



A Netflix Vacation

Rediscovering travel shows cured my Covid claustrophobia
M.18

Pets In The Pandemic

How household pets benefited our mental health during lockdown
P. 21



Nouse



Est. 1964

Mispronounced nationwide for 56 years

No. 494
Wednesday 14 October 2020

NightSafe fighting to return to city centre

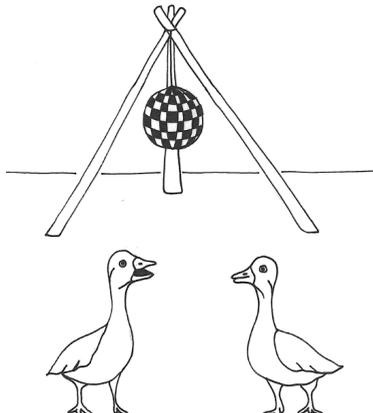
Jonathan Wellington
EDITOR

RETURNING TO activity on campus at the beginning of this term, volunteer group NightSafe have proven they have the determination and the ability to operate within the COVID-19 restrictions. Ensuring students stay safe and get the first-aid and mental health support they may need on a night out, NightSafe can become a crucial part of any night out in York. Despite this, they have been told by YUSU they will not be allowed to resume activity in town despite sabbatical officers Patrick O'Donnell, YUSU President, and Brain Terry, YUSU Activities Officer, disagreeing with each other over this decision.

Formed in 2014, NightSafe have been helping students in town, in particular around the river, and have had a huge impact for student wellbeing. Despite the coronavirus pandemic NightSafe were adamant that, like many student groups, they weren't going to be putting their activity on hold. In an interview with *Nouse*, Christopher Oldnall, NightSafe press and publicity officer, explained their reasons for wanting to continue:

"Covid is an additional risk, it's not the risk. Students are still students and students will still carry out their usual **Cont. 4**

CARTOON BY JENNA LUXON



"What's a naked Tipi? I dunno but it's got nothing on Flares."



Freshers' Fair 2020: a member of Re-enactment Society shows off their equipment which includes spear, shield and importantly a mask

University processes and decisions are 'perpetuating an unsafe environment'

One year on from *Nouse's* report on Joseph McKeown, we investigate the University's regulations and systems and how they can fail those whom they should be supporting

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

Emily Hewatt
NEWS EDITOR

IN OCTOBER 2019, *Nouse* reported that the Physics department at the University of York had continued to work with Joseph McKeown during his trial for sexual assault. A year has now passed since this information was released, but it appears that little progress has been made, as it was recently revealed by BBC News that the student continued working after pleading guilty.

In 2019, before the investigation was complete, the University's response was: "the matters raised are of deep concern to the University and

are being investigated as a matter of urgency. As the investigation has not yet concluded it would be inappropriate to comment further. We take cases of sexual harassment and violence extremely seriously and the safety and well-being of our staff and students is of paramount importance."

"We deeply regret that Joseph McKeown continued his short internship following his guilty plea. We apologise unreservedly for the distress caused and our thoughts remain with the victim of his crime. Disciplinary action was taken and we remain committed to applying the lessons learnt from this case including the ongoing review of our policies and procedures." This case is however

just a symptom of a larger problem at the University and just one of the issues that FemSoc touched upon during a recent interaction with the University about their approach to sexual misconduct. Their email to the Vice Chancellor, Charlie Jeffery, highlighted the disappointment that the student body felt over the University's handling of recent events including the University's lack of a clear training plan on spotting signs of spiking.

The email commented that: "we are honestly so tired of the University not having our back and not putting student safety first. If a student can continue their study after being convicted of rape, what precedent does that set?"

Nouse spoke to the president of FemSoc, Ellen Martin, who has been campaigning relentlessly for change in how the University deals with sexual misconduct cases. She said that "the University's failure to ensure the safety of students undeniably contributes to and constructs a systematic rape culture in York. It isn't the students job to campaign and lobby the University weekly to ensure their own safety, whilst trying to complete their degrees. We are tired."

The University has recently made clearly long overdue updates to Regulation 7: the Student Discipline Procedure. The old Regulation, as Kelly Balmer, YUSU's former Policy Co-ordinator, puts **Cont. 6**

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A NOTE FROM THE...

Nouse

Editor



Jonathan Wellington
(he/him)

You know that feeling you get when you realise there's only so many episodes left of a show? That's kind of how I feel as I sit and write this: my final note as Editor of *Nouse*. It feels as though I'm about to finish the biggest box set of my life. Like a gripping series, for the last two years *Nouse* has taken up any spare time I had. Always bingeing, always squeezing in one more "episode", my relationship with *Nouse* hasn't always been the healthiest but it has always been rewarding.

If you're reading this then that means we got to print and I'm sitting back after the oddest production week yet. With restrictions naturally stopping the usual 50-people-strong parade through the office to make the paper, this edition has been laid up in its entirety by the senior team - myself, Matt, Jenna, and Alex. I'd of course like to thank these three for their dedication, but also the entire *Nouse* team for still being so amazing even from afar.

My first Editor's note as MUSE Editor in October 2019 was about the lessons I'd learned within the production of my first edition and freshers supplement in that role. There was a long period where I was convinced my final note as an editor would be similar to this and I'd be able to reflect on everything I'd learned at *Nouse*: a lovely advertisement for the society which had grown to mean so much to me. I scrapped this idea for two reasons: 1) I only have 600 words and 2) I think it'll be a long time before I can actually unpack everything I've gotten from my experience in this society. It's given me so much that to list everything seems an even bigger task than laying up an entire edition with only three other people when you're working two jobs and desperately trying not to fall behind on the old degree.

The first time I wrote in this space, after leaving MUSE, and becoming Editor and President, I wrote a list of things I loved about *Nouse*. It was a last minute idea and I also envisioned that in my last note I could do the reverse of this and write about why I hated *Nouse*. Think *Taming Of The Shrew*/10 Things I Hate About You except instead of crying over Heath Ledger, I'd close by saying that I didn't hate *Nouse*; "not even close, not even a little bit, not even at all".

Although this could have been potentially heartwarming, it sounds equally cliché and the reality is I'm not ending my time as Editor as I imagined: to sign off in any of these previously planned ways seems wrong.

When the COVID-19 pandemic cancelled our summer editions and left me unable to say goodbye properly to so many of our team, I was worried my time with *Nouse* would end akin to *Game of Thrones*. Not with dragons and an unbelievably underprepared golden company, but with that disappointment and the feeling that it could have been so much better.

Fortunately, as we've been able to get back into the office (sort of) and put together this edition, I think that my final few months with *Nouse* is shaping up to having an ending much more like the sit-com *Community*. *Nouse* Summer 2020 embodied the revival of *Community* after its lacklustre Season 4. Where *Community* lost its ingenuity at this point due to a multitude of behind the scenes issues, *Nouse* Summer 2020 was a bit rubbish because of a global pandemic. It was difficult, but spirits eventually lifted once we found a way to continue our work virtually. However, as *Abed* lost Troy in the much improved Season 5, I lost Pat, Malu, Alice and so many more at the end of summer term.

The great thing about the ending of *Community* was the recognition that the show was coming to an end. Guiding the enthusiasm of new members and helping prepare others for taking over this role has been a lot of fun but as all its watchers became ready for *Community* to end, I think/hope I am now ready for my time at *Nouse* to come to an end.

I'm really hoping that at our elections this time next week, I won't have that sense of loss that is all too familiar when you finish a series you've been bingeing for a month and I won't be desperate for an *El Camino* type follow up film. Instead I hope to feel how I did when *Community* finished - that it's the right time for me to move on.

Perhaps the starkest similarity between *Nouse* and a boxset, however, is how jealous I am of those of you who haven't seen *Community* and might go and watch it after this: I can't put into words how jealous I am of those of you who are just starting your time at *Nouse*. I hope it gives you everything it's given me and that you can give it even more in return.

Enjoy it, it goes by faster than you'd think.

Nouse would like to extend thanks to the team at YuFund for their generous support in these turbulent times

YUFUND

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M.6

RUSS MEHAN: TAKING ARTS TO THE STREETS.

MUSE: ARTS

Nouse on the buses: speaking with the MD of First Bus

Matthew King
DEPUTY EDITOR

ONE THING MOST York students agree on is their dissatisfaction with the First Bus service provided in York. The recent “error” on the First Bus app, which saw the popular option of bulk buying 10 Yorkey tickets for £10 removed, as well as the restriction of the Yorkey Card to exclusively University services has perpetuated this dissatisfaction.

In light of this, Nouse interviewed First Bus York’s Managing Director, Marc Bichtemann, to understand his thoughts on the issues students have with First Bus as well as their current operations in York. We began by asking Marc how he would like to respond to the historic animosity between students and First Bus. Marc went on to explain that he feels as though the issue between students and First Bus is a “historic perception of First Bus from students and it hasn’t moved with the time,” and that it is “difficult to put your finger on where the animosity between students and First Bus comes from and I think a lot of it is just people hearing it from other people and I think the reality of the situation is very different.”

However, he did address that there are significant issues with the service in York, stating that he is “realistic enough” to understand “that buses in York are significantly affected

by the congestion around the city centre and that has a massive impact.” Ultimately, Marc believes that this overshadows the “the new services we have put in to make sure that all those connections, as well as new connections, are there to serve students.”

Mark reinforced his earlier point, stating that he does not believe that there is an “inherent issue” between students and First Bus. Instead, Marc believes that there may be “isolated cases that aren’t perfect,” but that “what probably gets forgotten in that sphere is that there is a lot of stuff that doesn’t get mentioned.”

He goes on to explain that “we have drivers who have worked the University services for years, who know exactly what a student might need to know and the support they need for using the bus before the student has even entered the bus.”

Specifically, Marc states that “we get a large number of international students and our drivers are absolutely fantastic with those students. I will always hold my hands up to a driver who manages to explain the ticketing arrangements and the free travel zone to individuals whose first language isn’t English and whose English may not be great – they are still able to get the message across and help those students.”

Upon asking, Marc went on to describe what training the First Bus drivers undergo to deal with students, especially those on the more challeng-

ing night service. He told us that “all of our drivers go through customer service training and that actually starts even before the training – it starts at the recruitment stage so when we recruit drivers, we want to make sure they have a perception of what good customer service is.” He goes on to add that “especially with the student services, we give the drivers tools to give them the additional information and awareness of the different needs of customers,” stating that this awareness of different needs comes in useful as “a customer who rides on a nine o’clock morning bus to work has different needs to those who travel at three in the morning

back from the club.” He tells us that “our drivers tune into that and make a judgement call on how they respond to those customers and their differing needs.” We then asked Marc to comment on the recent issues

being raised by students, this being the erroneous removal of the 10 for £10 option on the app. He began by reassuring us that its removal was, indeed, “an error” and that “when we found out about it, which was brought to us by student feedback highlighting the issue, one of my team jumped on and fixed it.”

Marc suggested to us that the current COVID-19 pandemic caused further disruption with this issue also. On this issue, we asked Marc how First Bus has adapted to the current situation and whether they are still operating a safe yet efficient service. He told us that they have “implemented very stringent cleaning procedures – our busses get disinfected every day in service in addition to the overnight cleans.

After discussing this, Marc then went on to describe how positive the reaction in York has been to their “face mask policy”. He stated that “in

York, the face covering complaints is the best we have across the



IMAGE: KK70088

MyUoY app re-launch: the controversial app is back

Tom O’Neil
NEWS REPORTER

THE MyUoY HAS now launched and is available for download on iPhone and Android. Concerns were raised previously by Nouse about the effects of the University’s plans for attendance monitoring on the app, but these plans have since been shelved following an outcry from students. The first version of the app was piloted to test the attendance monitoring technology and largely developed by a third party. It contained a number of security concerns discovered by students and as a result has been redeveloped by an in-house team at the University. The question is, what makes the newest app different from the previous?

Natasha Coia, Department Representative for Computer Science, attended a technical talk addressing security concerns and told Nouse that “it’s clear that the team now working on MyUoY have taken the mistakes

of the past into consideration and are taking students concerns seriously”. Given the many problems of the pilot last year, many students may still be loath to trial the app, but the development team has committed to making an app “designed by students, for students”.

A number of accessibility concerns have been raised throughout development of the app and Rowan Casey, one of YUSU’s Disabled Students’ Officers, commented that “we will be continuing to contact the team about improving accessibility on the app. Recently we have contacted the team about the lack of image descriptions and the alt text function which looks to be broken”. Some students have raised concerns that a lack of fully functioning accessibility tools

shows them to be an afterthought of the development. Accessibility advocates will be pleased to hear, however, that Victoria Cornford, also a Disabled Students’ Officer at YUSU, was very positive about the efforts of the team and remarked “it was incredible. They

remembered disabled people exist, and didn’t ask us to do their work for them in researching what we need”. Looking at the app in its current form provides the user with access to their academic timetable and a list of upcoming events run by both the University and YUSU.

YUSU officers and societies will in future be able to submit events to be published in the app and this has already begun with recent events at the Disabled Students’ Network’s “Accessival” advertised through the app. Some

students are confused by the lack of messaging from the University about the app’s launch. Although the app has been released, it has yet to be officially advertised to students as available for download. Nouse reached out to the development team who explained that “listening to the feedback from students, they highlighted that communications in the first week of term are very high and with the added situation of Covid, we took the decision not to pile app promotion on top”. The app has been trialed amongst some new students on campus with a high uptake amongst the initial group and plans to advertise the app more widely in the coming weeks. The pilot has shaken trust in the institution’s motives for many, and it will likely be the engagement of new students that defines the success of MyUoY in the coming months.

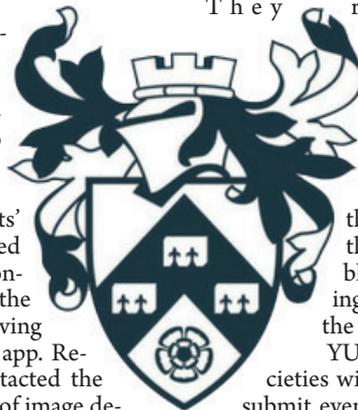
Matt Johnstone, YUSU’s academic officer reassured students about the new app, stating to Nouse that: “the redevelopment of the app

has involved students since its fresh new beginning. The only location-based sections of the app so far are weather and a map. The map will link in with the University room finder, and will only be used to help students find the room they need to head to.”

We contacted the University directly who also reassured students, saying that “The current app project has no attendance monitoring.” The representative went on to add that:

“accessibility has been very close to our hearts throughout this project and is something we are constantly working to improve. The lack of image descriptions are occurring when users add their events into the app. This was flagged in one of our training sessions and our developers are working to make this a mandatory field when logging an event.

Every piece of accessibility learning we have gained in the project is being added to our standard tests going forward so that accessibility is a core requirement.”



Can we name it Longboi?

With the new colleges being constructed on Heslington West very rapidly at the minute, the University have asked the student population to nominate names for the Colleges. The University has asked for names of individuals, either local or with York connections, who deserve the “accolade.” Nominations can be made via a Google Doc.

Forest changes tune

After initially stating that the Forest would be available for live music, a combination of government guidelines and noise restrictions mean that band gigs will not be able to be hosted this term. With a PA allowed, but amps and drum kits deemed too loud, the only live music allowed for the foreseeable future will be focussed around acoustic acts.

Panopto causes “panic”

On Monday 05 October, the first day of University education for many people across Europe, the Panopto lecture replay experienced technical difficulties. Students were left without the ability to view content that had been recorded by their tutors. Services were restored on the same day but high volumes of traffic are to be expected consistently throughout the term.

Flood warnings in York

The stormy weather in York since the end of September has led to parts of the River Ouse open to potentially dangerous flooding. Floods are a routine part of the calendar in regards to the Ouse, To hopefully mitigate the danger the Environment Agency has closed floodgates in York and Boroughbridge, issuing flood warnings to the residents and visitors in the area.

Minster in mourning

York Minster rang the bells for Gerald, the York Minster cat who passed away last month. Owner Justine Spencer received tributes from tourists across the world for the loved Bengal cat. The Dean of York has allowed for Gerald to be buried in his favourite spot in Dean’s Park next to the cathedral. Gerald leaves behind his brother, Donald.

Substation plans threaten protected woodland area

Emily Hewat
NEWS EDITOR

THE UNIVERSITY recently received criticism from a local councillor over plans to build a sub station which could potentially affect local woodland. The substation, an extension of a current gas generator that powers the University, is due to be built next to Windmill Lane, raising concerns about the woodland it will be built on.

In particular there is concern that the University will fell trees which play an important role in the local

woodland. These include trees of oak, pine and sycamore and several trees in the Tree Protection Order.

The Arboricultural survey that has examined the site refers to 25 trees that are currently on the land. Protected trees cannot be taken down lawfully without the permission of the local council and it is important that young healthy trees are protected where possible. Consequently, the University's application for this site is still pending but has already received criticism from the locals who will potentially see their local footpath affected. Questions have been raised as to which specific trees will actually be

cut down and which will be retained.

During the planning application, the University has also been asked why the subsite needs to be built on this piece of woodland, as opposed to Campus West or East. The University commented on this in a statement to *Nouse*, stating that:

"The substation is an existing facility built on this site over 50 years ago. Part of the installation now needs to be replaced. As a key part of Northern Powergrid's infrastructure, this substation has many large underground cables connecting to other substations across the city and beyond. To relocate the substation would require these cables to be dug up and rerouted to a new location, many of these cables run through the protected woodland."

The University is due to see an increased demand in heating and electricity over the next 2 years, which could further increase when considering the introduction of a new Campus East college and the influx of students over the coming academic year. To address this increase, the University plans to build a 2MW gas-fired combined heat and power plant on Campus East and a 10MW electricity supply from Northern Power Grid. These extra power sources will serve the University's energy requirements in the long term but the new substation on Windmill Lane will help to facilitate this new energy supply.

Whilst the types of power sources being implemented by the University are regarded as highly efficient, it is debatable as to whether the new substation will contribute to the University's overall sustainability aims. In November 2019, Nouse raised concerns about the impact the construction of the new Campus East colleges would have on the wildlife in Heslington Lake and construction of the substation on Windmill Lane could raise similar problems for the local woodland. Despite these constructions, the University has been clear in its aim to promote sustainability and even attempted to plant a 1,000 trees during One Planet Week.

During that week in February, University Vice-Chancellor Professor Charlie Jeffery said: "One of the key tenets of my vision for the University is for sustainability to be part of everything we do, now and in the future. As a society and as a university we need to be bold, and move as quickly as we can to a zero carbon future."

YUSU's Environments and Ethics Officer Charlotte Ingrey has told *Nouse* that "As the article states, the protected trees cannot be removed legally whilst there is opposition from the local council and the status of the application is currently pending. However, this does not mean we will become complacent and we will endeavour to contact the opposing lo-

cal councillor to discuss potential further action. If necessary, we will also remind the University and its staff of the commitment they have made to sustainability and discuss any contradictory actions that may ensue."

YUSU's Environments and Ethics Officer Charlotte Ingrey has told *Nouse* that "the protected trees cannot be removed legally whilst there is opposition from the local council and the status of the application is currently pending. However, this does not mean we will become complacent and we will endeavour to contact the opposing local councillor to discuss potential further action."

In response to this, a representative from the University told *Nouse*:

"We have commissioned a landscape and ecology specialist to survey the area and advise how disruption can be minimised and ensure protection measures are taken to avoid damage to the surrounding woodland. The University will look to offset the loss of any trees with additional planting elsewhere."

"As soon as the University became aware that part of the substation needed to be replaced we began to consult with the Council and its conservation officer about the necessary works. The University is also working closely with Northern Powergrid to ensure their works minimise any impact on trees in the protected area."



IMAGE: ANNIE WATSON

YUSU Sabbs clash over NightSafe's return to town

▶▶▶ Continued from front

activities, they will still drink and they will still go out, whether that's to the pub, to the Forest or to Nisa - people are still going to do that. There's this perception that students make themselves vulnerable on a night out but it's very much my perception that they don't; students go out vulnerable and the alcohol doesn't help with that. That's why we're continuing our activity, and also because we love the project so much and we love doing what we do."

Alex Beaven, NightSafe project coordinator, added that "even before Covid there is an ongoing student mental health crisis, it's always going to be there and the dangers of the city, the river, they're all still there. Covid is an additional risk but it's really important to be cautious on the indirect effects it will have on projects like this."

The project has adapted to incorporate full PPE with aprons, new coats, facemasks and everything they need to run the project safely. Despite demonstrating it can adapt to run safely during the pandemic and showing this clear enthusiasm to get back to their normal operations, Nightsafe has been restricted to campus-only activity. They have been patrolling both campuses in order to look after anyone in need.

NightSafe are, however, eager to return to operations in town and have become increasingly frustrated with YUSU's decisions around this. Annabel McMahon, NightSafe's Sec-

retary, told Nouse that "everytime we ask them a question they throw back a term which floats around our question and doesn't answer it directly."

Alex added that "the Union hasn't been transparent at all in this decision. We sent a detailed letter on 02 September but we weren't satisfied with the response - it left a lot of questions unanswered."

A key issue raised in their letter was that "given that it seems likely that large numbers of students will be present in the City centre night-time economy, we strongly feel that YUSU, as an organisation that exists to advance the interests and welfare of all its members, whether on-campus or off, should allow us to continue our usual activity in the City in order to provide critical support to our student peers." This was, however, left unanswered in their response.

It is clear NightSafe feels that their services are not best placed on campus. Christopher Oldnall told us that "we're not seeing people staggering out of clubs being ill or being on their own - people are being 'night safe'. There were two bottles of water handed out over seven shifts. Alex Beaven added that "NightSafe can operate in a covid-secure manner. We know it's possible, we know it's insurable, and we know it's legal but YUSU isn't interested."

As a result of these concerns, which Nighstafe has articulated, Brian Terry, Activities Officer, has stated he is calling a trustee meeting to discuss this.

There is however a split within

the sabbs. Patrick O'Donnell told *Nouse* this week that "we have a duty of care to all of our students - which includes NightSafe volunteers - and we take our responsibility in keeping our student community safe very seriously. Without a door staff presence in the city centre for health and safety support, no agreements with clubs and YorkParties and a vastly different picture in York's night time economy, it would be irresponsible of YUSU to permit NightSafe teams to operate as normal. This fundamentally stands against our governance responsibilities."

"We're encouraging students to socialise on campus, where it is safest to do so. We actively advise against gatherings in town and the latest Government restrictions, requiring licensed venues to close at 10pm, means that most night time activity will be occurring in residential areas. That's exactly why we have increased our provisions to socialise safely on campus across our YUSUBars venues. Furthermore, without YUSU club nights, there are no dedicated door staff in the city centre to assist in an emergency, nor are there specific areas for York students to congregate. The view of health and safety professionals within the Union is that current risks cannot be mitigated within the current proposed framework."

NightSafe are, however, insistent that they "can operate in a covid-secure manor, it can follow all the relevant guidelines, it's insurable. We know this because NightSafe has sister projects across the country and

some of these have returned to activity. We know it's possible, we know it's insurable, we know it's legal but the union isn't interested."

Brain also disagreed with YUSU's official stance telling *Nouse*: "I agree with Patrick that the ideal is to have as many students within our venues," he explains "however, the reality of the situation is that we can't have all of our students in our venues even if we tried. Law-abiding students can and are heading into town and are following government regulations but still may find themselves in dangerous situations, through no fault of their own, where Nightsafe would be able to help them."

I call on both parties, YUSU and Nightsafe, to restart discussions to find a way forward. YUSU needs to develop a nuanced framework which is safe but still allows Nightsafe to operate within the city centre as a priority. As the Government lays out its three-tiered approach to the localised control of Coronavirus, we can also look to develop flexible solutions that can be deployed as York's status changes."

NightSafe commented to *Nouse* that "It is disappointing to see sabb division on student welfare." and that the split "acts as a reminder that this is nothing but a political issue for the union."



IMAGE: NIGHTSAFE

O'Donnell on TPUK ratification

Matthew King
DEPUTY EDITOR

AFTER YEARS OF trying, Turning Point UK York branch has now been classed as "recommended to ratify" by YUSU. The group in question was rejected amid concerns that their conduct would breach the code of conduct once ratified. Due to reasons of governance and legality, the ratification of the society is now underway. Nouse spoke with YUSU President, Patrick O'Donnell, regarding this, and discussed with him what precedent this ratification means for York. On the matter of what precedent TPUK's "recommended to ratify" status sets, O'Donnell tells us that "it sets the precedent that we try and facilitate free speech on campus where we can but we also put in adequate safeguards for all our students wherever we feel that we need to."

O'Donnell went on to clarify that "this decision to ratify Turning Point was made from the governance decision - it wasn't made by any trustees personal beliefs. We do recognise concerns from the student community about the actions of the national and international bodies of Turning Point UK and USA, and as such that is why we have put certain conditions in place for full ratification of the so-

ciety."

One of these conditions is that all of their committee members must undergo "equality and diversity training." Until this, among other conditions, is completed, TPUK "can't run any physical events on campus. He adds that "we would ask students to report any incident where they feel that student groups or individuals have crossed the line" and that "while we recognize that we want to encourage free speech and political debate, we have to do that respectfully and within our broader awareness of our community."

On this issue of safeguarding and student welfare, we asked O'Donnell whether TPUK's "recommended to ratify" status was symbolic of the union prioritising free speech over student welfare. He responded to this by saying: "we want our students to have opportunities to debate and express their views, but those debates must be respectful and mindful of all our other groups on campus. We have spoken at length about the issues that have been raised, such as the petition which is currently being circulated. This is why we have posed those four conditions for their ratification, which we would not usually do for most other societies." Relating to an incident last week, where TPUK were listed as a stall in Freshers' Fair, O'Donnell

clarifies that this was "an administrative error and they should not have been listed on the Freshers' Fair map." YUSU created two maps for the fair in question, one in which listed TPUK in the event that their ratification was accepted, and one without them in the event that TPUK were not ratified. Therefore, because TPUK have not yet achieved full ratification, the map without their stall should have been posted to the website.

Finally, we asked O'Donnell if he personally believes TPUK should be ratified. He began by expressing how his "personal views are well-known, but this decision was taken from a governance point of view where personal views are irrelevant." O'Donnell heavily suggested his own disagreement with the views of TPUK, stating that the group is not one he would "naturally engage with based on my personal views" and that his "natural inoculation is not of that point of view." However, he did comment that he has "absolutely full confidence that the decision made, from a governance perspective, was the right one to make, where personal views are irrelevant." He states that "the broader responsibilities of the Student Union and the University are to make sure we have the correct balance between free speech and wellbeing for our students on campus."

VC defends students over Covid-19 spike

Joseph Higgins
NEWS EDITOR

THE CITY OF YORK has been subjected to numerous controversies recently regarding individual's conduct and a lack of attention being paid to coronavirus prevention regulations. With two large universities servicing around 40 000 students, an influx of new people and potential virus outbreaks have been raised as areas of concern and potential causes of the local spikes in cases of Covid-19.

However, Vice-Chancellor of the University of York, Professor Charlie Jeffery, has appealed to the public not to blame any increases or spikes on students, defending them from potentially unjustified criticism.

Highlighting the disruption that university students have faced to their education and lifestyles, he emphasised that students become part of their communities when they move to live in the University and are aware of the responsibilities that come with that in regards to being Covid safe.

The chancellor's statements coincide with spikes in COVID-19 infection rates in young people be-

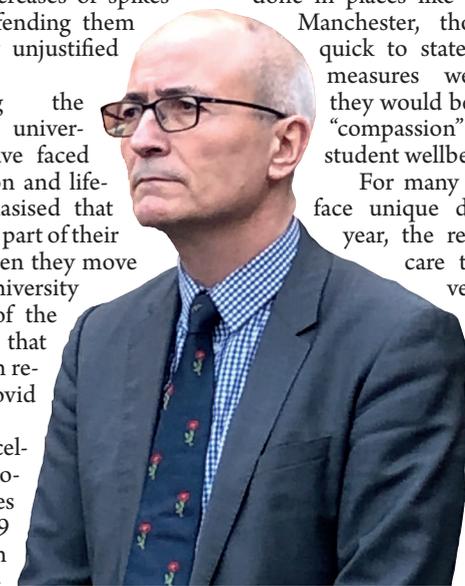
tween the ages of 20-39, the majority of which are significantly older than most freshers or university students that would be typically associated with social gatherings in cities like York.

In deflecting criticisms against students returning to university, Professor Jeffery gave a heartfelt message stating "we need them. "They are our doctors, our engineers, our teachers, our scientists of the future and we are going to need them to get out of the long-term effects of this crisis."

Professor Jeffery was also clear that the University was ready to adapt to any further regulations or restrictions that might hit York, as they have done in places like Liverpool and Manchester, though he was quick to state that if those measures were necessary they would be handled with "compassion" to ensure that student wellbeing is assured.

For many students, who face unique difficulties this year, the reassurance and care that their uni-

versity Vice-Chancellor plans to support them, their wellbeing and their reputations will be a positive as they progress their university careers.



York students and residents launch counter-protest

Matthew King
DEPUTY EDITOR

ON 07 OCTOBER, two men sparked controversy in local York news by protesting outside of a British Pregnancy Advisory Service clinic on Wenlock Terrace, York. In objection to the centre, the protestors are staging a 40-day prayer vigil against what they call a "modern-day holocaust," as reported by *The York Press*.

This action will inevitably cause distress to the users of the clinic, and the intimidating presence they bring to the building cannot be ignored. Also reported in *The York Press* was a statement made by the organiser of the vigil, Sebastian Sanyal, who told them:

"Through our vigil, we are showing love towards women, their unborn children, and their families, sending the message that it is good and right to keep your child and wrong to abort it. We also pray for the staff members involved in abortion, for a change of heart and mind.

Since receiving complaints about the physical direction of our prayer, we now face towards the clinic. By being there, we are a witness to others that what has been going on there is unjust and inhuman."

This action is not only taking place in York. Instead, it has become

a nation-wide movement, with the American anti-abortion group, 40 Days for Life, staging vigils outside of centres across the country.

However, upon seeing the demonstrations in York, local residents have responded with outrage and a call for action. As a result, they have formed a collective to help the clinic and stop the protestors from continuing their disruptive actions.

Nouse was invited to attend a virtual meeting with these individuals, who all came together to discuss ways of collectively acting against the protestors. Refreshingly, the group in question was a mixture of both students from the University, including members from FemSoc, as well as local residents. One such resident, Tom Shillito, set up a petition in response to the protests, asking for "safe zones to protect women from harassment outside abortion clinics." This was discussed heavily in the virtual meeting, with the group agreeing that this outcome was the most "achievable" and perhaps the best "goal" to aim for. The safe zone would effectively prevent protestors from coming within 100 meters of the centre, which would allow users of the clinic safe and intimidation-free access to the building. Shillito writes that:

"Ealing Council have taken matters into their own hands by using a Public Spaces Protection Order to

enforce 100m safe zones around abortion centres, so that women can access legal healthcare safely. We ask that York City Council follow their example and protect our communities from fear and intimidation."

The petition in question has grown exponentially in signatures over the past few days, beginning with less than 20 signatories, and has now amassed an impressive almost 1000 signatures (at time of writing). Nouse urges readers to also help take action

1545
The number of signatures the petition has currently received (at the time)

by signing the petition in question, which can be found at change.org/yorksafezones. Hope for this action being taken has increased with recent news, with Manchester implementing a no-protest zone outside an abortion clinic after three years of protests. These positive changes will hopefully lead to changes in York being implemented too.

The conversation then turned to the subject of protesting itself, and what ways the collective believe is the best way to conduct physical action against the issue. Many ideas were raised, including the construction of signs to show at the centre and pro-

testing outside of churches who support the vigil.

However, the main point of agreement amongst the group was that of a peaceful, non-intimidating protest; a quiet presence at the centre which neither directly harrasses the anti-abortion group, nor disrupts the local community surrounding the building itself.

One individual stated that "just by being there we can promote our message and show support."

Shillito later went on to describe more in which ways the people of York can help the situation without direct and physical protesting.

Instead, he discussed how calls to the police on 101 can help. He told us that reporting the group's actions and telling the police how it affected them, can help the council understand the gravity of the situation and the amount of people who are outraged by it. Shillito later commented how this was almost a 'battle of bureaucracy' - which is perhaps the most constructive way to achieve the goals of the collective.

The level of detail and care of how this collective wanted to approach the situation was clear in the discussion, with members consistently bringing up further issues and questions to discuss. This emphasised the seriousness of this group, and how they want to approach the situation in a collected

and organised manner.

One member discussed the need to be careful in how we talk about the protestors themselves. They stated that they are "not Christians", and made sure to specifically distinguish the group as "fundamentalists." The member in question went on to say how they were a Christian themselves but also supported the pro-choice cause. This raised the important issue of not grouping all religious individuals in the same group as the protestors.

Labour councillors within York City Council have also shown their support of the cause, with councillor Aisling Musson fully supporting the creation of buffer zones around clinics, and Clifton Labour councillor, Danny Myers, also showing his support of the buffer zones and his condemnation of the anti-choice protestors in a released statement.

The group is optimistic that change can occur and help for the centre can be achieved, as it was in Ealing. However, this cannot be done without the combined efforts of the people of York. If the current wave of activism within the city continues, the group's aims could become a reality.

If you want to get involved you can join the group's Facebook page: "Counter Protest the Wenlock Terrace Vigil."

Or simply, sign the petition at change.org/yorksafezone.



IMAGE: YEAR CENTRE

Truly a Mess-olithic: YEAR centre vandalised

Luke Snell
NEWS CORRESPONDENT

ON FRIDAY 2 October, the YEAR centre used by the University's department of Archaeology was broken into and vandalised. A unique Mesolithic structure - which is supposedly protected on the University campus - was also damaged during the incident, with sections of the reed thatching being pulled away, alongside the complete destruction of the door and ladder used for repairs. The police have been notified of this break in; however, it is still unknown as to who the vandals are.

This has not only compromised the ongoing research being conducted on the structure, but has also destroyed several weeks of painstaking labour and skilled craftsmanship. This craftsmanship is not something that can be replaced, as specialists from the Netherlands were brought in to construct the initial structure.

The hut itself formed the basis for research looking into the lifespan of this kind of Mesolithic structure. Alongside this vandalism, tools such as axes and saws for wood processing were stolen from the site which were key teaching resources for the upcoming first year students, but also for ongoing research. First aid supplies and essential PPE equipment were also stolen.

Whilst unknown to most students at the University, the York Experimental Archaeological Research (YEAR) Centre forms a part of the archaeology department located on Campus West, being officially opened by survival expert and craftsman Ray Mears in July 2019.

Being an on campus outdoor experimental research centre, the YEAR centre is one of only a few of its kind in the world. This small piece of wood-

land is vital for conducting practical research experiments on campus, one of which being the construction of an authentic Mesolithic structure for a Smithsonian Channel documentary. Alongside this construction other smaller experiments take place, ranging anywhere from the production and use of flint tools in the past, to teaching how scientific methods can be employed in an archaeological context to better understand the past.

Although the initial research has been compromised with the vandalism to the hut, the YEAR centre team remain optimistic and are planning on incorporating this into their research. Unexpected as it may be, this has broadened the research to include looking into how structures may have been repaired during the Mesolithic by using authentic techniques and materials, with Andy Needham saying "While we didn't anticipate the structure being damaged in this way, it's an opportunity to think more about structure repair practices".

This whole incident raises the question of how security can now be increased for the area by the University.

We contacted YUSU Academic Officer Matt Johnstone on how YUSU are supporting the department. He said: "We are working with the Archaeology Dept to make sure that there are suitable alternatives available to students who would otherwise now be missing out on the incredibly valuable hands-on experience the YEAR Centre usually provides."

The University also pledged their support in a statement to *Nouse*, telling us that "Additional options for the YEAR Centre such as police posters, lighting and signage regarding security patrols and CCTV coverage of the area are currently being considered," so to try to ensure that issues such as these do not happen in the future.

Nouse Regulation 7 report cont'd

▶▶▶ Continued from front

it, was "far too complex and inaccessible to be understood" nor did it define sexual misconduct properly."

The new Regulation 7 has, according to Balmer, "adjusted issues that [she] found problematic around the tenancy to fine or suspend, instead of working more reformative measures. It now also defines what 'sexual misconduct' is, however, it doesn't clearly outline if sexual violence is included in as: 'sexual misconduct' in Regulation 7.5(b) or 'Abusive, Threatening, or Unacceptable Behaviour' in Regulation 7.5(c)."

The University summarised the changes made to Regulation 7 to *Nouse* saying "there are now clear lines of responsibility for each stage of the student disciplinary process."

"The revised Regulation 7 also prominently features the support all students involved in the process can expect from the University. Student Conduct and Respect staff are reviewing how the University communicates with students throughout the process and are developing a package of comms for students to help make the process easier to understand for all parties."

The lack of clarity surrounding Regulation 7 is, unfortunately, not the only problem with the reforms. A lack of communication from the University has resulted in few students being aware of the changes despite their importance.

Kelly comments to *Nouse* that "when speaking to students, no one knew that Regulation 7 was being updated, or that now as we have started a new academic year the new Regulation 7 was in place. Very few of them even knew what it was. There was a significant lack of student consultation or knowledge that this was even going to happen. For something that affects all students at the University, this is unacceptable."

"Considering the University is essentially changing a signed agreement between students and the University. On that basis alone it should be made as clear as possible to students. However, students also need to be told that this structure is there for them to report forms of misconduct to particularly now it is slightly easier to understand." The University responded to these complaints regarding a lack of communication on their part stating to *Nouse* that "due to the pandemic we have been operating in an environment with high levels of changing information and have had to adapt quickly. We always welcome feedback from our student community."

It is clear however that to some the pandemic is not an excuse for this, with Ellen Martin telling *Nouse* that "the turnaround of teaching and accommodation in the pandemic shows the University's capability to act on this fast, but it's lack of commitment to funding shows it's priorities."

The lack of student consultation is also concerning considering the importance of the issue and how directly it can affect students, with External Relations Officer for FemSoc, Ally Smith, describing it as "ridiculous" that students were not consulted.

Another key issue raised by Ally is that communication between stu-

dents and the University is insufficient and advertising is limited. Smith argued that: "transparency and accountability are key in this situation as York has not often been exemplary in issues surrounding student safety (particularly sexual assault/spiking) and for the culture at York to change, they need to acknowledge the problem first."

There may, however, be potential for improvement within this with the University responding to *Nouse's* concerns by informing us that "Regulation 7 will have further updates this year and there will be student consultation as part of this. They also said that they "will consider a range of ways to consult with students for purposes of equality and inclusion."

FemSoc have recently set up a survey, which enables students to express their views about the current systems in place, and the University's handling of misconduct, spiking and consent. The results so far have shown that 68 per cent of students who took part have not engaged with the optional consent module this year and those who were not in first year and therefore received a consent talk complained the University had put in minimal effort with one student saying: "they're just playing a YouTube video which has been around for years, they could at least make it more engaging and maybe do it from a less heteronormative standpoint. They don't do

52%
Of those surveyed answered 'no' or 'not sure' when asked if they knew how to access available support

enough to minimise "lad culture" and this is still actively present at our university." The consent module is currently carried out online through the VLE but is essentially optional with no obvious checks in place to ensure completion.

We asked the University to comment on their advertisement of their report and support systems who responded by stating that: "the Report and Support tool has been widely shared in communications from the Vice Chancellor and others since it became available on 01 June this year. It is strongly highlighted in the Consent Matters module and has also been integrated in communications relating to Covid measures. Although it has only been in place for four months, it has been very well used. Report and Support is something we want all students to be aware of and the University will continue to advertise it further."

Despite it being "widely shared" 52 per cent of students in the FemSoc survey answered 'no' or 'not sure' when asked if they knew how to access available support. Even if this advertisement is adequate, as the University claims, there are still inevitable issues surrounding people's attitudes and feelings towards using such a service. One respondent stated that alongside promoting the report and support service the University "needs to do more work to address stigmas and the inevitable apprehension of reporting incidents. When I experienced sexual harassment on campus not only wasn't I aware of how to report it but because of the nature of it, with the individual being on my course and being of the

same gender (male), I felt grossly uncomfortable at even the thought of officially reporting it and having to go through whatever process the University had at the time."

The University also responded to the issue of a lack of spiking training in the consent module, saying that: "the Consent Matters course is created by experts and produced by Epigium, which is an international provider of consent courses. The course has been adapted for York and includes local resources. The Conduct and Respect Team is already involved in conversations with Epigium about future developments and this topic will be raised as part of those discussions."

Ellen Martin summarised the problems the University needs to address telling *Nouse*: "it appears significantly that the University is attempting to solve various symptoms when it comes to sexual assault at York - rather than tackling the cause. The priorities of the University are demonstrated well by the fact the department dealing with all of Regulation 7 and sexual assault is composed of three people. More funding and more staff tackling this problem would be a significant start. The recent news regarding what happened last year just supports their failure to address the cause."

We approached Carly Precious, YUSU Community and Wellbeing Officer, as to their views on the issue within the University's systems and the dangerous environment this fosters on campus. They commented that: "tackling rape culture in any environment is difficult, as it takes a shift in perspectives, behaviors and attitudes. This starts with providing students an understanding of what behaviours are inappropriate, giving students platforms for discussion and removing taboo. In addition to giving people the tools and confidence to report incidents, and seek support. This change will not happen overnight and will require support and participation from the whole community at the university."

