam title. On top of this, he reached yet another Wimbledon semi-final, and won tournaments including the Monte Carlo Masters and the Barcelona Open.

Novak Djokovic, now 31, underwent elbow surgery last January following the Australian Open. Incredibly though, he was back playing in less than six weeks. The Serbian went on to win both Wimbledon and the US Open in straight sets, also taking the Shanghai and Cincinnati Masters titles. Last month, he destroyed Rafael Nadal in straight sets to win his 15th

Grand Slam title.

For all of the upsets the young guns may have caused, they're yet to break any of the men's 'old guard' in a Grand Slam Final.

The women's circuit is more diverse. Caroline Wozniaki took the Australian Open title, Simona Halep took the French, and Angelique Kerber won Wimbledon in July. However, of the 58 WTA tournaments throughout 2018, 23 were won by players aged 25 or under.

Japanese superstar, Naomi Osaka, is perhaps the best example of a player who is stealing the thunder from the previously dominant forces like Serena Williams. Bursting onto the scene in 2016 as the WTA's 'Best Newcomer of the Year',

she had a quiet 2017. However, her 2018 was far from that. She won the Indian Wells tournament in March, dropping just one set on her way to victory. The biggest result for Osaka came in New York though, when she defeated Serena Williams to win the US Open. The win put her top of the prize money for the calendar year, and lifted her to the top of the rankings, making her the first Asian woman to achieve such a feat.

2019 looks set to be one of the best years of tennis for some time. With some of the world's being best a year older, and the upcoming superstars a year more experienced, we can expect more battles, upsets and excitement in the ATP and WTA Tours.



IMAGE: PETER MENZEL

# Tottenham Hotspur: why are they so widely hated?

Spurs are a club that don't buy into the money-driven madness - so why do so many hate the Lilywhites?

**Patrick Hook-Willers**  
SPORT EDITOR

TOTTENHAM HOTSPUR Football Club are one of the historic teams of the English game: it is a fact. However, many fans of opposing teams may want to dispute this.

Spurs were the first team to ever win the League and FA Cup double, the first British team to win a European trophy, and the pioneers of the push and run style that epitomised English football for decades.

In the modern game, Spurs are operating well above what their financial station should realistically allow, yet there they are season after season, pushing the teams that routinely splash upwards of £100m per transfer window all the way, unearthing young British players to develop into world beating mega-stars.

Harry Kane and Dele Alli are prime examples, but the conveyor belt doesn't stop with these two - Harry Winks, Kieran Trippier, Eric Dier and Danny Rose have all had huge impacts on the England national team; Dier

and Trippier providing English fans with two of their greatest sporting moments as supporters.

With so much history and current promise, why on earth does everyone hate us?

I believe that the primary factor contributing to hatred towards Spurs is an anti-Semitic feeling toward the club, given it's Jewish ownership and following, the inspiration behind the reactionary 'Yid Army' chant.

There is evidence of anti-Semitic hatred from fans of other clubs, most notably Chelsea and West Ham, who in recent months have been warned for anti-Semitic chants towards Tottenham fans.

Opposition fans also seem to believe that Spurs have a delusion of grandeur, after winning just one major trophy in the past 10 years, likely to become 11 this season barring a miracle.

However, I don't believe there is anything of the sort around the Tottenham fan base - we know we are a very good side, but we are also all too aware that we are sickeningly unsuccessful for a club that has had, and currently does have, some of the Premier League's best talent.

The hatred that Tottenham players and fans experience is totally unjustified. I totally understand and accept the rivalry which local

teams develop: West Ham, Arsenal and Chelsea being among some of the fiercest games I've ever attended, but it can and often does step over the line from tribal rivalry into downright abuse. At many a derby fixture I have been called a 'yid c\*\*\*' and heard clear anti-Semitic chanting from fans of other clubs, most notably Chelsea and West Ham, who in recent months have been warned about and punished for these chants.

Aside from the local rivalry, Spurs attract hatred from around the country, with Liverpool fans forming a vendetta against Harry Kane and Erik Lamela for having the audacity to be legitimately fouled in a 2-2 draw last February, which has only intensified as the months have passed.

Spurs should not be attracting such a relentless stream of abuse, being labelled "bottlers" despite Liverpool losing two European finals and throwing away a five point lead at the top of the Premier League with three games to go.

Tottenham's net spend since Pochettino's arrival in 2014 stands at just £18m, after the sale of Moussa Dembele to China in the January transfer window, and yet they sit

third in the Premier League with a decent chance of advancing to the quarter-finals of the Champions League.

