

The Galleries



From the Editors-In-Chief...

I love reading. The simple act of trailing eyes along a page takes you into a new world, into a new body, into a new mind. The act is so enjoyable, the power of it is almost disguised. Literacy is a bridge from misunderstanding to empathy, from ignorance to knowledge. Now- as schisms divide our country and the international community- it is more important than ever to read, and to cross this bridge to a place of greater empathy.

Of course, with reading comes writing. Putting pen to paper gives you the power to contribute to a greater understanding amongst one another. The Galley's writers have sought to do just this, sharing their experiences and diverse viewpoints, whilst exploring thought-provoking matters that challenge our pre-conceptions and beliefs. Amongst the pages of The Galley are articles that will interest and challenge you, exposing you to a new set of ideas to ponder from incredible Dollar Academy pupils from around Scotland and the globe. This couldn't have been done without our brilliant editors, my brilliant co-editor-in-chief Logan and the brilliant Ms Abel, working exceedingly hard to bring together the winter 2023 edition of The Galley. So, I hope you enjoy reading!

So, I hope you enjoy reading The Galley, and I hope you continue to read widely and write whenever you can!

It's been almost five years since I first read and wrote for The Galley. In that time, much has changed – not least editorially. Despite this, what has remained present throughout is the visible and veritable passion exhibited by each year's journalistic cohort. From an internal perspective, I can assure readers that the effort devoted by each writer, editor and teacher involved in the magazine's creation can often be immense. I would be severely understating, were I to describe their commitment and unwavering enthusiasm as merely inspiring.

Personally, it has been an honour to take on the role of Co-Editor-In-Chief, alongside Izzy, and to work with a team as devoted as this year's. Thanks must go to our section editors, Izzy - my fantastic co-Editor-in-Chief - and Ms Abel, whose running of such a tight ship makes sure that we can actually deliver this to your grasp.

This year has seen the magazine make a welcome return to its printed format, after having been confined to the digital realm for the past two editions. Such a restoration of normality is perhaps a fitting reward for this term's efforts. More than that is the fact that one can now see pupils – once again – 'picking up' copies of The Galley. For those of us who contribute to its creation, there is no greater delight. Thank you to all who have done just that.



**Izzy (VI)
Editor-In-Chief**



**Logan (V)
Editor-In-Chief**

Cover artwork by Alex (V)

News and Politics

“Politics is too serious a matter to be left to politicians” – Charles de Gaulle

Through these articles, the writers delve deeper into the complex world of politics. They explore the ever changing landscape and demonstrate that politics affects us all in various manners.

This edition features articles from Logan (FV) who writes about the road to our next UK General Election and Sophie (FI) who details the background of Humza Yousaf. The writers go beyond their headlines and provide pieces that allow us to fully understand current political issues; they are able to emphasise that politics affects us all.

Whatever interests you, we hope that through our articles you, as readers, are inspired to learn more about the political world. Politics can in turn give us knowledge to strengthen our understanding of the world and take action to make it a better place. Politics should indeed not just be left to politicians, we can all contribute to politics in individualised ways.

We really do hope you enjoy this edition. Happy reading!



**Vanessa (FVI)
News & Politics Editor**

Who is Our New First Minister?

Sophie (FI)

Recently, a big change has happened in Scotland's political world: on the 29th of March 2023, Humza Yousaf was sworn in as Scotland's new First Minister in Scotland's Senior Civil Court.



The ceremony followed after our former First Minister Nicola Sturgeon resigned on the 15th of February 2023, and was succeeded by her Health Secretary. Humza Yousaf is Scotland's first Muslim First Minister.

Humza Yousaf became Scotland's First Minister when Nicola Sturgeon resigned shortly after she was arrested due to trouble with the SNP's finances. She was taken into custody as a suspect for a potential fundraising fraud. Shortly after, she was released without charge pending further investigations, and she stepped down from her post as First Minister in February 2023.



Humza Yousaf was educated at Hutchesons' Grammar School before joining the SNP in 2005 whilst studying at Glasgow University. In 2011, he became the youngest SNP to be elected to the Scottish Parliament at the age of 26. He served as Scotland's Health Secretary from 2021 to 2023. Humza Yousaf has been involved in the Scottish National Party since 2005 and this year, he became their leader.