As such, we need to look at working with students, such as members of FemSoc, to learn from students' own experiences of the process. We need to use this information to work with the University to review training and campaigns. In addition we need to better advertise resources of support including the the Sexual Violence Liaison Officer (SVLO) at the University. Some positive actions have been taken to help, such as including this in training, but there is still more work to be done." Carly also added that they would be willing to support a campaign to "get more funding for resources regarding consent and sexual violence or harassment of any nature." Those who wish to support the campaign or want to give their feedback can complete FemSoc's online survey, which can be found on their facebook page, University of York Feminist Society.

If you have been affected by the issues within this article, or have concerns about sexual violence visit reportandsupport.york.ac.uk or call Rape Crisis on: 0808 802 9999. The online version of this article also has numerous alternative support links which we would urge you to explore.

Kelly Balmer's thoughts on page 11

Support for students in isolation

Joseph Higgins
NEWS EDITOR

THE UNIVERSITY, in light of the coronavirus pandemic, are offering a food delivery service to students that are forced to self isolate. This service applies to those in on-campus accommodation and involves three meal plan packages at varying price points.

The basic package is a basic lunch meal plan which will cost £70 for the two week long isolation period. Lunch will be delivered to accommodation between 11am-2pm depending on demand and will include a sandwich, crisps and a confectionary item with a bottle of water. The second plan costs £100 for the two week period, and consists of the daily delivery of dinner along with a breakfast package for the following morning. The breakfast selection includes typical breakfast items such as bread buns and preserves, cereals with milk.

The dinners will consist of a hot main course, a dessert and a drink. The final package is a £170 combination of both plans, dinner and breakfast are delivered together at the same time as with the £100 plan, and lunch will be delivered separately in accordance to the timings from the lunch-only plan.

Overall, to have all of your meals a day provided by the university it will cost £170 for the two weeks, or

around £12.10 a day, all paid in advance, which is controversial as it may be considered less than economically viable for certain groups of students.

However, the University insists that the meal packages are good value for money, stating that: "the campus meal delivery packages are among a range of options available to students to access food and supplies. All of the delivery packages are offered at cost, covering the costs of food and staffing only. Meals are prepared fresh every day and the catering team has worked to ensure that they are substantial, balanced and sustainable."

The University has also partnered with Morrisons to assist other students both on and off campus in providing for themselves during the COVID-19 pandemic, and especially if isolation protocols need to be followed. The supermarket chain are operating a 24-hour food delivery hotline for students and have pledged to reduce the cost of their delivery services from the usual £5 to

just £2 delivery if the delivery is to a residence containing an isolating person. Customer and Local Marketing Director for Morrisons, Anna Lane has said that the chain is "delighted" to be working with the University in order to assist students in accessing affordable food and supplies during the difficult time. The university also suggests that students can order from different supermarkets, although they do not have the same partnership with other chains, local takeaways or the on-campus Nisa online store if they need to access food during isolation.

While *Nouse* asked if those students already receiving financial aid would be able to access a discount on the food delivery services, the University response was that the packages would remain the same price for everyone. They went on to state that: "it is important to us that all of our students needing to self-isolate are able to obtain food and supplies easily and safely, and we have worked to provide a range of options to suit different needs and preferences, all at cost price with no profit to the University."



IMAGE: LUKE SNELL

Mental health advice

Joseph Higgins
NEWS EDITOR

THE ACADEMIC YEAR for universities across the country has begun and brought with it a consistent stream of controversy and challenges for staff and students alike.

With everyone struggling to adapt to life at University under COVID-19 regulations, new students at university may be facing unprecedented mental health due to the already prevalent homesickness and loneliness being compounded.

However, the University offers mental health support available to its students, as well as advertised partners and other resources available in the city which students can access to help cope during these difficult times.

The Open Door team is a team of trained mental health practitioners that provide mental health support to students enrolled at the University, currently they are operating online via Zoom.

To initiate contact with the open door team, there is a simple online form to complete with some basic details such as: your name, University email address and some basic details of whatever you feel might be affecting your wellbeing. Once that form is completed and submitted an Open Door operator will contact you within two working days.

More information on Open Door can be found on the University website under "Open Door."

Together All is a service which acts as a platform for students that feel isolated or in need of a place to vent anonymously with one another. Simply sign up with your academic email address (that's your uni email that's @york.ac.uk) and you'll be able to access this service which helps students get what's troubling them off their chest and take back some control when the need arises.

If neither of the above services are useful, or if there is a more pressing concern that can't wait for an appointment or be solved by an anonymous online service there are other options within the city that are endorsed by the University. The NHS urgent mental health helpline is accessible on the NHS website, under the heading "find an urgent mental health helpline."

Texting SHOUT to 85258 is also available as a 24/7 text helpline if you are in need of immediate mental health support. The Samaritans are available at 116 123 for confidential 24 hour support, along with advice on the next steps someone who is struggling should take.

If you're a fresher or a returning student, all of the above services are free of charge and encouraged if you, or someone you know, is struggling with their mental health in this challenging time.

Have the VC's environmental promises been enacted?

Emily Hewat
NEWS EDITOR

WITH CLIMATE change awareness hitting national headlines these past few weeks, *Nouse's* focus has turned to the University of York's own plan for sustainability.

The last academic year has seen a significant amount of action taken to reduce the University's carbon footprint, yet the cost to wildlife for some of the University's plans is substantial.

The Vice Chancellor has said on the University's website that: "I want the expertise and passion we have, including that of our students, to produce an evidenced plan of our response to the climate crisis; to think about reducing emissions, to think about how we can best deploy our research into industry and policy, and think about how we can best equip our students through what they study here, to embed sustainability in their careers."

In terms of success, the University's YorCup scheme has had the greatest impact. Asking students to buy a reusable YorCup which will

then remove the 20p "latte levy" when they buy a hot drink has saved an estimated 72 300 cups since the scheme began. The University's catering facilities have also been praised online for good recycling and using locally sourced food.

The University's objective to reduce carbon emissions has also seen positive results with 80 solar panels being installed, producing 26 000kw/h of renewable energy. Equally, the University's 100 per cent divestment in fossil fuels is a step in the right direction. However, despite this, it is arguable that the University has fallen short of all their environmental objectives.

In their 'Sustainability Strategy', one of their objectives as a member of the community is to "promote nature conservation through habitat creation and enhancement on the University estate." Yet the construction of two new colleges on Campus East undoes the University's good work on helping the environment, which *Nouse* reported on in October 2019, commenting that the construction work on Campus East would have a detrimental impact on waterfowl in Heslington East. Whilst

plans were put in place to protect the environment as much as possible, light and noise pollution as well as increase in litter is unavoidable.

Nouse has also commented on the building of a substation for the extra generators that will provide heat and electricity to the expanding population of campus. The generators are a positive source of energy for the environment but it will cause the destruction of local woodland. It is therefore questionable whether the expansion of campus justifies the negative impact this will have on local wildlife. This can be found on page 6.

Similarly, YUSU declared a climate emergency and declared on its website that it will "pressure the University to ensure all new infrastructure is carbon neutral and to undertake retrofitting of existing buildings to become carbon neutral." This term's new venue 'The Forest' can certainly be considered a success for the University and YUSU alike yet calls for heaters to be put in place raises questions about the environmental impact the new venue will have on the University's green campus.

Nouse spoke to YUSU's Environment and Ethics Officer Charlotte Ingreby who said that "In the Vice Chancellor's inaugural speech, he promised to put sustainability at the heart of the University's development strategy moving forward."

"I do not believe the proposed building of a substation on protected woodland and consequent felling of trees regards these commitments with the utmost importance they deserve.

Therefore, we will continue to work alongside staff to find the most sustainable solution, while also aiming to meet the necessary demands for increased energy usage."

When *Nouse* asked Ingreby whether YUSU will take action if further inaction continues, they said "in short, yes. We would have to thoroughly consider the safety of any action past creating a petition and organising discussions with University but I would not rule it out."

As a Green Flag campus, the University is in an excellent position to make a positive environmental change to the community and it is hoped that the expansion of campus will not jeopardise future sustainability plans.

Nouse also contacted the University regarding this issue. We asked as to whether the University is fulfilling its zero carbon aim by building generators at the expense of local wildlife. Their representative told us:

"The University is a careful custodian of the natural environment and is committed to maintaining existing biodiverse environments as well as creating new ones. The gener-

ating capacity on this project is being future-proofed to be compatible with developing low carbon technologies."

We also enquired as to whether the University has specific aims for sustainability during the COVID-19 pandemic. They informed us that, "the University has not lost sight of its sustainability aims throughout the pandemic and has endeavoured to make the measures put in place environmentally sustainable wherever possible.

For example, every student and staff member has been provided with two reusable face masks and communal refillable hand sanitiser dispensers have been put in place around campus.

The University and its partners are also launching an ambitious green revolution to transform Yorkshire into the UK Hub for green innovation and enterprise. This project aims to create 4000 highly skilled jobs, support 800 bioeconomy start ups and spin offs by 2030, reduce CO2 emissions by 2.8 million tonnes and generate £5bn for the North of England by 2030." In this case, it will have to be studied closely over the coming years to see if these sustainability aims are met.

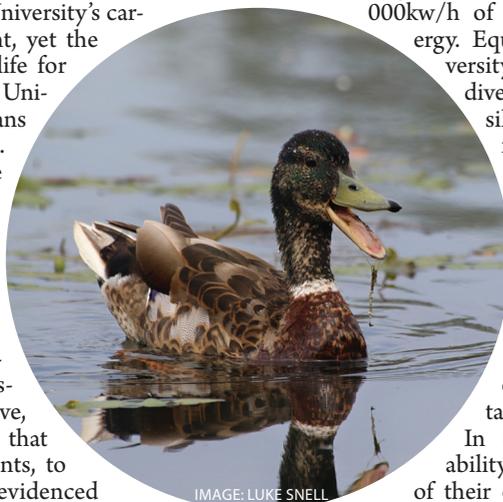


IMAGE: LUKE SNELL



IMAGE: ANNE WILSON

Black history month events Restaurant 'pops up'

Joseph Higgins
NEWS EDITOR

THE START of October also marked the beginning of Black History Month. The annual recognition and celebration of often overlooked and minimised segments of history has reached its 33rd year of official recognition in the UK. As per usual, the University of York along with a multitude of other institutions and organisations have implemented a range of events to honour and celebrate the occasion.

Several key events, such as talks discussing issues with how race is presented in studies of Renaissance history, literature and art, which occurred on the 1st, and a discussion about decolonising historical curriculums relating to east Asia and China when discussing Black History, which occurred on the 9th have already passed. However there is still more than half a month's worth of significant educational events for those curious to sink their teeth into.

On the 20th, the Norman Rea Gallery and History of Art Department will collaborate on a film screen-

ing displaying the works of Isaac Julien, showcasing two moving pictures *Who Killed Collin Roach* (1983) and *Derek* (2009) which were both created by the acclaimed British artist and filmmaker.

The former is a poetic investigation into the death of a young Black boy outside an East London police station while the latter is a documentary detailing the life and art of the queer filmmaker Derek Jarman.

On the 21st of the month, the History Department is hosting a talk from Dr Traci Parker of the

University of Massachusetts, Amherst to discuss the

new book she is working on entitled *Beyond*

Love, Sex, and Marriage in the Black Freedom

Movement followed by a Q&A session.

On the 22nd, the Department of English and Related Lit-

erature is hosting a literature salon, inviting staff and students of all departments to attend a collaborative

discussion on the power that fiction and literature have to decolonise the discipline of English Literature and,

on a broader scale, the institution of higher education as a whole.

On the 23rd, Dr Onyeka Nubia,

the leading historian in the field of Africans in pre-colonial England from antiquity to 1603, will be hosting a talk on the lesser known and explored aspects of British history that focus on the status and origins of Africans in Britain. With a focus on the Tudor period Dr. Nubia will share the untold stories from history that are long overdue recollection.

Furthermore, every Thursday, the Access and Outreach team at the University are publishing a series of videos and collaborations with students, staff and societies along a range of Black History related themes.

We contacted Fiks Aderemi, the BAME Officer for YUSU, and asked why an official celebration of Black History Month is important for the University. They told us:

"Black History Month is a very important month for the Black community, it not only recognises the contributions that people of African and Caribbean people have made in the UK, it also celebrates the achievements of many Black people all over the world. The YUSU BAME Network's theme is "There is no such thing as amnesia", we chose this theme because we believe in the importance of remembering Black History, so often our stories are forgotten and erased from history.

"We live in challenging times, it is important for Black students to feel welcome in University. YUSU and the University of York recognise that more efforts need to be done to make the University more diverse and inclusive and we have been working closely with them, so stay tuned for big news!"

Joseph Higgins
NEWS EDITOR

THE CATERING FIRM, Bradshaws of York, has plans to open a Covid-secure pop-up restaurant in collaboration with the Merchant Adventurers Hall of York.

On select weekends in the run up to Christmas, the main hall of the historic building will be open to the public, where food will be served.

Jonathan Maxfield, representing Bradshaws lamented the lack of a catering industry over

the summer, which was pegged to be one of the busiest summers for the entire

industry. As the business had to be halted due to Covid-19, and bookings across the

hospitality industry were cancelled the industry needs a kick-start to get back onto

its feet, however, Maxfield is confident that they can "bounce back stronger than ever."

The collaboration between the caterers and the Merchant Adventurers Hall is hoped to bring some life back to the catering industry while

serving as an uplifting presence in the city centre, as the popular and historic

building is being used to offer patrons to the pop-up restaurant a brief period of worry-free public dining at, what Maxfield assures, is a competitive price range for the industry.

Meals and entry are priced at £40 per person with £25 for a wine pairing making it an expensive but limited night of food in one of the City's most historically impressive venues.

The venue already hosts a popular cafe inside, however, this added pop-up restaurant will open the venue further, and allow more people more ways to access it in the winter months.

Additionally, the large size of the hall itself is perfect for ensuring that customers can safely socially distance. The restaurant will operate on bookings and will be opening Friday and Saturday evenings from 06 November until December when Thursday nights will be served as well.

Numbers are being restricted to ensure social distancing guidelines can be met by the venue and catering service. Booking inquiries can be directed to bradshawsoforyork@btconnect.com for confirmations of availability.



IMAGE: PATRICK HOOK-WILLIERS



IMAGE: JULIAN OSLEY

Christmas fair returns to York Students scammed

Joseph Higgins
NEWS EDITOR

THE YORK CHRISTMAS Market, a staple of the annual student calendar, has tentative plans to continue operating this year with new safety measures implemented to make it Covid safe.

The festival, officially titled the St Nicholas Fair, used to last a single weekend in December but has since stretched to encompass much of November and the entire run-up to Christmas.

York organisation, Make it York, which helps operate the fair each year confirmed intentions to operate in 2020 back in March, when lockdown restrictions were at their tightest, and have been working on ways to make

the fair as safe as it can possibly be while meeting all governmental regulations that must be met to operate.

Similar celebrations across the country have already fallen victim to the Coronavirus pandemic. Bury St Edmunds, which hosts an annual market and festival celebration attended by over 100 000 people a year announced they would not even attempt to host their Christmas celebrations around the same time York confirmed they would continue operating.

The fair is a significant tourism appeal and is a financially important asset for the tourism and service-based industries that operate in the city.

In 2018, the York Christmas Market was named Best Christmas

Market in the UK and attracted over 350,000 people to the city for its duration, bringing in over £57 million to the local economy in purchases. Research has also shown that approximately 75 per cent of people that attend the market once, are likely to return to it in a subsequent year, making the choice not to cancel the event an important one for local businesses and stall operators, all of whom reserved their stalls for the market earlier in the year.

This can only be a positive, given the current economic strains from the COVID-19 pandemic, which has significantly hit York. However, with current Covid levels rising dramatically both nationwide and within York, it may be possible that the event is cancelled all-together.

HM REVENUE and Customs (HMRC) has asked universities across the UK to play an active role in warning their students about tax scams.

A letter has been sent to Vice Chancellors at the UK's universities asking them to ensure their students know how to avoid being scammed.

HMRC have voiced particular concern over current first-year students, as an increase in online learning could leave students vulnerable to cyber criminals.

The scams that students fall victim to normally pose as a useful service such as reclaiming council tax, TV licensing support, the DVLA, or 'GovUK'.

More worryingly, this year has seen a rise in scams offering financial support due to Covid-19 which will try to appeal to vulnerable students who may be struggling financially due to lack of part-time work - an issue which has affected students nationwide.

Criminals often use university email addresses to appear more legitimate, which students may not be privy to.

HMRC has suggested that there are a variety of ways scammers could

Emily Hewat
NEWS EDITOR

contact students. In August this year, they received 74 800 public reports of scam emails, text messages, and phone calls, and over half of these were related to tax rebates.

'Phishing' is also popular with scammers as it can result in victims handing over sensitive information such as online banking details, enabling their accounts and data to be accessed. Nearly a third of all scams reported to HMRC last year were voice and phone scams, or 'phishing' meaning students should be wary of phone calls from unknown sources.

HMRC asks students to be vigilant and universities to educate students on the dangers of cyber crime. Jesse Norman, Financial Secretary to the Treasury has stated that "We are concerned that remote working because of Covid-19 could lead to more tax scams targeting a new and potentially vulnerable university intake."

"HM Revenue and Customs are doing everything they can to clamp down on cyber fraud, but students also need to be vigilant. We would urge university principals to take a lead in helping to protect their students from these cyber criminals by raising awareness of what to look out for." If students receive suspicious emails claiming to be from HMRC, they should forward them to phishing@hmrc.gov.uk and contact their bank immediately.

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IMAGE: ANNIE WATSON



COMMENT



UK should not ignore LGBTQ injustice in Egypt

LGBTQ people in Egypt are being tortured and arrested while the UK government sits by idly

Darcy Anderson
(she/her)



In a report by Human Rights Watch (HRW), it has been revealed that Egyptian police are creating false profiles on mobile dating apps, including Grindr and Hornet, in order to track down and falsely imprison gay, lesbian, bisexual and transgender people.

Once arrested, the authorities carry out vaginal or anal examinations, conducted as a 'virginity test' to give evidence of homosexual practices. Prisoners interviewed by HRW said they were "tied up for days." Political activist Malak el-Kashif (20) recalled being held in a "cage-like cell," and said, "I suffered the worst verbal abuse I have ever encountered by police officers and they forbade me from going to the bathroom for two days. They subjected me to a forced anal exam. They sexually assaulted me."

Other individuals suffered similar experiences. Yasser (27) was arrested in Gaza after meeting up with a man he met on Grindr. He said, "When they came back with a police report, I was surprised to see the guy I met

on Grindr is one of the officers. They beat me and cursed me until I signed papers that said I was 'practicing debauchery' and publicly announcing it to fulfill my 'unnatural sexual desires.'" But these tactics are nothing new. They have actually been employed by President Abdel Fattah el-Sisi's forces for years.

In June 2019, Tortoise published the headline, "Swipe Right for Prison." In April 2018, The Verge reported on the "unprecedented threat from police and blackmailers who use the [apps] to find targets."

Other incidences have been even more notorious. In 2017, LGBT+ activist Sarah Hegazy was among 70 people arrested for raising rainbow flags at a rock concert in Cairo. The story gained international attention. During the the activist's imprisonment, the police set out to torture her and incite other prisoners to sexually assault her, massively impacting her mental health. Earlier this year, in Canada where she had been living in self-exile, Hegazy took her own life after writing that she "tried to find redemption and failed."

These stories are atrocious, and have not gone completely unnoticed. Yet the world is burying its head in the sand, and the UK is no exception.

In January, Prime Minister Boris

Johnson hosted the UK-Africa Investment Summit to lay the foundations for the country's post-Brexit relationship with African nations, including Egypt.

Plans were put in place to launch the first ever wind project in the country, along with a number of commercial deals. Furthermore, it was

The world is burying its head in the sand - the UK is no exception //

agreed that the UK would strive for "even closer collaboration with Egypt through a new UK-Egypt joint statement on economic cooperation," likely centering around the Suez canal and surrounding waterways which grant access to narrow major shipping routes. The British government has stated that these future partnerships will be "based on trade, investment, shared values and mutual interest." In light of Egypt's human rights record, it is hard to imagine what "shared values" the Government is referring to.

This cooperation is even more alarming when viewed in the context of a new regime. "Underlining the UK's position as a global force for good" unveiled by the Foreign Secretary Dominic Raab on 06 July, directed at those guilty of abuses and violations of human rights. So far, 25 Russian nationals guilty of the death of Sergei Magnitsky, 20 Saudi Arabian nationals involved in journalist Jamal Khashoggi's death and individuals from Myanmar and North Korea have been targeted by sanctions.

HRW claims that Egypt has "the worst record on rights violations against LGBT people in the region," so how can the UK justify strengthening ties with and offering economic support to President el-Sisi? If Britain really wants to be a global force for good, Johnson can no longer overlook Egypt's role in his country's repressive policies.

However, Britain isn't the only country turning a blind eye to Egypt's human rights record. Following protests in 2019 calling for President el-Sisi to step down, US President Donald Trump commented: "I'm not concerned with it. Egypt has a great leader. He's highly respected." It is a sad state of affairs when the 'leader' of the free world is seemingly untroubled by brutality, and finds it acceptable to

portray the leader of a regime founded on violence as "great". Moreover, documentation has highlighted the use of European-supplied weapons, particularly from France, in government crackdowns, purely for the purpose of financial profit. The title of an International Federation for Human Rights report, "Egypt: a repression made in France," is particularly effective in showcasing this.

It is evident, therefore, that leaders currently have no intention of considering serious intervention or lessening cooperation with Egypt on the grounds of human rights. It is simply not a political priority. As Boris Johnson looks to develop his green vision for a post-COVID and post-Brexit UK, his plans for homes powered by wind power (generated in Egypt) must be seen in the broader picture: the unethical funding of el-Sisi's regime, and the government's clear indifference to Egyptian misconduct.

As has long been the concern of human rights organisations worldwide, positive economic and diplomatic relations are evidently, and wrongfully, the top priority of Western nations looking to increase their prosperity. The safeguarding of human rights, unfortunately, has been left behind to slip into obscurity. We need to rethink our priorities.

EDITOR'S OPINION

“World keeps spinning”

Lucy Cooper
(she/her)



In recent months, it sometimes feels like my brain is entirely swamped by the coronavirus pandemic.

If it isn't reducing my humanities contact hours even more than I ever thought possible, or cutting down the time I can spend in the pub, it's forever lurking during my part time job in a supermarket. For six months, I, alongside many other students in the retail industry, became a 'key worker' overnight, entirely by accident.

A job that I originally applied for to get some extra cash during sixth form suddenly became one of the few reasons we could go out on the roads. All of a sudden I, beside a team of sixth form leavers and uni students, became a new workforce, working long and unsociable hours to ensure people could get their food deliveries and buy their toilet roll.

As lockdown eased, more and more students returned to their customer facing jobs in hospitality and retail sectors and are still working through the ever changing, ever-more confusing government restrictions.

Students were essential in supporting the country throughout the pandemic, and were drawn upon to revive the economy with lucrative eating out deals. We should all be proud of the role we have played, during some of the most uncomfortable and surreal moments of our lives- and we should not feel blamed by those in control now that cases are rising.

The system is against us. The testing algorithm is severely flawed for students, and the track and trace

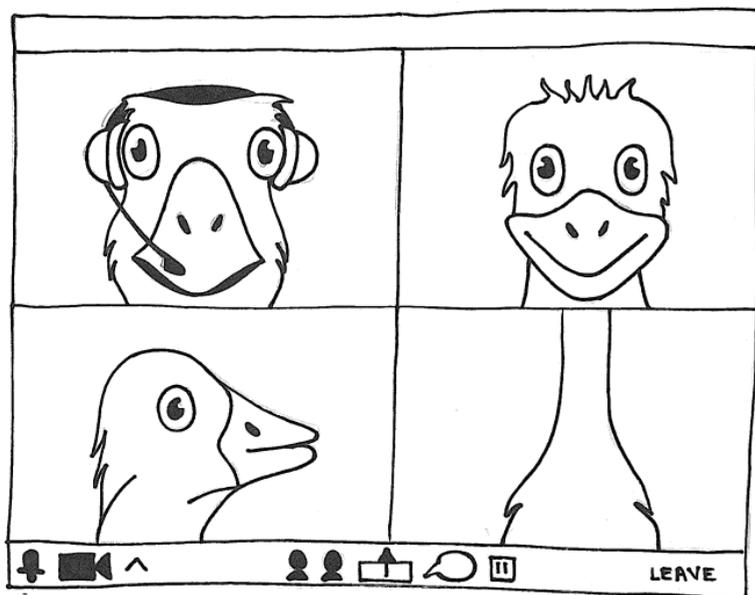
system fails to recognise what life is like outside of a computer system. The rules of when to isolate, and when to get tested, are ridiculously confusing and sometimes pose more questions than they answer. In student households, where there are typically more people living together with their own multiple friendship groups, there is no doubt that this rigid and limited amount of testing is biased against students, and can be blamed for many of the increasing cases.

So when you hear rhetoric that students are spreading the virus and don't care about their grans, I'd urge you to remember the important role we were forced to play, whether we wanted to or not, and to stay as safe as possible even when government regulations are not in your favour. If someone in your house is isolating, antibac wipes should become your best friend!

As you can see, there's little else going on in my mind right now other than coronavirus. Luckily for us, the rest of the *Nouse* team have reminded me that there's still a world around us, with plenty of things to have an opinion on - which is why Comment is the best place to be. Whether it be the dangers for LGBTQ+ people in Egypt, growing homophobia on TikTok, or the important social symbolism within the Shrek trilogy (read it before you judge), there will always be an opinion and the Comment team will always want to hear it and what you have to say.

With more and more online things this term and more Replay crashes, the chances are you will have a bit more time to try new things. Why not make writing for *Nouse* one of those things?

I know that I for one am grateful for a team with so many innovative and amusing ideas up their sleeve, in a time where those things can feel few and far between.



“Can whoever is quacking please mute their mic?”

Cartoon by Jenna Luxon



IMAGE: MARK RAMSAY

The victories of XR protesting

Extinction Rebellion's successes should not go unnoticed

Jack McAteer
(he/him)



Last June a body of 108 people representative of Great Britain gathered to conclusively end our climate crisis. People from Newcastle to Bolton were selected at random to form the United Kingdom's first Citizen Assembly.

This group, devoid of professional politicians, was free to design a comprehensive plan to reduce greenhouse gas emissions to net zero by 2050. 'The Path to Net Zero' report is 556 pages of a practical and ambitious consensus – finally we have a plan that can embolden our feeble government to act.

The Climate Assembly is a victory for reasoned discussion and life everywhere. The recommendations in and of themselves are not revolutionary and definitely not page-turners. But this common vision on how we can change our material world so we can inhabit it beyond 2050 is truly transformative. The will of people has spoken... after reflecting upon the facts.

Environmental experts and six parliamentary committees worked together with the Climate Assembly to create the plan. This partnership effectively guarantees the government will implement a cocktail of the suggestions. Despite that, this is not a celebration of good governance, this is a victory for the power of protests.

Our country has been dragged into action by dedicated ordinary people making a stand. We need more effective protests. The Black

Lives Matter movement should take note.

Since the summer of 2018, London has been occupied by the classic Extinction Rebellion members we have become familiar with. These committed non-violence protesters deployed civil disobedience to force a Brexit obsessed nation to declare a 'Climate Emergency'. The first win for Extinction Rebellion.

We now stand amidst their latest achievement. The power of protest has delivered change. The mobilisation of people across the country consistently for two years has convinced those in power to act.

Protest for the past two years has convinced the powerful to act

Extinction Rebellion's demands were clear from day one; tell the truth about the climate and ecological emergency; act now to reduce emission to net zero by 2025 and to create a Citizen's Assembly. Their simple stand-forward strategy is now going to help save the world.

Co-founders Roger Hallam and Gail Bradbrook built on the foundation laid by David Attenborough and the inspiration embodied by Greta Thunberg to create an effective protest movement. Together these different strands of activism have snowballed into a national movement. They educated us, they motivated us, and now they lead us to make the changes we

know are deadly necessary.

The government's failure to adopt the 2025 net zero-carbon goal is reflective of their reluctance to take the issue seriously. Frankly, it's embarrassing our politicians don't have the self-confidence to take action. Especially when 108 randomly selected citizens have done just that.

This is a reminder that, just like the Civil Rights movement of the 1960s, we the people must keep applying pressure to force our government to act. Our government wants to downplay and dilute our ambitions. These victories have not been celebrated nor publicised by our government for a reason. They would rather we stopped caring about our climate crisis.

The next frontier for Extinction Rebellion takes the form of the Green New Deal.

On Friday 23 October - the Decarbonisation and Economic Strategy Bill will be debated in Parliament. Britain's only Green Party Member of Parliament, Caroline Lucas has given us an opportunity.

The Bill is the first step in designing a Green New Deal for the UK. We need to pressure our politicians in voting yes for this next step. The Bill calls for a National Investment Bank to fund green projects, ending tax subsidies to fossil fuel companies, and the creation of thousands of jobs by building more renewable power stations.

I would encourage all those reading this to watch this debate, and use social media to support the bill. Call out the dinosaurs advocating continued fossil fuel usage. Not for a second time in this generation can we let our elders tell us who we are and what we want.

The system won't improve unless we make it

Content warning: Regulation 7 has failed too many people, its time to make lasting change

Kelly Balmer
(she/her)



Something that I noticed last year when reporting my own sexual assault to the University, is that the Regulation 7, which was in place at the time, was painfully difficult to comprehend.

Regulation 7 was outdated, not fit for purpose and lumped 'Sexual Misconduct' (as the University calls it) with completely different issues such as academic misconduct. This not only made the process more difficult but served to degrade the trauma I, and so many others, have experienced.

The previous version of Regulation 7 therefore significantly hindered the University's ability to handle my report. After the finding of sexual assault had been made in my case, the provisions I thought would have been put in place as a bare minimum, weren't put in place at all.

The simple provision such as a safe space on campus, a place I can go knowing that the student who assaulted me wouldn't be there, wasn't offered or made available. Regulation 7, the documentation that was sup-

posed to be designed to help me in that moment, was, in this case, doing the exact opposite.

The changes that are coming in with the new Regulation 7 do symbolise a step forward but this desperately needs to be the first step of many. There is no solution within the new regulation; it is simply fixing the cracks that basic administrative faults had left in an outdated procedure which should never have been allowed to exist in the first place.

The rape culture which is engrained in universities across the UK isn't going to stop if written change is the only change which is going to be made. The University needs to consider more specialist ways of dealing with 'Sexual Misconduct' on campus, including tackling attitudes that are held towards it. The introduction of the Sexual Violence Liaison Officer's (SVLO) is a great step forwards, however, the reporting process itself needs to improve, as well as its continuous advertisement to students.

The University needs to be more transparent about the options available to a student reporting an assault. Processes I had thought would be basic protocol were nowhere to be seen. These concerns were listened to by the Student Conduct and Respect team but I was left with the impression that the department was overstretched

and under-resourced to truly implement the changes that are necessary.

A massive flaw in the system is that no written or easily accessible information is given to the reporting student. Regulations are difficult to

The University needs to consider more specialist ways of dealing with 'Sexual Misconduct'

comprehend and sources of support are scattered amongst a matrix of web pages, all of which the student is left having to actively search for. This is an extremely difficult thing to do, especially when your brain is in the process of recovering from trauma.

The providing of written information throughout this process is something I am trying to work with the University on, in order to stop issues, such as having to give multiple statements (as I did) from happening again. This is something I have been

trying to work with the University to create, but it just isn't happening as quickly as it should.

The University needs to be making sure that the Student Conduct and Respect Team is sufficiently supported. They head up the General Misconduct of students and they are a fundamental aspect to making sure that students are kept safe, and feel safe on this campus.

The work that the team is trying to do is so important to improving student experience and wellbeing, but it just isn't happening soon enough or with enough student consultation. Regulation 7 hasn't been working well for a very long time so why was it only this year that it was finally reformed? Talking to staff, it feels like they want to make changes and improvements, but there simply aren't the resources for it. It is frustrating to watch, especially considering the size of this issue and how many students it has the potential to affect.

Students don't get a clear or easy opportunity to give feedback about their experience during reporting under Regulation 7. FemSoc is currently circling a form to capture student's experiences of consent talks, sexual assault and spiking, and the reporting processes at the University of York, which I urge you to go and complete. The input from students via this form

is going to be fundamental to the work that is being done to improve the reporting process for students at York.

Now is the time for us to demand change because it is evident that the University will not do this itself. I am optimistic about the new Regulation 7 and I am optimistic that further change can happen but this change needs to happen sooner rather than later. Student input and influence will be vital to driving the University in the right direction.

It is too late to change my experience of reporting sexual assault to the University, but it isn't too late to change the experience of future students.

You can read more about these issues in 'University processes and decisions are perpetuating an unsafe environment' on the front page.

If you wish to report a sexual assault or any other form of student or staff misconduct to the University you can do so at reportandsupport.york.ac.uk/

If you wish to seek support for a sexual assault, either historic or recent you can get into contact with the Universities Sexual Violence Liaison Officers at www.york.ac.uk/students/health/advice/sexual-violence/

The clock is ticking on TikTok's homophobia

Homophobia should have no place on the platform of our generation: so why is it on my FYP?

Matthew King
(he/him)



For the most part, the only toxicity I have experienced on TikTok is that I can easily spend an ungodly amount of hours straight scrolling through the For You Page.

However, I have recently come across a more dangerous side to the platform than simple procrastination. This being the spread of homophobia across the app, mostly taking place in the dreaded comment sections.

Just last week I watched a video of a woman in the US discussing the issues the notion of a "straight pride" brings up. I clicked on the comments, hoping to see support for a message I thought was so simple and widely recognised in this modern age. Alas, I was wrong.

In place of the presumed messages of support, the content I saw was the opposite: dozens of clearly hateful and homophobic responses, to which I will not repeat so to not give the disgusting views held more readership. This is only one example of many incidences of this behaviour I have encountered.

Usually, I am rather thick-skinned when it comes to homophobia, having grown up in a not-so-lib-

eral school where individuals were not afraid to explicitly express their homophobic views towards me, however, on an app that I believed to be a platform for my generation, the blatant, seemingly new, wave of homophobia is shocking, and quite frankly, terrifying.

When I look at the comments of a *Daily Mail* article, I expect to see the usual hate and ignorance there. However,

this is not something I would imagine existing on TikTok – a platform which is predominantly used by our liberal and forward-thinking generation.

This is what scares me. I accept that older generations will never learn, that the comments underneath *The Daily Mail* will remain toxic and hateful until its eventual removal from the press (fingers crossed that we aren't waiting too long for that). But that world is separate to mine – that is the discourse of an older generation being left in the dirt. TikTok, on

the other hand, should be a safe place for the new generation, and as such, a place where hatred is rare. Instead, I fear such hatred is becoming a new, and certainly unwanted, trend.

The common feeling amongst most younger people is that of hope for the future – a time when the liberal views of our generation begin to make up the dominant belief system.

This is something I had strongly, and perhaps ignorantly, believed in. However, my recent experiences on social media have begun to disprove this belief. How can there be hope for a better future when our platforms in the present are becoming so hateful?

As I said before, I am thick-skinned, but this new trend of homophobia has begun to make me feel uncomfortable on a platform I have previously felt secure on.

I almost feel as though the infamous algorithm is beginning to push this homophobia towards me, as if the

app itself is wanting me to see it. This is what is perhaps most dangerous about this new homophobia; the fact that we are powerless to stop it from coming up on our For You pages. Unlike other platforms where you can simply unfollow toxicity, TikTok's algorithm does not allow you to do so. This has resulted in my For You page being infected somewhat, wherein between the jokes and cat videos I love, hides a more dangerous threat to the

Do not make homophobia the newest social media trend

LGBTQ community. I fear that this growing homophobia is becoming a trend. A trend which may lead others, particularly younger viewers, to see this as normal behaviour. This can't be allowed to happen.

I, and the rest of the LGBTQ community, should not be made to feel uncomfortable or targeted on a platform that is for our generation. Whilst there are positive messages on the app, the growing homophobic trend cannot be left unchecked. If we don't act against it, we risk allowing

homophobia to creep into our popular culture, and eventually, our belief systems. This cannot happen if we are to hope for a more equal and accepting future.

I implore anyone reading this to act against this blatant hate. If you see hateful comments or content, report it. It takes less than a minute but the outcomes could have a lasting effect.

The direction this trend is going in encapsulates a dangerous feeling of them versus us, wherein cis heterosexual individuals will equate LGBTQ rights to anti-straight propaganda. This is not the case. A strive for equality of sexualities does not diminish the rights of those who do not come under the LGBTQ umbrella term, and to make this a trend on social media is damaging to our movement, but equally, to our hopes for an equal future.

This divided feeling does nothing but take us back in time to a darker, more hateful age. TikTok is built on sharing and collaboration, not division and hate.

This piece is something I wish I didn't have to write, and I hope that in the future I can write again with a more positive view of the platform, and as such, a more positive view for the future of our generation.

Please do not make homophobia the newest social media trend, please stick to the less toxic Charli D'Amelio dances instead.



Our colleges are the University's COVID saviours

The unique collegiate York system will prove essential in supporting mental health in future months

Jack Edwards (he/him)



A good friend of mine has recently started in her first year at a fairly prestigious UK university. She's a fresher who didn't really know what to expect out of higher education, and spoke to me on the condition of anonymity.

What she told me about her arrival process highlighted a shocking contrast with the way we do things here. After she got her A-level results, there were one or two emails from the University (staff, not students) about the arrivals process, but nothing too personally engaging.

When she arrived in September, there was no one greeting her as she left her car, no one helping her move in, Covid rules weren't enforced properly and gatherings of hundreds of students with no social distancing were commonplace.

Unsurprisingly, she has now been locked down in her block as a number of her flatmates have tested positive, with little to no support offered to those isolating.

Not so here. At York, from the moment students get their accom-

modation, freshers are sent emails by College staff on how to access support, and are bombarded with chances to ask real students questions via Instagram Q&As, email and Facebook.

In normal times, from their arrival to the end of Freshers Week, that same team of College staff and students move them in, guide them through their (student-run) Freshers Week and are on hand 24/7 to provide support to those struggling to adapt to university life.

This is an organic and deeply student-focused way of greeting people into our community, and from the conversations I've had is second to none with other British universities.

But, obviously, we are not in normal times. Covid has turned the world on its head, and Colleges have adapted to these new times with confidence.

Broadly, College Committees have done an excellent job over the summer, constantly changing their plans to keep up with government advice to pull off what has been a stunning success with their respective Welcome Weeks.

That so many events have been able to take place and, at least during Freshers, York has been able to avoid the kind of mass outbreaks seen in Manchester Met and Glasgow is a testament to the hundreds of hours of hard work put in.

Crucially, this success was by no means guaranteed. For the first time since 1966, the University invested significantly into College Committees over the summer allowing them to put on Covid-secure high quality events. College Committee funding has been a perennial issue for staff and students; York should commit to investing again in the Academic Year 2021

Freshers Week if they are serious about guaranteeing a good level of student experience for incoming students.

Colleges have for a long time been the pillars of student mental health and wellbeing, and in the pandemic they are coming into their own; daily calls to students who are self isolating, meals delivered to their door, even specific events for those in lockdown such as virtual coffee mornings.

The reality of lockdowns at other

universities have been bleak. Students "locked up" in their halls of residence. Post-it notes on the windows crying for help. Security guards patrolling their blocks to keep them in.

Lured back to University, they've paid their rent and are now not even able to get food or other essentials. This is how we treat criminals, not students.

As we move into winter and the probability of further restrictions on our lives' increases, the type of local, decentralised community services colleges offer will become even more vital in the battle to prevent this viral pandemic from turning into a mental health crisis.

The personal nature of college leadership should mean that buy-in from students is greater if they are asked to isolate. From a student welfare point of view; Colleges have to be seen as absolutely vital and central to the university's Covid strategy.

More widely, the University has a number of other services that include a 'swab squad' bringing tests to students' doors' and an on-campus testing site.

This is a huge achievement by

an organisation often accused of not being nimble enough in a crisis (see UCU strikes of the last few years).

While communication over the summer could have been better from the University, the national picture was changing so constantly I am glad management didn't make a definitive statement on how the Academic Year 2020 would look early on (see Cambridge's 'everything will be online' debacle in March).

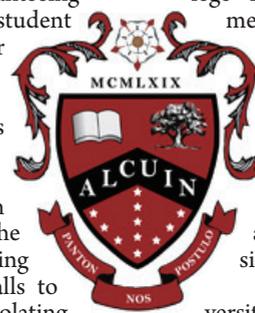
Since the start of the term, the Vice-Chancellor's consistent emails have helped stress an image of competence and have reassured many students that their health is the top priority for him.

The University feels responsive to the pandemic and accessible to students' concerns in a way it never really has done before.

So as the Covid scythe continues to cut remorselessly through university budgets, it is vital that Colleges are protected from the cuts to come.

We hear never-ending talk of the student mental health crisis, undoubtedly an important subject, but if the university wants to really prevent it from spiralling into an all-consuming imbroglio, it has to keep funding colleges properly.