There's a blueprint for success without spending eye-watering amounts at Tottenham Hotspur, which I and many other Spurs fans believe shouldn't be treated like a badge of honour. With a little more investment on the pitch, the team could achieve great things, but like so many other clubs, the owners are only in it for the profit.

The fans have had to put up with so much from the owners, this season in particular with the drawn out stadium delays, being told a blatant lie, then being told to go back to Wembley and get charged through the nose for it.

Our fanbase is one of the most grounded, patient and loyal in the country, which should be respected, and not heavily vilified for recognising that on-pitch success is not exclusively trophy-based, as it currently is.

To quickly summarise, I feel that there are a cocktail of reasons for the Spurs hate, but given our operating methods, style of play and immense loyalty among an extremely patient fanbase, it is entirely unjustified.



IMAGE: DMITRY GOLUBOVIC

IMAGE: ENVIRO WARRIOR

IMAGE: DMITRY GOLUBOVIC



# Varsity 2019: Qualifiers round-up

From rugby to badminton and tennis to pool, the finalists for Durham have been decided

**Patrick Hook-Willers**  
SPORT EDITOR

IN SPITE OF SOME TORRID weather during the originally scheduled qualifiers weekend of 1-3 February, the colleges that will be representing the University of York at Varsity have finally been decided.

The badminton was the initial event of the weekend, after some outdoor sports such as football and rugby were shifted off 22 Acres due to frozen pitches being deemed unsafe.

In the men's tournament, Vanbrugh and Langwith advanced to the final and played off against each other, with Vanbrugh heading to Varsity as the A team, and Langwith the B. James took the top seeding in both the women's and mixed tournaments, edging out Constantine and Alcuin respectively.

In the Sport Centre, the mixed basketball narrowed the pack down to just Vanbrugh and Constantine, the former taking the A team berth into the Varsity tournament.

27

The number of events taking place in Durham this year

Everybody's favourite event and traditional closing event, darts, will involve Alcuin as the A side and Vanbrugh as the B, after dominant displays in their respective semi-finals.

The rescheduled netball tournament was won by Derwent college, who overcame James in the final, despite having to play their semi-final shortly prior, thanks to difficult scheduling issues.

The pool tournament was won by James, who defeated Halifax and

Constantine to book their top seed placing in Durham. Constantine were left having to take the second seeding.

James were also successful in the mixed tennis tournament, taking the top spot away from Langwith in the final.

Keeping the focus on racquet sports, the right to play in the squash A team match was claimed by Derwent, who denied Vanbrugh in the Heslington West courts.

The rugby tournament was heavily impacted by the dismal weather conditions; the semi-finals were rearranged to last Wednesday, and the final didn't take place until last Sunday (10 February.) James defeated Vanbrugh in the first semi-final, while Derwent overcame fierce rivals Hes East in the second to secure a spot in the final. Derwent

narrowly won the final by a 13-8 scoreline to be top seeds.

Football was also heavily affected by the weather, although the women's tournament was lucky and went on as planned. Langwith came out as victors, beating finalists Alcuin to go to Durham as the A team.

Vanbrugh and Derwent head to Durham after their exploits in the men's tournament, after beating Goodricke and Constantine in the semis.

The mixed lacrosse tournament fell victim to the Yorkshire weather, it was cancelled and rearranged twice, still not having taken place at the time of writing. As of yet there is no date set to play.

Varsity is taking place on Sunday 24 February, starting at 10:00a.m. on Durham's sport campus.



# Charity darts tournament successful

York Sport Union's charity darts event proves to be a hit, with future events in the pipeline

**Mark Curran**  
SPORT CORRESPONDENT

DARTS TOOK CENTRE stage on Saturday night (February 9) as the University of York Darts Club (UYDC) hosted an inter-club tournament, featuring notable names from both University and College Sport in aid of York Mind and JDRF (Juvenile Diabetes Research Foundation.)

A number of players from several different sport societies participated and were paired with a member of UYDC to battle it out. These included a host of Senior rugby figures, with Hes East President, Will Jacques, Derwent President, Louis-Sharpe Ward, and Women's Rugby President, Jenny Provan, all taking to the oche. Lacrosse Presidents, Jamie Holmes and Charlotte Davey joined them, as did Volleyball President, Kris Butins. The other two participants were Charlotte Elsy, the York Sport Union's tournament secretary, and Zac Sheppard, the sport Union's President.

To kick proceedings off, Kris and Yeasin "The Assassin" Sattar took on Charlotte Elsy and her partner Emma "The Piston" Whiston, who is the reigning national women's University champion.

The first leg didn't kick the evening off in the most impressive way, as it reached the 60 dart limit, meaning it was decided by who could throw closest to the bullseye.