General Election 2024- The Long Road Ahead

Logan (FV)

One would – perhaps – be justified in arguing that to dwell on matters not yet done is a mere waste of time; yet that is precisely what much of the UK's media appears to have been engaging in this year. As the drum that announces the opening of the polls appears to sound ever louder, the people's outlets for information have become ever-more fixated on something that is likely a full year away: the next General Election. The sound of this will excite some, depress others, and fill the rest (and, I'd posit, the largest faction) with general apathy, or a simple feeling of being reminded about something not thought about for a long time.

As the event has drawn nearer, the descriptions which would be most appropriately applied to the country's main political parties have been seen with greater clarity. Labour appears jubilant and energetic; the Conservatives look weary, and as though they are fearful of the worst: removal from office. Yet some appear to have forgotten that, in reality, nothing has been decided yet. All that one has to make their predictions from are mere opinion polls – and ones which are coming so long before an event whose exact date has not yet even been decided.

The Conservative Party have been hampered for some time by poor standings in polls. My own research found that the last time the Conservatives tied with Labour was in March of last year; their most recent victory in such was in December of 2021 – when I was still in Form III. There exists a *mélange* of reasons for why this has happened, generally in the form of controversies involving Party officials and MPs, in combination with deeply unpopular policy decisions. Many would have difficulty, I'm sure, in purging from their memory the salvo of scandals which pierced the Conservatives' veneer of trust and credibility, along with Liz Truss' 'kamikwasi' (which the more astute reader may identify as being an awful political pun) attack on the nation's economy. Both of these served to create an image of not only being unworthy of the public's trust, but also being incapable of exercising the stable, sensible leadership with which the Conservative Party often attempts to associate itself and capitalise on, in attempts to market themselves as the more reasonable alternative to an apparently student politics-led Labour Party.

In addition, these negative happenings have, of course, left the Conservatives open to deluges of criticism from their opponents – especially Labour, who have sought to distance themselves from their previous and aforementioned negative characterisation, instead cementing themselves as a cool, calm and stable alternative to a government which has allowed itself to be portrayed as the antithesis of the word "conservative". Their leader – Sir Keir Starmer – has, along with his apparatchiks, devoted time not only to the vociferous criticism of the government (an incredible amount of which, it is worth noting, has very little to do with Rishi Sunak, and instead focuses on his predecessors, the policies of whom were sometimes opposed by the incumbent), but also the promotion of the idea that Britain has been 'let

down' by the Conservatives after 'thirteen years of failure'.

The bigger picture provides additional context to the events we see today. British political history appears to operate in cycles. Following the 1979 General Election, the Conservative Party found themselves at the reins of power for eighteen years, before being replaced by Labour, who served for thirteen years. The Conservatives' current standing of thirteen straight-years appears to place them within the range of previous expiry-dates for voter confidence. This may just strengthen Starmer's argument.



The mixing of this loss of a positive reputation, the clear moves by the opposition to replace them in this regard, and the use of acerbic rhetoric, creates a deadly cocktail for the Conservatives – and one which they remain hesitant to swallow, lest they be confined to moribundity. It is the last of these which strikes me as ill thought-through. I will attempt, as best I can, to divorce myself from my own opinions as I write this; what I will say, however, is this: to criticise Rishi Sunak in this way, a man who was elected as an MP eight years ago, who has served as Prime Minister for (at the time of writing) around one, and actively campaigned against his predecessor's often-criticised economic agenda, appears to me as – intuitively – illogical. I will concede that the Conservative Party have been in power for thirteen years, though I still feel that this broad statement is ignorant of the nuance and specifics of the time in question and of our parliamentary system. And yet, despite all of this, saying such may very well be the Labour Party's best way of cementing their own support. Playing on the narrative of a government being tired and having served for too long has been effective in the past, and may serve the Labour Party well in the near future.