If they don't; jobs, crucial student experience, and most importantly, our mental health, are on the line.



Elected representatives deserve compensation

Student volunteers make up for things the University should be doing, and need to be valued more as a result

Ally Smith (she/her)



Tom O'Neil (he/him)



Contrary to the current media rhetoric, most students are not lazy, selfish or ignorant. In fact, a lot of students have an incredible work ethic and a drive to make change in the world. Sadly, this attitude is often exploited by universities and student unions, and as such, deserves to be recognised and compensated more.

Most events in freshers week, almost all college events, and a significant proportion of YUSU events are run by students who have volunteered their time and energy.

This in itself is not a problem. Voluntary work is a big part of university life for many students and most would say that the time they spend on college, society or sports teams committees was some of the best time they've spent at university.

The issue arises when students are put under incredible pressure, with little staff support, and are expected to turn out professional level events on a routine basis.

If you talk to any student leader at Uni, activist or committee executive you know, they will probably have countless stories of stressful all-nighters or anxiety inducing events that took significant time out of their studies.

Students are routinely stretched to fill roles that should be filled by actual paid staff members. This is a problem that happens throughout the University and in the students union - a problem that, therefore, must be addressed.

Yes, student voice is vital in ensuring students are represented, but the line between representation and doing essential work to run the University is increasingly blurred. Often, voluntary roles take up more time than students anticipate, and inevitably the passion students have for their roles drives them to put in more work than should be expected of them.

Nowhere is this clearer than in equality and diversity spaces. As part time officers and student representatives previously, we have experienced first hand how student volunteers are expected to work extensively, not only

to fill their elected roles, but to make up for things the University should be doing but isn't.

It wouldn't be a stretch to say that we have sometimes spent more hours working on YUSU projects than our course work.

We are not alone in this. One of the current Women and Non-Binary

Student leadership should not simply be a labour of love

Officers, Daisy Slate, refers to the YUSU Part Time Officers (PTOs) as "the invisible YUSU workers". Despite putting hours of work into events, lobbying the university on matters of sexual assault, decolonising the curriculum, accessibility, and representing students' interests both pastorally and academically, elected students are often uncompensated.

Without the PTOs, course and department Reps, college committees and more, student life as we know it would not exist. Yet, in a feat of shal-

low recognition of their work, last year PTOs were only given black cards (a term late) and YUSU discount cards (these came even later).

It's especially concerning that the only compensation given to student representatives for a significant portion of the year required going clubbing to benefit from. Although some students greatly appreciated black cards, some may not want to club or they may have accessibility requirements or face other barriers stopping them from doing so.

This is clearly an unacceptable disparity that must be addressed. Given that many of the liberation groups do incredible work advocating for things the university should already be doing, such as providing support and hosting events, asking for realistic compensation is not outlandish.

It's ridiculous, for example, for the expectation of ensuring the University is accessible to all to be placed on students shoulders, yet this is often what happens.

In the words of Rowan Casey, one of the Disabled Students Officers, "Officers do not have the time, nor the inclination, to check every event and plan on campus. We are not the accessibility police, we are student representatives".

There are concerns with employ-

ing PTOs and other representatives due to legal requirements that could prevent them from being elected as successful sabbs in future (a venture much more likely amongst those who are already in other roles), and there are wider concerns over the expectation of work placed on an employed student that could conflict with their other commitments.

Regardless of these concerns, greater compensation is the least that could be asked for. Greater benefits in kind such as subsidised society membership or access to ticketed events would be a good way for the union to demonstrate that the work of its PTOs is valued, without actually employing them full time.

The University and its departments should also realise that their representatives are vital for maintaining relations with students and encouraging best practice. They need to recognise these efforts more than they currently do.

Student leadership is an invaluable part of university life and for most the positives of the experience far outweigh the negatives - but that doesn't mean they should be ignored. Don't discourage students from giving their time or allow them to burn out. We all lose unless we can support their advocacy.



IMAGE: FRED PERRY

Keep your hands off our polos

Fred Perry has always stood for inclusivity and diversity

Alex Thompson
(he/him)



Over the past few weeks, Portland has seen violent demonstrations across the city from a group known as the Proud Boys. The alt-right organisation, classified as an extremist group by the FBI in 2018, have assembled like a bigoted version of the Avengers to unite against the 'Antifa threat' and supposed erosion of American values. Donning body armour and carrying baseball bats, assaulting journalists and abusing bystanders, this organisation has descended on Portland like a small militia, holding rallies, marching the streets and preaching their hateful ideologies of racism, misogyny and white supremacy to a devout group of followers.

The uniform that unites them? The humble British Fred Perry polo.

Launched in the early 50s, the iconic Fred Perry polo has seen many iterations and endured many trends and movements, not all positive. Sure, the shirt may be a staple of diverse British culture, having been worn by mods, Jamaican rudeboys, Northern Soul clubbers, first wave punks, Brit-pop kids and Amy Winehouse, but it's almost 70 year run has also seen it become the uniform of fascists, hooligans and now the Proud Boys. This isn't the only brand to have seen this appropriation. Brands like Burberry and Stone Island have seen their image adopted by hooligans and far-right movements since the 1990s. Even Lonsdale became a favourite of German neo-nazis who would scratch off the logo to read 'NSDA' - a contraction of the Nationalsozialistische Deutsche Arbeiterpartei, the Nazi party for short. Admittedly, their response of sponsoring dozens of gay pride events across Europe to cut fascist ties, was a stroke of genius.

In a similar effort to combat these associations, a Fred Perry polo have discontinued the sale of their iconic black and gold tipped polo in the US and vocally come out against the Proud Boys. A statement from the brand argues that what the group stands for 'is counter to our beliefs and the people we work with' and that in the 65 years it's been around, the laurel wreath has come to represent 'inclusivity, diversity and independence'.

There's a lot of truth to that.

The beauty of the Fred Perry shirt is that it's always been for every-

The beauty of the Fred Perry shirt is that it is for everyone

one, regardless of race, class or gender, and has been adopted by subcultures across the world. It's always been the uniform of a diverse collection of people and, particularly in the UK, has strong connections to the reggae, two tone and ska movements of the 60s and 70s. By championing the outsiders, the subcultures and the fringe movements, Fred Perry built up a reputation of being a proudly diverse and inclusive brand. Promoting black models and black designers, collaborating with LGBTQ artists and retaining a proudly working class aesthetic, the brand has never been scared to push for diversity and for change, even using their platform to promote and give voice to thousands of musicians and artists from a wide range of backgrounds. The Proud Boys are disregarding all of that heritage and all of those values, co-opting the image for their own militia uniforms.

The past few years have seen alt-right groups co-opt whole swathes of popular culture for their own ideolo-

gies, from memes to The Matrix, and adopt various symbols and media as part of their hateful messages. This appropriation of Fred Perry's laurel wreath is the latest example of this - subverting all the inclusive values the brand stands for, and turning into the uniform of reactionary, disenfranchised fascists.

As a man with far too much Fred Perry in his wardrobe, this whole situation has thrown up a few questions and anxieties. Over the past week I've found myself moving polo shirts to the back of my cupboard because I didn't want to see any association between myself and the Proud Boys. I became overly conscious of what people would now see when they see that logo. But then I realised that I was missing the point.

I've grown up seeing Fred Perry sported by black British music legends, queer icons and the first time I ever went to a Pride event, I wore a lavender Fred Perry polo (with matching nails of course). From photo shoots with exclusively black models, collaborations with LGBTQ and BAME artists and designers and strong working class roots, Fred Perry have always championed diversity, individuality and unity. To bin all those laurel wreaths, all those legacies associated with them, because a small group of neo-fascists like the look of a polo shirt is missing the point of what the shirt, the company and the culture stand for.

By taking this symbol, something as simple as an embroidered laurel, and subverting it for their militia style uniforms, the Proud Boys are rejecting everything that Fred Perry represents, and forging dangerous new connotations. To some people, arguing over a polo shirt might seem a little trivial and insane. But for what this company, legacy and logo means to me and many others, it's something worth fighting for.

The alt-right have co-opted enough of our culture, let's not let them take our polo shirts.

Shrek is love, Shrek is a commentary

How Shrek educates us about the unimportance of our social roles

Joannes Madu
(she/her)



When most people think of Shrek, they think of "Shrek is Love, Shrek is Life" (sigh) or they view the films as the products of several acid trips. What some people may not have realised is that the first two films also happen to be social commentaries on self-image, using the "flipping" of stereotypes that revolve around Shrek's character.

The first movie involves Shrek going to save the princess to get his swamp back to himself. This is already atypical, as the "normal" structure of things would involve a knight or prince going to rescue a princess.

Even the basis for Shrek going to rescue Fiona - to have his swamp to himself rather than to collect a princess - is atypical. After rescuing her from her chamber he runs from the dragon rather than fighting it to appear brave, claiming he would set himself up to die if he were to face it.

At some point, he tells Fiona and Donkey that he'll catch up with them and picks up a sword because he'll "handle the dragon" - only to jam the sword into the chains the dragon tangles itself into to make sure it can't escape. Fiona is frustrated by him as nothing he does to get her out of the tower is what she expected would happen.

As the movie progresses, however, the mounting frustration Fiona has for Shrek's unique approach to things turns into understanding as she learns that he acts the way he thinks he should, based on the way others treat him. He isn't fearsome or rude for no reason, he carries himself in this manner as a way of living up to the expectations of an ogre's

behaviour.

These instances of things not going the way they would have stereotypically, all involve typical expectations that Shrek either shatters or exceeds by doing

things his own way. He doesn't adhere to the expectations others have for him even when he is aware they have them.

In Shrek 2, Shrek and Fiona meet her parents as a now-married couple; Lillian is supportive of the marriage, and Harold is not. This is primarily because Harold struck a deal with the Fairy Godmother to have Fiona marry her son Charming so that he would become a king.

Harold sends Puss in Boots as a hitman to take Shrek out in order to set things "back to normal", pushing away the fact that he was also different (as a frog) before being made human. He of all people should sympathise with Shrek because of this.

Shrek takes the Happily Ever After potion because he thinks Fiona is falling out of love with him and is turned into a human along with her as a result.

For the potion to have a permanent effect, Shrek and Fiona must kiss before midnight. The rest of the movie involves Shrek and Fiona just missing each other until the night of a ball hosted by Harold and Lillian.

When Shrek and Fiona finally reunite, she chooses not to kiss him as she likes the way they both looked as ogres since it's who they were/are.

Again, when Shrek is faced with the expectation to be someone else to "fit" into a storyline, the expectation is rejected in favour of being himself.

What the viewer can take from both films is simple: we don't have to let others determine our self-image or our place in society.

Ultimately, carrying yourself in a way that makes you comfortable, rather than in a way that others expect you to, will benefit you as everyone will either adjust if they are worth having in your life, or leave if they aren't (Farquaad

and Fairy Godmother died but hopefully you get the point). Who you are will always matter more than any role you're expected to play in society.

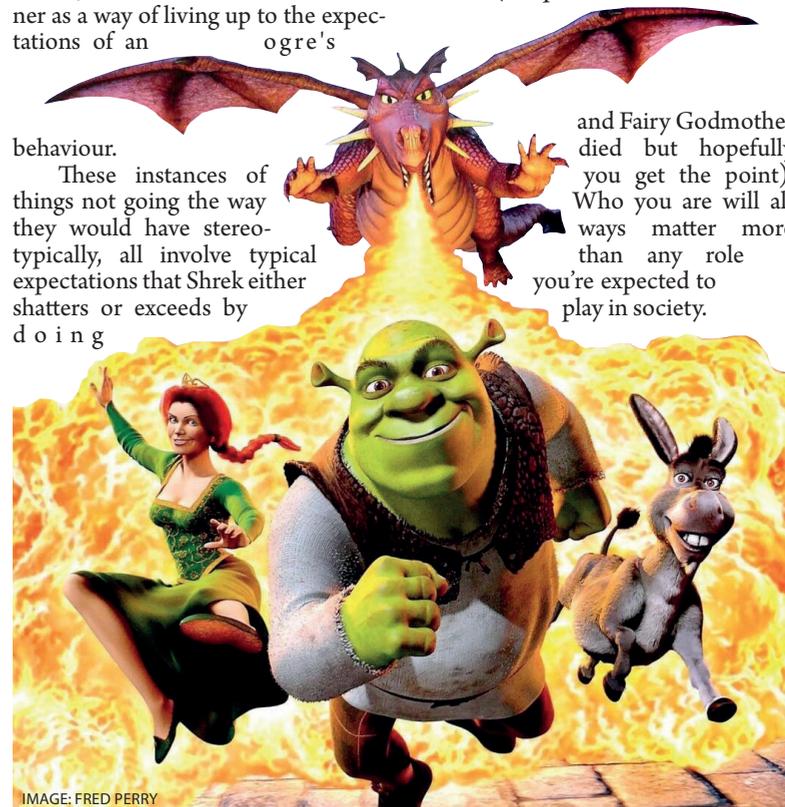


IMAGE: FRED PERRY

CLASH OF COMMENTS

Should university tuition fees be reduced for this academic year?

YES.

Kristina Wemyss
(she/her)



Students have not had the easiest of times during the pandemic. Rightly or wrongly, they have been blamed for the spread of coronavirus, their education has been jeopardised, and now they continue to be ripped off by their universities.

At present, much university teaching is being conducted online. In some students' cases, all of their learning is being done in this way. Whether or not online learning will severely impact students' futures is unclear at the moment - it is, of course, an "unprecedented time". While no one can prove that it will be devastating for students, neither can anyone prove that online teaching will provide them with the same benefits as a conventional education.

What is certain is that many students feel neglected by their universities and the government. Over 203,500 students have signed a petition for tuition fees to be partially refunded for this academic year. Universities have had a matter of months to put new online programmes together, and while a lot of hard work has undoubtedly gone into creating them, there is no proof that these courses will be as effective. With this uncertainty, how can universities justify charging full tuition fees?

The classic argument which many people have drawn attention to is the fact that online courses such as degrees from the Open University do not charge nearly as much as in-person courses. In fact, the average full-time Open University undergraduate degree costs about £6,192 per year, in comparison to the £9,250 which campus-based degrees cost. This may not seem like much of a difference, but the important thing to keep in mind is that we did not sign up to an online degree.

What we did sign up for were the supposed 'best years of our lives'. Meeting new people and forming new friendships is a vital part of the university experience. These institutions usually provide fantastic opportunities to meet people from different backgrounds. They are first and foremost meant to be places of growth; places to challenge your opinions in academic and social settings. These are the aspects of university which should mark a new chapter in your life. Without

them, our experience is no different to an online course.

Furthermore, you don't just pay for teaching from your tutor when you sign up to a university course; you pay for access to an academic environment, surrounded by like-minded peers who will challenge you and springboard off each other's arguments. This cannot be achieved online; everything is more stilted and less conversational - as is to be expected over a screen. I have found that people feel far less inclined to contribute and many seem to have lost passion for their subjects. The university experience is also as much about improving your social, presentational and debating skills, which are all hampered at present by disjointed Zoom conversations and the lack of in-

person contact. With the looming uncertainty as to whether students will be equipped with the skills that they need to succeed once they are thrust into an increasingly difficult job market, it is absurd that they should have to pay the normal amount.

Online platforms are simply not as mentally stimulating as the classroom environment, and they certainly don't provide an adequate replace-

William Hart
(he/him)



Tuition fees should not be lowered for this academic year. Face-to-face teaching is reduced but a university's outlays remain largely identical.

Most of a university's funding comes from tuition fees; demanding a lower rate will harm the institutions we need to keep alive when they already face funding concerns and could lead to reduced investment and staff redundancies.

B e -

are flawed.

The university experience means something different to everyone, but most would accept that it involves lectures, seminars and tutorials. While this is the expected university experience, the fact that we do not have full access to it this year does not justify the calls for reduced fees, especially as teaching is ongoing.

We are in unprecedented times and normal life cannot continue. Many school leavers have taken a gap-year so they can get a full university experience, leaving universities concerned about covering their overheads this year.

The Russell Group will fare better than their newer counterparts. However, we should not assume they will weather the storm simply because of their elite status. A 2016 report by Universities UK, the universities' representative body, showed that in 2014-15, 47 per cent of teaching funding came from undergraduates, with a further 7 per cent from postgraduates.

These figures show the necessity of the fees we pay to ensure that our great academic institutions can continue to produce the world-leading research that has made them what they are today.

As for paying off the student loan, the argument holds very little water.

The issue around student loans is how they are marketed as tuition fees, when in reality it is simply a 30-year tax on graduates when they are earning a reasonable wage. Loan repayments mean you will currently pay 9 per cent extra tax per month, and only on the amount of your income above the current threshold of £2,214 per month. With graduates expecting to find themselves in well-paid jobs, this tax does not have a drastic effect on total take home income once you are working.

A House of Commons briefing paper on student loan statistics, published in October 2020, showed that the average student will have £40,000 of debt and the Government only expects 25 per cent of students to pay this off in full.

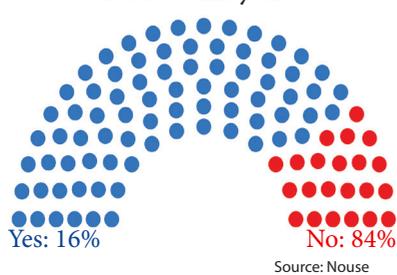
Therefore, for 75 per cent of students, a fee reduction for this year is pretty much meaningless. The only actual difference it will make is in the balance they have written-off in 30 years' time. But for a higher education institution to potentially lose millions of pounds this year could be the difference between their survival and failure. Universities as institutions need to be protected so that free thought can continue to be cultivated in the UK. The best way to ensure that this can occur is to continue to pay our full tuition fees



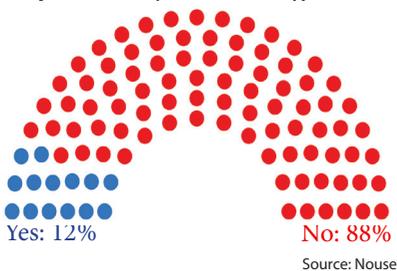
IMAGE: ANNIE WATSON

According to the polls

Should university tuition fees be reduced this year?



Do you think the service provided by First Bus is good?



Comment in brief...

"VANBRRRRRRRUGH"

In an age of social distancing, an outside bar is an absolute godsend. YUSU have tried their best with The Forest but despite their best efforts, there is one glaring omission. It's October, it's Yorkshire: we need heaters. I don't want to feel like I'm on an arctic expedition as I'm trying to get as many pints of cheap lager into my system as humanly possible. If The Forest is going to become a staple of student life over the coming term, students need to be comfortable and I'm not sure how possible that is in arctic conditions. How can I enjoy a pint if I'm trying my best to fight off hypothermia and wrapped up in more layers than a fucking onion. Come on YUSU, we need heaters.



(he/him)
Alex Thompson

"RUBBING MY NOSE IN IT"

Since (understandably) having to cancel my year abroad to Melbourne back in April, the Global Programmes office here at York have been consistently emailing me each month to ask if I want to be a 'global ambassador' for them. Funnily enough, no I don't. I wouldn't exactly have much to say. Having not gone on my year abroad, I have zero experience to be an 'ambassador for others wanting to go. Instead these emails just serve to remind me each month that I'm not surfing my way through a summer in Australia. So please, please stop emailing me Global Programmes, you're rubbing salt in the wound and it's going to make me cry.



(she/her)
Jenna Luxon

"STONES VS ROSES"

It's not Roses. It's Stones. On 01 August The Stone Roses Bar, home of the blue shit, ran a Facebook poll: "If you fancy a few drinks, would you be going to 'Roses' or 'Stones'?" I'm sure you're currently thinking the same as me when I first read it: who the fuck calls it 'Roses'? Well, apparently 53% of people. Disgusting. How the hell have we allowed this to happen? Am I wrong? What's right? 53%? Can we have another vote? Where are the Lib Dems when we need them? I didn't sit at home through lockdown dreaming about a blue shit and a bop to 'Supersonic' in 'Roses'. I didn't wait that long just to return to this confusion.



(he/him)
Jonathan Wellington

MUSE.

**RUSS MEEHAN:
TAKING ART TO
THE STREETS**



QLE

FEATURES

M4
Annabel Mulliner explores how bigotry is written into Instagram's algorithm

M8
Alice Manning looks at the internet's new favourite style - cottagecore

M16
Lydia Partridge explores the unexpected bloom of independent, online businesses



ARTS

6

M6
Elizabeth Walsh talks to Manchester artist Russ Meehan about the power and importance of street art

M7
Sophie Lutkin looks at some of the best arts venues in York

Emily Mellows reviews the *Viral Verses* anthology, collated by York's own Professor Linstead

FASHION & SHOOT

9

M9
Maya Barber & Sarah Gattenby-Howells look at how we can change our shopping habits to be more ethical

M10
Shoot: Through the Window

MUSIC

M12
Fenella Johnson looks at how government spending is damaging local music scenes

Kristina Wemyss looks at how Indian culture, genres and artists have played a role in shaping international music

M13
Sam Campbell looks at the recent trend of artists promoting anti-mask thinking

Alex Thompson talks to the newly ratified AlbumSoc

FILM & TV

M14
Molly Leeming explores the dangerous world and compelling charisma of anti-heroes

M15
Emily Harvie takes a look at this year's LUMA Film Festival

Alex Thompson looks at how the French classic *La Haine* is still cuttingly relevant 30 years on



GAMING

M17
Maxwell Andrew-Smales reviews *Hades*



TRAVEL

M18
Alex Thompson explains how travel shows and documentaries has kept alive his passion for travelling during Covid

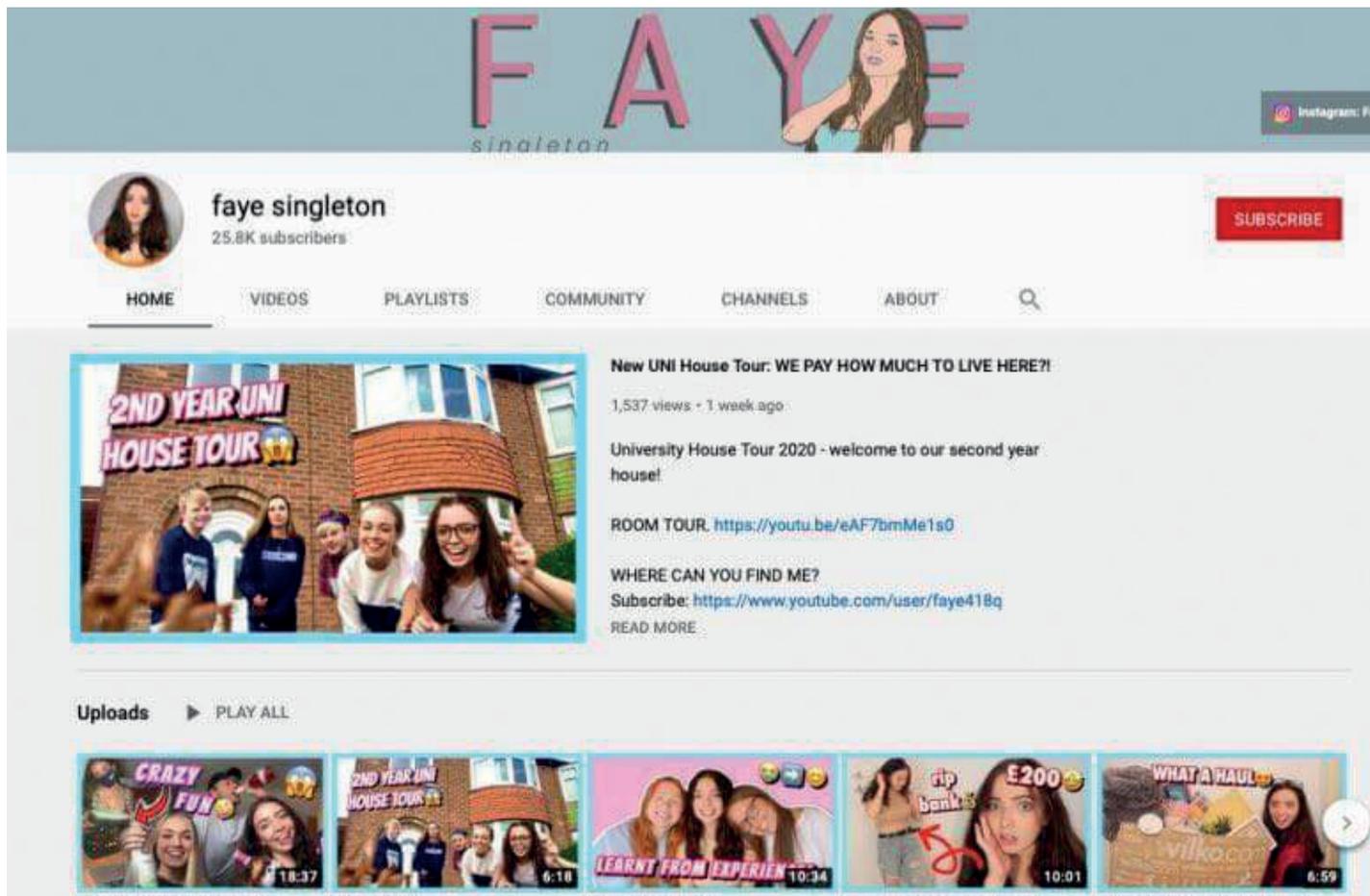


FOOD & DRINK

19

M19
Charlotte Lear trials the experience of on-campus food outlets with the introduction of Covid safety measures

Liv Maltby discusses how running a Instagram food account can be beneficial to your home-cooking journey



ALICE MANNING TALKS WITH YOUTUBER FAYE SINGLETON TO DISCUSS HOW SHE BALANCES RUNNING HER CHANNEL WITH LIFE AS A STUDENT

How did you first get into vlogging?

When I was younger, I used to watch a lot of Zoella vlogs and I wanted to have a try at vlogging. My content then was more “sit down” product reviews or challenges; vlogging just seemed so much more fun!

Can you tell us about your YouTube channel came about?

Before university, I started creating videos about preparing for university, such as a shopping haul for my future room or Q&As about my UCAS experience. When I saw that these videos were really popular with my viewers, I wanted to pursue that area more. I started vlogging weekly at uni, including uni life Q&As and room tours. Over lockdown, I created content based on my first-year experience aiming to calm the nerves of freshers this year. So now my main focus is uni content – I’m really looking forward to vlogging my

second-year life!

Do you feel any responsibility to put out content during a particularly challenging time for students?

I think most people use social media to show how ‘perfect’ their life is, and often it doesn’t show an accurate representation of their lives. I don’t want to conform to those standards, and that’s why I try to be real in my vlogs. I vlogged my first week at University and, being the homesick fresher I was, it wasn’t the best week of my life. I didn’t hide this from my viewers and even included a clip of me upset in my room. I wanted, and still want,

my viewers to get a realistic view of life at university – even if that means showing the not-so-great parts.

Could the lifestyle vlogging scene become more competitive, with more of us taking up new hobbies at home?

There is so much content available on YouTube, competition has definitely increased! With more people being at home during the pandemic I can definitely see more people giving vlogging a go. It’s a fun thing to try, and it’s really nice to look back on old videos you’ve made.

Can you see yourself integrating your channel into your future career in any way?

Definitely! I always wanted to be a doctor when I was younger, but since growing my channel and enjoying video making, I’m really stuck between medicine and some sort of social media career. If I can combine the two that would be ideal... just look at Dr. Alex!

What tips would you give for fledgling vloggers?

Enjoy it! Make sure to film yourself doing something you enjoy doing. If you’re enthusiastic and having a fun time on camera, this will rub off on your viewers and they’ll be more likely to come back to future videos. Be confident in what you’re talking about or doing and believe in yourself! It took me so long to build my channel to where it is today. It’s annoying when some videos don’t get the number of views you hope for, but the more you stick at it, the better your channel will do!

Has the pandemic led you to adapt your plans for future content, in terms of the topics you are able to cover?

I found moving away from home for the first time quite difficult so I can’t imagine how hard it must be for people this year.

I recently made a video on top tips for reducing homesickness as hopefully, that can be useful to many freshers, especially in the pandemic.

EDITOR'S NOTE



ALEX THOMPSON SURVIVING PANDEMIC PRODUCTION WEEK

This edition of MUSE has been an odd one. Masks on, pumped with caffeine or nicotine, and with a heady mix of garage classics, 2Pac and Lily Allen blasting from my laptop speakers, we set about creating this edition. Thankfully, we’ve come out of it all with an edition I’m incredibly proud of, and one I hope you’ll enjoy reading.

This being said, Jenna and I couldn’t have done any of it without our incredible team. Our section editors have worked hard to produce some truly brilliant pieces. Features have discussed everything from the shadow-y practices of Instagram to the rise of cottagecore (something I still don’t fully understand). Music looks at topics ranging from India’s influence on music culture to how government-spending is affecting musicians and how some of our favourite artists have become ‘covidiot’. Fashion discusses how we can change our shopping habits for the better. Arts interviews one of the most exciting street artists coming out of Manchester. And maybe most importantly, Food & Drink find out whether the new Courtyard nachos are worth it. It’s a brilliantly diverse mix.

This edition also marks my completion of MUSE, now having written for every section, in my two years at the paper which is pretty cool.

I want to say a massive thanks to our brilliant team of sub-editors, drafted in at the final hour to help turn my incoherent ramblings into something that actually resembles journalism.

However, the biggest thanks go to Jonny, Matt and Jenna, who have all been there to put together this beautiful bastard of a newspaper with me, and generally keep me sane throughout the week. You guys have been the best editors and friends I could have hoped for, and I don’t know how I would have kept it together without you.

This edition of Nouse is also a sad one for me, as it will be my last as editor. For the past year and a half, Nouse has slowly consumed my life and I’ve loved every minute of it. I’ve made some of my closest friends through Nouse and developed so much as a writer and as a person in that time. Unfortunately, my time has come and I have to say goodbye to the paper I love so much – even though you might see me clinging to relevance in some other role at our next election.

So for now it’s not a goodbye from me, but more like ‘au revoir’ as you’ll see my name popping up throughout this paper until the day I leave Uni. I’m going to miss editing this paper and looking after all the incredible people who make up this society that has been such a huge part of my life for the past two years.

Anyway, stay safe and enjoy,
Alex x

IMAGE CREDITS

Cover: Russ Meehan
Left (top to bottom): Alex Grace Jones,
High Bridge Entertainment, Supergiant Games, CNN
Right (All): Faye Singleton

THE SHADOWY SIDE OF SHADOW BANS

ANNABEL MULLINER EXPLORES SHADOW BANS, HOW BIGOTRY IS WRITTEN INTO INSTAGRAM'S ALGORITHM AND THE MANY CHALLENGES FACED BY MINORITY USERS IN THE EVER-GROWING BUSINESS MODEL OF INFLUENCER AND SOCIAL MEDIA MARKETING.

Influencer marketing is becoming an increasingly profitable industry and is expected to be worth \$15 billion globally by 2022. The profession seems to have become synonymous with the high life: unlimited sponsorship deals, an all-designer wardrobe, and miraculously perfectly lit mirrors with aesthetically pleasing backgrounds, ready for the mirror selfie. It's the dream of an easy life - to be paid to lounge around with your free products.

But the reality is never that shiny, and the stereotype of what it means to be an 'influencer' is largely based around the most successful mainstream figures (Molly Mae, I'm looking at you). Though the starry-eyed impression may remain, as Instagram has grown over the last decade, the influencer profession has grown ever more complex and competitive.

And like any other industry, the influencer business is riddled with systematic bias; it comes as no surprise that if you're white, skinny, cis, and straight, you're going to get more brand deals - and you're going to get paid more for them. Not only this, but Instagram will favour your content over your minority competitors.

The Influencer Pay Gap

One upside to influencer marketing is that it's one of the only industries in which women can consistently out-earn men, frequently being able to charge up to four times more than their male counterparts. It's unsurprising that women are dominating the field, given that we are socialised to perform for the male gaze. Though John Berger's assertion that "women watch themselves being looked at" haunts me continually, it also makes perfect sense when we consider how expertly female influencers market themselves online. Women also tend to be more active and engaged than men across social media, and on top of this, stereotypically use more products than men on a day-to-day basis. This therefore equates to a much wider scope of potential brand deals.

But it should come as no surprise that, like almost every other industry, it's a lot easier to make it on the 'Gram if you're white. Black sustainability influencer Aja Barber (@ajabarber) recently carried out an experiment in which she contacted over fifty sustainable businesses expressing interest in a product exchange (whereby

an influencer is given a free product, and in exchange offers free marketing on their page). By 6pm, no one had responded. In response to her experiment, zero-waste, white-owned skincare brand Conchus (@conchuslife) lashed out at the implication that they were 'racist' for not replying to Barber's message. As a highly successful figure with 209k followers and average post

“ Like any other industry, the influencer business is riddled with systematic bias

likes exceeding 6k, it's difficult to see why Barber would fail to secure a partnership with any of the 50 brands she contacted; Conchus, for example, have just 13.6k followers, with their post likes rarely exceeding 500.

In June, Adesuwa Ajayi, an agent for influencer marketing, created the account @influencerpaygap. The account anonymously posts influencer submissions of how much they have been paid and how they've been treated, in order to expose racial disparities, amongst other biases, in the industry. The account currently has 44.9k followers and has posted over 800 anonymous submissions. Ajayi claims that she created the page out of "frustration" with "seeing the ways black influencers were being low-balled and knowing their white counterparts, or non-black counterparts, were earning a lot more - even if they had significantly fewer followers or overall influence".

The influencer business is no less biased than any other; if anything, with influencers working freelance, the potential for exploitation is greater than most. The majority of influencers won't have the financial security to turn down a contract with unfair pay,

or even to negotiate a contract for their work in the first place. @influencerpaygap is beginning to provide black creatives with the evidence they need to challenge brands on unfair working conditions, but there's far more work to be done.

Shadow Banning

But it's not only the biases of potential business partners that minority influencers have to contend with. Shadowbanning has long been a contentious element of Instagram's safety policy, with the company's Head, Adam Mosseri, denying its usage in a Q&A back in February. Also known as 'stealth banning', it means that your content will not appear under hashtags, or on the all-important Explore page - only your followers will be able to view it.

This helps Instagram to protect its users from bots or spam accounts, as well as filtering out content that doesn't meet their community guidelines. But it can, and does, have massively detrimental effects for smaller businesses and activist organisations who rely on social media exposure. Mosseri claimed that being featured on the Explore page is "not guaranteed for anyone"; that it's a matter of luck. However, Instagram has been accused on numerous occasions, by a variety of minority groups, of unjustly shadow-banning content that in fact adheres to their community guidelines.

The obvious issue with this is that, as it is unclear what will and won't be shadow-banned, it leaves content creators confused as to what content is appropriate. This conveniently allows Instagram to shadowban whichever content they please, without having to provide an explanation. Furthermore, when an account is reported or banned, the user is alerted as to why and can appeal the decision. Though it's made obvious through changes in engagement, a user is not alerted when their account is shadowbanned. No questions can be asked, and it's not usually reversible.

Around 2016, many prominent conservative voices claimed that they were being unduly shadowbanned, using this as evidence that Instagram and other BigTech platforms were unforgivingly liberal. Republican Jim Jordan claimed that "Big Tech is out to get conservatives. That's not a suspicion, that's not a hunch, that's a fact."

In reality, while shadowbanning does work to remove extremist and offensive content on both sides of the political spectrum, it's more often minority groups and liberal activist accounts that fall victim to unjust muting online. This year, Instagram has been increasingly accused of shadowbanning liberal activist accounts, ranging from those supporting

Black Lives Matter to sexual education and feminist accounts. What's more, they've been accused of extending shadow-ban measures to hide posts from followers' feeds.

Racism

@theunplugcollective has launched a campaign entitled #DearInstagram, in which activist pages share their experiences of undue shadowbanning, in the hopes that Instagram will pay attention and take action. Anti-racist account @nowhitesavours released a statement via #DearInstagram in September, in which they expressed that they are "deeply concerned that Instagram is trying to limit the engagement of those who are combating anti-black racism and white supremacy". The anti-racism accounts involved in the campaign claim to have experienced a significant increase in censorship, with their post engagement dramatically decreasing over a short period of time, despite no significant drop in their follower count.

Feminist porn director and activist Erika Lust has experienced her fair share of censorship on social media, mostly owing to Instagram's ambiguous stance on "sexually suggestive content". She points out that "because this term is mostly left to interpretation, the decision ends up in the hands of the social media algorithms and the people who make them" (ie, white men). On the subject of racial bias, she said:

"All female bodies are generally hypersexualised on the media however, research shows that B I P O C women's bodies are policed even more than their white, straight, cis counterparts for being "sexually suggestive". This clearly implies

that these bodies are considered inherently sexual, whether they are actually engaging in sex acts or not, which reinforces misogyny and racism both online and offline."

She coined the term 'biased banning' to describe unfair censorship on social media, and asked her followers, particularly women, BIPOC and the LGBTQ+ community, to share their experiences of undue censorship via #biasedbanning.

Fatphobia

Instagram has also been accused of targeting plus-size women who post photos in underwear or bikinis. We're all too familiar with the barrage of picture-perfect modelling shots from the likes of Emily Ratjakowski and the Kardashians. It's well documented that this tedious wave of photoshopped images can have detrimental effects on users' body image. Rather than encouraging representation of more diverse body types, Instagram is stealthily ensuring that the platform stays 'skinny'.

Their guidelines for nudity only specify that no genitalia or female nipples are on



IMAGES: KAT MOLESWORTH



IMAGES: AMBER-ROSE PHOTOGRAPHY

display, so bikini pictures are obviously well within the realms of the acceptable - so why are plus-sized users being shadowbanned, or having these photos removed altogether? When plus-size model Nyome Nicholas-Williams (@curvynyome) posted an artful nude shot by Alexandra Cameron on her Instagram in August, it was met with an ecstatic reaction from her followers. Within hours, Instagram took down the image, and Nicholas-Williams warned her account could be deleted. Soon, her followers began rallying under the hashtag #Iwanttosee-Nyome for the censored photos to be reshared. Meanwhile, Ratjakowski's bikini pictures continue to rake in millions of likes.



IMAGES: AMBER ROSE PHOTOGRAPHY

LGBTQ+

In June this year, Mosseri performed a u-turn in his previous denial of Instagram's shadowbanning policy, releasing a statement claiming that the company would look into how its "policies, tools, and processes impact black people". He went on to claim that such efforts wouldn't stop with racism, and would also look to better serve "underrepresented groups" such as LGBTQ+ users, body positivity activists, and artists. One key point of this strategy aimed to tackle algorithmic bias, though at the time Mosseri did not outline any specific strategies that would implement this.

On 9 September, Mosseri outlined the actions they had taken in a new blog post, including creating an equity team to work with their AI department, in order to ensure "algorithmic fairness", as well as hiring a new Director for Diversity and Inclusion. But the @theunplugcollective's #DearInstagram campaign is evidence that the algorithm is, five weeks later, still failing in its inherent bias towards BIPOC and other minority users, as well as activist accounts. And they aren't alone; TikTok have also been caught in the act of censoring the "gay", "lesbian" and "transgender" hashtags in Russian, Estonian, Bosnian and Arabic. "Acab" ("all cops are bastards") was also restricted in English. When confronted, TikTok claimed the shadowban was a "localised" approach to moderation. This censorship extended far beyond the laws of the countries in question and consequently silenced pro-LGBT users without justification.

Queer influencer @prettyhaunter spoke to me about their experience of being shadowbanned, after their following reached 20k. Previously, they posted regular photoshoot content and had secured brand deals. "I realised I was shadowbanned when my followers suddenly dropped from 22.8k to 22.6k, and my posts weren't even showing up on people's feeds or in hashtags," they tell me. When I ask why they think Instagram shadowbanned them, they explain "I think it's because I was growing quickly. After being shadowbanned my self-esteem went to zero, and I'm not really motivated to take pictures anymore."

@prettyhaunter's content was purely visual, and their account was not involved in any political or social activism; it begs the question, why is Instagram shadowbanning accounts who are posting nothing besides pictures of themselves? Clearly, Instagram's algorithm isn't fine-tuned enough, leading to users being punished for suc-

cessfully achieving fast follower growth. @prettyhaunter deleted their old account after their engagement plummeted. Their current account has a following of 790. If Instagram doesn't adapt their algorithm soon, it's doubtless that they will lose more valuable content from their users.

Small Businesses - Not Interested?

Shadowbanning doesn't exclusively happen to larger accounts, and quite often small businesses and independent artists inexplicably fall victim to Instagram's incompetent algorithm. Chloe Hodgson (@keezura), a York CompSci student and independent artist, has been shadowbanned by Instagram numerous times. "I've been shadowbanned for interacting with too many different accounts into a short space of time... I suppose Instagram thinks I'm a bot?" Chloe tells me. Certainly, the leading advice from Instagram marketers nowadays is to 'act human'; too much interaction or posting can easily be mistaken for spam. But users can have legitimate reasons for over-interacting: "this can happen if I'm commenting on lots of other artists' posts because it's part of an art challenge, or if I discover a new account that I really like and spam them with likes."