It picked up though in the second half, as Kris and Yeasin over-

came those initial nerves and comfortably took the leg to advance to the semi-finals.

In the second-quarter final, Will Jacques and his partner, Constantine College Darts Captain, Alex Deakin, came head-to-head with YUSU Sports President Zac, and UYDC's Jack "Well'ard" Leonard.

After some impressive scoring from Will and Alex, and some less than convincing darts from their opponents, it was the pair from Hes East that romped into the next round.

The third quarter-final of the night saw a grudge match between the two Lacrosse Presidents, Jamie and Charlotte. Jamie was partnered with Darts' Ladies Captain Jess Williams, while Charlotte was paired up with the captain of the Men's second team, Connor "The Menace" Ellis. In a fast-paced encounter, Charlotte and Connor won the first leg to put the pressure on their opponents. This pressure overwhelmed Jamie and Jess as Charlotte hit double 3 in the second leg to win the match and become the first "non-darts players" to hit a winning double.

The last quarter-final of the night was the most exciting. Derwent Rugby's Louis was paired with UYDC President, George "Madhouse" Hilditch, while Jenny Provan was with Lewis "Rob Beckett" Hines, named after his uncanny resemblance to the comedian. George was the only first team player from UYDC competing, hence he and Louis were huge favourites. However, spurred on by a strong crowd from Women's Rugby, Jenny and Lewis won 2-1 to put out the pre-

tournament favourites.

The first semi-final had the potential to be a thriller. However, it was "The Assassin" and Kris who kept their nerve to win 2-0. After Kris hit double 10 to win the first leg, the experienced UYDC man sent them through to the final.

Connor and Charlotte V Lewis and Jenny battled it out for the remaining place, in what was the closest encounter of the evening. After winning the first leg, it seemed like Lewis and Jenny would take the match comfortably. However, Connor and Charlotte turned it around to inflict a heart-breaking defeat.

With the format of the final upped to best of five legs the crowd were subject to even more darts! Kris and Yeasin dropped their first leg of the night early on but overcame this set-back to run out comfortable winners with a 3-1 victory.

Kris won the title; he suffers from type 1 Diabetes, so the work JDRF do is even more close to home

for him.

UYDC were very pleased to raise money for this event in association with the York Sport Union and their amazing charity, York Mind. Both charities do amazing work and are extremely important to both the University and local community.

This event is just the latest in a line of fundraising that UYDC have done for this amazing charity. Over the last two years they have raised over £3 000, a huge amount given that Darts does not have the enormous membership that many other sports societies have. The club were rightly awarded with a Love York Award at the end of the 2018 academic year, in recognition of their fantastic work.

On being asked about the event, York Sport President, Zac Sheppard, said it had "huge potential" for future years and he could see the event going from "strength to strength" and becoming a permanent fixture in the York Sport calendar.



IMAGE: MARK CURRAN

## Varsity Timetable released

The schedule for York and Durham's Varsity clash has been confirmed. Volleyball will start the competition, while the darts team will round the day off late in the evening. Squash, tennis, netball, hockey, lacrosse, rugby, basketball, football and badminton will feature throughout the day.

## Sports Psychology Talk well-attended

OpenMinds delivered a mental health awareness workshop last month, which was well attended by many of the University sports teams. The talk focused on problems such as mood disorders and performance anxiety.

## BUCS Floorball showcase offers hope

York hosted Warwick on 23 January in a huge occasion for floorball. The sport is not currently part of the BUCS programme, but representatives of the organisation were in attendance, as were officials from the national federation. Hopefully, it will soon be a part of the official programme.

## 'College Spotlight' up and running

A new initiative called 'College Spotlight' has begun, highlighting the achievements of different College Sports teams each week. The York Sport Union have also launched 'A Week With', profiling official University teams in the run up to Roses in May.

## January GIAG Sessions a Success

The 'Give it a Go' sessions in January proved to be a huge success. Taster sessions for sports such as Rugby League, jiu-jitsu and archery were run, and were well-attended.

## YSTV and Nouse to collaborate at Varsity

York Student Television and Nouse will be working together at the upcoming Varsity event in Durham, 23 February.

## Football hooligans to descend on Courtyard

With a full fixture card in the Football League and the return of the Champions League taking place on Tuesday and Wednesday, queues of up to 45 minutes are expected in the Courtyard area.



# Women's Lacrosse share spoils in 18-goal thriller

In a fiery encounter on 22 Acres, the Women's 1s play out an exciting draw with Newcastle to remain top of the tree

**Allegra Mullan**  
SPORT CORRESPONDENT

THE YORK WOMEN'S Lacrosse team drew with Newcastle 2s today in an 18-goal thriller. Both teams are dancing around the top of the BUCS Northern League currently, in joint first place.