On a (very) simplified level, voters require two things to be successfully proselytised into backing another party: a reason/set of reasons for backing the other side, and the belief that the alternative are an appropriate choice. We've already discussed the first of these – now comes the second. The Labour Party's suffering of a brutal defeat in the 2019 General Election heralded a period of much-needed rumination, in relation to their policy platform specifically. Those with the fortune of a good memory may recall that the election of Starmer as their leader did not, initially, appear to hark back to their halcyon days of 'New Labour'. After all, his pledges when standing for the position appeared to mirror some of its most left-wing and/or progressive factions' desires: nationalisation of rail, mail and energy services; the retention of free-movement following Britain's departure from the EU; and increases in corporation tax. Over time, however, Starmer has appeared to mysteriously change his mind on these. He now claims that – were he

to find himself in power – he would not advocate for the return of free-movement, is more cautious about raising taxes, and supports only limited forms of nationalisation. Some members of his party feel betrayed, and as though he has established himself through his actions as espousing the stereotype of an untrustworthy politician. It remains to be seen whether his opponents will be able to exploit this effectively (the Conservative Party have already begun to sell Keir Starmer-themed 'flip-flops', in an attempt to ridicule him for his policy changes), or whether his own Party will ever become tired of this, and feel a need to strike back.

Speculation aside, the wider impacts of these policy changes have been difficult to truly discern. Though they appear strategic and thought-through, the Party is still criticised for apparently lacking in providing voters with a clear message of what it stands for. In Starmer's early days as leader, he was often questioned over what his Labour Party really stood for. Their attempts to co-opt what is arguably a more conservative outlook on British politics does not appear to have ameliorated this greatly. If this is true, it suggests that Labour's lead may be predicated on a series of loose factors: the public have likely chosen to back them on the basis of contempt for the other choice, and have paid little attention to their actual policies or commitments. Relying on dissatisfaction with one's opponents for support is a dangerous tactic; it puts one's party at risk of having little to stand on, and facing the likelihood of seeing political headwind start to turn against them in a trice. So far, however, Labour appear to



have been able to avoid this. It remains to be seen whether this will continue.

If the wish to stand any chance of capitalising on these structural weaknesses, the Conservatives will require their own reasons for voters to back them. Developments have been made in this area, perhaps most notably (at the time of writing, at least) in relation to the environment. Rishi Sunak has announced a less romantic view of net-zero programmes than some of his predecessors (hurling David Cameron's message of 'vote blue, go green' directly into the recycling), not least arguing that he will – in the face of a supposedly climate-fanatic-dominated left – stand up for the interests of the British motorist. Some will perhaps support Sunak's argument that there exists a false dichotomy between solving climate change and employing measures such as the use of the UK's remaining oil supply, and the effectiveness of such a campaign strategy appeared potentially vindicated in this summer's by-elections. Though the Conservatives faced troublesome (though spinnable) defeats in two out of

Views

Between now and the last issue of *The Galley*, a lot has happened. From the case of the baby serial killer Lucy Letby, to the devastating wildfires in Greece and Canada, to the search for the Titanic Submersible and the ongoing war between Gaza and Israel. It is hard to wrap our heads around all that is unfolding, and there is barely any time to react before we are onto the next stage of the news cycle.

We all have views and opinions. In this age where misinformation is rife, where we are constantly exposed to our own echo chambers, and where coercive agents mould our opinions to fit their agenda or to turn us against each other - critical thinking is extremely crucial, valuable and, indeed, rarer than ever.

Our views are formulated by years of error correction between our core values and our experiences from the real world. When we listen to an opinion, it is easy to forget that it is the product of years of experience, from someone with a completely different background and experiences from ourselves. The ability to test the validity of our own beliefs - experiences - are limited by our biology, and physical constraints like time and location. Listening, and understanding what other people think overrides and transcends our individual self and extends our understanding of the world, by seeing the world through an extra pair of eyes, and experiencing the world through an extra pair of hands and feet. When we tackle opposing views in this way, it is no longer a battle of adversarial competing ideologies, but rather a celebration of our incredible cellular and neural connection and biology. In Views, from economics to media representation, to political theory and AI technology, I hope that you are able to put your own views on trial, and feel immense joy and curiosity in interrogating your own values, beliefs and opinions.

Happy Reading!



Natalie (FV)
Views Editor

a united party, and a series of thoughtful critiques of their opponents.

It remains to be seen whether Labour will be left jaded by their own pre-election success, and whether Rishi Sunak and his comrades will be able to muster enough diatribe to keep their enemy at bay. The mantra that Labour have 'got it



in the bag' seems vaguely justified at present, but risks being reduced to a platitude. Only one thing appears clear: the ball is firmly in the Prime Minister's court. His next move will determine not just whether he can keep on playing: the country's future is also at stake.