Chloe explains that shadowbanning has left her disorientated with her audience engagement. "You're left not knowing if the low engagement is due to the contents you're making (that people just aren't interested), or if it's because the algorithm is putting somewhat of a barrier up." She reveals that shadowbanning has left her over-analyzing her content, which is especially disheartening if a piece she's taken a lot of time and effort over gets minimal engagement.

Chloe confesses that as an independent artist, she doesn't feel supported by Instagram. "Instagram has a good artist community, but that's down to the people, not the platform," she says. "I like to think that I post high quality, time-consuming art, and illustration, so as a result, I post less frequently. But if I don't post three times a week, I can actively see Instagram stop promoting my posts."

This leaves artists like Chloe with a disheartening dilemma. "It comes down to the big question of: do I make the content I wanna make and that I know will organically grow an audience and get a good response, or do I post more frequently in the hopes that it will show up on people's feeds?" While the former option fits the "passionate artist" narrative, and, more importantly, would allow an artist to explore and develop their style and interests, as Chloe

herself points out: "it's not always that easy when you're trying to build a brand and a business to support yourself."

Instagram can be a fantastic place for independent artists and creatives to build their brand and make a living. Over lockdown, the launch of the #supportsmallbusiness sticker encouraged users to share their personal favourites with their friends. However, Instagram's algorithm favours those who post consistently and keep their content uniform. Sandeep Bhushan, Director and Head of GMS, Facebook India, shared during a panel on influencer marketing that 50% of users are more interested in a brand when they see an advert on Instagram. Instagram favours those businesses who have the time to commit to a solid branding strategy, which for many means hiring a dedicated marketing or social media team. But more still - those that have the budget to advertise with them.

Stealthily hiding away posts comes with some obvious ethical issues; Instagram is undermining a users' choice to determine what content they view, and clearly a significant proportion of shadowbanning is done without justification. Ironically, while hate speech remains to be rife across the platform, women's and minorities' bodies are unduly censored. It would be naive to say that Instagram's algorithm is failing in its purpose; white cis men continue to police women's and minorities' self-expression across all other social and political spheres. It's far from cynical to say that Instagram is no exception to this.

Many shadowbanned users are urging their followers to support them by actively engaging with their posts, by liking and commenting on posts, but also by saving posts (this is Instagram's equivalent of a 'super like') and sharing posts to their personal stories. If you believe that you're not seeing content from an account you're following, you can also turn on post notifications so that you don't miss out on any content that

doesn't make it into your feed.

Influencers in Union

While Instagram fails to act on its biases, influencers are finding their means to improve job security and protect themselves against the algorithm. An increasing number of influencers practise that have emerged within the profession, such as wage disparity and a lack of diversity in campaigns. The Creator Union (TCU) was established in July by fashion influencers Kat

Rather than encouraging representation, Instagram is stealthily ensuring the platform stays 'skinny'



Molesworth and Nicole Ocran, and is the first organisation of its kind. Previously, the invite-only American Influencer Council was the only organisation seeking to protect influencers. Kat revealed to me that the response to the union has been overwhelmingly positive; people are ready to see substantive changes within the industry.

"Collective power means that we can develop industry standards which work for both influencers and brands," she tells me. The TCU plans to create a legal fund, which members can use both for advice, and for support should they need to take action. Kat highlights that TCU's mission is "to create fair and equal working practices within the influencer marketing business and ensure that our members have strong contracts and are fairly compensated for their work." They also hope to have helplines open to members and have industry figures signed up to codes of practise. "In a year's time, I would love to see thousands more influencers know their worth and their rights as valuable marketing partners."

Many influencers have begun to use Patreon to conceal their content behind a paywall. This allows them to generate a more reliable and sustainable income. For example, the aforementioned @ajabarber uses Patreon to generate an income from her sustainability newsletter, amongst other content. By subscribing to our favourite content creators' Patreons, we can recognise and respect the labour that goes into producing accurate and educational content.

Instagram's current algorithm, though hard to pin down, is clearly working against progress. This year, as we all yearned to stay more connected, social media's potential as an educational and uniting force infinitely increased. Instead of fostering this new power, Instagram has brushed it aside in favour of profit and upholding the status quo.

@elwingbling's claim that "Instagram is not a people's platform" could not ring more true; "it is a capitalist, corporate interest and like all others, it views our humanity as a commodity, a consumable product... and it caters to the highest bidders." What do independent businesses, activists and minority influencers have in common?

For the most part, they aren't profitable - at least not on the scale that a tech giant like Instagram would prefer.



IMAGES: ALEX GRACE JONES

TAKING ART TO THE STREETS

ELIZABETH WALSH TALKS TO MANCHESTER ARTIST RUSS MEEHAN ABOUT THE POWER AND IMPORTANCE OF STREET ART

Street art is not a new concept. It was first developed in the 1960s and has since changed the face of contemporary urban art forever. By “street art”, I’m not referring to the all too familiar image of profanities sprayed on the side of a motorway bridge. Today, everywhere you turn, large, vibrant paintings are cropping up on the side of buildings and walls, helping to bring of-ten dark and dingy spaces back to life.

As a concept, street art can often be perceived a bit like marmite: people either love it or they hate it. Some see it as unwelcome graffiti and are quick to dismiss its place in society. However, I find well crafted, show stopping murals in the city centre to be thought-provoking and inspiring. They can help bring communities together during difficult times and provide a source of artistic inspiration for the next generation. Murals are powerful, eye-catching, and - as they often cover large areas - they demand the public’s attention in the process.

Not only that, they have also transformed art as we know it. Taking art outside and on to a larger canvas has allowed people of all backgrounds to become more actively engaged. Urban art is not confined to the walls of sometimes elitist art galleries. It is not locked away so that only those privileged enough can get a glimpse. It is laid bare, displayed out on the streets for free public consumption. Many street artists aren’t formally trained, but are able to produce empowering works free from restraint.

I recently had the pleasure of speaking to

“ Street art encourages engagement, whether it be positive or negative

Russ Meehan, the man behind the renowned Manchester mural depicting twenty two bees in honour of those who died in the 2017 attack. He described street art as the art of the people; “a lot of people don’t feel like they’re part of the gallery culture or mindset. Anyone can see street art, you don’t have to be looking for it.” Certainly without street art many would never get the chance to see art up close.

Talking more about his craft, Russ de-

scribed street art as a type of performance art. As he creates, crowds of people often gather to watch, bringing another dimension to the work. He particularly enjoys interacting with strangers, as art helps to bring people together and gets them talking. From an

artist’s perspective, Russ explained that getting to speak to members of the public directly is enlightening. “Connecting with people you’ve never met before and hearing what they have to say is important, especially right now.” He finished by saying, “people don’t think about that side of it.”

Street art can be used as a positive force for change. It is ready and waiting to inspire the next generation, to make them actively consider the most prominent political and social issues of our time. Few other art forms have the same reach. Street artists often manipulate images from popular culture to create socially and politically symbolic images. The politics depicted within the paintings are not quietly discussed. Refusing to sit quietly within the confines of the wall or shop front on which they are etched, they demand to be shouted about. It is almost as though the images extend from the walls and straight into the faces of passersby. The messages portrayed in street art simply cannot be ignored.

Having said this, they can be disagreed with. Those who hold opposing views have been known to vandalise provocative works in retaliation. Through their bold and disappearing marks, intended to cover the original picture, a likely unintentional conversation is started. Street art encourages engagement whether it be positive or negative. It repeatedly makes its way onto the news. Russ noted that as a form of large-scale propaganda, murals are particularly effective. Further to this, he told me that many street artists don’t actually get paid for doing political pieces; they are simply concerned about the issues at hand.

The beauty of street art is that it moves with the times. As it is easily adaptable, paintings pop up seemingly overnight, depicting the most up to date contemporary issues. Recently, the striking mural of George Floyd in Manchester created by another Manchester artist Akse,

“ Everywhere you look, the NHS logo adorns the streets next to paintings of key workers

hit the headlines following the Black Lives Matter protests. It stands proud as a presentation of solidarity. As a result of such work, community cohesion is encouraged through mutual appreciation. Neighbours can stand outside and reflect on the issues both on their doorstep and across the globe.

There is also a prominent historical aspect to street art, an uncovering of the past that helps people retrace the origins of their city. A few times Russ has painted in an area and coincidentally found out about its history. From this he has been able to create site-specific pieces, teaching people about their area and what’s happened there in the past and instilling a sense of local pride.

Despite the decline of most things in the arts world recently, street art has been on the rise. When the world went indoors thanks to Covid, appreciation in the form of commemorative murals came pouring out. Everywhere you look, the NHS logo adorns streets next to paintings of smiling key workers who, every day, fight the newly-waged war against the virus. Years from now, these same displays of gratitude will hopefully remain where they were originally painted. The newly crafted murals will act as a historical time stamp, marking a new part of world history depicted on the streets.

For 150 years, the Manchester worker bees have held great importance. Three years after the attack, they still cover the city’s walls and are recognised by locals and visitors alike as a sym-

bol of unity. In that sense, street art both brightens cities visually but also instills a lasting sense of solidarity in communities.

A national appreciation of street art has certainly started to develop. The notorious street artist Banksy is testament to this. He was voted the UK’s favourite artist of all time in a poll carried out by YouGov, fending off the likes of more traditional artists including Monet and Picasso. Bursting onto the scene in the 1990s and making his way into the public eye, Banksy remains a renowned household name.

We all know of him and can identify his works, such as the infamous ‘Balloon Girl’. He sparks a conversation; who knows when or where his next masterpiece will emerge? The mystery behind the artist’s true identity continues to grip people’s attention. Alongside the growing reputation of such artists, street art has become more socially acceptable.

Looking beyond Britain, street art has also become a much bigger deal on a global scale. Not to mention that it has gone digital. Through websites such as Street Art Cities (now also an app) which includes work from across 250 cities, fanatics from around the world can connect over their shared love of the artistic practice. With the app constantly being updated to include the newest paintings, it’s a great way to explore hidden gems of the street art world that you may never otherwise have the chance to see.

Russ noted that Britain is only just catching up with the rest of the world as far as public or street art is concerned, explaining that “As a country we’ve always preferred grey or red brick walls. However, a lot of places are now introducing street art festivals, animating walls and making them look interesting.” Everytime he gets the opportunity to take part in a street art festival he jumps at the chance.

Reflecting on his own artistic journey, Russ finished by admitting that he never set out to create art on a large scale. Rather, that he started off doing graffiti and that creating street art is just what he’s naturally come to do. For Russ, street art is about being free in the moment and being able to forget about everything else going on. As he paints he finds himself almost dancing as he gets into a rhythm of fluid movements.

Street art certainly has the power to spark creativity in this generation and the next by showing that anyone can have what it takes to make art, no matter their background.

The benefits of street art are multifaceted. It can be a good way to modernise old inner city areas by improving their aesthetic appeal. This in turn can drive tourism and improve the economic situation in the long run. Street art is so much more than the paint on the wall. It is a form of individual expression, but also of community integration. Its impacts run deeper than the surface of the walls on which it appears, and permeate right into the hearts and minds of those surrounded by it.

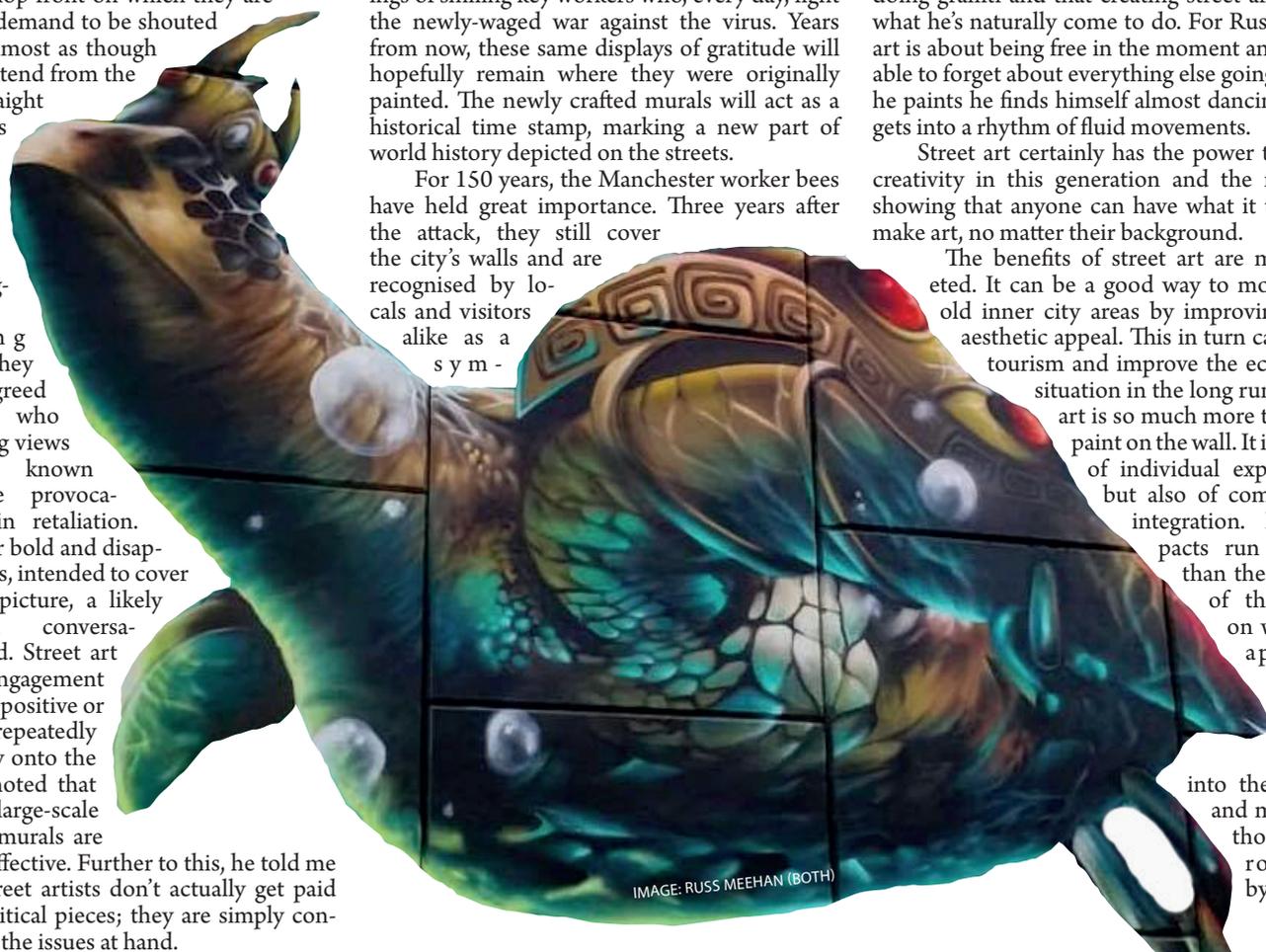


IMAGE: RUSS MEEHAN (BOTH)

SUPPORT YOUR LOCAL: YORK'S ART VENUES

SOPHIE LUTKIN LOOKS AT SOME OF THE BEST ARTS VENUES IN YORK AND WHY WE NEED TO SUPPORT THEM NOW MORE THAN EVER

During these uncertain times, our beloved arts venues are doing their best to cope with the huge impact the pandemic has had upon the sector. Theatres, art galleries, museums, and bookshops are struggling to comply with the government's fluctuating regulations whilst simultaneously trying to ensure their business is economically viable. That is why, more than ever before, it is crucial that we continue to support such important centres of heritage if we wish to see them re-open to the public.

York Theatre Royal

Theatres have suffered a particularly hard hit since they were forced to close back in March this year. York Theatre Royal, with its beautiful architecture dating back to 1744 and situated just a stone's throw away from the iconic Minster, is another site which has unfortunately had to adapt to stringent budget cuts. Producing shows inspired by cherished classics, innovative new writers, and aspiring young playwrights, the theatre is adept at nurturing both seasoned and upcoming actors, writers, set designers and lighting assistants. With an exciting programme already in place for 2021 - including an audience with astronaut Tim Peake and an appropriately magical Cinderella pantomime - York Theatre Royal is looking forward to a future where it continues to safeguard access for all to York's cultural life.

York Art Gallery

Just around the corner from York Theatre Royal is the vibrant York Art Gallery. Hosting

a collection of paintings from the 14th century to the modern day, intricate prints, detailed watercolours, and stunning ceramics—with an exhibition featuring the earliest works of Grayson Perry coming to York in summer 2021—this is the artistic nucleus of the city. The gallery also frequently collaborates with local schools, running workshops, tours, and providing resources for the budding Picassos amongst us. I was fortunate enough to visit the gallery just before lockdown, and I was mesmerised by Harland Miller's witty, personal, and geographically inspired Penguin Book Covers. Responding to coronavirus restrictions, a selection of their current artwork has been uploaded online, allowing greater access for those self-isolating and unable to leave their homes.

Minster Gate Bookshop

This is one for the devoted bibliophiles, the avid readers, and the learned scholars. A positive trove of hidden gems including treasured members of the literary canon, and exquisite antiquarian books, you could quite easily spend a number of days browsing the well-stocked shelves of the Minster Gate Bookshop. Located on the street formerly known as 'Bookland Lane' at the entrance to York Minster, the five floors of this Georgian townhouse are packed to the rafters with books: from history to horticulture, archaeology to anthropology, physics to philosophy, there's a paperback or hardback to suit even the most out-there of tastes. Housing gorgeously gilded leather-bound classics, a collection of

rare first editions, as well as contemporary best-sellers, this is a proudly independent bookshop you'll be dreaming about for days.

York Castle Museum

Established on the site of York Castle, which was originally built by William the Conqueror in 1068, this museum was founded by John L. Kirk in 1938. It is housed in the debtor's and female prisons which were constructed from the ruins of the castle.

Bordered by Clifford's Tower and the scenic river Foss, the museum contains incredible artefacts including a 17th century iron corset, over 100 historic patchwork quilts dating back to the 1700s, and an unused cocoa tin belonging to explorer Ernest Shackleton. Additionally, authentic period rooms such as a Victorian parlour and a 17th century dining room can be visited alongside the cell once possibly occupied by notorious highwayman, Dick Turpin. Boasting a huge variety of individual attractions - ranging

from a recreated Victorian street complete with cobbled road, schoolroom, hansom cab, and police cell to an exhibition on the history of children's toys - this museum will take you on an exciting tour through stories of decades past.

Van Gogh: The Immersive Experience

Sitting on a deckchair in an old church surrounded by the works of one of art's greatest names - what could be better?

Accompanied by a suitably breathtaking soundtrack, marvel as Van Gogh's renowned paintings such as *The Starry Night* and his *Sunflowers* series come alive upon the walls around you.

Explore every intricate brushstroke, see a vase animated by his floral paintings, and even create a masterpiece of your own to project upon the church walls. Walk in the stunning imagination of one of the world's most revered artists, and live life in a blaze of colour—if only for a short while.

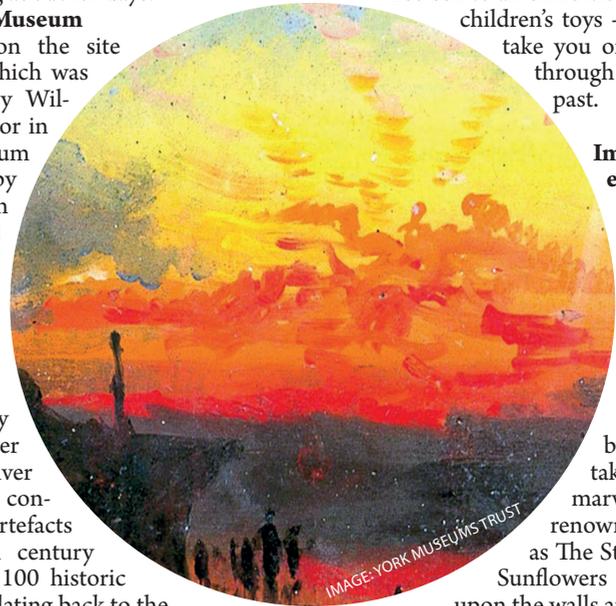


IMAGE: YORK MUSEUMS TRUST

'ART IN EXCEPTIONAL TIMES': PANDEMIC POETRY

EMILY MELLOWS REVIEWS THE VIRAL VERSES POETRY ANTHOLOGY, PANDEMIC POEMS COLLATED BY YORK'S PROFESSOR LINSTEAD

Viral Verses is a beautifully crafted anthology of poems and illustrations prompted by the fear, isolation and grief wrought by the pandemic. The anthology, edited by Nicholas and Stephen Linstead, features 87 contributors - the majority of whom are students or faculty members at the University of York.

Stephen Linstead's own incredibly well written poem 'Curtains (For Edward Tudor Crum)' perfectly prefaces the nostalgia and the hope which imbues the collection. Professor Linstead was prompted to create and edit the anthology by the passing of an old friend during the pandemic, as he told *Nouse*:

"Last September I met an old friend from University, Ted Crum, who I hadn't seen for 30 years. Ted was a musician and I was performing in Coventry near his home, and he came along to see us. We agreed to meet up in May, when we would have more time to catch up, but unfortu-

nately, he died from Covid-19 in April. I wrote a poem in his memory and shared it with my son,

Nick, who shared it with his friends, and one offered to illustrate it. Nick suggested we could get a few of our friends together and produce a small book of illustrated poems to raise money for the NHS Charities Appeal, dedicated to Ted and everyone who has sacrificed their life trying to care for people like him."

Upon reading the collection, the reader will find themselves acutely aware of the overwhelming fear and loss that prompted many of its contributors to write their verses. Many of the poems and accompanying illustrations effectively encapsulate the frantic loneliness that many who experienced quarantine will immediately recognize. Isabelle Lepore, one of the anthology's student writers, contributed to

the anthology as a means of processing the terrible loss of her grandfather during lockdown. She told *Nouse* that "writing is one of my great emotional outlets, and the most tangible way of reaching back to when (my family and I) lost him." Her delicately composed poem 'Ci Manchi Nonno', like many of the 120 poems in the col-

lection, captures the frustration and pain of one forced to grieve alone.

In addition to the contributor's words, around half of the poems are accompanied by matching illustrations and images from 30 artists of varying ages and styles. One could spend hours simply flipping through the pages of the anthology, examining the beautifully varied collection of images that have been selected to accompany the poems. Each poem is matched with illustrations which suit the style and tone of the poems, ranging from jovial caricatures and

cartoons for lighter or more nostalgic poems, to watercolor paintings and detailed hand drawn images for those with a more serious tone.

Viral Verses was inspired by loss, but it is also a celebration of life, art and the way in which people have fought to connect in spite of the pandemic. The anthology truly achieves Stephen Linstead's goal to "create a book that would contain something for everybody, that would capture the diversity of the situation". The anthology's final poem NHS by Paul Thwaites acknowledges the sacrifices made by nurses and how the British public united in the face of a crisis; "Nations hear songs before unheard/ One Nations Choir, united in one word."

Meanwhile, Ian McMillan's opening poem 'Two Old Men in Caps in Barnsley, April 2020' displays how small Northern communities in Britain are tied together through mutual struggle. McMillan's poem details how two coal miners find themselves connected to one another, despite the social distancing measures community members are expected to maintain; "They walk on, socially distant, but part of each other." Similarly, the poem 'This Generation' by Sophie Ryall thought-provokingly describes how young people throughout the world became united in aid of the Black Lives Matter movement.

This anthology is perfect for fans of art or poetry, or anyone who wishes to contribute towards an incredible cause. 100 per cent of the profits from the anthology go towards NHS charities together and The Covid-19 appeal. It's inspiring that even in the darkest of times, artists and writers alike have found a way to create, influence and raise money for a worth-while cause.

Even in the darkest of times, artists have found a way to create, influence and raise money

”

lection, captures the frustration and pain of one forced to grieve alone.

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IMAGE: LUCY TARTAN

COTTAGECORE: EXPLORING THE TREND

A RISING TREND ON SOCIAL MEDIA, ALICE MANNING LOOKS AT THE INTERNET'S NEW FAVOURITE STYLE, COTTAGECORE

Cottagecore, a term that has seen dramatically increased usage during and since lockdown, describes a lifestyle trend that focuses on the idyllic aspects of country living, a greater involvement with nature and traditional resources, and general concepts of “cosiness”. Yet, from talking to friends and an initial Google search, it seems that most people don't have a set understanding of what cottagecore actually is. Whilst it has existed for years, the trend has become a moribund; circulating in Pinterest galleries, and finding form in “peasant dress up” videos on the popular platform TikTok (don't ask me, I don't have an account).

It is particularly popular in these image-based media formats as the entire concept of cottagecore revolves around an aesthetic – that of cosy, down-to-earth scenes in the cottage or similar. Underlying the aesthetic is a focus on living a harmonious existence away from the dangers of city life, where people live in tune with nature and their bodies. In a time where the majority of us have been given space to reflect on the harmful “busyness” of how we used to live, cottagecore can provide a kind of glimpse into a simpler life – even if that life is categorised by small things: a chai latte, or a homemade loaf of bread.

Distanced from the satirical, quasi-nostalgic memes that mocked the absurdity of lockdown, such as a popular image that went around of somebody dressed to the nines for a trip to Tesco, cottagecore embodies the ‘stay at home’ message and curates a cosy aesthetic adopted by its followers. In this way, it's clear that the trend provided an optimistic route through lockdown, far from the doom and gloom of regular coronavirus press conferences, and the remembrance of lost

“ Cottagecore embodies the ‘stay at home’ message

freedoms.

From this description, newbies to the lifestyle trend would be forgiven for confusing it with the Danish phenomenon of Hygge. But where Hygge was a faraway ideal for most individuals, embodying a Scandinavian mindset that most anglophones perceived as impractical, the specific circumstances of 2020 have made cot-

tagecore an attractive and viable alternative to the mainstream.

Also, cottagecore is more gimmicky than the well-established Hygge. Cottagecore finds its audience much more tailored to a specific demographic – teens and young adults – and much more kitsch, through its TikTok popularisation. Though seemingly odd that such an aesthetic would be taken up so readily by young people, I wonder if perhaps it relates more broadly to the fact that generationally we identify with more sensible values; added to

sweetnspicegirl posts mood boards themed around cottagecore. Recent posts on their feed include targeted collections for different groups. The account creates mood boards that display versions of the trend tailored to these groups, such as a Jewish version and a Chinese version. While this acknowledges that the core concept of cottagecore may be exclusionary, it helps to carve a space to make the community more inclusive.

Similarly, cottagecore suffers from a lack of BIPOC representation in promotional materials and photoshoots. Yet, within the community there is a concerted effort to increase diversity. One account, @cottagecoreblackgirls, is specifically dedicated to increasing representation of black women within the cottagecore aesthetic, and reposts followers' photos that match their aesthetic – offering payment based on the perceived quality of the image. In this way, cottagecore has the potential to provide an alternative space to queer BIPOC women – although, at the moment, the mainstream trend certainly hasn't realised this potential. The other poorer aspect of cottagecore is that, quite aside from the mentioned potential issues of bodily privilege, it seems to me like a luxury that most cannot afford. It takes a lot of effort and time to create perfect sourdough loaves or perfect your latest hand-stitched cushion.

Cottagecore, like so many viral trends, will inevitably have its heyday before mainstream attention moves away from it, and people move on. But, in zooming out from the specific qualities and individuals engaging with the cottagecore

our financial worries, we are more politically engaged than ever, and we drink less than our parents.

During lockdown, the release of Nintendo's latest Animal Crossing outing, New Horizons, fed directly into the popularity of the cottagecore trend. As an RPG that allows the user to build their own “cottage” in a friendly, rural town, with the ability to garden, go “fishing”, collect natural specimens, and customise your wardrobe, the connection between cottagecore and the game is immediately understandable. Just a simple Google search for the two terms together brings up a multitude of YouTube videos, offering cottagecore design tips and showing off the “ultimate” cottagecore makeovers for Animal Crossing. These how-to guides and gametube videos have garnered hundreds of thousands of views, demonstrating the appeal and cultural capital of the cottagecore movement as a part of a more popularised trend.

While the cottagecore trend is popular in the WLW (women who love women) community, a quick browse of the #cottagecore hashtag on Instagram finds that the trend largely produces heavily curated images of thin, white women in flowing dresses. However, there is some effort within cottagecore to make the trend more inclusive of individuals who do not fit this paradigm. For instance, the Instagram account @

trends, it seems that the desire for a more “homely” and “down-to-earth” lifestyle is filtering into wider society. Just last month, high-fashion brands were showcasing trends that spoke deeply of the changed work habits this year – this season's catwalks were graced by models exhibiting the latest so-called ‘waist-up’ trends.

This new fashion trend focuses the creative interest on the upper half of the body, using designs that are aimed specifically for the many workers attending video conferences every single day. Though one example, it begs the question of whether 2020's trends could be here to stay in some form. How long will this emphasis on “home” be sustained in a possible post-pandemic world, if things go back to anything like (the old) normal? Only time will tell.

“ Cottagecore has the potential to create an alternative space for queer BIPOC women

Your Cottagecore Guide

Fashion:

Opt for long, sweeping dresses that are quasi-period or quasi-fantasy. Accessorise with a shawl that you made – of course.

For the ‘gram: typically stage your fashion shoots by some alpine mountain scene, a rushing lake or river, or a cutesy cottage exterior. Your outfit may be impractical for the rough outdoors, but it's a whole vibe.

Décor:

Anything that looks like it wasn't made in a factory. Emphasise the organic and local when choosing your assortment of cosy items. Think wooden furniture, weaved baskets, and delicate floral patterns.

For the ‘gram: You'll probably spend just as much time perfecting your photo ops as actually decorating, so make sure you know your soft filters and autumnal hues as well as you do your cross-stitch.

Activities:

The typical behaviours of a cottagecore aficionado are: baking, gardening, yoga, DIY home décor, and any crafts – from pottery-making to crochet. This one's much more up to you – from all that is tagged online under #cottagecore, it seems you could attach anything even vaguely “homely” to the trend.

For the ‘gram: Take pictures of everything! Be proud that you've probably learned a new skill or two, especially in these strangest of times.



WHY AND HOW TO SHOP CONSCIOUSLY ONLINE

MAYA BARBER AND SARAH GATTENBY-HOWELLS LOOK AT HOW WE CAN CHANGE OUR SHOPPING HABITS TO BE MORE ETHICAL

As members of a society that is seeing a drastic change in what we are accepting within the fashion industry, it is important that we keep the debate about inclusivity and diversity rolling so that we don't drop back into old habits. In doing this series, we are hoping to open your eyes about how easy it is to shop online consciously, and to make the effort to support business owners who have been overlooked before.

The other day, I saw a post promoting a card designer who incorporates inclusivity and diversity in their brand ethos and the photo showed

There is no doubt that ordering from Pretty Little Thing or Boohoo is appealing

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a Father's Day card she had painted with a young girl kissing her father, both were black and I am ashamed to say that I had never really paid attention to the fact that when I need a card, be it for a birthday, mother's day, or passing a driving test, I am able to walk into most stores onto the high-street and find a card that could easily resemble me or my family members.

The same issue stands out in fashion with the labelling of an item as 'nude'. Nude was originally named after the Western-European Caucasian skin tone but its expansion into fashion has seen the term become a label for neutrality. It is supposed to symbolize a garment that can be worn and not seen but still so many brands associate nude items with this pale skin tone and therefore there are limited options of basics for women with darker skin. Although this issue has always been inexcusable, it is now being brought to attention particularly by strong front women such as Rihanna.

It implies that your skin tone should resemble one certain colour, and if not, then you have to suffer with choosing from the very limited selection available online. There are some brands that I have come across online that are owned by black women and incorporate a range of skin tones into their collections. Firstly, is the brand Nubian Skin; they sell underwear for both men and women and the majority of their items contain 96% organic cotton. Another great brand is Sincerely Nude who sell crop tops, leggings and even boob tape and nipple covers for different skin colours, both lighter and darker.

A recent find of mine has been the online store Kai Collective, established in 2016 by fashion and travel blogger Fisayo Longe. Slightly more expensive (prices range from £50 to £220) but the clothes are gorgeous and definitely worth the investment for when we can attend events again (or for wearing around the house). Recently, Kylie Jenner wore and posted on Instagram a dress by London based brand Farai London and at only £89 it is definitely worth investing in. Another brand approved by Jenner is Loudbrandstudios whose clothing provided silhouettes that proudly accentuate the female body. It is evident that there are multiple places online to buy beautiful clothes that will support the black community.

One of the most up and coming ways to shop now is through apps. Brands such as ASOS have found that their consumers now predominantly use their mobile app to make purchases. Blaqbaseapp is the perfect app if you're looking to support black-owned businesses. All brands including fashion, beauty and accessories are in one place ready to shop. Their Instagram handle labels it as the 'easiest way to support high quality black owned brands' and has been featured on sky news, Stylist and Marie Claire to name a few.

With the theme being online October I also wanted to highlight some of the black women in the online influencer space who are defining what it means to be consciously supporting brands whose message and ethos works with their own. My absolute favourite is @thepatriciabright, if you don't follow her already, I recommend that you do - right now. Mum of two girls, she sets the

standard of being truthful, raw and honest with her audience while also demonstrating the true meaning of 'hustling'. Her main profile and youtube account are focused on fashion and beauty but she also founded @thebreakplatform and turned her knowledge from her degree in Accounting and Finance to provide useful insights into how to save or budget, and breaking down things like income tax and investments.

I also understand that when looking for clothing online as student shoppers, there is usually one criterion that needs to be met: cost. There is no doubt that ordering £5 clothing from brands such as Pretty Little Thing or Boohoo is financially appealing, especially before the helping hand from student finance has arrived. However, in our pursuit for affordable fashion other important issues can be overlooked. In exclusively purchasing from fast fashion brands, such as those just mentioned, there are ethical and environmental repercussions. Focusing on the later, the lack of sustainability in the online fashion industry is a perpetual problem. As stated in the Fixing Fashion report, a cross-party analysis on clothing consumption and sustainability published by the UK government in 2019, the fast fashion business model is "encouraging over-consumption and generating excessive waste".

In order to shop consciously online, a first step is to consider these consequences and change our habits as a consumer. Utilising preloved fashion plat-

forms, such as the well-known peer-to-peer social shopping app Depop, is an easy way to do this. Depop, and similar apps like Vinted, Etsy and ASOS marketplace, reduce clothing waste with the added bonus of enabling you to find unique vintage or hand-made pieces.

If second-hand shopping does not appeal, and you're looking for some new, trendy-in-keeping items, there are plenty of sustainable online clothing brands which also have student-friendly price tags. My personal favourite being the inclusive and eco conscious label Reserved. As well as designing an extensive unisex collection, they also

have their own Eco Aware label, including garments such as the popular Lyocell shirt dress, which is made only with wood pulp from sustainable tree farms. Not only are their items stunning and well-made but also affordable; with prices ranging from £20-£60 for staple pieces.

We shouldn't only be buying because of what it is, but also the who and why behind it

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Despite having the desire to shop with heightened awareness, sometimes the effortful process of finding these independent, environmentally considerate brands can be enough to deter potential shoppers.

Therefore, there are platforms specifically designed to make sourcing sustainable clothing brands as simple as possible, for instance Wearth London.

Wearth is an online marketplace that partners with eco-friendly and ethical UK brands making it easy to shop mindfully, and is a great place to start when browsing for the latest edition to your winter wardrobe.

It has become apparent that we are entering a time when we should not only be buying because of what it is but also the who and why behind it, we should no longer be settling for vague proposals and hollow brands, but wanting and demanding more from brands and companies.

We can do better, and thinking more about how we shop is a good way to start.



IMAGE: ILYA S. SAVENOK



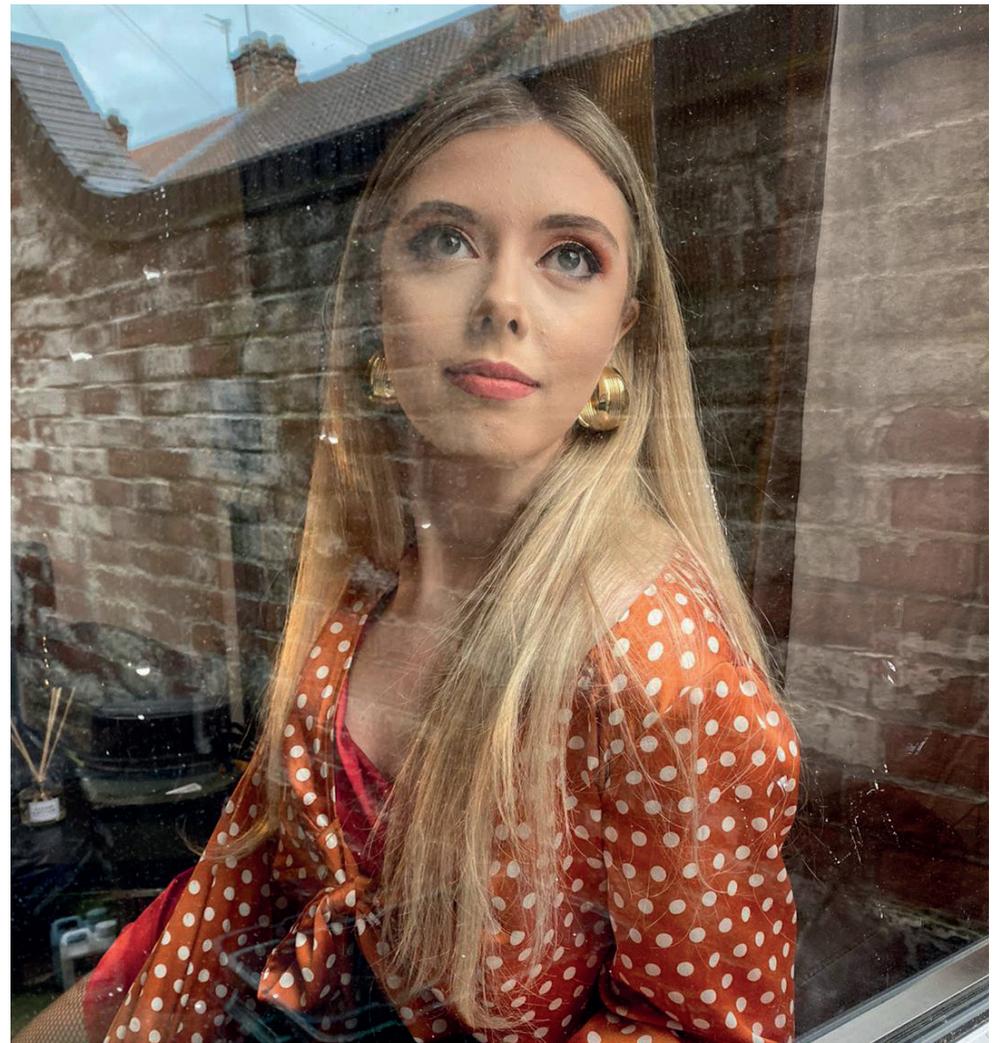
IMAGE: JACOPO RAULE

THROUGH THE WINDOW



Models: Melissa Hurworth, Joe Aitkin,
Morgan Tucker & Kemi Obayan
(*) photographed by Ben Jordan

Each style rebels against lockdown monotony with bold patterns and clashing colours.



This shoot was an insight to life in quarantine. The photos were taken from outside the window, adhering to social distancing and reflecting the physical barrier between private and public fashion choices.

GLOBAL SOUNDS: INDIA'S INFLUENCE ON MUSIC

KRISTINA WEMYSS LOOKS AT HOW INDIAN CULTURE, GENRES AND ARTISTS HAVE PLAYED A ROLE IN SHAPING INTERNATIONAL MUSIC

This new series, 'Global Sounds', is a place for people to share their love of music from different cultures and encourage others to broaden their musical horizons. In this installment, I will be exploring the influence of Indian music on Western culture.

For most people, I'm sure that when the words 'Indian music' are mentioned, Panjabi MC's 'Mundian To Bach Ke' from The Dictator soundtrack or 'Jai Ho' plays in the back of their head. However, beyond these stereotypes, the relationship between Western and Indian music runs far deeper than you might think.

Music is an integral part of Indian culture; traditionally, instrumental and vocal skills are taught to younger generations by their elders and songs for different occasions are passed down through oral tradition or word of mouth. Also, music is a very personal art form in India as improvisation plays a huge part, which means that the artist is able to put their own spin on traditional pieces. In this sense, classical Indian music could be compared to jazz; it's no wonder that greats such as John Coltrane ventured into Indian styles in order to break free from the constraints of Western chord structures and conventions.

A clear turning point in Western musical history was of course the 1960s. As musicians like the Beatles became more experimental, they turned to Indian culture for inspiration. As one of the most influential groups of Western music, they played an enormous role in bringing Indian music into the Western eye. They first incorporated instruments like sitars, following George Harrison's mentorship by sitar maestro Ravi Shankar. Later, they also went on to follow structural and tonal ideas, taking inspiration from Indian talas and ragas.

Many other artists consequently followed suit and even if they did not directly use Indian

instruments, they often used Western instruments in Indian ways. Most notably, the Yardbirds' 'Heart Full of Soul' and the Kinks' 'See My Friends' used guitars to imitate the sound of the sitar.