Although the draw means that York are not in as secure a position as they might like to be, the game showed them to be a real contender for the top spot.

York had some frustrating moments in the first half and Newcastle took every opportunity they could to make it difficult for them. The captain of the York side, Katherine Trantor, was out of action with an ankle injury, but was still on the pitch as one out of the two umpires.

Newcastle had an early lead and were up 3-0 by the second quarter, but a quick break from Grace Waddington saw York's first goal. With this to spur them on, York quickly equalised; a first goal from Lucy Hatherall slammed into the left side of the goal, quickly followed by another as she calmly converted a chance from the wing.

For the first time since the be-

ginning of the game the sides were on equal ground, although the away team did not seem worried in any way, quickly beginning another attack.

Newcastle's dexterous number 58 slowed her pace while circling around the York goal before suddenly accelerating to shoot. The quarter ended with a Newcastle lead - but only a thin one.

The rest of the half didn't pass without accident: a rogue pass hit Lizzie Coney audibly on the side of the head. The game was not halted and Coney played on.

The second half acted as a turn-

and eventually the away team got the stroke of luck they were looking for.

Newcastle made for goal again but lost possession. York's tenacious Emily Cumming made pace down the field, but was not given the time to take the shot. However, York continued to dominate. Newcastle's defenders were forced to fall tight around the goal. As York gained momentum, playing increasingly as a united front, the Newcastle players were forced into using more scrappy tactics to try and break back. Collisions and slicing sticks meant the game was halted frequently; the fractured play slowing York's unremitting attacks.

"Team flirt" Beaumont was flirting with the scoresheet for a long time, having one shot skip just above the goal and another saved by the keeper. She scored with her third, turning a close pass into a shot. Newcastle scored soon after with a pass splitting the York defence.

The game became messier as time to score was closing in. Hatherall gained possession only to lose it again in a flurry of Geordie elbows. The play turned quickly from end to end. A free pass for York dangerously near the Newcastle goal meant a moment of verbal altercation be-



IMAGE: ADAM KR

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**Women's Lacrosse 1s goal tally in the Northern 2B League**

ing point for the York players who seemed to suddenly click as a team. After half-time the home team took immediate possession and an almost immediate goal was scored by Violet Beaumont. Newcastle came back strongly, however, with 58 leading the rest down the pitch, that produced a good shot, which was matched by an even better save. The pressure around the goal continued

tween the referee and away team, but no penalties were needed.

At the final whistle the scoreboard showed the teams to be equal.

Although the 9-9 result does not change standings in the league table the game was revealing of both teams. Newcastle's ability to quickly adapt to changes in the direction of play will be crucial in their next games. While York were made to work hard in the first half of the match, in the second they seemed to click and began to take more risks on the field. Today, the risks proved

rewarding.

Up next for the table-topping York side is a visit from Durham tomorrow, Wednesday 13 February, in what could be a crucial match in deciding who wins the league title and promotion.

Durham currently sit third in the table, one point behind both York 1s and Newcastle 2s, who sit jointly top on 14 points, with York 1s' 13-18 victory over Newcastle earlier in the season breaking the deadlock. If the current pace continues, that early win could prove crucial.

# Men's Rugby 1s overpower Leeds Beckett 3s

Men's 1s advance in the BUCS Northern Conference Cup after overcoming third-placed Yorkshire rivals Beckett

**Alex Woodward**  
DEPUTY SPORT EDITOR

YORK MEN'S 1s WON their third game in a row with victory against 3rd placed Leeds Beckett 3s in the Rugby Union Northern 2B division.

The game had a shaky start, with both sides committing errors. Leeds came close in the opening minutes, but York had been the slightly better of the two sides in the first ten.

The home side had a chance to get the opening points of the game 11 minutes in, Leeds being caught with an offside around 40 yards out, however the kick was missed. York seemed to be struggling when near scoring position and this showed again in the 14th minute, after an over 20 phase play was ruined when the ball was fumbled around five yards out.

It seemed like it may never be York's day but they finally got on the scoreboard, capitalising on a poor Leeds knock on, Tom Buttall being able to score straight from the

corresponding scrum, the kick was converted for 7-0. York were getting chance after chance because Leeds had really struggled to push into the York half in the first half hour, always stalling at around the halfway line.

However, after the half hour mark, Leeds were able to push on and were able to score in the corner after 33 minutes; having being encamped in the York half for around five minutes before, the kick was converted to level the scoring. The tide seemed to be turning against York at this point, with a player get-

ting sin-binned for a high tackle; the referee mentioned after the game that he had repeated this offence multiple times.