While Indian music helped to shape new genres of Western music in the 1960s and 70s, its influence is enduring. Now, Indian features might be less pronounced, but psychedelic rockers of the 21st century have continued this modern tradition of incorporating Asian influences into their songs. To name but a few, artists such as Tame Impala, Glass Animals and King Gizzard and the Lizard Wizard have produced intriguing worldly amalgamations of musical styles, and displayed clear Indian influences.

India itself is a hugely diverse country in terms of different religions, languages and culture; consequently, it also has a plethora of music to offer too. Nowadays, there are far more than the three styles that we might all be familiar with: Bollywood, bhangra and classical. Just as India has influenced our music, so too have we influenced theirs. Now, Western artists are very popular with Indian youth. So much so, that they have developed their own Indian rock and Indi-pop genres. Admittedly, the songs that are borne of these new genres are noticeably different from what we are familiar with in the UK. Nonetheless, they show that Indian music is becoming ever more varied.

In terms of Bollywood, while it is important to acknowledge that this isn't the only music that India has to offer, I also think that we shouldn't dismiss it as a genre. In direct translation, the lyrics might

seem a little ridiculous to us, with lovesick men and women constantly pining after one another, or celebrating when they inevitably get together. Bollywood has a name for being predictable, melodramatic and cringy, but actually these Western perceptions stem from our own musical snobbery.

It's a shame if we limit the amount of music that we are able to enjoy because of our prejudices, as

Bollywood can actually be quite fun! I would definitely recommend listening to some of the songs or even watching a light-hearted Bollywood classic if you really want to get a sense of the culture. For example, *3 Idiots* is a great place to start for people who are not familiar with Bollywood, as it has a less traditional storyline, following three friends through university, with a

great collection of songs to accompany their antics. All in all, Indian music shouldn't be dismissed. Look beyond the stereotypes, find some songs that you enjoy and remember that your favourite genres have probably been influenced by Indian music.



IMAGE: ASSOCIATED PRESS

SAVE OUR VENUES: INDEPENDENT MUSIC NEEDS FUNDING

FENELLA JOHNSON LOOKS AT HOW GOVERNMENT SPENDING DURING COVID HAS HARMED MUSIC SCENES AND DE-MOTIVATED ARTISTS

If the future of nightlife and live music seemed unclear before Coronavirus, it now looks dire. Since March, swathes of nightclubs and community venues have shut their doors for good. These closures - combined with less recent ones such as that of York's very own Fibbers and Mansion - attest to how live music venues crippled by ten years of austerity measures, climbing rents, and low funding have been forced out of our towns and cities.

Undersupported by the government, the nightlife and live music industry face numerous challenges. Due to social distancing rules, for many businesses it is currently more expensive to open than to stay shut. The 10pm curfew means

that revenues will fall even further. And unless you're a party of thirty grouse shooters who also like a bit of musical ambience at your hunts, nobody's hiring bands or DJs: when you're only allowed 15 people at your wedding, nobody's going to almost halve the guest list by booking a seven piece band.

There's no solace for the live music industry in the Chancellor's latest measures, either. In his Winter Economy Plan, Rishi Sunak announced an end to the current furlough scheme and confirmed the details of its replacement. The Job Support Scheme will require employers to pay 55 per cent of the wages of their employees working less than a third of their nor-

mal hours. These are costs that many music venues, closed since March with no opening date in sight, can ill-afford to pay. Worse news followed if you are self employed - for example, an independent musician, DJ or promoter.

The government will offer you grants that only amount to 20 per cent of your monthly income. That's not enough money to pay your rent, let alone to live on. Of course, government supporters might point to the £1.57 billion pandemic support package for the arts and culture industries that Sunak unveiled in July, as a way for music venues to survive. But the reality is those venues - and in particular, nightclubs - are unsure of how much of that money will support them. Theatres have been given clear signposts - they haven't.

If something substantial isn't done, the stark reality is that many venues will close forever. That's undebatable. The debate is what that substantial action looks like, and what we as listeners and enjoyers of live music can do. Direct action is one way: writing to local councils, MPs, national and local media.

Organising meetings and protests pushing for more economic support and transparency from the government about their roadmap for the sector is another.

The Association of Independent Festivals recommends VAT breaks on tickets for a minimum of eighteen months when venues finally

open so they can be more easily and readily supported. Perhaps more radical change is the way forward. There should be a re-focus in industrial and economical strategies towards well-being and creativity. We should be demanding a re-think in our priorities, and a re-adjustment of our focus on profit over everything else.

Our government cares that we trudge back to the office and keep Pret open and keep their mates' businesses in the private sector afloat - we must demand that they care about the creative industries too. And if profit is your main concern, the live music industry is deeply profitable. The oft-quoted figure of the sector's £1.1 billion growth in 2018 more than proves this.

During dark times, engaging with arts and culture brings a small glimmer of light and joy. Those tiring and stressful weeks when we were in full lockdown, films and TV and music and literature and online theatre became a constant companion for many people.

Over those ten or so weeks, I daydreamed a lot about live music. About what it might be like to hear a particular song or a particular note live, about the moment that private comfort would become communal joy.

Music, arts, and culture aren't just amusing side-shows to the things that really matter - they are central to people's lives.

It isn't just about the things that allow you to survive, but the things that allow you to live.



IMAGE: ALEX THOMPSON

'FOOLS COLD': MUSIC AND COVIDIOTS

SAM CAMPBELL LOOKS AT THE RECENT TREND OF MUSICIANS PROMOTING ANTI-MASK THINKING

The music industry has suffered immensely from the impact of coronavirus. Live music events are only just beginning to pick up again, but even then these events are vastly different from those fans and artists are used to. The normality of being able to attend a gig virtually every day of the week seems like a distant memory, and it is likely to be a long time before this is possible again.

It isn't surprising that musicians, fans, venue owners and promoters feel hard done by: government support for the live music industry was slow and inefficient. A number of venues have been forced to close permanently over the pandemic period, and a few iconic locations were only saved by emergency interventions—none of which were government-led. Many venues across the country, including some in York, have relied largely on their own initiative and emergency funding from local councils for survival.

Nevertheless, there are some in the music world who instead of dedicating their time rallying to salvage the arts from the throes of underfunding and neglect from the state, have turned their anger towards conspiracy theories, spreading dangerous mistruths, and fuelling reactionary flames amongst their audiences.

Some of those to espouse such views are Ian Brown, Van Morrison, Noel Gallagher, Madonna and Wiz Khalifa. Brown's Twitter account has been spouting this kind of nonsense for the past couple of months. He has attempted to persuade his followers that the pandemic ('plandemic', as he calls it) is a deep state conspiracy to turn us all into digital slaves; that masks, vaccines and the test and trace system are all part of a media frenzy, disguising a sinister plot to indoctrinate ordinary people.

His arguments, though, contain some legitimate grievances: "UK MUSIC is finished Most singers and music makers just takin orders from

tories and paid govt scientists without question #nomindoftheirrown #OWNBRAIN".

He is right to point out that the government's neglect of the arts is a political choice—they simply don't value culture as much as they do commercial rentiers and finance firms. But Brown's response is merely the easiest, most iconoclastic he can think of, which he thinks is the most likely to boost his relevance.

It is also highly irresponsible, considering the influence he has over large swathes of Britain's bucket-hatted youth. The point is, you don't need to be an anti-vaxxer to defend the music industry. It also goes without saying that Brown is doing damage to this cause by belittling the deaths of over 40,000 people. In his comments, his own idiocy far eclipses the supposed cause.

Another musician to emerge as a Covid truther is Van Morrison, who has written three (yes, three) tracks which take an anti-lockdown standpoint.

One such track, *Born to Be Free*, bemoans the government's infringement on personal liberty with social distancing measures and features the utterly cringeworthy, 'yer daesque lines, "Don't need the government cramping my style, / Give them

an inch and they'll take a mile." To be fair to Morrison, it must be quite constricting (stylistically and physically) wearing aviators, a trilby, and a mask all at the same time.

Writing a whole trilogy of songs about the sanctity of human freedom would be understandable if the source of your rage was something other than a set of measures which are designed to stop elderly and vulnerable people from dying. Even besides the lack of basic human decency, it's just really bad art.

Wearing a mask and having to leave the pub early isn't suffering. Seeing your art form disappear, on the other hand, is something to be righteously angry about. Why not write songs about that?

A large part of the problem is that musicians are often targeted for speaking out on political issues, by those who want to deny that culture is or should be political in any way at all. In cases like this, when the music industry is genuinely under threat, those in the public eye have a responsibility to be careful as to how they critique the harm being done to UK music.

Responses like those outlined above simply distract from the heart of the issue, drawing attention instead to the individuals who are acting only in service of their own egos and interests. They are not committed to saving venues, scenes and artists who need protecting, and their comments will do nothing to improve the lack of resources and funding.

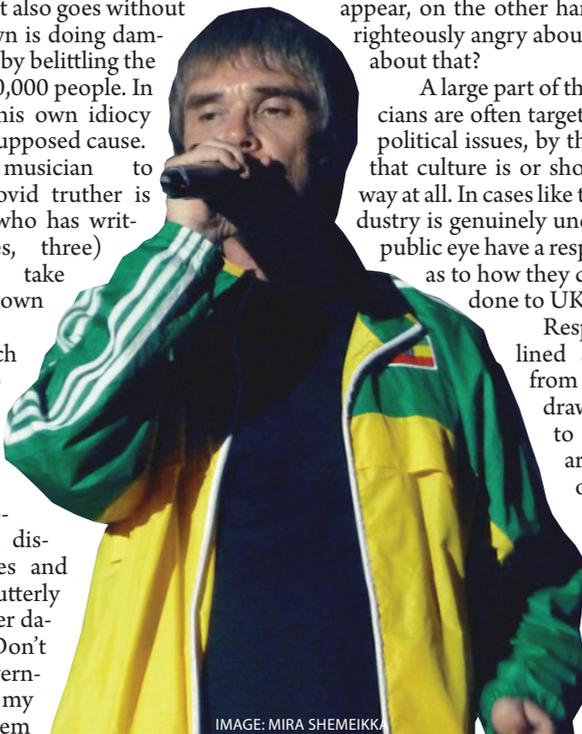


IMAGE: MIRA SHEMEIKK

IN CONVERSATION WITH ALBUM SOCIETY

FANTANO, FEMINISM AND DIVERSIFYING YOUR LISTENING: ALEX THOMPSON TALKS TO ALBUMSOCIETY

One of the newest additions to societies on campus, AlbumSoc is the self-described 'book club for albums' with a shared love of the music critic Anthony Fantano. Their format seems bulletproof in a pandemic setting, with online listening parties, collaborative playlists and talks with the likes of FemSoc. Earlier this week I caught up with Jack Barton, the founder and President, to talk about the birth of AlbumSoc, gatekeeping and integrating feminism into their society. Here's what happened...

Alex: You guys are a very new society. Can you tell us how AlbumSoc started?

Jack: Last year I was very drunk at Freshers Week and was watching a lot of Fantano. I got drunk and made a group chat, adding loads of people to talk about music. Nothing really happened then, over lockdown, I messaged the chat saying it had so much potential. Our Secretary, Joe, suggested forming a society and it sort of spiralled from there.

A: Do you feel like there is a niche appeal to AlbumSoc, or is it something for everyone?

J: For us at AlbumSoc, we don't want to be

a niche thing. We want any sort of music to be discussed and we don't want our members to be shy to talk about the music they love.

We don't want to be gatekeeping, we want everyone to enjoy what they enjoy and help others find new music.

A: How's it been getting a society started under Covid?

J: It's been pretty difficult to be honest. There've been a lot of issues to do with funding which we unfortunately haven't managed to get. So far, the only money we have is made from our membership fees. Sorting venues has also been an issue, so we've had to move our format online - which worked pretty well with the listening party we had this week, but it would have been better live.

A: Can you tell us what you've been doing with FemSoc and how you feel feminism plays a role in your society?

J: You can't really discuss music without discussing the issues of gender surrounding it. We have to think about the way we listen to music and one of the biggest issues with that is to do with the perception of female and non-binary artists. We've been working with FemSoc to

discuss safe spaces which is something I've been very aware of in the past and we are planning on working to help create a safe space for women at gigs.

A: Black History Month is also something you are focusing on. How do you feel music can help people learn about black culture and history?

J: Black history is being pushed aside, especially in the education system in the UK, and music is a great way to celebrate and recognise black culture and voices. It's massively important to us to celebrate these amazing artists.

A: Do you think people need to diversify their listening more?

J: Yes, 100 per cent and I am definitely guilty of that. One of the reasons I started this society is that I'm so keen to broaden my listening. Everyone should diversify their playlists - music is a great way of celebrating everyone's differences and everyone's passions.

A: How do you see the future of the society moving past the Covid era?

J: We'll be doing more socials and hopefully we'll be able to create spaces where people can have freeform music sessions to help people diversify their music tastes. Also, with so many different music tastes, our socials are going to be wild.

AlbumSoc are hosting a collaborative talk with FemSoc on 15 October.

MUSE'S ESSENTIALS

LOCKDOWN ALBUMS

It's surprising that amongst all the madness, we've had some incredible new music released, from a diverse range of artists and musicians in recent months. Here are our picks for some of the many albums to check out from the lockdown period:

Charli XCX - *how i'm feeling now*
Vibrant, electro-pop formed from lockdown anxieties.

Run The Jewels - *RTJ4*
Punchy, powerful and politically charged hip-hop.

Taylor Swift - *folklore*
The global superstar's most interesting and enigmatic collection of songs to date.

The Strokes - *The New Abnormal*
Beautifully slick and well produced indie rock from titans of the genre.

The Weeknd - *After Hours*
80s infused pop bangers with a dark and brooding aesthetic.

Idles - *Ultra Mono*
Towering riffs and thundering vocals from Bristolian punks Idles.

Freddie Gibbs - *Alfredo*
Luxurious raps combine with dusty grooves and incredible soul samples.

Dua Lipa - *Future Nostalgia*
This is what a pop album should be.

Knucks - *London Class*
Editor Jonny's favourite album from 2020.

Phoebe Bridgers - *Punisher*
Intricate, melancholic and thoroughly enthralling indie rock

TW*TS SHIT MUSICIANS SAY.

THIS WEEK, RISHI SUNAK SUGGESTED MUSICIANS SHOULD RETRAIN TO FIND MORE EMPLOYABLE CAREERS.



IMAGE: CHRIS MCANDREW

FILM & TV TEAM RECOMMENDS:
TOP 5 TV TRAGIC HEROES

BREAKING BAD - WALTER WHITE

Walter White is a teacher with cancer who builds a meth empire in order to repay his medical fees and look after his family's future after his death.



IMAGE: SUSA

RICK AND MORTY - RICK SANCHEZ

This sci-fi cartoon follows Rick, a sociopathic scientist who takes his grandson on downright weird adventures across different realities.



IMAGE: CHANNEL 4

MAD MEN - DON DRAPER

Don Draper is the slick and ruthless creative director of a big Manhattan advertising company in this 60s set period drama.



IMAGE: BRITISH BROADCASTING CORPORATION

THE SOPRANOS - TONY SOPRANO

An American gangster drama revolving around Tony Soprano, the Italian-American mafia head, based in New Jersey.



IMAGE: CHANNEL 4 TELEVISION CORPORATION

KILLING EVE - VILLANELLE

This comedy spy drama follows Eve, who goes head-to-head with assassin Villanelle and grows obsessed trying to find her.



IMAGE: BBC THREE

THE TIMELESS LURE OF TRAGIC ANTI-HEROES

MOLLY LEEMING EXPLORES THE DANGEROUS WORLD AND COMPELLING CHARISMA OF ANTI-HEROES

A fundamental element of a healthy and cohesive social life in any modern household is the institution of the streamed TV box set. Especially in times such as these, the single-household, “stay-indoors with a hot mug of sugary and/or caffeinated beverage”, nature of the group TV marathon makes it a more valuable social tool than ever.

My housemates and I have recently finished working our way through what is perhaps the ultimate prestige drama of the so-called ‘Golden Age of Television’ which we are frequently informed that we are living through: *Breaking Bad*. I am generally rather suspicious of a kind of overblown praise that often puts me off the prospect of beginning a new TV show. The most notable example of this for me is *Game of Thrones*, which suffered from almost a decade of such excessive hype that I am unlikely to ever approach it without the rather resentful feeling that it is part of some pop-cultural required reading list which I must work my way through if I am to be considered a true subject of the digital entertainment era.

Nevertheless, without wishing to indulge in the kind of gushing hyperbole that can burden a pop-cultural artefact, I genuinely believe that *Breaking Bad* is stunning: a meticulously crafted work of art which is still capturing dedicated new viewers seven years after it ended and will continue to do so for decades to come. Its persistent appeal is demonstrated in part by the fact that of my household, I was the only one watching it for the first time. Two of my housemates had already seen it once before, while one particularly committed individual was on his third time around, and contentedly stated after we finished the magnificently satisfying final episode that he was already looking forwards to his fourth outing with the show.

While this level of commitment to *Breaking Bad* isn't necessarily a universal phenomenon, it certainly speaks to the persistent fascination it is capable of holding with its viewers. Multiple times while watching the show, often during a scene of acute emotional brutality, one of us would mutter something along the lines of, ‘I don't want to sound pretentious, but this is so Shakespearean...’ Clearly show creator Vince Gilligan, and those responsible for bringing this show to life, are tapping into a timeless impulse which predates television by centuries.

The compulsively watchable trajectory of Walter White, in which we see the ostensibly mild-mannered and downtrodden protagonist rise to become a lethal drug kingpin, and eventually end up destroying everything that he once held dear, echoes the same fundamental story that has been told, in a variety of different forms, for millennia. From Prometheus of ancient myth, to Oedipus of Greek tragedy; from Shakespearean tragic figures such as Macbeth and King Lear, to iconic characters of twentieth century literature such as F. Scott Fitzgerald's Jay Gatsby. The meteoric rise and fall of the almost always male tragic hero, who usually initially believes that his actions are for the best, yet ends up sowing the seeds of his own spectacular destruction, has always held a magnetic, powerfully human pull on us.

Much has been said in recent years of the appeal of the anti-hero, especially in the context of modern TV dramas, where the anti-hero has consistently thrived in shows such as *The Sopranos*, *The Wire*, *Peaky Blinders*, *Ozark*, and most recently the enormously popular *Succession*, just to name a few. If you type “TV anti-hero” into a search engine you will find a seemingly endless array of ‘Top 10 TV Anti-Heroes’ lists; articles on ‘the characters we

love to hate’ or alternatively ‘the characters we should hate but actually love’; and of course, the inevitable BuzzFeed ‘Which Television Anti-Hero Are You?’ quiz.

The TV anti-hero is arguably a twenty-first century iteration of the classic tragic hero, one that is particularly suited to the internet age. This is largely due to the inherently conflicted experience of watching them, which often puts the viewer in a position of hoping against hope that the protagonist will succeed in their endeavours, even if it means destroying all those in their path. This makes for an experience of a show which rewards obsessive attention to minute detail and is capable of sparking fierce internet debate.

The eminently compelling nature of *Breaking Bad* and other anti-hero narratives doesn't primarily lie in seeing what happens to the anti-hero - there is a sense of powerful inevitability to their rise and fall. It instead lies in the myriad of questions thrown up in the wake of the protagonist's moral decline: Were his abhorrent actions necessary, even justified? Were they the result of external corruption along the way? Or were they due to qualities deep within his personality, which were buried but still present at the beginning of his story, when he appeared to all intents and purposes to be a reasonable man?

TV anti-heroes such as Walter White inspire countless internet forums dedicated to discussing these kinds of questions. The persistent draw of the questions raised by the best of these tragic hero narratives come from the insights they can give into fundamental human concerns such as morality, justice, responsibility, and masculinity. In my view, the reason that the pantheon of tragic heroes and anti-heroes is so overwhelmingly male is not exclusively due to the historically androcentric nature of literature. It is largely due to the fact that these stories revolve around concepts associated with traditional masculinity such as status, power, pride, and dominance.

When wielded by those such as Vince Gilligan who are skilful enough to explore these concepts in a nuanced, insightful manner, these tragic hero stories can be a deeply revealing way of exploring the dangers inherent in traditional conceptions of masculinity. However, the capacity of the TV anti-hero to delve into the complexities and pitfalls of hypermasculinity is often lost when exposed to the deafening echo-chambers of the internet.

Unfortunately, in no small part due to its enormously widespread popularity, *Breaking Bad* has been a victim of this internet misinterpretation of its depiction of hypermasculinity. The character of Skyler White, and by extension Anna Gunn, the actress who plays her, became the epicentre of an internet storm of misogynistic hatred. Skyler is Walter's wife who ends up inevitably

morally compromised but who is persistently resistant to and appalled by the violent world Walter becomes embroiled in and the danger that he ends up putting their family in. She is a fantastically complex and multi-layered character, played brilliantly by Gunn, who won two Emmy awards for her performance, in 2013 and 2014. Despite this, many viewers simply saw her as an ungrateful shrewish bitch-wife, who by refusing to act either as

“ The TV anti-hero is arguably a 21st century iteration of the classic tragic hero

a passive victim or as a supporter of Walter's activities, was holding him back from his epic journey to becoming a bad-ass super-macho crime boss.

In a 2013 Op-Ed for the New York Times, Gunn, who received death threats for her depiction of Skyler, said that her character had become “a kind of Rorschach test for society, a measure of our attitudes toward gender”. This seemingly bewildering response of a particularly vocal section of the fanbase does reveal a lot about our attitudes, particularly in relation to depictions of the anti-hero. It reveals how fine the line between critique and celebration can be, and how our interpretation of media is coloured by our worldview.

TV anti-heroes, the latest in the long tradition of the tragic hero, will be with us for a long while, and the best of them, like Walter White, will continue to hold a magnetic pull which has the capacity to draw out fundamentally important and compelling questions about masculinity, morality and so forth. Nevertheless, it is important that we are aware of the danger of fascination tipping into admiration. Rather than taking the anti-heroes at their word and viewing them as the heroes that they often perceive themselves to be, we should do what writers such as Vince Gilligan are implicitly encouraging us to do, and subject the inherited notions of power and masculinity which motivate these anti-heroes to rigorous scrutiny.



IMAGE: SUSA

THE LUMA FESTIVAL: ONLINE AND ACCESSIBLE TO ALL

EMILY HARVIE TAKES A LOOK AT THIS YEAR'S LUMA FILM FESTIVAL; DELAYED FROM ITS ORIGINAL JUNE DATE, BUT STILL THRIVING

The LUMA Film Festival is back again this year despite a long delay from its original June date. Due to the pandemic, this time the festival was hosted solely online during the first weekend of October - to great effect. The festival continued its theme of talks, interviews and events and this year, LUMA made use of webinar-esque Zoom calls, all leading up to the gala event on Saturday evening which displayed the top eight films of the festival. A twenty-four hour audience vote for their favourite fiction and non-fiction short films led to the Sunday night gala awards and the end of this year's events.

LUMA has always been very Uni-of-York-centric. The slogan of the festival is 'by students, for everyone' and that certainly continues to fit the central atmosphere of the events running throughout the weekend. Many of the films were shot in Yorkshire with students dominating the submissions. Despite all this, unfortunately due to the online nature of this year's events, some of the most popular events which would usually be taking place in the TFTI Department Studio were not able to take place. That meant there were no hands-on workshops for learning about props and seeing what techniques were actually used in the films submitted for that year.

Yet, by being online,

LUMA was able to bring big speakers from the wider world to the virtual stage of the festival with figures like Ken Loach speaking on working class voices joining this year's line up. There were talks on all-sorts from entering into this illusive industry as a beginner with alumni from the TFTI department, to post-Covid Filmmaking discussions with Ben Reid. This year, LUMA chose to focus heavily on different forms of access and inclusivity and what that may mean to the various individuals watching.

The dominant trait visible in this year's festival therefore remained to be accessibility. The team behind LUMA had stressed the importance of BSL hand signals for the first time ever which they said themselves was 'long overdue' and included subtitles were made a necessity for all the films submitted. A clear silver lining of the event being online thus meant that it was available to students who had not been able to return to York this year, or speakers who would not usually be able to make the trip to

York. Despite the limitations of holding a film festival online, many positive elements were able to emerge through these constraints.

The man who spearheaded this year's event was Almir Datoo, a York graduate himself now that the festival had been delayed. In terms of the accessibility of this year's festival, he said the new requirements which were needed to run LUMA in 2020 'freed it'. He said, 'a festival is nothing without its audience, and being able to reach as many people as possible is what these events should be about. Being online only made this easier: in terms of accessibility, I'm extremely proud that LUMA 2020 has been its most accessible thus far'.

In terms of the freedom of being solely online, Datoo expressed the appeal of issues such as wheelchair accessibility and even seating capacity being rectified with the availability of watching the festival from home, yet said 'I don't think online can replace the energy and electricity you get with an audience'; highlighting the sentiments of everyone watching this year's events. He acknowledged however, that there was still room for improvement in the realm of inclusivity, specifying a desire for audio description in the next few years.

The winner of the prestigious Orillo Award went to the student film, *I Stand For Us*, coincidentally also about

the importance of inclusivity and a fair system for all, featuring an empowering black female character, Naomi (Rujenne Green). The audience awards thus followed with the non-fiction award going to *Night Lives*, a documentary film about the highs and lows of a night out (luckily filmed pre-lockdown). Finally, the fiction award went to *Tin Pan Alley*, an emotional story about overcoming grief. All the winners of the night seemed extremely topical in relation to the world we currently live in and the majority of submissions to the festival were powerful and strong within their own rights - despite some more questionable entries.

LUMA 2020 faced many challenges this year. However, the team saw the opportunities from these challenges and were able to bring a new perspective and edge to the Festival to great success. If you are interested in viewing any of the talks or films from this year's festival, then head over to the LUMA Festival website where you can catch up on all their events.

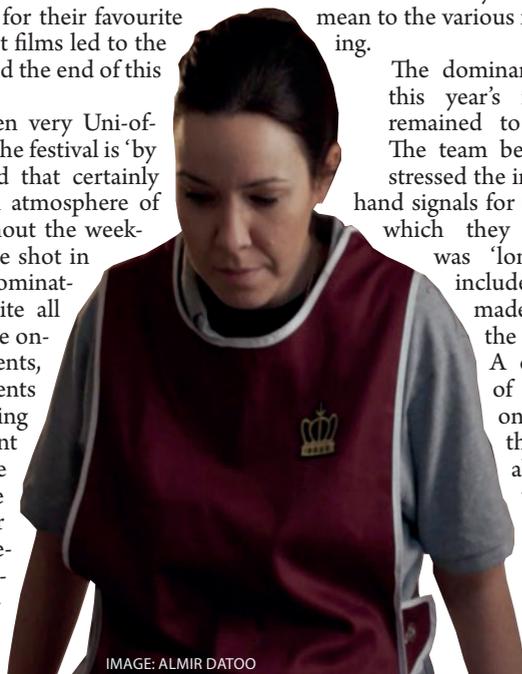


IMAGE: ALMIR DATOO



'THE WORLD IS YOURS': REWATCHING LA HAINE IN 2020

ALEX THOMPSON LOOKS AT HOW THE FRENCH CLASSIC IS AS CUTTINGLY RELEVANT NOW AS IT WAS ALMOST 30 YEARS AGO

The 80s and 90s were a turbulent time for France. Bombings, shootings and riots took place across the country, as tensions between police and immigrants reached boiling point. In 1986, Malik Oussekine was beaten to death in police custody after participating in a student protest. 1993, 17-year-old Makome M'Bowole was shot dead by police during an interrogation. A bombing at the Saint-Michel metro station in 1995 left 8 dead and 80 injured. Three weeks later a bomb at the Arc De Triomphe injured a further 17. National Front fascists took to the streets. The rising numbers of deaths or serious injury as a result of police presence was climbing. Rioters took to the streets to protest the slowly climbing number of deaths or injuries occurring in police custody.

This side of France was to be the backdrop to Matthieu Kassovitz's '95 classic *La Haine*.

Forget the side of Paris from the cinema of days gone by. *La Haine* isn't concerned with the sophistication of Parisian life, or the elegance and beauty of the city. Kassovitz's depiction of Paris is a whole lot more bleak.

Set in the city's run-down banlieues (suburbs, tower blocks and estates), *La Haine* follows the lives of three teenagers during the aftermath of a particularly violent protest. These protagonists are first or second generation immigrants, living in poverty and trying to escape the life of the suburbs. They're brash, impulsive and opportunistic, trying to make a name for themselves on the estates. Often they are described as 'branleurs' - quite literally, 'wankers'. There's Vinz, an Eastern European of Jewish descent with a violent temperament and a reverence of gangster films. Hubert is a black North African, a

level headed yet fiercely loyal boxer who is desperate to leave the life of crime and the suburbs behind him. Then there's Said, an Arab who's sense of humour and laissez-faire attitude put him at odds with the other two. The trio's volatile yet strong friendship drives the film, and leads to violent encounters with fascist skinheads, racist cops and gun-toting coke addicts.

After a friend is beaten and hospitalized by police officers, the trio travel around Paris attempting to return to normality in the aftermath of the riots. This is more difficult than they first assume. A combination of ever-increasing police scrutiny, drug addiction and a stolen firearm lead to the trio running, fighting and hustling their way through the city. Taking a tone similar to Spike Lee's seminal *Do The Right Thing*, the film deconstructs the modern myths of 'post-racial' society, and looks at the ugly and often violent side to life in these poor neighbourhoods: being assaulted

by police officers, ostracized by the wealthier inhabitants of the city and forced to hustle to make a living.

If you couldn't guess, this film is as cuttingly relevant now as it was when it was first released; the institutionalized racism of the police, the demonization of immigrants and minorities and the ugly narratives of disenfranchised youth in the suburbs and estates.

I remember the first time I watched *La Haine* in 2015, it was extremely evocative of the London riots. The injustice, the prejudice, the fury. It rings equally true watching amidst the global demonstrations and protests demanding justice for George Floyd, Breonna Taylor and the many black Americans gunned down by police. Paris, London, Minneapolis - it doesn't matter. *La Haine*

captures two distinct paranoias: an alienation rooted in race and class, and a police system that serves to only perpetuate violence. The aesthetics of the entire film seem rooted in these two notions of alienation and violence, from the sprawling suburban estates that the characters inhabit to the gritty and cold monochrome the film is shot in. Kassovitz's eerie camerawork only adds to this, with wide aerial shots that the characters end up lost in, and claustrophobic close ups that dart from face to face and capture every moment of confusion, fear and anger.

The constant ticking of a clock interrupts scenes, the time being flashed on screen bringing a terrifying sense of immediacy to the whole thing. A claustrophobic sound design of heavy footsteps, the rattle of metro carriages and the distant thudding of hip hop only serve to add to this nerve wracking atmosphere. For a film where, for the most part, nothing really happens, it's incredibly tense and captivating.

La Haine is not a film that leaves you with a warm fuzzy feeling. It shouldn't. Through its effortless deconstructions of race, class and police brutality, Kassovitz explores deep-seated and ingrained issues of injustice at the heart of modern France. Don't let the gritty stylings or French language put you off - this film is a must watch in the current climate.

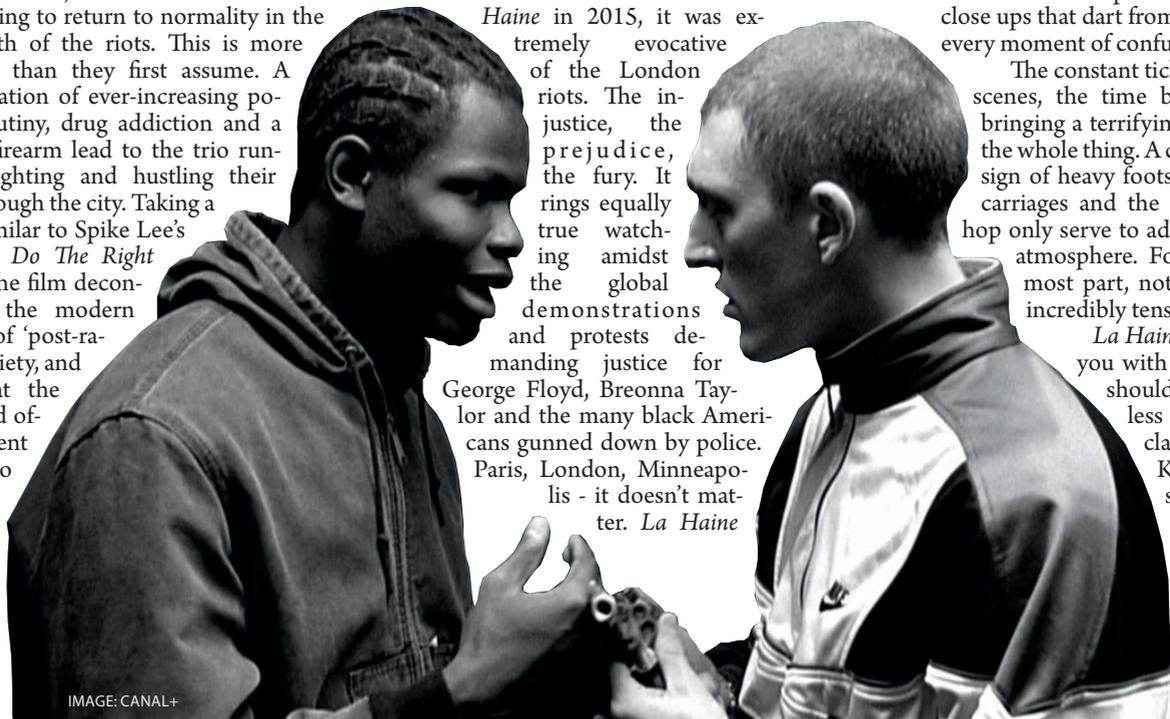


IMAGE: CANAL+

HANDMADE IN THE PANDEMIC

LYDIA PARTRIDGE EXPLORES THE UNEXPECTED BLOOM OF INDEPENDENT, ONLINE BUSINESSES AND THE COTTAGE INDUSTRY DURING COVID

Many students entered into the strange new world of the coronavirus pandemic post-exams. During a time of the year when some students gear up to work all summer without their maintenance loans to assist them, some move back in with parents and enjoy the small luxuries this can provide. I fell into this latter group. I had to face my last few assessments of the academic year, gave up my beloved pub job, left my friends scattered across the country, and returned to my family home to spend time with my parents. Without a job, without the routine of uni life, and with a lot more time to kill due to lockdown, I found myself pinning over beautiful things. Beautiful people, beautiful clothes, beautiful objects - all over my social media. Coronavirus hadn't stopped TikTok. If anything, it felt like everyone being forced into their houses had given every talented twenty-something all the time and, somehow, money they needed to become a social media sensation. Many of the accounts that crossed my "for you" page were small, single-person businesses.

You name it and someone on TikTok, or Instagram, or Depop is selling it. Looking for some earrings that look like miniature painter's

“ You name it and someone on TikTok, Instagram or Depop is selling it

palettes? How about with tiny, bloodied period pads dangling from them? No, don't panic, they're made with gorgeous glittering resin! You could buy these period earrings for \$7.50 (around £5.80) on their store linked in the TikTok account bio - or you could if they hadn't sold out. The product description reads: "the original pad earrings that got over 20 million views on TikTok, complete with sterling silver hooks!" The popularity of small businesses online has skyrocketed in the past several months. The dots seem to connect very easily; thousands upon thousands of people are suddenly out of work, out of their standard social routine, and can finally commit the time needed for their passion projects.

By the looks of things, it's a dream scheme. I was intrigued. I knit, crochet, sew, and have made my own jewellery before. Had I known I could have been monetising my product as a teenager, I could have been a few years ahead of the game. To gain a better understanding of how running an online cottage industry business works, I spoke

to Carla of Fun Femme Jewellery (@funfemmejewellery on Instagram).

Carla launched her Instagram account in May 2020, after finishing her third year of study at Glasgow University. I came across her account during lockdown, when my interest in the cottage industry peaked: if it was made of acrylic, had shimmer in it; if it was handmade, or hand-poured, then

I wanted to see it. Her business has gained a huge boost in popularity through the social media platform, where she posts pictures of all of her products, promotes bundles and deals, and links to her online store front.

In her words, "when I started my page, I described it as 'fun, feminine and unashamedly queer', and I'd say that still accurately represents my style and the kind of jewellery I make. I love making things with cartoon boobs on them, making jewellery that reclaims slurs, like my 'dyke rights' hoops or just making fun things like bright pink Venus symbols or green glittery aliens. I want anyone who shops from me to know it is a safe queer space." Carla's account currently has over 5,500 followers and her store lists around 30 available products. She also makes earrings to order, and offers 'mystery packs', where she curates a selection of her handmade earrings to the buyer's aesthetic based on a short quiz. I asked Carla how she thinks the COVID-19 pandemic has impacted her business. She responded:

"I think it's given a lot of people more time to practice hobbies and from that people are realising they can monetise things they enjoy doing. I don't get a student loan during the summer, so I work full time in retail to try to make sure I have enough money to live off of. For me, Covid gave me a huge chunk of unprecedented free time to learn a hobby. I prob-

ably wouldn't have learned how to make jewellery if this had been a normal year of me working full time as I'd of [sic] been too shattered from work to put in all the hours it took to learn how to make earrings, keep a very active social media presence and keep up with all the messages and orders."

This outlook seems almost utopian for the average young creative. Carla also pointed out that Fun Femme Jewellery has be-



IMAGE: KAREN PENROZ

come a key source of income during her furlough period. While the arts have taken a definitive hit, with theatres shutting down and TV and film production grinding to a stop, this shift to supporting artists directly by buying their artwork seems like a

fundamental upside for creatives trying to support themselves in a period when the government and the economy seem to want to leave them behind. I can open up Depop and buy a handmade crochet skirt custom-ordered to fit me for less than £30, cheaper than some fast-fashion retailers. If buying from small businesses and artists is not only better for the environment by reducing spending on fast fashion, but also supports individuals who are suffering during the pandemic, allows artists to earn from their passion projects, and makes me look good in clothing and accessories designed with me in mind, why wouldn't I shop the cottage industry every time?

The simplest answer, the one that probably popped into the average student's mind as they read the above, is that it will never be cheaper than the cheapest option online. And, of course, that while we must try and support our local queer artists and activists as much as we can, many of us, as the buyers rather than the sellers, are also out of work and out of furlough. I asked Carla what she felt the pitfalls were of running a cottage industry through social media. She offered this insight:

"Social media has had a dangerous consequence of suggesting that every task you could enjoy doing for free must be made into a 'side

hustle'. I see a lot of people turning to small businesses not out of a passion for them, but because social media can make it look easy, like quick money, or even a necessary route... in order for it to be valuable and profitable."

Despite the pitfalls, the handmade indus-

“ The popularity of small businesses online has skyrocketed in the past months

try has been on the up-and-up for several years, with Facebook Marketplace and the handmade craft behemoth Etsy offering similar platforms, if less youth-oriented. Wunderlabel, a blog primarily dedicated to selling clothing craft supplies, provides some interesting statistics about the craft industry as of mid-2019, pre-pandemic. A few numbers jump off the page; the average Etsy handmade seller is only 39 years old. While older than some of the rising TikTok DIY stars, this is much younger than the average US business owner, who is around 50 years old. The handmade industry is also primarily led by women and predominantly maker-owned, meaning the person crafting is the person who owns the business.



IMAGE: @FUNFEMMEJEWELLERY

Again, my ears are pricked. I started to get the same feeling I had when I briefly thought I could dedicate my life to making crocheted face masks. A field spearheaded by young, creative women is where many young people would like to be. And the same pitfalls catch me out. The blog also points out that only 12 per cent of the average Etsy seller's total income is a result of their crafting. Then, around 50 per cent of this income is reinvested in the business.

What does this tell us about the spike in popularity of crafting and DIY, and monetising these hobbies, during Covid? It seems that time is more valuable than money when it comes to our passions; in a world where we are primarily in our homes, away from the average workplace, the creatives can shine.

We probably won't see how cottage industry is impacted by this spike in popularity in quantifiable terms until the pandemic passes. But there is something to be said for the pleasure of wearing earrings that I know have been made with love, by someone who cares deeply for what they do, and for the pride in wearing a face mask I have sewn myself. A

ll of the dominoes are lined up to create an image of a bright artistic future for cottage industry and handmade goods. It will take some time to see how they fall.

HADES - FIGHT, DIE, PET THE DOG, REPEAT...

MAXWELL ANDREW-SMALES REVIEWS THE LATEST FROM SUPERGIANT GAMES, A GREEK MYTH EPIC

“A god-like rogue-like” so aptly tagged by Supergiant’s Launch trailer for finally reaching *Hades*’ final form. It has been one of my favourite pleasures in gaming, playing and experiencing the incredibly talented developers’ latest feat flourish from the beginnings of early access, to the behemoth of charm, humour, feels and perfectly-tuned combat that we can all now see on the PC and Nintendo Switch.

It’s a wonderful thing – but what’s a rogue-like? (some of you may very well know – but just... go with it).

Here’s a very, very brief definition of the sub-genre and its counterpart:

Rogue-Like: A dungeon crawl through procedurally generated levels, all progress is lost upon death.

Rogue-Lite: A dungeon crawl through procedurally generated levels, some progress carries over from one run to the next (generally regarded as less strategic).

Examples of both sub-genres are myriad with unique and special differences that feature from game to game, but when boiled down, they all hold the same format as defined above. If you pay attention to this genre and play many of its entries, then you certainly will notice that the key features that run in similar ways through many of said entries, also run through *Hades*. However, there is a critical difference in *Hades* that makes it stand out from its predecessors and contemporaries.

It amazes me that a formula across so many games with such similar designs can give such unique experiences all the same, all with a make or break rule – you die, you start again. I have played a lot of them over the past few months. The aforementioned rule of death can... sometimes... get easier to deal with across all of them but that all depends on you. So, get busy dying while I tell you why *Hades* might not be the most unique take on the formula, but it is the formula at its best, most captivating and is the most addictive iteration of the “one more run” mantra in gaming.

The genre has come far since 1980 and the game known as *Rogue*’s release, from which the coining of the term “Rogue-like” originates. I gave you a list of many that tackle and mould said tropes, and the bigger ‘why’ behind this list will be iterated on later, but for now I bring you the bringers of modern indie classics such as *Bastion*, *Transistor* and *Pyre*, Supergiant Games – laying bear what is not only a peak of their careers, but for the genre.

In *Hades*, you play as Zagreus, the son of *Hades* who has in fact decided that he’s had enough of his father and the domain of death in which he resides. Alongside much deeper personal motivation as yet to be revealed to the player, Zagreus decides he wants out. The Lord of the Underworld and his minions do not plan to make this easy for you. You will battle your way out of Tartarus, over the flaming rivers of asphodel and charging through the many fallen heroes of Greece in Elysium to reach the surface and an inevitable confrontation to test the entirety of your resolve. It’s a tough road for Zagreus, especially with the knowledge that should you die you will be sent all the way back home to be met with the boast of your failure by *Hades* himself. You know what else is waiting for you if you fail? The lovable and smushable Cerberus, the three headed gatekeepers of the underworld waiting for a good pet from one of his best friends.

Pet the dog, then choose one of the 6 “infernal arms”. The Stygian blade used to slice and slam through surrounding forces; the spear “Varatha” to sweep at their feet and be flung and recalled through flesh and bone of those near and

far; “Aegis” the shield of chaos with which you will bash away the opposition to then fling the shield with ricochet effect à la Captain America and hold your ground with the hold of a button, blocking until you let go and charge straight through anyone in your path. I won’t spend too much more time on all of them. There’s a bow, gauntlets, and an unholy god-damned gatling gun. Each is a worthy companion to Zagreus in his gruelling ascent through procedurally generated combat arenas that shift in order and alter in their ways of challenge and opposition with every run. As is the case with other games of its kind, it uses this random leak of differing content to introduce new enemies and interesting challenges at a steady pace which dynamically prevents future runs from ever feeling stale as you make your way to each region’s boss fight. These boss encounters are by far the most enjoyable and memorable of challenges that await you because of the relationships formed and delivered through the writing and some contextual systems baked into the game’s core.

Fully aware of your attempt to flee the coop are the mighty and vindictive gods on Olympus, who throw you a helping hand with their “Boons”, with varying effects depending on which god contacts you. For example, differing kinds of lighting effects to each of your attack types with Zeus, critical damage from Artemis or doom damage from Ares that tears away the health of an enemy further once you’ve applied said effect. The gods that greet you are many and I really have barely tickled the surface with the tip of my arm hair concerning all the different kinds of boons there are, what they do and what kinds of rarities they may come under – never mind other items and upgrades you can find along the way that can completely change your playstyle. This is a good thing; t h e

surprises are many and all there for you to skip and fight with.

With or without the Boons, many are a match for Zagreus if you aren’t focused, but he will eventually cut them

down thanks to master training from our mate Achilles back home. Which segways rather sweetly to that critical nature of the core of this game that sets *Hades* apart so outstandingly.

I said before that death does get easier, this is because back home are the most wonderfully realised versions of these characters in Greek mythology, fully voiced to buttery and also deceptively atrocious perfection (pick your gods wisely, when you play, you’ll know).

I genuinely do not want to spoil any detail on how each of them is handled and how the writing completely and almost immediately puts you on Zagreus’ side (Zagreus will be the love interest of 2020). The driving context of his circumstance fits perfectly and entertainingly into the systems and tropes that form the core of a rogue-like, or actually a rogue-lite since that’s what I would class *Hades* to be – since it’s not just various means of power progress that carry over every run, it’s the friendships, feuds and romances (yes, romances you steamy lot) that blossom with every run and with every gift you find and give to them.

What also makes everything so much easier is the incredible colour and detail soaked, comic book art style across all its characters and settings, come for the combat, stay for the hand drawn Aphrodite.

Drip-fed is the main plot in a world that is small and familiar if you love Greek mythology.

It’s given

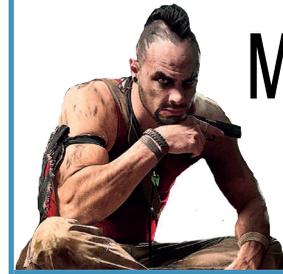
depth and meaning not only through the context of the compelling story and character dynamics across your allies and the aforementioned gods, but the ways in which its writing and concepts are married to all systems of the game, from progression, items, weapon upgrades and the sweet thick, sticky honey holding it together – the dying.

Cathartic combat, engaging progression, procedural item drops, dungeon-esque level design and the reset on are not new for the genre. However, none used these tropes to tell a story so rich, so funny, heart-wrenchingly wonderful and relatable as *Hades* does. Supergiant Games have outdone themselves and we need to be talking about *Hades*.

Then we need to keep talking about it, and all the games I listed and more because this is a genre with defining and reusable parts that now in my view has its champion modern figurehead to rally new hearts and minds to the genre.

Fight, die, pet the dog, and for god’s sake don’t forget to say hi to your mate Achilles.

A TRIP DOWN MEMORY LANE



ALEX THOMPSON

For some who rarely plays videogames, lockdown was the perfect time for me to go back and rediscover some of the classics of my early teenage years. Through the beauty of backwards compatibility, I was able to dust off those old Xbox 360 boxes and boot up some games that defined my early teenage years. Some of these games held up a lot better than others. So, without further ado, here are my picks for some classic nostalgia games to bring back those memories of a time when things were simpler. And games were a lot cheaper.

FAR CRY 3.

This was one of the first 18 rated games I ever owned and I played the shit out of it. Everything I loved about the game when I first played it still holds true today, and this was one of the most enjoyable games to revisit over lockdown. Going back, the story still holds up well and the voice acting is superb, however the combat mechanics feel a little clunky at times and the world design can feel lazy in parts. It’s a lot of fun, but time is starting to show its cracks.

SKYRIM.

I’ve ploughed more hours into *Skyrim* than possibly any other video game, and going back I still found a lot to love about it. The story and world building is superb, the open world still feels well crafted and interesting enough and there are so many side quests that it’s almost impossible to get bored. A true classic and still worth a replay if you’re bored this term.

CALL OF DUTY: MODERN WARFARE

This is my favourite *Call Of Duty* storyline and replaying it brought back an awful lot of memories. Sure, the sequel might have had more shocking or outrageous moments like ‘No Russian’ but the original still had its fair share of memorable moments such as my personal highlight - ‘All Ghillied Up’. The multiplayer is classic but feels dated and sluggish compared to its modern counterparts.

LEGO STAR WARS

Lego Star Wars is an undeniable classic. *The Original Saga* was the first game I ever owned and I played the fuck out of it, its light-hearted spin on the classic films making it a childhood favourite. No Lego Game has come close to being as good as the original, and none ever will - this game is fucking brilliant.



IMAGES (TOP DOWN): UBISOFT PRESS KIT, ACTIVISION GAMES (2009)



IMAGE: SUPERGIANT GAMES PRESS KIT, 2020

TRAVEL SHOWS CURED MY COVID CLAUSTROPHOBIA

ALEX THOMPSON LOOKS TO ANTHONY BOURDAIN'S NETFLIX SHOW 'PARTS UNKNOWN' FOR TRAVEL INSPIRATION DURING THE PANDEMIC

The claustrophobia of being stuck at home was a struggle for me in the first few months of lockdown. As someone who struggles with ADHD, being trapped inside with nothing to do and experiencing the endless repetition of the days wasn't exactly ideal. And, while leaving the house became a rarity, going abroad became impossible.

Travelling, it seemed, would be a no go for the foreseeable future.

Now yes, I know you can still travel but fuck that, I don't really want to be taking any more risks than I need to. I had to find an alternative that would help me escape the confines of my childhood bedroom. That alternative came - as I was browsing Netflix during a depressingly sunny day at the start of lockdown - in the form of a travel documentary series.

You know shit is getting serious when *Nouse's* travel section has to move over to Net-

“ The blend of exotic locations, food and Bourdain's gonzo approach made this my go-to box set

flix, but with the ever-tightening restrictions on travel and tourism, sometimes the best way to experience far-flung corners of the world is through a laptop screen. Sure, it's not exactly the real deal - but in a pandemic I had to find something to scratch my itch to travel. That thing, for me, was Anthony Bourdain's *Parts Unknown*, a loose-form travel and food show which saw the infamous chef travel the globe to explore various countries, cultures and cuisines that are off the beaten track. Is this what *Nouse's* Travel section has become? A Netflix review? Yes. Deal with it.

Spanning 12 series, six continents and well over 50 countries, binge-watching Bourdain helped keep me sane during lockdown. As a show, the formula is bulletproof: celebrity chef visits far flung and possibly dangerous locations, eats and drinks to excess and ends up exposing some dark underbelly to whatever city the episode sees him encounter. From exploring the cocaine trade that built Miami, to quad

biking to remote villages in Columbia, murder and gang crime in Mexico, delving into Tokyo's fetish culture and getting high off of second hand smoke with some rastafarians in Kingston, there's always some grit or intrigue that drives each episode. Forget Michael Portillo and his

quaint rail journeys. This is a travel show fuelled by equal parts bourbon, adrenaline and curiosity.

Holding the show together is Bourdain, the slick talking chef with a love for travel and exotic (often incredibly bizarre) dishes.

His passion for each and every location shines through in every episode, as he bounces from bar, to restaurant, to cafe, to firing range, to ancient monument to drug den to wherever the show takes him. Through it all he remains the perfect example of what every tourist should be: respectful of the local people and cultures, inquisitive and cynical of the mainstream tourism industry, and eager to try whatever comes his way. There's no sense of patronising Western ignorance with this show; it's clearly been thoughtfully written, researched and put together by a team who know what they are talking about.

This being said, the show isn't without its issues. I know this might be a very first world problem, but I find the extended hunting scenes in certain episodes a little unnecessary. The episode 'Scotland' sees Bourdain deer stalking with food critic A.A. Gill in the highlands, where he shoots a stag before Gill rubs the blood across Bourdain's face while the animal is still moving. There are other scenes, where Bourdain witnesses the slaughter of animals in rural farming communities or North African markets but that feels necessary. This hunting just feels voyeuristic. Yes, I know that they eat the deer and it's not killed to be a trophy - but it feels like

it is glamourising game hunting, and with it comes a certain chauvinistic 'guns, guts and hunting' mentality that I find detracts from the otherwise cynical and sharp angle the show often takes.

Certain episodes are framed around narratives, themes or ideas linking to the particular location. With 'Jamaica', Bourdain riffs off of a James Bond-esque cool contrast by sudden snippets of the naff, package-holiday-all-inclusive Jamaica of the American imagination. With 'Congo' he follows the Congo river upstream

into the heart of Africa, much like the Marlow of Joseph Conrad's *Heart Of Darkness*. In 'Tangiers' he follows the footsteps of beat writer William Burroughs to trace the cultural, literary and drug infused underbelly of the city. In the hands of a less adept team of writ-

ers and editors - and without Bourdain's cynical charm - these narratives could fall flat on their faces. Thankfully, they work superbly.

Perhaps the most endearing feature of *Parts Unknown*, is the way in which Bourdain and his team manage to capture the intricacies and idiosyncrasies of each

location. Sure, at times he ends up fine dining with Michelin star chefs, but for the most part he's eating at local convenience stores, plastic chair type restaurants or from street food vendors, nestled in the heart of thriving street markets and far from where the usual tourist would stray. This captures a totally different side to each city, often subverting our expectations.

In 'Miami', he ends up in the far flung Little Venezeula quarter of the city eating in a microcosm of Miami where Spanish is the first language. In 'Montreal' he ends up feasting on 'cuisine ancien' in a sled-caravan above a frozen lake. The places which normal documentary crews and presenters would ignore, Bourdain places a focus on, and as a result creates a travel show that thrives on the weird and wonderful.

For me, this style was what hooked me on *Parts Unknown*. The intoxicating blend of exotic locations, incredible food and Bourdain's gonzo-esque approach to presenting made *Parts Unknown* my go-to boxset over lockdown. Watching it introduced me to countries and cultures I'd never considered visiting, that now I have a weird compulsion to visit one day. Whether it's the untouched vistas of Myanmar, Columbia or Peru, thriving megacities like Tokyo or Seoul, war torn countries like Libya or Iran or even places in America I'd always written off, like Miami or Detroit. With each episode I'd find some new place to add to a bucket list, or some incredible-looking food that I felt like I needed to experience. Sure, living these locations through Bourdain wasn't the same - but it spurred a need to travel within me and got me thinking about just where I was heading as soon as this is all over.

As a figure, Bourdain is also fascinating. Working for 20 years as a chef in some of New York's toughest kitchens before becoming a writer, then celebrity presenter on cooking shows, Bourdain has certainly had an interesting life. Years of drug abuse as a chef have clearly im-

“ They say travel broadens the mind, so I guess travel shows broaden the imagination

pacted him, and this even crops up at moments in the show such as when he returns to his first restaurant in Provincetown to look at the city's heroin culture and when he attends a NA meeting in Detroit. Moments like this humanise the show, and present Bourdain as a likable but flawed character overcoming a lot of issues. Sadly some of those issues followed Bourdain until the day he took his own life, mid way through filming the 12th series of the show. The final few episodes pack a particularly emotive punch as the crew discuss what the show and Bourdain meant to them.

In a year where travel is more and more of a risk, *Parts Unknown* has been my antidote to the claustrophobia of being stuck at home - an escapism where I can discover a new culture from the confines of my bedroom. I've enjoyed learning and seeing so much through this program, and it's given me a thirst for travelling that I will be keen to remedy as soon as I can safely do so. Right now I might not be able to go anywhere (not that I could afford it anyway, but ignore that) but I'm already brainstorming ideas for places to go and things to do when this is all over, and it's all because of getting hooked on *Parts Unknown*.

They say travel broadens the mind, so I guess travel shows broaden the imagination. If nothing else, it's given me a hell of a bucket list. And anyway, a Netflix subscription is definitely cheaper than a plane ticket.



CAMPUS FOOD AND DRINK: 'NACHO' AVERAGE EXPERIENCE

CHARLOTTE LEAR TRIALS THE EXPERIENCE OF ON-CAMPUS FOOD OUTLETS WITH THE INTRODUCTION OF COVID SAFETY MEASURES

YUSU food and drink outlets are some of the many outstanding facilities at our University. Everybody loves a Courtyard nachos, and if you don't it's probably because you haven't tried them yet. Due to the advent of COVID-19, our beloved student venues have had to undergo drastic changes over the last few months to make sure they are as safe as can be for incoming students. Sure enough, they have delivered by coming to the rescue of new and disorientated freshers unable to flock en masse to Revs on a Sunday evening.

The newly constructed Forest at Vanbrugh has become the saving grace of Welcome Week, hosting everything from bingo nights to a socially-distant *Take Me Out* (no sighting of Paddy McGuinness I'm afraid). This all points to a majoritively positive picture of student social life emerging out of the bleakness reported from other universities up and down the country, many of whom have fallen victim to local lockdowns.

However, as The Forest can be fully rented out and booked for events by both YUSU and societies, it leaves our student favourites such as the Courtyard, Glasshouse and V-Bar to offer us the comforting consistency of being able to drop in for a pint post-socially-distant seminar. The worry is that things will be too different, no more crowded sports nights or election celebrations, all this to be replaced by a sombre pint on a table of six.

Fortunately for you, dear reader, myself and a friend took the liberty of trialling one of our favourite venues, The Courtyard, and compared the experience to life BC (Before Covid). Naturally we were the right people for the job, as seasoned third years you could change the cheese on the cheesy chips and we would notice. Regrettably pints were not consumed as we were en route to the library, however they are highly recom-

mended.

Initially, we were entirely thrown off by the one way system, as you now have to enter through the Education reception within Derwent College. However, once our bearings were gathered and our masks in the appropriate position (mouth and nose for any boomers out there) we were greeted by a shirted waiter who proceeded to 'temperature gun' us and run through other outstanding procedures including newly wipeable menus, hand sanitizer and, to our delight, finally being able to pay by card. The added procedure of temperature gauging was a reassuring touch, with cases on the rise on campuses across the UK, added safety measures outside of the government guidelines were greatly appreciated.

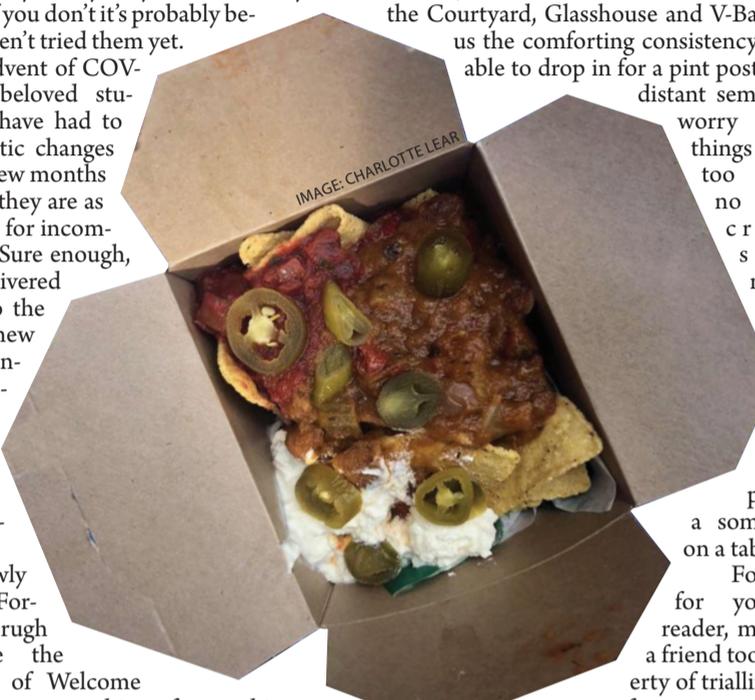
After opting to sit outside and noticing the extensive new outdoor seating, also a nice touch considering YUSU bars will be popular destinations over the coming weeks, we made our table orders and paid individually with ease.

Now for my gripe, the portion sizes of the nachos were drastically reduced from last year's top-notch big boy bowl including guacamole, sour cream, jalapeños and salsa. This time around (pictured) we were presented with nachos sin guac, which personally I think

is criminal. Coming in at £4.50 for a small portion, we weren't best pleased. Secondly, YUSU bars have opted for the more hygienic method of using recycled, yet still disposable containers and cutlery to serve which poses significant questions regarding YUSU's stance on a greener campus. Despite the continuation of the York Cup scheme, the reintroduction of single-use containers and utensils, while being an added measure to keep students safe, may not be a sustainable option for the university in the long-term.

After being deprived of a satisfactory nacho fix we invested into some healthy sides, those being cheesy chips and onion rings which you'll be pleased to hear did not disappoint. This year there has been a shift from chunky-cut chips to more french fry style and I am absolutely not complaining, they were delicious.

Food aside, Courtyard invariably felt like normal Courtyard despite all of the extra precautions. We dined feeling safe and reassured by the fact that some version of student life can continue, and that it doesn't need to grind to a halt. It is encouraging to know that the university is trying every measure to keep us safe while allowing us the freedoms of student life, all we would recommend is to bring a suitably warm coat for the upcoming winter months.



HOW CURATING CONTENT CAN IMPROVE YOUR COOKING

LIV MALTBY DISCUSSES RUNNING A INSTAGRAM FOOD ACCOUNT AND HOW IT CAN BE BENEFICIAL TO YOUR HOME-COOKING JOURNEY

Hello! I suppose I should better start with an introduction before I start rabbiting on about why I love food so much. I'm Liv, a third-year theatre student who has somehow found herself in Nouse despite never writing anything other than a few daft captions for my foodstagram. 'Which is called what Liv?' - I hear you cry. Well it's @lunchwithliv thanks for asking. It's my absolute pride and joy; a collection of pictures of all the food I have demolished for the past year and a half, be that in restaurants or my own little homemade creations.

The account started in April of 2019. When I was in first year in my little Goodricke flat, I decided it was annoying the followers of my personal account with videos of me popping the perfect poached egg accompanied by James Blunt's 'You're Beautiful' four times a week. Upon this realisation, the transition to @lunchwithliv began, and with that the poached eggs followed. No, the real reason I started it was because I wanted something to keep me on track with healthy eating as well as being creative with my meals. It also works nicely as a little time capsule to hold all the pictures of my meals out with friends, boozy cocktail dates and of course the big feasts that me and my course mates cre-

ated. The one that springs to mind was at the end of first year when we all cooked everything that was left in our freezers and fridges before we left for summer. My god that was a whirlwind of a meal, it went from hash browns to swede mash to tomato soup and beyond - no food waste on our watch!

Don't get me wrong though, we have come a long way since April 2019. I am no longer the meat-eating, mushroom-hating, lazy cooking lady that once existed. I have matured. Now you'll see a vegetarian mushroom-lover who actually cooks and tries new recipes. Maybe even the occasional vegan recipe if you're lucky. The only consistency is that I spend far too much money on eating out and have an unhealthy obsession over poached eggs, if you couldn't tell.

The lockdown that Boris

declared in March was an interesting one for me. The only thing I had to look forward to was my weekly trip to Aldi and Iceland (which, can I add, is still the most exciting part of my week. Ooooh the middle of Aldi really does things to me). Anyway, back on topic, my exciting new supermarket steals meant that my whole experience of lockdown revolved around trying out new recipes and even trying a dab hand at baking. I know what you're thinking and the answer is: yes. Of course I jumped on the banana bread bandwagon. It would have been rude not to.

I'm sure you can all agree that lockdown provided us with (a little too much) thinking time and, oddly enough, what came out of my thoughts was, do you know what, I actually enjoy this cooking thing more

than I ever expected to. Maybe I could have my own little catering business from this? I always get some absolutely lovely interactions with my followers (thanks Dad) and all you fellow foodies out there, which could have sent me on a slight detour in the way of my career path. Who knows? Just a thought. It's just such a positive environment to share your recipes, food and life hacks, new buys and (my personal favourite) your cracking bargains from the reduced section - oh, you can tell she's a Yorkshire lass.

When I first set up the account I thought: 'Oh god this is going to be so cringey, people are going to hate it.' But you just have to brush it off and do it for yourself because that's all it is really. It's your own little online inspiration and memory book, full of all your fab meals and funny memories. There's so much out there too; slimming world pages, vegan and veggie pages, baking accounts, student accounts and just general good food accounts. Whatever inspiration you want, you can get. WARNING: You will no longer be able to open Instagram without wanting to eat an elephant after you leave (or a big honking stalk of broccoli for all the fellow veggies out there).

Peace, love and poached eggs.
Sincerely, Lunch with Liv.

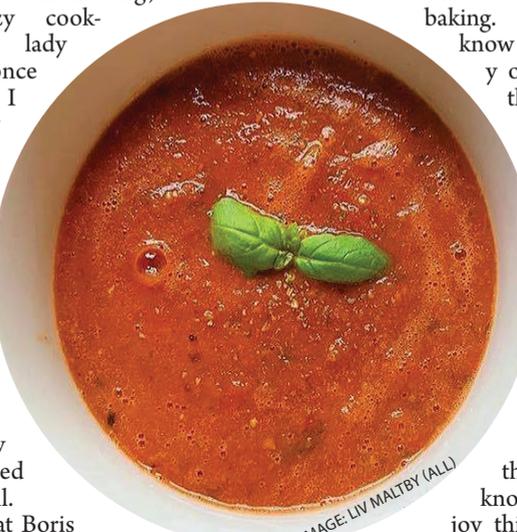
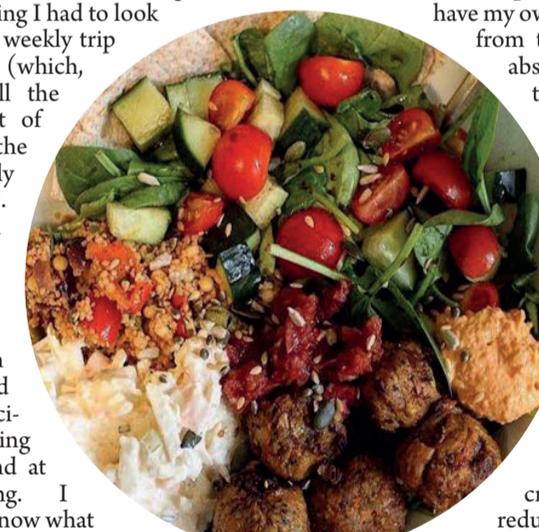
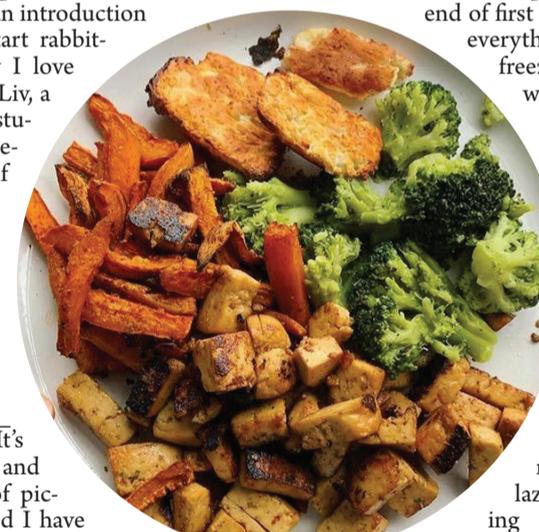


IMAGE: LIV MALTBY (ALL)

Jenna-rally Speaking

with Jenna Luxon



**“DECISIONS ARE MADE BY THOSE WHO SHOW UP”
BE THE CHANGE YOU WANT TO SEE IN YOUR SOCIETY**

I wrote my first article for *Nouse* in January 2019. As my Dad was driving me back to York after the Christmas holidays, I sat beside him and typed out a review of Truman Capote’s *Breakfast at Tiffany’s* in the notes on my phone.

I sent that article off to the then Arts Editor, and so began my time at *Nouse*. And while I would like to tow the party line and speak of how I instantly felt right at home, that wasn’t really the case.

My first few months at *Nouse* weren’t what I had expected. Nobody gave me any feedback on my articles, or told me if or when they would be published. Nobody tried to explain to me how this complicated world of student journalism I’d just entered into worked, and for the first few events I went to in person I’m not sure anyone even asked my name.

Nouse felt cliquy. And while I wanted to keep writing, I was confused when people spoke about the paper as being this big, happy family when I felt like, at best, a very distant cousin.

But the more involved I got at *Nouse*, the more I began to feel like part of the team. I got to know people and at some point stopped feeling like the clueless newbie on the sidelines and like one of the people who actually knew what they were talking about.

I’m now not just part of the paper because I had to be to keep writing, but because I truly love it. Because *Nouse* continues to shape my time at university in so many positive ways, and because I now do feel like part of the - albeit dysfunctional - *Nouse* family.

When you start university, everyone is telling you that you need to get involved in societies but what they don’t often tell you is that doing so isn’t always an easy process; sometimes things don’t instantly fall into place.

But if you want to get involved with something at university, it’s worth sticking it out even if it doesn’t feel like a perfect fit right away.

Your time at university is short. And while I hate that I’m now a world-weary third year who goes around saying things like that - it is true.

Now I’ve been at *Nouse* nearly two years, the tables have turned. It’s my responsibility to welcome new writers, and I hope to do a good job of it.

I try to remember what it was like for me, and the responsibilities I have - to give our writers feedback, to let them know when their pieces will be published and to try my best to explain how student journalism works, although there are a lot of parts I’m still not too sure about.

‘Decisions are made by those who show up’ is an Aaron Sorkin quote that if you read my answer in ‘Ask the Editors’ will add up. You can’t influence how things are run from the outside.

If you join a society and there’s something about it you don’t like, that isn’t necessarily a reason to avoid it. In fact, it can be a reason to stay.

If you don’t like the socials, become social sec and be the person who organises them. If you think there’s a problem with representation, get on the committee and make a change. If you think a society could be more welcoming to new members, stick around and welcome next years’ members yourself.

Join the group anyway - stick it out, show up. Societies at university are constantly changing and you can only make the decisions that change things if you’re involved. It’s not always easy, but it’s no cliché that being part of societies at university is worth it.

Ask The Editors



**FROM LOCKDOWN BLUES TO FRESHERS FLUS, EVERYONE NEEDS THAT COMFORT SHOW
WHAT IS YOUR FAVOURITE BOX SET TO BINGE WATCH?**

“I’ve got really into binge-watching Anthony Bourdain’s *Parts Unknown*. I will literally watch a series a day when I’m bored. Word of advice though, don’t watch it on an empty stomach.” - Alex, MUSE

“It’s got to be *The West Wing*. I started watching it with my parents growing up and must be on about my fourth time through all seven series by now. Probably learnt more about politics from it than from my degree and I’ll forever be in love with Charlie Young.” - Jenna, Deputy MUSE

“*Peep Show* - no explanation needed. And no, it’s not a guilty pleasure Dom. A special mention has to go to *Community* as well (read my editor’s note).” - Jonny, Editor

“*Game Of Thrones*. Oh wait, does that make me sound like a basic bitch?” - Matt, Deputy Editor

“*The Office (UK)*; it’s the greatest mockumentary of all time. I hear people say ‘it makes me cringe to much,’ - I hate to say it but that’s the point.” - Dom, Sport

“Despite being a bit squeamish I can’t help but go back to *Grey’s Anatomy*. As well as the integrated lives and stories of the patients, the relationships between the doctors are equally entertaining!” - Elizabeth, Arts

“*Modern Family* - These are so easy just to watch, endless episodes on repeat. The family is hilariously dysfunctional and it’s so cute watching the kids grow up from 10 years old to high school graduation” - Emily, Film & TV

“The original *Ru Paul’s Drag Race*. Very late to the party on this one, but having watched so much of it in such a short space of time really catalysed an understanding of its profound impact on popular culture today, let alone how it’s widened visibility for and of the LGBTQIA+ community.” - Charlotte, Food & Drink

“*Outnumbered* - I grew up watching this show and still never get tired of it. It’s such easy watching, funny and very stereotypically British and seeing all the children grow up it somewhere between heartbreaking and heartwarming. 10/10. - Cara, Arts

“*Gilmore Girls* - if a cozy cup of tea in front of a log fire was a show, it would be *Gilmore Girls*. The characters are so delicately constructed across the seasons, and so much care is put into the dialogue. I also love that the show’s plot line is so distinctly feminine, and this was especially unusual at the time of release.” - Annabel, Features

“*End Of The Fucking World* - quite aside from the title perfectly capturing the mood of 2020, this dark comedy has plenty to offer. The dual perspectives manipulate your emotions to such a point that you can’t help rooting for the characters.” - Alice, Features

IMAGES: CHANNEL 4, BBC COMEDY, HBO

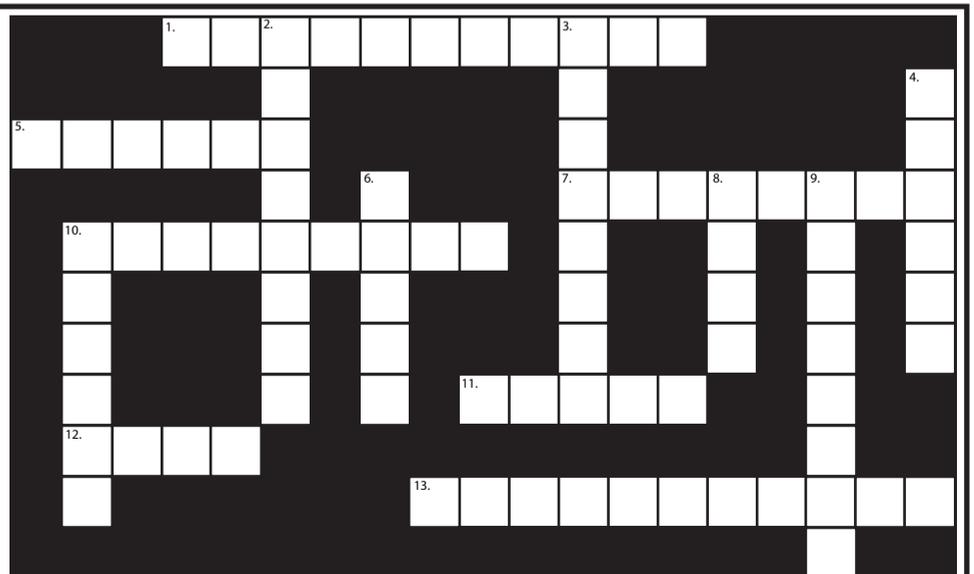
beMUSEments

ACROSS

- 1: Anti-hero protagonist of *Breaking Bad* (6, 5)
- 5: Russ ____, Manchester Street artist (6)
- 7: Anthony ____, host of *Parts Unknown* (8)
- 10: Infamous Uni nacho spot (9)
- 11: Suggested musicians should retrain for better jobs (5)
- 12: York based short film festival (4)
- 13: TikTok aesthetic and style trend centred around nature (11)

DOWN

- 2: Professor ____, editor of *Viral Verses* (8)
- 3: Covid denying singer of the Stone Roses (3, 5)
- 4: Through The ____, this edition’s Shoot (6)
- 6: Rogue-like epic from Supergiant Games / Greek God of the underworld (5)
- 8: ____ Shankar, Indian musician and Beatles collaborator (4)
- 9: Newly ratified music discussion society (8)
- 10: York ____ Museum, home of historic patchwork quilts (6)





Want to write for us?

- **PICK YOUR INTERESTS** Take a look in a copy of *Nouse*, or go to nouse.co.uk, and find out which sections best fit your writing interests. We have 14 to choose from!
- **JOIN OUR FACEBOOK WRITERS' GROUP** Search for 'Nouse Writers' and click 'Join Group.'
- **BUY NOUSE MEMBERSHIP** You must buy a £7 membership to the society in order to write for us. Go to YUSU.org > Activities > Music, Media & Performance > *Nouse*
- **COME TO OUR WELCOME TALK** On Thursday 15 we'll be hosting a welcome talk over Zoom where you can find out more about the paper and learn how our upcoming elections will work. We can't wait to meet you!
- **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!

Jenna
Deputy
MUSE Editor

Alex
MUSE Editor

Jonathan
Editor

Matthew
Deputy Editor



The EU has failed the Polish LGBTQ community

Ruby Brown

POLITICS CORRESPONDENT

FOR YEARS, THE EU has faced growing scrutiny and concern over its democratic principles and response to human rights violations. Current trends across Poland and Hungary are indicative of rising antagonism towards LGBTQ+ rights and the impending erosion of minority rights and egalitarianism. With Poland now having been ranked as the worst country in the EU for LGBTQ+ rights, over 100 regions declaring themselves 'LGBT free-zones', and Hungarian lawmakers voting to end legal gender recognition, the state of political affairs across the continent must now be treated as symptomatic of a series of breaches against both the institution's own ethos and basic human rights.

With health care, hate crime, and hate speech also omitted from both states' anti-discrimination laws, it is evident that the current homophobic and transphobic climate has been fostered by the respective governments, alongside a pattern of democratic downturn and an overarching shift towards authoritarianism. In Hun-

gary, a survey conducted by the European Union Agency for Fundamental Rights has highlighted the blatantly neglectful nature of the government, with 95 percent of respondents stating they did not think the government was effective in preventing the rise of anti-LGBT bias. Paired with statements from the likes of the Polish President, Andrzej Duda, suggesting that the LGBT movement is to be seen as "more destructive" than communist regimes, it is not far-fetched to theorise that a culture war is brewing rapidly across populist governments in Europe, and that there needs to be more decisive action taken by the EU.

Although the EU have this year denied grants to six Polish towns in correspondence with their negative attitudes towards the LGBTQ+ community - with Helena Dalli, European Commissioner, stating that Polish municipalities adopting "family rights" resolutions were not to be tolerated by the institution and to be rejected from any grant schemes - many activists have expressed dissatisfaction with the EU response thus far, and the even more-so with the lax reaction to erosion of gender autonomy and freedom of expression in Hungary.

With no further specific threats being posed to the future of Poland or Hungary's funding or, more drastically, their membership as a whole, the EU has been accused of both failing to act altogether or acting too softly, and thus complicit, in the gradual transgression of freedom and infringements on minority rights. With violence and hate speech against LGBTQ+ people in both states growing, and media coverage on the matter losing momentum with the continental second wave of COVID-19, the growing call from LGBTQ+ individuals and activists alike for the imposition of tougher sanctions, and ultimately a shift away from the repeated dispassionate statements made by EU officials, must be acknowledged.

It is, however, still unclear whether more action is to be taken on the matter, and thus perhaps too soon to cast the EU as a complete failure in protecting minority rights across Central and Eastern parts of Europe.

In September, the President of the European Commission, Ursula von der Leyen, put forth her understanding of the flaws in the EU's strategy in combating the rise of anti-LGBTQ+ politics in the Union. By describing the majority of statements made thus far "delayed" and "watered down", the President signalled that there is some level of disapproval and a strong desire for change from within the institution, which could signal change is on the horizon. Furthermore, with the promise of a "Magnitsky Act" to im-

pose faster and tougher sanctions on states that violate human rights, in addition to the diplomats from over 50 countries calling for an end to sexual discrimination in the region, the following months could just be witness to a breakthrough in EU politics, and the destruction of those barriers currently posing a real threat to the freedom of Polish and Hungarian citizens. Nevertheless, we can only wait and see whether improvements are to actually come to fruition, or whether this is just another empty promise.

One certainty that remains in the current climate is that in resisting and challenging discourses employed by the political elite, and more importantly from the homophobic and transphobic politicians, parties, and authorities across the continent. Even with our now looser ties to the EU a raised awareness of the vicious assaults that are being inflicted on LGBTQ+ people outside of our own sphere.

Additionally, with growing incompetence and lack of action from the establishment, politicians and institutions should be held to account from the ground roots if this issue is to be tackled.



Could CANZUK be the next step for Brexit?

James Abbott

POLITICS EDITOR

WHAT IS SEEMINGLY absent from the current debates surrounding Brexit, is a clear lack of direction. On the home-stretch, the United Kingdom finds itself unable to secure a deal with the EU, and with the onset of the Internal Market bill, both Johnson's government and the people of this country are with no shortage of tribulations.

Between the unwavering support of the pro-EU Nationalists in Scotland and Northern Ireland and cries from fool-hardy, pro-leave English nationalists demanding sovereignty over Britain's waters, little can be envisaged of a Britain unscathed and wholly united in the aftermath of negotiations. Beyond the noise, however, there is a movement which aims to supplant the UK's dominance on the world stage, this is "CANZUK".

What is CANZUK?

Earlier this year, Boris Johnson announced that the government was officially engaging in trade negotiations with Australia and New Zealand, hoping for a "comprehensive and ambitious" deal due to be settled at the beginning of next year. In a public

statement, Australian Trade Minister Simon Birmingham confessed that: "we (the Australian government) have been preparing for this deal since the UK decided to leave the EU". In a similar vein, New Zealand's trade minister David Parker enthusiastically proclaimed that "New Zealand is pleased to be among the first countries to negotiate a trade agreement with one of our oldest friends".

The idea of reaching out to the United Kingdom's closest historical allies in a post-Brexit setting, is not exactly a new concept, for some time there has been a groundswell of public interest in uniting the Commonwealth realms that share similar attributes. In 2015, founded by American-Brit James Skinner, a non-profit organisation dubbed CANZUK International came into being.

The organisation's objective is to raise awareness among local politicians of the benefits that can come from closer economic, social, political and military ties between Canada, Australia, New Zealand and the United Kingdom, forging this partnership into a new global hegemonic alliance and a pillar of Western Liberal values.

The movement has, since the EU referendum in 2016, gained significant traction online and has gained mas-

sive favour in the former British dominions. It has since, however, been co-opted by the centre-right throughout all concerned regions, replicating the movement's provisions and adopting them within their own party's policies. It has been advocated by prolific politicians such as Erin O'Toole of the Canadian-

an Conservative party, who ran for party leadership on the back of increasing ties with their "Five-Eyes" security partners. Judith Collins' National party has echoed this rhetoric also, with party Spokesperson Todd McClay demanding that a free-trade deal with the

UK "should involve freedom of movement". The CANZUK proposals have also been propped up by major think tanks, such as the Adam Smith Institute and the Henry Jackson Society.

Is it possible?

Although this may seem a pretty common sense solution, one must wonder if this concept is entirely feasible? As an optimist, if any of the actions taken by Boris Johnson's government are anything to go by, then it is likely that in the coming years the United Kingdom will be

preoccupied with a truer calling, reconnecting with distant cousins long neglected.