If Leeds thought they would be able to push on from this, they were mistaken. Just two minutes later, the half ended with York getting on the scoreboard. Caswell Sparks broke through the line very well at about halfway, dodging several defenders to finish off a great solo try, but the kick was missed which left the scoreline reading 12-7 at the half-way mark.

The second half almost started as the first half had finished, York were stopped on the goal line before being able to score. Two minutes later and York were back in the game, finishing a strong play with a fast break down the right, into the corner. The kick was missed again to make the score 17-7. York were again over for another try ten minutes after that, however it was disallowed by the referee.

York had been dominant for most of the game and the score was starting to show it. Nat Abery pushed over the try line to extend the score, a harsh tackle on Abery instigated a fight starting from the Leeds players, clearly upset at their dismal performance. Surprisingly, none of the three Leeds players who threw punches and aimed at necks

and heads were sin-binned, however, a York player was sin-binned for trying to break up the fight; the referee said this was because he was a sub who unnecessarily came on to the pitch.

If the refereeing was questionable on the sin-bin, the next try was outright ridiculous; Leeds got a penalty try around the halfway line,

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**The number of wins gained from Men's Rugby 1s last nine games**

seemingly for nothing. The York bench was dismayed to the point of confusion. The referee refused to comment and the score was 22-14.

The game was soon over though as York got two more penalties, converted to make the score 28-14, which was how the game ended.

One York player told me that the score wasn't representative of the game, and that they could have and perhaps should have won by a lot more.

Putting home allegiances aside, telling the absolute truth, York were by far the better side and deserved to win by a much bigger margin, setting a good early precedent for their Roses fixture in May.



IMAGE: LUKE SNELL



## Nouse Tries

Maddie Thornham walks the walk with Outdoor Society P. 24



## Varsity Qualifiers

Patrick Hook-Willers rounds up Varsity qualifying matches P. 26



## Rugby Reign

Men's 1s score unsatisfying win over Leeds Beckett P. 27



# NEWS SPORT

Shortlisted for Best Sports Coverage, SPA Awards 2018

Tuesday 12 February 2019



## York improve once again at BUCS Cross Country

**George Cook**  
SPORT EDITOR

YORK'S ATHLETICS TEAM braved last weekend's atrocious weather and made the mammoth journey to Bicton College in Exeter for the annual BUCS Cross Country Championships.

The event is held at the start of February each year and is one of the toughest races on the domestic running calendar. Almost 1 000 students from all over the UK took part, making it one of the biggest BUCS events this year.

The Men's team came into the

race in fine form, and with one of the strongest teams they've had for several years. Expectations were high for an impressive team performance, and this was certainly delivered. The Men's A team, comprising of the University's six best runners, achieved their highest finishing position (26th) in the team event. Fresher Jake Hooley led the charge in 86th with a storming final lap. George Cook was next in for York, just two places ahead of Thomas Fulton, who was right at the front of the race in the opening few hundred metres. George Phillips was York's fourth scorer, with Danny Figg and Jack Eggington just behind. Many of the runners in the top 50 have previously represented England

either on the road, track or cross country, and the universities that finished ahead of York receive much more financial backing for their teams. Therefore, the men should be really pleased with themselves, and will be looking to build on this result for the rest of the season.

Last year, the Women's team finished 17th overall, the highest ever position a York team has managed. Unfortunately, this hasn't been matched in 2019, but those who competed can still take many positives from their run. Many of the team were only just coming back from illness and injury, while others were still feeling the effects of a half-marathon in January. Jessica Troy was first home in the black

and gold, then Claire Jones, Olivia Mann and Cara Gibbons came in next.

The Men's B-string race is one of the more chaotic races of the day. It often begins with a race to the first corner, after which the winner is rarely seen again. Nudity is another common tradition of the event, and this year was no different, as the B-Race was momentarily led by a flag-wielding streaker.

In a field of over 500, MA student, Joe Walton, was York's highest finisher, just under a minute ahead of Harry Topham, George Mallinson and Jasper Barker, who were separated by less than 15 seconds. The team may not have finished as high as they have done in previous

years, but with so many runners in such close proximity to one another, next year's team looks set to be extremely competitive. Long-distance Team Captain George Phillips said: "It's fantastic to see UOYAC rising up the table. I'm extremely proud of the hard work that everyone put in over the weekend. There were strong performances across the board and a great level of encouragement given to those racing."

St Mary's University crossed the line first in the Men's A by less than a second, and were also victorious in the Men's B and Women's races. However, they only won the Team event in the Men's A Race, losing out to bitter rivals Loughborough in the other two competitions.