This feeling has been captured in the momentous decision to promote Former Australian Prime Minister Tony Abbott to the UK's Board of

Trade last September. As a realist however, it isn't too difficult to remove the veil of good-intentions and see that by embarking on such trade missions the British government may in fact be seeking higher aspirations, that we may also be seeking eligibility for entrance into the very lucrative Trans-pacific partnership, of which three CANZUK nations are already members along with Mexico, Chile, Vietnam, Japan, Malaysia, Brunei, Singapore and Peru.

Criticism of CANZUK

The CANZUK movement has for sometime now been dismissed by critics as a nostalgic and supremacist public relations instrument, designed to subdue hardline Brexiters who envisage a grand return to the "Days of Empire". That as an alliance of English-speaking nations, the only concern is that the British government should trade with people who look, act and speak like us.

For the first time since Brexit, the scope for young British citizens once more to work and travel far across the globe is certainly a promising prospect. With the same Monarch, parliamentary democracy, language, and multicultural composition, it is possible our direction is to return to the fold.

GLOBAL



POLITICS

Azerbaijan-Armenia conflict

Fighting has broken out in the Caucasus region of Nagorno-Karabakh. The region, which lies within the border of Azerbaijan, is again experiencing sporadic out-bursts of armed hostilities. Tensions in the region have escalated since the countries' civil war of 1988-1994. Officials in the region estimate that 220 soldiers have been killed in the fighting along with 27 Civilians.

New Zealand General Election

On 17 October, New Zealanders will flock to polling stations across the country to vote in the general election. The main contenders are Jacinda Arden, their current Prime Minister and Judith Collins, Leader of the New Zealand National Party. *The Economist's* recent polling suggests that Arden's Labour party is set to comfortably win 47 per cent of the vote share.

Neo-Nazi leaders jailed

After a trial lasting more than five years, Neo-Nazi leaders of Golden Dawn were found guilty of running a criminal organisation in Greece. The 68 defendants included leader, Nikos Michaloliakos, and 18 ex MPs. Protesters surrounded the court carrying banners demanding longer jail terms. The decision has been commended across Greece's political spectrum.

Quim Torra banned from Office

After disobeying court orders to remove pro-independence insignia, Quim Torra has been penalised by the Spanish courts, banning him from taking any public office. He has since called upon Catalans to protest this. Nine Catalan separatist politicians and activists have been sentenced to prison for the 2017 independence referendum attempt.

Conservative Campaign HQ moving up North

Barney Andrews
DEPUTY POLITICS EDITOR

LOCATION, LOCATION, location... After plans to relocate the House of Lords to York were axed in August, the government's promise to create a new northern hub lacked substance. Now, as co-chair of the party Amanda Millings announced last Saturday 03 October, plans to open a new Conservative Campaign HQ in Leeds in 2021, that promise looks more likely to come into fruition. Leeds has been the dark horse outside of London in recent years. Despite Manchester's charismatic mayor, Andy Burnham, popping up all over news channels to advertise his city's success, Leeds has quietly grown to become the most diverse economy of all of the UK's major employment centres and had the third largest job total by local authority in 2015, with 480 000 in employment and self-employment.

It is also an area for bright, ambitious graduates as it has the fourth largest student population in the UK, making it possible for CCHQ or, with

Michael Gove suggesting moving parts of government north, even the Civil Service to recruit locally. Since the December 2019 general election, the Conservative presence has grown in the city with three out of eight constituencies and 23 out of 99 council seats turning blue.

Senior Conservatives are particularly optimistic for the move north, co-chair Amanda Millings outlined their new vision in no uncertain terms; "we're determined to make the blue wall part of the fabric of our Party and our country. The best way we can deliver for people there is to be there." They recognise that having won over so many new voters at the last election, the challenge now is to maintain their faith and trust in the party.

The Prime Minister, with usual bombast, equalled Ms Millings' optimism by announcing long-term fixed-rate mortgages with only 5 per cent deposits at the virtual conference. He declared the policy as having the potential to create "Generation Buy", in particular the 95 per cent mortgages, announcing "I think it could be absolutely revolutionary, particularly for young people."

The attempt to appeal to young voters is unsurprising given that on average, only 24.6 per cent 18-39-year olds voted Tory in the 2019 general election (Polling: YouGov). Emphasis on the domestic agenda is also astute, given Leeds has been anti-Brexit since voting remain in the referendum.

Despite the city centre being Labour, professor of economic geography at LSE Neil Lee points to how

"Yorkshire is often quite a Conservative place, there is a strong conservative tradition there, which is quite important. Furthermore, Leeds was less staunchly remain than

other large cities in the referendum. Therefore, there is scope for the Tories to tap into new and potential Conservative voters in the region.

Other experts are less convinced by the Conservative's northern intentions. Henri Mursion, director of the Northern Powerhouse Partnership points out "whatever the symbolic importance, this move is marked by the fact it has come alongside party political game-playing delaying devolution, so it does under-

mine any impact it might have with the public." Although CCHQ is set to move north, a ny



sign of power being decentralised from London appears unlikely.

Anti-Brexit groups have been vehement in their opposition to the decision of a new CCHQ, given the Conservative's main policy, to deliver Brexit, appears at loggerheads with Leeds's own politics. Louise Brown, co-founder of North East for Europe has declared "If the Tories are in Leeds then you can bet, we will turn up to show them what we think." How the new HQ will be received by the majority remains to be seen. The need for the Conservatives to give back to their newly won voters has been evident ever since the last election. Moving their strategic campaign headquarters north, filled with campaign fundraisers and press gurus is a marked step towards a more decentralised Britain. Whether the new Leeds HQ will be used for back-office matters rather than giving decision-making powers remains to be seen. The government's promise of "levelling up" the UK would likely be taken more seriously if it relocated sections of non-partisan institutions such as the Civil Service to the north, rather than tie such matters up with party politics.

US Presidential debate: no change in voters' opinions

Ed Halford
DEPUTY POLITICS EDITOR

ON 29 SEPTEMBER, US voters were given their first glimpse of President Donald Trump and Democratic Presidential candidate Joe Biden, engaging in what was meant to be a debate about policy, ideas and the future prospects of American citizens.

Rather than learning more about each candidate's plans for office, the debate was defined by personal insults and tit-for-tat squabbling

between the two candidates. The long and tiresome game of insults between the two included Trump's taunt that "there's nothing smart about you" and Biden responding by labelling the

president a "clown".

The fundamental problem for Biden was that by participating in these shallow and personal exchanges, he himself had become part of the circus of American politics. Neither of the two candidates took the moral high

ground or stepped back from the bickering. Controversy over who won the debate remained absent from polling undertaken by news outlets after the debate, which initially showed overwhelmingly that Biden had performed better in the eyes of the majority of voters, with Ipsos and Five Thirty Eight's polling indicating that 60 per cent viewed Biden as performing well, a contrast to 50 per cent that said Trump had performed badly.

Forbes' finding that 69 per cent of voters felt more annoyed and exasperated after watching the political affair suggests that there was disillusionment with the lack of a roadmap that offered both positivity or visionary idealism.

The political encounter resulted in voters feeling more frustrated than upbeat, as the debate didn't diverge from the status quo of both candidates' past exchanges. Biden predictably attacked Trump's record on dealing with COVID-19; although this wasn't surprising considering that the president increasingly ignores advice about wearing masks and has previously downplayed the severity of the virus.

Trump's reluctance to condemn white supremacists again is a further

indication that the US has a president that is more concerned about appealing to the attitudes of his core voters, than dealing with racist attitudes and actions that have fuelled recent race riots.

It is, therefore, not surprising that 83 per cent of viewers, according to a CBS News and YouGov poll, perceived the tone of the debate as negative. A consistent and recurring pattern that had emerged by the end of the night was that neither candidate had defied or changed the voter's opinions of their policies or character.

The best show that these two candidates could produce was what Daniel Depris has aptly termed as a 'national embarrassment'.

Pragmatism, truthfulness and im-

agination were all missing from a debate of one-upmanship.

Political jostling and Trump's strategy of 'attack, attack, and attack' could be accepted as the new norm of American politics.

Although Daniel Hanaan from The Daily Telegraph made the pertinent point that 'your words are a form of action' if you are President of the United States. It remains to be seen as to whether the next presidential debates will offer the

American electorate and democracy a more civilised and rational debate about the future of their nation and of their views for that future. With Trump's most recent refusal to attend an online virtual debate, this insult driven performance could be the only taste the American people experience of what both candidates had to offer.



IMAGE: GAGE SKIDMORE

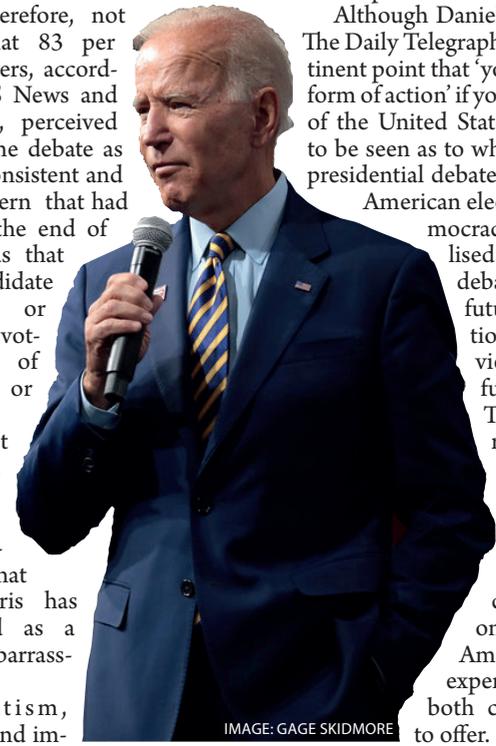


IMAGE: GAGE SKIDMORE



LEFT WING RIGHT WING

Thoughts from the Politics Editor

EIGHT MONTHS ON from his controversial appearance on Question Time, former Lewis co-star, Laurence Fox, is still making headlines. Controversy was ruthless in response to his comments regarding the

Duchess of Sussex's leave from the Royal family. Later in the proceedings, Mr Fox had found himself exasperated by a member of the audience. Rachel Boyle, from the University of Edge Hill, who had exclaimed that

"we should call it out for what it is... and that is racism". He heavily discarded any notion that the Duchess' withdrawal from the Monarchy was due to surmounting discriminatory media coverage. Fox went as far as to say that people like Boyle were guilty of over-using "the race card" and that "charging people (irresponsibly) with racism" was "getting rather boring". Rather than being met with silence, he was praised with applause. In an

environment where movements such as the Brexit Party were raised to prominence and allowed to fall into insignificance without a moderate successor, it is unfortunate to say that Reclaim may very well have a place in the political arena, and this is something at the heart of Fox's appeal.

The aims of his party appear simple: to prosper British values and prop up our collective heritage by seeking to make all arts related and publicly

funded institutions politically neutral.

However, in British politics there is a yearning, a sinister cry for help from the self-proclaimed anti-wokeists who demand satisfaction over this new "white man's burden." Reclaim falsely promises those fed up with the "Politically correct" media and prominent Human rights movements, that tradition will be restored, to displace equal rights, equal justice and equal representation for all.



Some better *Nouse* for the current economic climate

Jerry McMichael
BUSINESS EDITOR

I THINK IT'S fair to say that 2020 hasn't been a good one in any sense, least of all from an economic standpoint. Being the *Nouse Business* editor throughout lockdown I've conducted the same ritual every Friday morning. I arise at the reasonable hour of around 10:30, I go downstairs, make my Nespresso and I crack out the most recent edition of 'The Economist'.

The inevitable result of which is finding myself crying into my Le Cruset coffee mug by 10:45, least of all because of how pathetically southern I am. So rather than dedicating the *Nouse Business* section to the melancholy reality of the global economy, right now I've come to the decision that I will endeavour to unearth however trivial and minor the triumphs and success of the global economy in 2020. Words such as furlough and national debt, taxation and contraction will not appear in the *Nouse Business* section for the foreseeable future. So please join me in burying my head in the sand as we explore this week in better *Nouse*.

1.) In March, the Chancellor Rishi Sunak finally announced the abolition of the "tampon tax", marking the successful conclusion to a 20-year campaign by women's rights activists. Tampons and other women's sanitary products currently have a 5 per cent

VAT, as the Treasury in their infinite wisdom has never classed them as an 'essential consumer product', the Treasury does however class crocodile meat and bingo as essential products.

The change to tax rules means that from the 31 December sanitary products will be classed in the 0 per cent VAT band, which is estimated to save the average user over £45 in their lifetime or, in the tax bracket they were in, a *Nouse* estimate of £590.40.

Some hope within the growing dark chasm that is the graduate job market

2.) Global offshore wind energy investment quadrupled in 2020 despite slumps in the rest of the energy sector due to the pandemic. Global investors have approved the development of 28 new offshore wind farms in the first half of 2020 alone representing an investment of over \$35bn in the global renewable energy market. This was followed by an announcement on Tuesday that the UK government will this year invest a further £160 million into upgrading ports and factories for the building of turbines, with a pledge from the prime minister that every home in

Britain will be powered by wind farms by 2030. He further described that by 2030 'the UK will become the Saudi Arabia of wind power'!

3.) 2020 has seen the biggest surge in demand for first time home buyers in the UK since 2003, with the number of mortgage applications being approved at a 13-year high.

The surge in demand has primarily been due to the Chancellors announcement that stamp duty on all homes under the value of £500,000 are exempt until the 31 March 2021, with reduced stamp duty rates applied to higher value homes as well. According to Rightmove the greatest demands has been in the age group of 28 - 39-year olds looking for first time homes, with the most viewed properties being three bedroom detached houses.

Data published by Rightmove also suggests homebuyers are looking to the country and coastal towns to escape cities with searches for towns and villages with a population of less than 11,000 doubling in the last three months.

4.) Ex-Nissan CEO & *Nouse Business* regular Carlos Ghosn who reportedly escaped from Japan to Lebanon in a Cello case in December 2019, while under house arrest awaiting trial over allegations of financial misconduct launches business program to revive Lebanon's struggling economy. The French Lebanese auto executive revealed on Tuesday plans

to coach business leaders, provide tech training and create start-up jobs as part of a new initiative to revive Lebanon's struggling economy.

The announcement comes less than two months after the devastating blast a Beirut's port rocked the city leaving 200 dead and an estimated 300 000 displaced. When asked his motivations behind the initiative Ghosn answered that it was simply his moral duty as a Lebanese national to help his country in a time of crisis.

5.) UK companies since the crisis began have given back over £215 million of government Covid-Relief funds since the crisis began. In a remarkable showing of civic unity, UK companies have returned or denied claims to £215 million (\$275 million) in funding, which was either given to them in error, or went unused as part of Britain's coronavirus stimulus plan.

According to data from the UK's

version of the IRS, the HMRC, these returned funds came from 80,500 separate employers including some very large firms. When asked for comment HMRC responded "HMRC welcomes those employers who have voluntarily returned CJRS grants to HMRC because they no longer need the grant or have realized they've made errors and followed our guidance on putting things right."

It's events like this make me realise that the entire UK economy isn't run by Phillip Green. That just about concludes this week in better *Nouse*, I hope for the few of you that have made it to the end of the article that you are feeling ever so slightly less dejected about the state of the world economy.

Let's hope we can all find a slight glimpse of hope in that ever increasingly dark, depressing and endless chasm we call the 2020 graduate job market.



The UK car loan crisis: your loans are a scam

Hashaam Yaqoob
BUSINESS CORRESPONDENT

THE CAR FINANCE market bubble has been under prying eyes for the last few years. In 2018 the UK car loan debt was £17.8 billion with Brexit generating seemingly no reticence from companies handing out more loans to customers.

There were serious concerns that we would be heading for a financial market collapse on the same scale as the 2008 mortgage crisis, however such concerns are overblown, and often make the mistake of conflating the British car loan industry with the far more unstable American one.

In comparison, the car loan industry is smaller and car loans in general are less reliant on banks than mortgages. So, the forecast that we will enter another crisis on the same scale as 2008 is overblown. However, to downplay the damage that this irresponsible practice is inflicting is to continue aiding and feeding the predatory machine that these loans thrive off.

What are subprime loans?

When you hear the word subprime, you might recognise it from being thrown around during the 2008 recession or from Margot Robbie in a bubble bath (*The Big Short*). Subprime loans are loans given to borrowers who may find it difficult to maintain regular payments on normal loans. This way they can sell

car deals to owners and keep the profits rolling.

For the most part this has worked out well, even during the last crisis, car loans remained largely paid. However, Subprime PCP loans have become more popular in recent years, allowing Britons to purchase the latest vehicles on a pay by monthly scheme. Lately with recent cuts and austerity measures, the number of borrowers struggling to pay back these loans is multiplying putting a great deal of UK citizens in debt.

In a 2018 survey by CarGurus, 90 per cent people with existing finance arrangements admitted that they didn't understand the small print in their contracts, leading to 47 per cent of

Britons not knowing how much they have borrowed for their automobile, and 53 per cent didn't know what PCP stood for. (Personal contract purchase.) All this is often blurred and buried under complicated jargon and small print, and this lack of transparency in the process is tricking desperate owners into purchasing cars with money they do not have.

This has detrimental consequences. According to a BBC article "car payments are ruining our lives" and these loans tend to target naïve young people.

The BBC gives the example of Victoria who was a young university student was encouraged to obtain a £20,000 Audi on

loan, with no need to show payment slips or any safety procedures.

After graduation, she had lost her job and was unable to afford her payments and her parents took up the payments. This eventually proved too much for them, landing them in dire financial straits.

The lack of safeguards is the same issue that helped pave the way for the last financial crisis, with banks offering loans to customers who were not

These pay holidays are a temporary measure for a much larger problem

in a position to take out such loans.

This put people and families in crippling debt, and many lost their homes. The same is happening now with PCP car loans. This is affecting entire towns, such as affluent areas including Guildford. From 2013 to 2018 the personal debt of the area rose by 30 per cent one of the highest rises at the time.

Now these loans have continued to thrive on the presumption that Brexit will end with a deal, and that no worldwide catastrophe would cause the entire economy to come to a screeching halt and for the job

market to shrink exponentially. In 2020, the COVID-19 pandemic has exacerbated the problem, what was before a manageable market bubble is now threatening to pop. The FCA has rightfully granted extensions until October for millions of people, offering relief in trying times.

However, this has the similar effect of eviction bans, with it simply being a case of kicking an empty can down the road. These pay holidays are a temporary measure for a much larger problem, as stated before this issue has been building up for several years.

Long after the coronavirus is over, millions of motorists will still be struggling with car finance payments. Motorists nearing the end of their contact may be hit hardest with monthly charges and balloon payments often higher at this point compared to the start.

The car finance industry is a ticking time bomb relying on predatory practices and lack of transparency to keep afloat, although the industry has done its best to manage this bubble, major changes are needed to prevent a car finance meltdown.

In May, automakers finance divisions lobbied Bank of England for a bail out.

There will be a market crash. It will not be on the same level as the 2008 crash but with uncertainty over Brexit and a current recession looming and possibly depression, the question remains, who is going to pay for it?

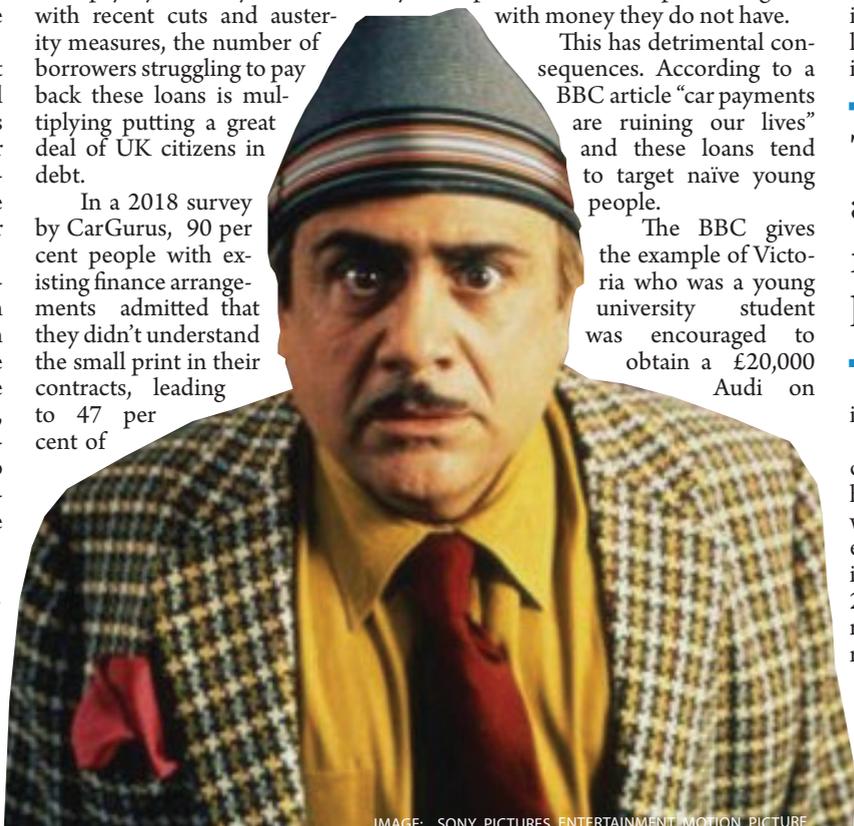


IMAGE: SONY PICTURES ENTERTAINMENT MOTION PICTURE

York leading the way for high streets

James Abbott
BUSINESS CORRESPONDENT

EVER SINCE THE reopening of non-essential shops and restaurants post-lockdown, it has been estimated by the *York Press* that on average, every thirty-seven hours in York city centre a store or restaurant has had to close its doors for the very last time. A statement has been released that seventeen shops and restaurants have had to close permanently so far, these being the “Brigantes pub, True Story cafe, Knit & Stitch shop, Accessorize, Carluccio’s, Boots Coppergate, Patisserie Valerie Coppergate, TM Lewin, Warehouse, Random Encounter, Pop Culture Café and two branches of Subway.”

While it may appear that our high street stores are doomed to become soulless vestiges of life known prior to the pandemic, there is still hope for local businesses to thrive and re-imagine our shopping experiences post-Covid. Due to the continual punitive effects of the city centre’s rents and rates, what is being witnessed is a huge surge of interest by local business leaders to take up small and medium sized units. This is demonstrable by the actions of large multinational sports direct, moving four of their own businesses into Coney streets abandoned BHS, which has remained vacant since 2016. Inside will be located subsidiary stores, like Evans Cycles, luxury clothing brand Flannels,

USC and a new sport direct branch. What this indicates is a swarm of opportunities for smaller but more diverse businesses to flock to take their place inside these highstreet relics.

Creative Space, an economic consultancy firm who have been drafted by York city council to write up a review on how to address the effects of the pandemic, have often made reference to the gawking success of the Spark shipping container retail development.

What was originally designed as a temporary business site to reinvigorate the local area, has far surpassed the expectations of council officials and has become a mainstay tourist attraction and student hotspot. From the report, it has been strongly encouraged that York City Council open up more of its own public spaces that are not in use to facilitate the operation of pop-up safe-distance restau-

rants and beverage distributors.

The report has also gone as far to say that the council should engage in talks with private landlords, enticing them to open up to the idea of temporary use while the property remains vacant of a more permanent tennant. The idea behind this being that there is a guarantee of diversity of experiences and shops provided, affording local businesses leaders to trial new ventures and hopefully propp them up into becoming thriving independents.

It has been heavily suggested by the agency that temporary occupancy can provide opportunities not only to the retail and hospitality sectors, but afford ample space for the growth of arts and cultural organisations, and even office space for new start-up enterprises too.

This sentiment has been echoed by York city councillor, Andrew

Waller, calling on the council to utilise and adapt empty council land for the use of pop-up stores, easing accessibility so that the time taken for businesses to swap around is reduced. The aim of this would be also to guarantee pop-up business a quick turnover of profits, avoiding lengthy set-up costs. From the talks so far it isn’t difficult to envisage a return to the bygone days of Yore, market stalls betwixt the narrow streets of ancient York, trading, haggling and bartering as our Roman, Viking and Victorian inhabitants once did. Hope is anew for the revival of York’s reputable independent and local trade.

Councillor Waller is adamant that York is one of few cities in the country that is best and uniquely equipped to bounce back against the oncoming economic recession. As a tourist hotspot, with many more holiday makers since the drive for British citizens to staycater, York is almost guaranteed to the better than most Northern cities.

Since the city had pledged to become the UK’s first car free city centre, pedestrianisation initiatives have expanded the scope of small market businesses to capture the attention of increasing foot traffic. It is safe to say that York’s future is not too bleak. If anything, there is a groundswell of excitement over the opportunities granted to local businesses.

No time is better to fight back against the creeping advance of large multinationals and reclaim York’s walls for a new era, a new high street.



IMAGE: ANNIE WATSON

Hope for the graduate job market in 2020

Kezia Deakin
DEPUTY BUSINESS EDITOR

THE JOB MARKET seems quite bleak at the moment. Due to the recession caused by COVID-19, many graduate employers are scaling back recruitment. However, there is still some hope with a few companies continuing to offer the same if not more graduate opportunities than recent years.

The rise in virtual working has also allowed for some unexpected benefits. Rishi Sunak, the chancellor of the exchequer, has announced a new scheme to promote jobs for young people. The chancellor feels the need to boost opportunities for the younger generation, as the COVID-19 enforced lockdown has affected younger workers worse than any other age group in the UK. The scheme will cost £2bn, but plans to generate 350 000 six-month job placements for 18-24 year olds.

Legal sector. The legal sector only saw a 4 percent drop in graduate recruitment plans. Clifford Chance is one of the firms who shifted their summer scheme to a virtual format and continued to offer it. A big factor in graduate recruitment is how sensitive the broader industry is to economic uncertainty, and while areas such as construction have seen a large drop in employment opportunities, law has remained steady as a sector.

Recruitment consultancy sector. The recruitment sector is perhaps the one sector which has been positively influenced by COVID-19 creating fluctuation in the job market.

There have been very rapid changes in which sectors need workers, and recruitment agencies can help to plug this gap and redirect workers to new employment. For example, airline staff were redeployed to fly supply planes to new COVID-19 hospitals during the peak of the pandemic. Businesses – such as care home providers – have also needed to ramp of recruitment to reflect the fact that employees may need substantial time off to self-isolate. Recruitment agencies such as i4 have done well under this uncertainty and kept hiring graduates.

IT and digital technology sector. Digital technology is one of the biggest players in restructuring life around Covid. The massive spike in remote working, and people turning to digital technology in periods of social isolation – who didn’t do a virtual pub quiz over quarantine? – has allowed expansion in this sector. There are more calls for software engineers, web developers and online security specialists. Neil Carberry – the chief executive of the Recruitment and Employment Confederation – states there has been “indications of growth for roles like IT professionals and designers...as firms adapt to meet the challenges of a changed market.”

Virtual opportunities Virtual opportunities have increased. In May, the charity upReach set up a number of four-week programmes and “assessed virtual internships”. They are delivered by volunteers from employers such as various law firms – including Allen and Ovary and Slaughter and May – but also the Civil Service and Goldman Sachs. Forage (formerly InsideSherpa) have expanded their range of virtual experience programmes in response to COVID-19, and have been supported even more by various companies.

They offer virtual experiences across a range of sectors: tech, engineering, law, accounting, software engineering and more. While these experiences don’t naturally lead onto a specific graduate job, they can be a good way to round out a CV so your application to graduate jobs is stronger.

The positive of virtual opportunities is that they can be

less exclusive than their real-life counterparts. Forage doesn’t require applications or experience and the programmes can be done at your own pace, so it is easy to fit around a busy schedule.

Major companies like Linklaters offer non-exclusive virtual experiences through Forage. This has allowed access to students who may have had an interest in the company but previously struggled with the long application and interview process. A switch to remote working can also allow a wider net for job applications.

Graduates can now apply for jobs that previously would have been inaccessible due to the commute or the distance.

Flexibility The Guardian’s annual student recruitment survey 2019 showed that 86 per cent of employers do not care what degree a student studied. It may be more possible than you think to use transferable skills to get into a new sector that is less competitive.

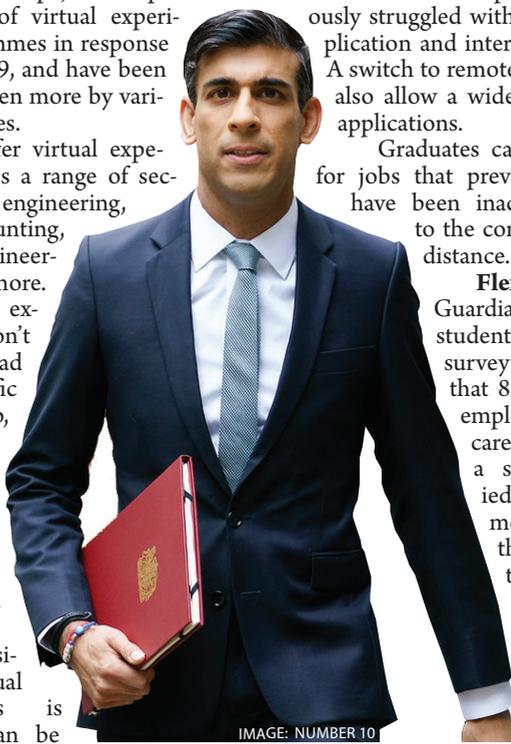


IMAGE: NUMBER 10

Week in Numbers

A digest of the week’s most important figures:

2.1%

The U.K economy continued its recovery in August, albeit at a slower rate to growth seen in June and July.



3.5bn

A new report by the UN’s Food and Agricultural Organization estimates that 3.5 bn people will be living in regions with scarce access to water by 2025.

3,890

India recorded 3 890 Sumatran tigers living in the wild, 700 more than last year, demonstrating the power of conservationism.



£258mn

HMRC is estimated to have paid £258 million in error or due to fraudulent claims since the start of the furlough scheme since March.

\$750

Trump reportedly only paid \$750 dollars in income tax in 2016, according to the *New York Times*.



£1.2trn

According to a new survey by EY an estimated 7,500 jobs and £1.2trn in financial assets have moved from the U.K to E.U markets since 2016.



York Science Events

Supporting Health and Justice Staff in the Criminal Justice System: What is needed and what can be provided

When: 4th November 2020
Where: Online Webinar
In this webinar the health and wellbeing needs of health and justice staff in facing challenges of service provision is being discussed in relation to the current Covid-19 crisis. For more information and how to book your free place on the webinar, see the University of York events page.

Mental Health: Another casualty of coronavirus?

When: 15th October 2020 6:30pm to 8pm
Where: Online
This discussion focuses on the implications of the current pandemic on mental health within a range of different groups and communities, such as the inequalities in this area faced by BAME communities. For more information on how to book your place in what will be a fascinating discussion, see the University of York events page under 'open lectures'.

Composite formations: Sigmund Freud's picture of Rome

When: 21st October 2020 4pm
Where: Online
Sigmund Freud is best known for his interesting take on psychoanalysis, though he was fascinated by the archeology and history of ancient Rome - for a different side to this famous psychoanalyst tune in to the online webinar using the link on the University of York events page.

The Science of Sleep

When: 27th October 2020 7pm
Where: Online
Across the average lifespan, a person will spend around 236,987 hours asleep! This online webinar hones in on the reasons why we sleep, what happens when we sleep and how to make sleep more efficient along with the implications of boosting your sleep efficiency on health and education.

Is there a science behind being successful?

Shaun Odili
SCIENCE EDITOR

FOOTBALL IS a sport that is deeply embedded in the fibres of British culture. Like most other men my age, I grew up spending hours upon hours with a football in one hand and muddy F50s in the other, playing football with my school, my mates and in any cage that could facilitate a scrappy game of Wembley.

Despite all the times I devoted to honing my craft, now at the ripe old age of 21 I am nowhere nearer to signing that coveted contract with Arsenal.

Obviously, I would've made it if I didn't injure my knee in Year 10.

This begs the question: how do the best of the best actually become the best of the best? What separates Lionel Messi from myself, Lebron James from an average BUCS power forward and Elon Musk from your everyday entrepreneur? What is the science behind their success?

A study conducted by Stanford GSB professor Jeffrey Pfeffer in 2015 investigated and analysed the qualities that successful business executives had in common. His findings revealed that the key trait they shared wasn't their intelligence, talent or people skills, but was actually their energy levels.

Having high energy levels meant that they had the motivation to pursue their goals and attain success. Research carried out by Harvard pro-

fessor Teresa Amabile showed that the most motivating variable towards achieving success was feeling a sense of progress in your efforts. This can be linked with the concept of AMP (autonomy, mastery and purpose) that was illustrated in a book by the American author Dan Pink, called Drive.

The crux of this concept is that the motivation needed to be successful is derived from when we feel like we're getting better at something, there's a purpose behind our efforts and these efforts are for a purpose that is greater than our own self-interest.

Neuroscientist Karolien Notabert believes

that the reasons behind success, drive and consistency are rooted in physiological explanations. She explains that many of us are unable to reach our full potential due to internal inferences such as fear, stress and nervousness.

These interferences are controlled by a part of the brain called the amygdala which also controls our emotions and in order for

humans to reach their full potential and maximise performance we need a significant capacity for self-regulation. This process of self-regulation requires the use of a brain structure called the prefrontal cortex (PFC).

The PFC helps us to remain calm and is important for analysing information and problem solving, however it has a limited capacity and due to the fact that a lot of our daily activities necessitate the use of the PFC, it reaches a state of 'depletion' frequently. Such a state involves increased activity within the amygdala which exacerbates our internal inferences.

One of the most widely supported strategies for lowering amygdala activation and preventing PFC depletion is the incorporation of mindfulness meditation into our daily routine. Meditation enables us to switch between the Default Mode Network (DMN) and the Direct Experience Network (DEN) in our brains.

The DMN can be viewed as our autopilot and the DEN can be activated when we garner our perception of

something through one of our senses. This capability to switch between the two networks through meditation can boost our performance as through activating the DEN which then automatically deactivates the DMN, we are able to reduce the influence of the autopilot state, which can act as a hindrance.

Perhaps, the science behind success is not as complex as the psychological and physiological reasons provided. Perhaps, it can be simply explained through numbers. Entrepreneur, New York Times bestselling author and self-made millionaire Grant Cardone claimed that if you want to become successful and wealthy you need to be working for 95 hours a week which comes to roughly 14 hours a day.

Gary Vaynerchuck, founder and CEO of VaynerMedia and now well-known motivational speaker went a step further and stated that start-up founders need to work for 18 hours a day in their first year in order to stand a chance of making it.

It is evident that the secrets behind success can't be relegated to simple explanations such as talent and intelligence. There is scientific reasoning both complex and not so complex which provides us with some explanation as to why some people reach the pinnacle of their chosen fields and others don't.

So work hard, work smart and it will all work out. Now back to practicing my keepy-uppies, I've heard Arsenal need a new winger.



Do you remember me Mr. Magpie?

Molly Taylor
SCIENCE EDITOR

IT IS A historically held view that the human memory is one of the most crucial features that sets us apart from the rest of the animal kingdom, along with the ability to read, speak and comprehend a multitude of unique languages, leading scientists to investigate whether this is truly the case.

Whether animals can comprehend language and indeed have a communication system of their own is in itself an ever growing volume of literature, but in short: probably.

On the memory front, the debate is arguably even more broad - with several different types of memory being considered, not only is there the existing debate of whether memory is divided into systems in humans, but whether some, all or none of these may be observable in other species.

I'll focus on episodic memory for now, but here is observational evidence for the existence of procedural, long term and short term memory systems existing in birds, monkeys, dogs and sea creatures.

Endel Tulving coined the term 'episodic memory' in 1972. It refers to those memories we experience that are of a particular scene - for example your 13th birthday party, or the moment when you first rode a bike successfully. Humans are conscious enough of our own internal state that we know we experience these episod-

ic memories, sometimes in the form of a flashback to one important moment in our lives.

The argument stands that animals do not have the conscious awareness to be able to cast back to these episodes in the same way that we do, though I am not wholly convinced by this argument

with it being pretty difficult to understand whether a n o t h e r animal feels conscious similar to we do, without being able to understand consciousness in ourselves. For this reason this type of memory is referred to as Episodic-Like memory in animals.

In a recent study, a western scrub jay bird was taken into a lab with trays of food set up next to landmarks made

of lego. In one tray, the birds buried wax worms - which these birds prefer over peanuts, which they buried in the other tray.

The birds were then removed from the lab for four hours, then they were let into the room again with a choice of where they want to get food from. On every single trial, the birds choose the wax worm - so they knew what they had buried in each tray.

They repeated this process with a 124 hour delay instead of four hours, in this time period, the wax worms had gone rotten - the birds were aware of this fact so they

chose the peanuts. For me this also suggests some element of consciousness, with awareness that food has an expiration time.

This same pattern was observed in a study of apes - whereby they had a choice between two containers - one containing grapes and one containing an ice lolly. After a five minute delay they chose the ice lolly, but after an hour delay they chose the grapes - suggesting an awareness that the ice lolly had melted and, some element of understanding the episode of time in which they learned that an ice lolly was on offer and getting the chance to eat it.

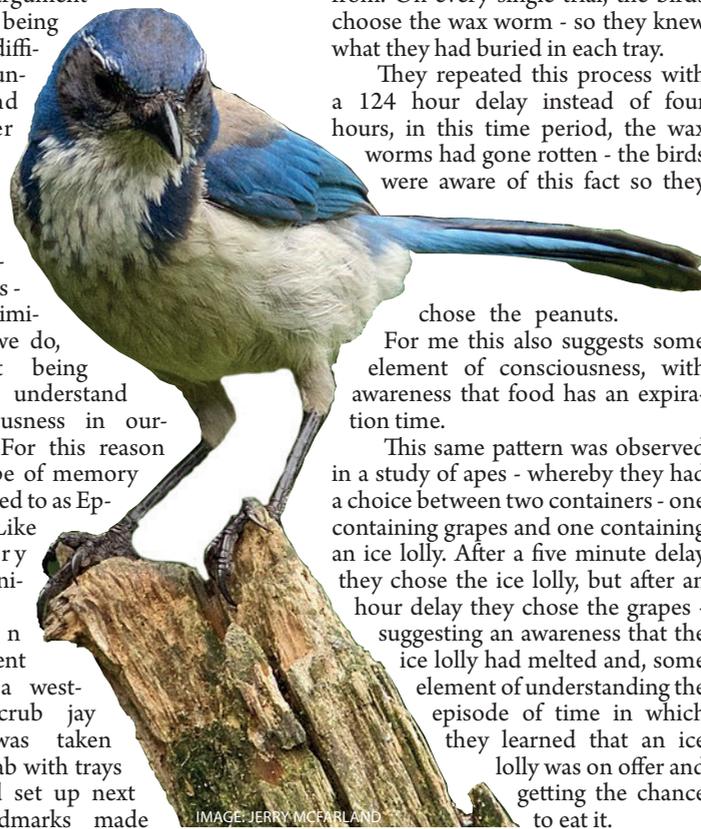


IMAGE: JERRY MCPARLAND

I think it is sometimes easier to conceptualize that a monkey would possess episodic-like memory similar to humans because they are indeed our closest ancestors, though as a species travels further down the phylogenetic tree, people gradually shed the idea that they have an ability to think consciously, nevermind be able to recall memories of events.

Take cephalopods as an example, we derived from them 600 million years ago yet we are more alike to them than we may realise at first glance.

Cephalopods have their own intelligence that has evolved separately from ours, they have eight brains - one in each of their tentacles - that has evolved completely differently to humans. In some ways their brains have developed even more efficiently than ours - for example, they do not have a blind spot in their eye, meaning they have a more complete view of a scene than a human does - why then, do we not seem to be able to conceptualize that they may indeed have conscious experience in a way similar to ours, and by association have a memory for experiences similar to that of a human, or possibly more developed.

Maybe this question is more of one about our reductionist attitude to being able to think about what it is like to be something else, that we doubt the claims that a species other than us can be experiencing their own reality, and indeed their own form of memory.

How science disproves the growing anti-vaxxer mindset

Charlotte Head
SCIENCE CONTRIBUTOR

VACCINES: A FEW seconds of pain for up to years of protection against diseases. In your lifetime you may have had many vaccines administered, and the benefits are seen in major reductions of cases of certain diseases since the introduction of their respective vaccines. Vaccines are to-date, the safest, and most effective way to prevent many diseases. Diseases are caused by pathogens (e.g. bacteria/viruses). Each pathogen has its own unique antigens, as do each of your own cells, these are how your immune system recognises what is yours and what is not. If the immune system feels threatened it triggers a response.

Your immune system has two responses, known as primary and secondary. The primary immune response is the initial response, where antibodies are produced specific to the antigen recognised. This also produces memory cells, ready for subsequent exposures to said antigen. The

secondary immune response is when the memory cells work much quicker to produce the correct antibodies, to kill the pathogen before it can cause disease (this is immunity).

Vaccinations trigger the primary immune response in a much safer way than catching the disease, by using a dead or altered form of the pathogen containing the antigen needed. Not everyone is able to get vaccinated; certain people may have weakened immune systems, or be too young. If a large enough proportion of people get vaccinated, these people can be protected by herd immunity.

This is when people who aren't vaccinated become very unlikely to come into contact with the disease, due to the immunity of people around them. This can sometimes lead to eradication of diseases, this has been achieved with smallpox, and is close to achievement with polio (polio is only present in three countries currently). Vaccination isn't compulsory in the UK, even though it is strongly recommended. There are rising numbers of people who disagree, don't believe in,

and outwardly argue against vaccination, who are commonly known as 'anti-vaxxers'. Conspiracy theories, such as vaccines being intentionally dangerous, tend to arise in times of anxiety, to provide an alternate explanation for something which people struggle to identify as true or false.

Yet, anti-vaxxers are not a new phenomenon. In fact, one of the oldest cases of anti-vaxxers are the anti-vaccination leagues of the 19th century, shortly following Edward Jenner's live cowpox vaccine against smallpox. The Vaccination Acts of 1853, and 1867 made vaccinations compulsory for children up to three months of age and 14 years respectively. The original anti-vaxxers protested to the point where the Vaccination Act of 1898 removed penalties and allowed parents to object to vaccination on grounds of belief in safety.

In the late 1990s and early 2000s

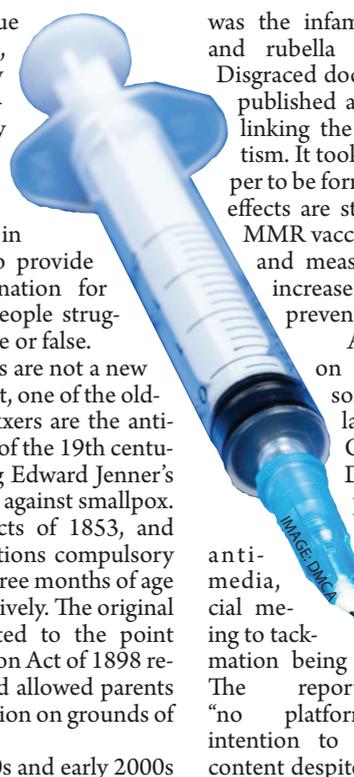
was the infamous measles, mumps and rubella (MMR) controversy. Disgraced doctor Andrew Wakefield published a report in *The Lancet* linking the MMR vaccine to autism. It took until 2010 for this paper to be formally retracted, and the effects are still being felt today, as MMR vaccination rates decreased and measles and mumps cases increased, leading to otherwise preventable deaths.

Anti-vaxxers are rife on social media, and some have increasingly large followings. The Center for Countering Digital Hate (CCDH) produced a report recently, looking into anti-vaxxers and social media, noting how little social media platforms are doing to tackle vaccine misinformation being shared worldwide. The report mentioned how "no platform announced its intention to remove anti-vax content despite accepting the

scientific consensus that vaccines are safe". In addition, in regards to the increasing following of anti-vax social media accounts, the same report said there was an increase of 7.8 million followers for the 147 largest English language anti-vax accounts. In terms of social media, it must also be noted that some celebrities, with huge reach and influence, have been known to share vaccine misinformation and promote anti-vax messages. This includes, most recently, Ian Brown of The Stone Roses, and other celebrities such as Kat Von D and M.I.A.

What will the effect be of this increase of vaccine misinformation on the future COVID-19 vaccine? A YouGov survey from June found one in six respondents said they wouldn't get the vaccination when it becomes available. Whether this will happen, only time will tell.

For more information, consult the NHS website. If you are a new university student and are unsure whether you have had your Meningitis vaccine (MenACWY) or your MMR, you can ask your GP.



Supplements and body image

Shaun Odili
SCIENCE EDITOR

WHETHER YOU'RE trying to achieve that summer body, lose some quarantine weight or just get into better physical health, going to the gym remains a key way in which many people choose to get in shape and within our contemporary society looks matter. A lot.

social media (and the Kardashians) have taught us that dad bods and fupa's are not enough. We all need to have six packs and big bums. We want results and we want them now and the likes of Myprotein have heard us loud and clear.

There has been an emergence in the prevalence and use of protein supplements to ensure that we get the best results from going to the gym. But how effective are these supplements and are they worth the money that we're paying?

Firstly, it is important to understand how protein supplements actually work and the benefits that they can have on our bodies. Protein supplements are designed to boost muscle mass and aid recovery when taken alongside doing regular exercise. They work to provide your body with the amino acids required to build and repair muscle tissue quicker and more efficiently. Dietary enzymes known as proteases break down the proteins during the digestive process and the faster these are broken down, the faster they can

be converted into amino acids to repair muscle tissue at a quicker rate, helping accelerated natural muscle growth. For many athletes and bodybuilders, taking protein supplements has enabled them to maintain the ability to train at a high level for longer, staying fitter and stronger for longer.

In the 1950's, protein supplements first appeared in the form of egg proteins. Whey protein followed after, gathering large amounts of attention which it has maintained till this very day. The protein industry has seen extraordinary development over the past few decades to now include a wide variety of proteins such as hemp, pumpkin, rice, quinoa and coconut and in 2016 the industry was valued at just over £100 billion.

Despite the clear evidence that protein supplements can enhance athletic and physical performance, why does there remain concern over how effective and safe they are? Firstly, it is imperative to note that protein supplements are meant to only be supplementary to your diet. As obvious as that may seem, protein bars and shakes are not to be used as meal replacements. It is possible to incorporate enough protein in your diet through consuming high-protein foods and 'superfoods' such as poultry, beans, eggs, dairy and quinoa. Therefore, spending money on an abundance of supplements can be seen as a waste if you're able to consume enough protein naturally. Furthermore, there are certain dangers

associated with consuming too much protein. There is evidence that shows that taking too much protein in the long term can lead to an increased risk of osteoporosis, compound existing kidney issues and overload your liver which can cause long lasting damage.

Although protein supplements are largely harmless if taken in the correct quantities, there is a more sinister underbelly of the sports supplements world which poses an even greater risk. The illegal sports supplements market exists to satiate our desire for quick fixes and quick results in terms of weight loss and muscle gain. The UK drug regulator for Medicines and Healthcare products Regulatory Agency (MHRA) raised concern about the dangers of taking illegal sports supplements which can cause kidney failure, seizures and heart problems.

The MHRA has found 84 illegal products that contain harmful substances such as steroids, stimulants and hormones. One product in particular that is proving to be popular amongst bodybuilders seeking rapid weight loss schemes is 2,4-Dinitrophenol (DNP), also known as Dinosan or DNOC. The industrial chemical is unfit for human consumption and is highly dangerous as it speeds up the metabolism too quickly. Tragically, DNP has already led to at least three reported deaths.

Whilst we battle a pandemic that is unprecedented to most of society, there is an epidemic that was waged war on us for too long and that is the social pressure to adhere to a paradigm of flawless physiques and unattainable body goals.

Although our use of protein supplements to achieve these goals is largely harmless and aggregately effective, our desire to look perfect has given way to a sinister and illegal sports supplements industry which has already taken lives and will continue to take more if we don't take action.



IMAGE: STEVEPB

How our pets helped through the pandemic

Joseph Higgins
SCIENCE CONTRIBUTOR

HAVING A SIMPLE household pet has been linked to helping people's mental health during extended periods of time indoors a new study done by University of York and University of Lincoln researchers has found. Of the 6000 participants studied, around 90 per cent had at least one household pet.

The study found that the strength of the bond that the 90 per cent with pets felt, did not significantly differ depending on the species of animal, with dogs and cats being valued as highly as smaller mammals, avians and fish by their owners.

More than 90 per cent of those with pets claimed, on the study's conclusion, that their pet helped at least somewhat in coping with the emotional stress of lockdown while 96 per cent said that their animal was at least partially responsible for helping them stay fit and healthy.

However, of the respondents that had pets and felt close enough to them for them to have an impact on each individual's mental health, 68 per cent reported that their pet had made them concerned or worried over the lockdown period.

TDr Elena Ratschen from the department of Health Sciences at the University of York said the study "demonstrated potential links between people's mental health and the

emotional bonds they form with their pets." She went on to note that, when measuring the results of the study, they found that measures of the strength of human-animal bonds were higher among those respondents that reported lower scores for mental-health related outcomes when baseline results were collected. Meaning that those with pets may have had poorer mental health pre-lockdown, despite their pets helping build more effectively on those baseline scores during the lockdown period.

The study concluded that the bond between human and animal may be linked, at all times, to the mental health vulnerability in animal owners of all kinds. This vulnerability, and by extension the strength of the bond between an owner and their pet did not differ significantly in any way based on the animal species and animal ownership helped to decrease some of the detrimental psychological effects faced by people during the COVID-19 lockdown. Further testing into the connection between pets and mental health is required to prove the correlation present in this particular study, however it is currently hypothesised statistical significance in the relationship humans have with their animals and their interpersonal relationships being catalysts for improving people's mental health.



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‘Nouse 2020 Welcome Event’ - Thursday 15th
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EDITOR'S COMMENT

Dom Smith
SPORT EDITOR



THE LAST TIME I wrote one of these, "Coronavirus" was a distant threat and the idea of it impacting us here in *Nouse Sport* wasn't even on the radar.

Then the most inevitable thing of all time happened — COVID-19 arrived in the UK. We've seen an incredible turn of events in the past six months or so. And, as it has done with every single aspect of society, the pandemic has violently shaken the world of sport like nothing we've ever seen before.

Still, sport is resilient... and so it has bounced back (in some form). Both the professional and the amateur levels of sport have returned — without fans but plainly not without entertainment.

Uni and college sport at York are both back too, thanks to the great work of re-elected York Sport Union President Maddi Cannell, as well as all the other thousands of students involved in organising and playing both competitive and social sport at this university. Keep doing what you're doing.

This edition of *Nouse Sport* has you covered. Cannell speaks exclusively to my fellow Sport

Editor James Moultrie on page 26. That starts a full double-page spread packed with interviews and updates from throughout the sporting scene at York. James speaks about the way facilities have been adapted for rowing and also speaks to Cheerleading.

In a similar vein, our fantastic new Deputy Sport Editor, Blyth McPherson and I interview the Ultimate Frisby crew — be sure to give that one a read. Also, Deputy Sport Editor Lucy Wilde outlines how the rule of six applies to sport as well as socialising, and you can find that piece on the back page. I cover the Women's Lacrosse team and how Covid really has affected them in the most direct way possible. I'm also delighted to be able to say I spoke with York City Knights' Chairman Jon Flatman, who spoke honestly but optimistically about how the pandemic has impacted them.

And finally, our Sport Comment pieces this edition are both hot takes from Blyth and James. Blyth assesses whether sport behind-closed-doors is better or worse than with fans present, and James explains why fashion and sport collaborating is a force for good.

I hope you enjoy,
Dom



Nouse Interviews... Jon Flatman

Dom Smith speaks with York City Knights' Chairman

Have these been a tough few months for York City Knights?

It's been a tough few months for everyone up and down the country. It's the uncertainty and health concerns that come from such a pandemic. Business-wise, there are always challenges and this has presented yet another challenge.

Have you had to let any staff go during this testing time?

No. We made a commitment that our staff — on- and off-field staff — are our prized assets, and that we would do everything possible to keep them in position until the end of their fixed-term contracts, which we've managed to do. We were committed from the start to making sure they would be supported through the process.

Do you expect that Coronavirus will change any ways in which the club functions, going forward?

I think that's a really key part of any sort of business interruption — to come out of it with a different and better structure and mentality than you went into the period. Whether it be financially, value-driven or structurally, we'll come out of it in a very different place. But we're excited for the future and extremely positive about what it will hold.

Am I right to suggest that the 2020 Championship season was abandoned?

The 2020 season was less than half a dozen games into a 28-week season. Once the season was put on hold — after crowds weren't allowed in — it was decided it simply wasn't possible to fit a meaningful season in. Therefore, 2020 was not to be a completed league season.

What are the financial implications for the club, due to the pandemic?

I don't think the true impact of the financials will be known until, probably, 2022. The various govern-

ment incentives put in place provided the club some comfort. The most startling financial situation during the period was that over 93 per cent of our season-ticket holders — who had only had one game of their season — decided to donate their season-ticket money to the club.

That gave everybody an enormous boost — to know that in difficult times we're all in this together. That is the definition of a club, and that is the definition of engaged supporters — that they're willing to that during what is a simply daunting time financially for

everybody. I'd also like to pay my thanks to those individuals who have contributed in their small ways or their large ways to our squad-builder fund, which has enabled us to build what we believe to be an extremely capable squad for 2021.

How has James Ford, the Head Coach, managed to keep his players fit and committed during all of this?

It's difficult because the players have been on furlough, as has James. He was on full furlough for a good period of months, and then began to come back one day a week. In terms of team training, it's not been possible from a furlough perspective. But players are players and they want to keep fit and be ready. Communications has been essential. The club have updated its players and employees with relevant information when we've become aware of it. What's been important is that no one is left out; there have been regular conversations — not necessarily rugby conversations! That's been crucial, just that everybody knows that everybody cares.

As Chairman of the club, where does this rank in terms of the most testing times while you've been here?

This is the most difficult period by far. We have a small preseason which is quiet, but the rest of the season is 100 miles per hour. Sometimes

that pace is never-ending. What this has done is to put a stop to all that. It's created a feeling of loss. Everybody is missing their rugby league, and aware of the difference it makes to your daily life.

When that's not there, maybe absence makes the heart grow fonder. I, like everybody

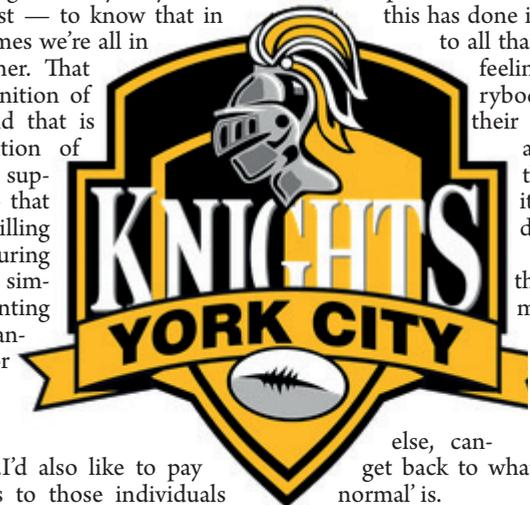
else, can't wait to get back to whatever 'the new normal' is.

With the new stadium well on the way, what does the future hold for York City Knights RLFC?

The future is a positive one. We need to plot a strategy and have some defined goals. This pandemic is out of our control, but what is in our control is, when we return, how we return. We will return full of integrity and vibrancy and we will return competitively.

We'll be back in a new stadium, which doesn't come around very often. We'll be back with an improved squad. And we'll definitely come back with a bang. I guess there are a lot of people here that are a little bit like a coiled spring.

Once our friends in Whitehall release that energy, there'll be a lot of us in a lot of places making a lot of noise. From a performance perspective, they are absolutely focused on being the best they can possibly be. Without being bullish, you're going to see a new and improved York City Knights both on and off the pitch.



NOUSE STAT ZONE

9

The number of different styles of classes DanceSoc are running this term: Read 'DanceSoc returns to steal the show' to find out more.

636

Number of tickets sold for the Sport and Physical Activity Fair - The most popular fair of the week

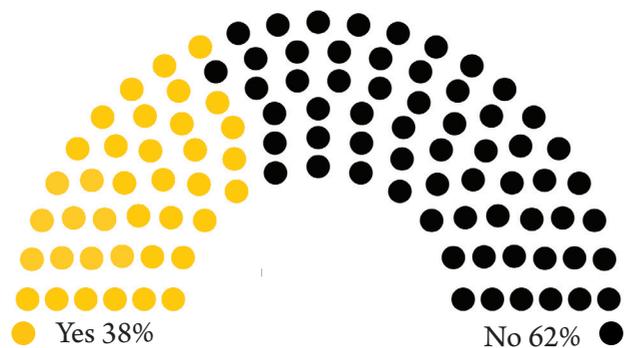
7

The number of Cheerleading teams within the York Hornets at the University of York

220

The number of followers the newly reinvigorated @NouseSport Instagram account has (follow us!)

POLL: Do you feel safe returning to sport at university this term?



Does sport need the physical presence of fans?

The new normal of sporting fixtures is a drastic change from the previously fan-oriented experience

Blyth McPherson
DEPUTY SPORT EDITOR

BY NOW THE THOUGHT of walking into a stadium full of thousands of people and feeling the vibrations spread throughout the stands as the roar grows from the crowd seems like a distant memory.

The new normal of fan-less sports has been in place since their return at the beginning of summer and the end of it doesn't seem to be getting any closer. Since the beginning opinions on events without spectators and the addition of artificial fan noise have been criticised and split public opinion but now it's been around for a while, the impacts of it can be discussed. Does sport really need fans present to guarantee a good performance or is the lack of distraction creating technically better sport?

The addition of artificial fan noise in football games started in the UK with the return of the Premier League, and was to attempt to create a more authentic viewing experience for fans at home; to create the atmosphere that fans grew to expect and desire of a football game. It began with a rocky start, and there were many moments where fans felt like the artificial sound just got the situation completely wrong and couldn't represent what the natural reaction would have been. However, with time the technology used and variety of sounds have devel-

oped, with the support of EA and the bank of sounds used for FIFA, people seem to be getting used to the sound of the 'crowd'. Sky reported that 75 per cent of viewers choose to watch football with the artificial sound on. For spectators, the statistics suggest that fan noise is preferred to make better viewing.

Without fans it is the spectacle of the game that is lost

This fake fan noise is only played throughout the broadcast of the game and not inside the stadium for the players to hear, which poses many questions about the benefits, or lack of benefits of having fans in the stadiums. A study by Reading University suggests that the at-home-advantage exists regardless of the presence of fans, with the prospects of a home win only dropping by 1 per cent. The study instead furthers the idea that it is the familiarity of the stadium which creates the at-home advantage, not the fans.

Many players have said that it is strange playing without fans present and they have to get motivation for low moments in dif-

ferent ways to before, yet this is their profession and the weight of expectation sits on their shoulders with and without the physical presence of fans. The weekend of Liverpool's 7-2 loss to Aston Villa and Tottenham's 6-2 win against Manchester United, happened without spectators present showing that exciting and high-scoring games do not need the physical presence, or the artificial noise, of fans to happen. Leyton Orient captain Jobi McAnuff describes the new normal without fans as making matches on a "level-playing field", as the opportunity for player distraction and potentially feeding off the crowd has been removed. The game has become black and white, with little to no external forces at play.

Some experts argue that the adrenaline which comes from the hearing

the sounds of cheering crowds can be counterproductive for the competitors. This is mainly an issue for sports which require fine motor skills, as there is a strong link between our auditory and motor systems, and the loud sounds of cheering crowds can increase production of the stress hormone cortisol subsequently affecting player performance. The science suggests that fans can cause more stress than support for players during games, and the current results show that matches can still be exciting without fans; so does the presence of fans really offer anything to sports?

Many athletes have expressed that this time away from sports and without

audiences has made them realise how important the sounds of support in the stands is when competing.

Ex-cricketer Ian Bell commented on how its the sounds of the crowds that sportspeople connect with some of their greatest moments, and to have lost that connection and atmosphere is a great loss to competitors. Some teams, like Aston Villa, have described the fans as their 12th man; stressing how important the supporters are to the team.

While sports can thrive without fans, it can be played in its most organic form and is arguably the ideal conditions for sportspeople, is there really a point in sports without fans?

Without fans it is the spectacle of the game that is lost. It is the making of a game of football, or a round of cricket or tense final set of tennis, into an event that the fans are necessary for. There is good sport without fans, but is there really memorable sport without fans?



IMAGE: AFTV VIA YOUTUBE

From Palace to Off-White: sportswear meets fashion

Recent collaborations with sports brands show a trend of fashion moving into the sporting world

James Moultrie
SPORT EDITOR

SPORTSWEAR'S CLEAR rise into the fashion world is undeniable, but I don't think Lev Tanju (founder of Palace Skateboards) would have believed you if you'd told him his brand would collaborate into some of the world's biggest sporting events over the next 11 years.

Joining up with Adidas for a collection in the lead up to Wimbledon, and being worn by former winner Garbine Muguruza, showcased the brand's twist on the traditional all-white style of Wimbledon. Further collaborations with the sportswear giant entered into the golfing world with the current number 1-ranked player Dustin Johnson showing off the particularly unorthodox fluorescent green and hyper orange collection of course ready clobber. And it's this break of tradition in terms of dress-code which is so important for the cross over between a trendy skateboarding brand and some of the most traditional sporting events witnessed each year. Palace brings together two very different worlds with their collections, encouraging their younger audience to perhaps look further outside of just skateboarding or streetwear.

Their newest venture is where

the controversy has come – a collaboration with one of cycling's finest sportswear brands, Rapha. In addition to EF Pro Cycling, Cannondale and POC, they created a one-off collection for the Giro d'Italia, the (arguably) second-greatest Grand Tour in the sport and its psychedelic '90s style collection has captured the attention of numerous people in- and outside of the sport's general radar.

Especially, when race officials at the Giro had to fine EF Pro Cycling as a result of the team failing to register their kit in time before the presentation. Despite not actually being anything to do with the duck-focused, trippy, tri-ferg covered kit or livery, it's the

negative press that gave the team's kit even more status and reaffirms the notion that there really is no such thing as bad publicity. Continuing on with this theme of disrupting tradition, the brand has again succeeded past the rigorous old ways of sporting fashion and caused chaos.

This crossover between sport and fashion brings a perfect example of bringing new viewers and fans to the sport. For me it only took one season of watching Mark Cavendish sprints in the Tour De France, to get me hooked. In collaborating with Rapha, Palace can bring new fans to the cycling world and importantly bring in more money for teams, sponsors and their riders.

It's been a difficult year for cycling teams with the season pushed back for months and some famous races even being cancelled such as Paris-Roubaix. The pro team CCC was one of the victims of the global pandemic crisis, with riders being forced to take a pay cut amounting to half of their salary in order for the team to survive. It's for reasons like this that Palace's collaboration can only be a positive addition to

the sporting news. They were aided in their efforts as well, with Colombian rider Jonathan Caicedo riding to victory in only stage three of the Giro d'Italia while showcasing the jersey in full flight.

Fans of cycling were enticed on twitter when Rapha announced the collaboration, questioning where to get the kit, not knowing how difficult

Sportswear will continue to dominate the fashion world

an 11am release actually is on Palace's website. But this is all part of the PR move, where an exclusive collection re-ignites peoples interest into the sport.

The UCI's fine was reminiscent of Michael Jordan's 'banned' colourway of the Air Jordan 1 and Airship 1, famous for the apparent \$5000 fine he received each time he wore the shoes in the NBA. Given how they are probably the most famous shoes on the planet, the fining element seems to be desirable to some extent. EF pro cycling manager, Jonathan Vaughters

tweeted out his delight following the fines: 'Violating @UCI_cycling rules regarding uniform design submission timing? \$4000...Creating \$\$Millions\$\$ in value for our partners in ensuing shit show? Priceless.' This is where the brands involved couldn't have nailed it anymore.

One further benefit of this is the growth of recreational cycling, something which boomed amongst the average consumer due to the need to exercise throughout lockdown.

Coupled with good weather, recreational cycling exploded in popularity across all age groups. So if a dominating streetwear brand was to ever jump on an opportunity to encourage hypebeasts to ride bikes, it was definitely now. Increased numbers of people cycling or playing any sport for that matter is good for mental health and if a limited collection or sportswear will have that effect, then I'm all for it.

Sportswear will continue to dominate the fashion world, be it Virgil Abloh's Off White being worn by Serena Williams in her infamous US Open final, or by Palace fans riding skateboards at Southbank. Fashion has a huge effect on people, and the growth of fashion in sport will only ever be a positive one for fans, and the sports themselves which currently face genuine financial worries due to



IMAGE: KAITLYN FRA



IMAGE: LUKE SNELL

Sport Pres on the year ahead

Maddi Cannell on the challenges of getting sport back

James Moultrie
SPORT EDITOR

How have the first few weeks of term been for you and York Sport Union?

It's been challenging, everyone will remember when the rule of six came in, and subsequent exemption, with relatively little consultation with UNI's and SU's, so it has been busy. But saying that, the work done over Summer to prepare from this put us in a good place so we could revisit previous iterations of staging documents that clubs have and get it out to them as quickly as possible. Which is something I think we have definitely done better than other institutions in the region.

For your sport Union as a whole, people have been getting back to their activity now, with a lot of taster sessions happening, and the feedback has been good. People are much more appreciative that they are able to do something and we are in a much better place than I thought we'd be, in terms of actually doing something which closely resembles their sport at the bare minimum- not just fitness.

How has the return to sport gone overall, and are there any particular successes you'd like to highlight?

I think it's all a success to be honest. It's difficult because I'm so busy at the minute but when I look back at the fact everyone is able to do something that resembles their activity, that is the success. If they were somewhere else, they probably wouldn't be able to do that. We were able to have the YUSU sport fair, and the virtual fair ready for the start of term. That is also down to the captains and committees, for taking all the information on board over the summer and working with us to get themselves going again.

Why was the decision taken to make college football a cup tournament as opposed to the regular league format in Autumn term?

Essentially, space is at even more of a premium this year. There has to be half an hour gaps for cleaning between fixtures, and for staggered entry and exit times at any of the facility. There can't be more than 30 people mixing at any facility so matches can't start directly after each other on the same pitch to reduce risk of transmission. So when we calculated the gaps required between everything, there was

way too many fixtures over the entire term, and as everyone still needs to get on, there simply wasn't enough time. So I had to act quickly and ideally we would've gone to captains and proposed a new format, but teams already knew the college cup format. Also it was to ensure that it wasn't the higher division games being prioritised time wise, and ensuring that each division got equal time to play.

Can you take me through how you got facilities ready for the return to sport inline with government guidelines?

I've been working really closely with York Sport, and meeting twice a week with the SMT and bookings team. We've been talking about the different ways facilities can be used, so for example, the dance studio now houses the cardio equipment in the sport centre.

So even though we have lost the space upstairs, we can utilise spaces in different ways which will allow clubs to get more people in than they originally would have done. So it's been interesting looking at that, and we have done similar things at the sport village to try and get the most out of the swimming pool.

Also even though some clubs may be disappointed in that there are shorter booking times, but I want to reiterate how students have been put first in the facilities, such as external bookings have been removed to ensure that student sporting experience is safeguarded. It's been a collaborative effort from everyone involved and another example is how I petitioned for the outdoor netball courts to be resurfaced to house the big indoor sporting league

among colleges. They will similarly be playing an extraordinary cup based off of the format which college football uses.

What are your thoughts on the current Government guidelines in regards to sport?

I'm really disappointed at the lack of standardisation. It's been really difficult this summer, especially with a vacancy sports coordinator position, due to a recruitment freeze. It's been very hard to unpick the 67 different sporting guidelines. Different NGBs have released different levels of detail. The DCMS have been slow to approve some and fast to approve other. Futsal took three months longer than football, and it just makes no sense that there is not standardisation. It's frustrating as some sports have 10 stages for returning to sport, some have six and others have three. From this we have had to go through it and standardise it into our own format, and I can see why other institutions have only just started looking at this and have postponed sport until November. It's taken the best part of four months to get to a point where we are ready and able, depending on what happens with lockdown, to switch up or switch down.

How important was it to ensure sport would still continue, given the positive effect it has mentally and socially for students?

This for me was one of the big drivers, my aim was always to get every club to do some form of physical activity and we are now at the point where everyone can do something which resembles their sport and isn't simply fitness. It's important in this mental health crisis, with people alone in their room, unable to make meaningful connections. Sport and the connections you build, not just from the social side, but also being on the pitch. And for me as much as I'm passionate about sport, we need to support students and they need to have connections with people, not just here but nationally as well, otherwise we will have a massive problem on our hands.



Lacrosse hit hard by positive cases

Dom Smith
SPORT EDITOR

THE WOMEN'S 1s Lacrosse team have been hit by two positive Covid cases and a number of other members requiring tests and shielding.

Liberty Jones, who plays for the 1s, disclosed to Nouse Sport: "We've just had several members of the team test positive for Covid, so we've had to suspend training for this week while we figure out what to do next. "For Women's Lacrosse, we had two BUCS teams. We would have had matches every Wednesday, training three times a week, as well as socials on top of that." Jones wasn't optimistic about how the year would be affected by the pandemic and insists training will see a "change of mindset." Rather than being based on areas to improve from previous fixtures and preparing for the next, the team will now be training simply to keep themselves playing each week. In that respect, things are all a bit disjointed.

"There have been mini-leagues set up for each section of the country, and York is one of the only counties for lacrosse that has rejected that. So, we haven't been able to play in the mini league, which would

have been this term in replacement of BUCS. "So far, we have been given the go-ahead from YUSU to do friendlies. But in reality, a lot of the universities we've contacted for friendlies have been having lockdowns in their Unis or experiencing high numbers of students with Coronavirus.

The likelihood of many of [the friendlies] going ahead is slim." Asked how many matches she predicts the 1s will have before Christmas, Jones wasn't confident that there will be many opportunities for any of the lacrosse teams to test themselves against other universities for an extended period.

"I think it's possible that we'd have three or four games, but it's quite a slim chance. To be fair, England Lacrosse have been so good at organising things for us to do. They've organised a mixed league with local universities. It's still somewhat competitive and it hopefully means we get a few matches in."

It's common knowledge that Covid-19 affects everyone, but the impact it is having on team sports at all levels is alarming for players and supporters alike. The Women's 1s put in a consistently strong showing throughout last academic year, finishing second in Northern Tier 1.

They'll be hoping to continue their fine form by scheduling friendly fixtures and appearing in local tournaments for what looks like all of the 2020/21 season.



IMAGE: LUKE SNELL

DanceSoc returns to steal the show

Blyth McPherson
DEPUTY SPORT EDITOR

WE SPOKE TO Megan Smith, Vice President of York Dance Society, about their return to sport and the term ahead.

In what way is the society returning to sport at uni?

Dance is lucky enough to be able to hold full classes and rehearsals for competition teams this term! All of our rooms have been risk assessed to allow for 2m social distancing, meaning we are able to hold all of our dance classes! We will be placing tape on the floor to keep people apart as well as using an on-line booking system (Wix) to book onto our classes. We now only take contactless payments using a 'SumUp' machine too - which is way easier than cash! All of these things allow our com-

petition teams to rehearse, as will our brand new performance team which anyone is able to join. Lots of new opportunities for everyone! Our socials are going ahead too, with our fabulous social secs organising events at the glasshouse, the forest and more on campus venues.

What are you looking forward to for the society this term?

I'm so excited to get back to dancing with everyone! We've been working on classes all break and I'm so excited to finally be able to dance with everyone again (tapping on my Dad's old kitchen cupboard door just isn't the same).

What's it been like having to make all of these adjustments?

Stressful if I'm honest! It's been difficult to ensure all regulations are met, but working alongside the Presidents (Ellie and Frankie) and the rest of committee has lifted the stress so much. I'm really proud of what we've managed to achieve given the circumstances and I'm so excited for it to all get going again!

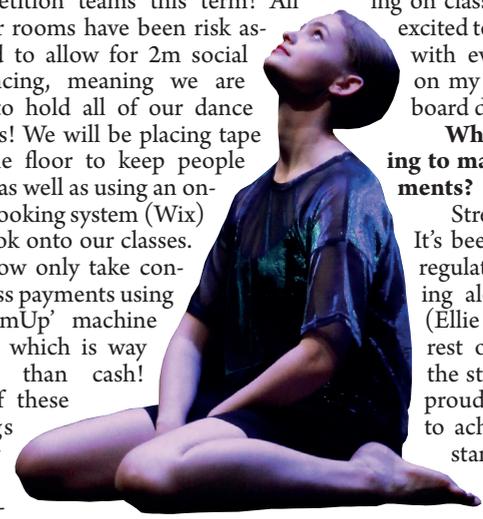




IMAGE: ANDIE POTHECARY

Cheering their way back to York

James Moultrie
SPORT EDITOR

CHEERLEADING IS ONE of the unlucky sports that have had to really adjust, in order to stay in line with current government guidelines, being a majorly indoor sport with lots of physical contact, and typically in groups much larger than six. For this reason one of the key elements, stunting is not allowed, due to obvious close contact with other people, which is a shame.

But despite this, they are still able to do conditioning, stretching, jump work and unassisted tumble training, allowing for squad development and a change to get to know committee members and make friends while maintaining a safe environment. Furthermore, group size is totally dependent on room size, allowing for two metre gaps between each cheer-

leader and everyone has to wear a mask to prevent risk of transmission. When the information for tryouts was released, all freshers were informed to bring a face covering and hand sanitizer to ensure risk of any transmission was at an absolute low.

Also given how big cheer is, it's easier to split into the numerous teams available, preventing crossover and ensuring staying in smaller groups continues. After being a flyer for the past three years, Black Coach Andie Pothe Cary is 'disappointed because of the lack of stunting, but at least we get teams and can train every aspect outside of this', expressing how Cheer are happy they can train at all given the indoor nature of the sport.

Following the guidelines from Sport Cheer England, York Hornets have been able to return to sport indoors and as York Sport Union President Maddi Cannell said in her latest interview, this is the success, 'the fact

everyone is able to do something that resembles their activity at the bare minimum'.

In a recent Instagram post on their page, York Hornets stated how 'Due to the new guidelines York Hornets can't promise that comps will go ahead and be safe to attend' a sad but acceptable fact given the current climate.

Despite this, the club is hopeful that 'all of our teams will be able to partake in showcases and other similar events in Summer term 2021'. Speaking again to Black Coach Andie Pothe Cary, she reiterated this message, stating that she is 'currently not counting on comps happening but hoping that things may change later in the season'. And it's no surprise given how successful the club was last year: numerous first and second place finishes at Future Cheer events and BCA Nationals, across their seven competition teams respectively.

The new normal: the return of Rowing club

Lucy Wilde
DEPUTY SPORT EDITOR

WITH TERM approaching, York Sport and the York Sport union committee, both worked tirelessly to ensure sport for university students could continue despite the current guidelines and restrictions, and this was achieved mainly through an adaptation of facilities that the university offers.

One of the clearest examples of this, is captured through the University of York Boat Club. Better known as rowing, their land training area has been moved from inside the York Centre, and into the Tennis Dome, to ensure rowing machines can be socially distant, and more people can be inside the venue at one given moment.

This movement from the Sport Centre has also opened up the front room changes in the gym itself, with the rowing room now housing weight machines, and an area for gym goes to pick up a spray bottle and wipe, to ensure they clean each piece of equipment they use in the gym both before and after. Furthermore, the gym has also had to change in that it now operates with numerous one way systems, and what used to be the dance studio, has now become a room for cardio machines. It massively highlights the

preparation taken during the summer to put students first and ensure they can exercise. Further work has also been taken at the village, with the pool only operating with double width lanes and for clubs such as swimming, they would have the pool to themselves for sessions to ensure maximum safety.

It's essential that these clubs have still found a way to operate given the current guidelines and restrictions due to COVID-19 and the work done to ensure they would be able to was so important, given how many people are in UYSWC and UYBC.

Facilities have been the key problem for indoor sports, and York Sport's work with Maddi hasn't stopped at simply reorganising the gym.

York Sport President Maddi Cannell's decision to petition for a new flooring on the outdoor netball courts has proved essential given how College Netball is the biggest indoor sport league at York and the early fixtures this term have been accommodated by the outdoor court. Through the commitment and preparation over summer, we were able to see sports resume and competitive fixtures take place at York, with college football, netball, hockey and rugby returning to name just a few, highlighting the successful adaptation and correct following of restrictions to ensure the return to sport.



IMAGE: GREGOR FORREST PHOTOGRAPHY

Throw yourself into Ultimate Frisbee this term

Continued from back

ONE SPORT CLUB at the University, which hasn't needed to totally revamp everything it does in order to continue in line with stringent COVID-19 regulations, is Ultimate Frisbee.

Largely, that is down to the sport's outdoors nature, as well as that it doesn't require all that much equipment - only the standard frisbees and the ability to throw it.

Speaking to *Nouse Sport*, Ultimate Frisbee's Wellbeing Officer, Jaiden Mistry, said:

"For Ultimate Frisbee, the changes we have to make feel quite minor

— such as regularly washing the discs (frisbees). The fact that they are so minor has been great, as I anticipated the state of frisbee being much worse at this point in time."

Mistry added that: "the fun and intensity of the game has not left us despite the restrictions. I am looking forward to the community feel of sports in general as that feel was greatly missing over lockdown."

Nouse Sport also spoke with the club's Welfare Officer, Becky Plummer. On whether the club is taken very

seriously by its members, Plummer explained: "It can be as competitive as you want it to be. The sport is self-refereed, which makes it stand out from other sports. You need to respect other players, and if there's a disagreement you talk between yourselves to sort it out. So, it isn't super competitive, as sports go!"

"We have an Instagram page (@YorkUniUltimate) and a Facebook group, so that's how people can get involved," she added. In terms of training sessions, Plummer stated, "it's a mixture of [the 22] and the 3G [pitch on Campus West]."

As one of York's most niche sports, Plummer was keen to mention that first-timers can join the society, and indeed often do. "I'd never heard of it before coming to university. Most people had never played it before coming to uni-

versity. It's something I joined because I wanted to start a sport that not many people had played before so I wouldn't make an idiot of myself!"

She also noted that the club currently has "about 40 members." A number of sport

societies have seen their numbers shrink this year, but Plummer hasn't seen any evidence, saying the club's freshers' taster sessions were a success last week, with many more people turning up than usually would, which is a good sign for this club specifically, but also perhaps for sport at York in general, as it shows that people's enthusiasm to get involved has not been dampened by the current COVID-19 pandemic, and high stress levels of university.



Interview:

Nouse speaks to York City Knights Chairman Jon Flatman
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Sport & Fashion

James Moultrie discusses everything From Palace to Off-White
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Return to Sport

The Nouse Sport Team talk to a selection of societies about their return
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Ultimate Frisbee makes its return to sport in style

With sport incredibly disrupted by COVID-19, government restrictions and ever-changing guidelines this edition of *Nouse Sport* includes an in-depth look at how a number of sport teams at the University of York have had to adapt their methods of training and playing in response to the

outbreak. The Team talks to a selection of societies about their return to activity during the on-going pandemic. For reports and interviews with Ultimate Frisbee, Rowing, Cheerleading, DanceSoc, and Lacrosse

'Return to Sport' on Pages... **26** **27**

University sport clubs return to the new normal

Lucy Wilde
DEPUTY SPORT EDITOR

WITH THE ABRUPT END of the 2019/20 season, the cancellation of the much-anticipated annual Roses event back in May, and everything else this year has thrown at us, the return to sport at university has been long anticipated.

When the Champions League made its comeback to our television screens back in August, after play was halted for five months due to Coronavirus restrictions, many took this as an indicator that the sporting world might be on its way back to some kind of normality.

However, strict guidance has altered the format of play, and, almost inevitably, distracted from the usually fun and stress-free atmosphere that comes with playing sport.

This is no different to the new

stresses and strains our campus clubs have faced in the wake of the current crisis. As sports clubs and societies strive to make the return to play, particularly indoor sport, York Sport Union and President Maddi Cannell have been working tirelessly to ensure the transition is as swift, and most importantly safe, as possible.

Indoor teams of up to thirty participants have been permitted, with individual training groups of six within this, to minimise contact between club members.

For reference, find a brief outline of the mandatory rules for all players below: 1. Masks must be worn when entering and exiting the sports arena.

2. Registers must be taken for Track and Trace purposes.

3. All players must maintain a two metre distance.

4. Hands must be sanitised on arrival and regular sanitisation breaks must be taken to ensure equipment

is clean (everything must also be cleaned at the end of the session). 5. All participants must follow the one-way system when entering and exiting the sports centre.

Considering how these new rules have impacted indoor training schedules, UYNC's president, Emily Naismith, has provided Nouse with an insight into what it's been like organising the return to sport behind the scenes, and how she feels about finally being back on court:

"Attempting to return to training in the midst of a pandemic has proved to be a challenge. It has required us to educate ourselves, get our heads together, and think outside the box in ways we have never needed to before now. Not being able to train as a whole club has been tough, but we've become even more appreciative of the limited training time we do have together. We've learned to celebrate the small victories."

The possibility of clubs, including Netball, moving their training outdoors as the winter months approach, still remains. Despite this, there is a strong sense that these restrictions have brought out a positivity and resilience within our sporting community that should be commended.

It is clear that all of our teams are adapting to new ways and willing to make sacrifices in order to get back to doing what they love. With this in mind, the sporting line up for 2021 is something us sports fans should look ahead to with optimism and anticipation. Competitive BUCS fixtures between university teams will hopefully resume from January. From then the battle to maintain fitness and retain York's virtual 2020 Roses victory will begin as college and university teams build up to the annual competitions against Durham and Lancaster, in March and May respectively.

Nationally and internation-

ally, the Tokyo Olympics, European Championships, and World T20, are just a handful of sporting events on the world scale that lie ahead and promise to make up for the lack of competitive scenes this year.

Ultimately, the resumption of training at York, in its various forms, is one small, but firm stepping stone in the journey back to some semblance of normality for the sporting world here at University.

Let's hope it won't be long until our athletes are back in Black and Gold, competing and proving that Roses really are White.

For now, all at Nouse Sport are wishing our sports clubs and teams good health and success in whatever lies ahead for this season.

For the latest updates, and reference to university and YUSU guidelines and regulations, be sure to keep up to date with York Sport Union across their social media pages.