But, for now, he has a little more time to think about it. Let's wait and see what he does next, before we place our final bets.

three, the election held in Uxbridge and South Ruislip to replace their former MP (none other than a certain Boris Johnson), the Conservatives retained the seat following an aggressively anti-ULEZ (Ultra Low Emission Zone - a controversial measure employed in London, and mimicked in some other UK-cities, to attempt to reduce harmful emissions) campaign, which targeted Labour for supporting the policy's implementation. Though Labour claimed that their victory elsewhere was more important, it would be difficult to oppose the suggestion that they were likely left disappointed by their failure to pick the seat up, especially after its having been touted by politicians and pundits alike as the most winnable of the night. It is a promising sign for the Conservatives that, by decrying the Labour Party for its own policies, they can attract voters to their side. Despite this, the success of this approach is yet to - on a larger scale - be proven, and with the campaign in question having been so very localised, many have expressed doubt over whether such could ever be seen.

Moving away from all of this, one can always stand to benefit from noting that the way in which voters react before election campaigns is a visceral one: they vote in by-elections, council elections, and polls uninformed of what the political issues come the day of the General Election will be, or having even considered - to a large degree - the real impact of how they would vote. This is not to say that swathes of potential Labour voters have their support premised on a lack of knowledge. Rather, it is that it would be unreasonable to lay on much of the electorate (regardless of their leanings) the expectation of making their final decision without being presented with all of the information they shall be. And, of course, who could forget



the impact of the campaign? As the time draws nearer, parties will voice louder and louder their commitments, policies, agendas - and attack their opponents with greater ferocity. All of these play into the public's voting calculus.

It would be unjust - and, in my view, inappropriate - to suggest that a political time-of-death should be called on Sunak's premiership. There exists, however fleeting, a path to victory. Riddled with mines, dead-ends and potential wrong-turns, it appears nebulous and arduous; it may be the only route out. Treading carefully is possible, but it is unlikely to be done well without clear policy commitments,

AI Generated Art

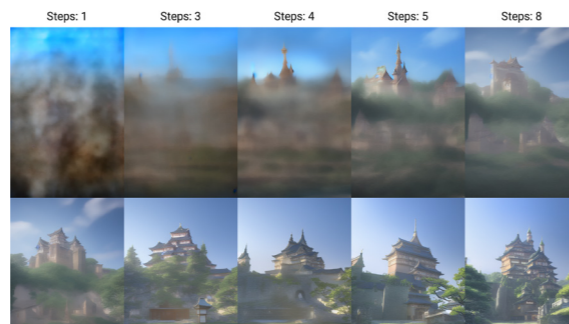
Safiya (FIII)

Art is engraved in the mind of every person; out of it emerges a way to communicate with the deeper self of the artist and of those who see it. The same piece can comfort one and disturb the other depending on who they are. This is what makes art so beautiful, the way in which it has sparked revolution and thought throughout the centuries. We as humans are constantly discovering and developing new things, but will this lead to our demise? When art created by artificial intelligence is deemed better than the art of a human being, is it revolutionary or the beginning of the death of artistry? AI 'art' is generated by software which uses a given prompt to create an image from a vast database of images. Though it can be useful, there are many ethical concerns with it. Technology and automation become an issue when it begins to eliminate jobs. At first, automation seems like a good idea; it could save money, time and resources. However, in our capitalist society, this is not the case. AI and machines can be used for the jobs humans find tedious, such as answering customer questions. That's good, but AI is coming after creative jobs like that of illustrators and designers, something unnatural for them. This poses the question: do we want to live in a society where AI replaces the jobs of artists? This may seem like a stretch, however AI 'art' has evolved to the extent that it can make pieces indistinguishable from the work of a human being. The idea that AI could replace artists in this way is scary as machines do not have their own emotions; they create meaningless, soulless art. AI generated art is a great resource for big companies: it's cheap, easy to use and can create works of what would take a human hours in just a few minutes. The issue with



this is that big companies will overuse it and make art even more lifeless than it already is due to capitalism and demand. AI art is helpful for businesses, they shouldn't be replaced over humans. Though the multiple amounts of software you can use have vast databases of images, it's still limited. Also, the data collection of this software is not ethical. Artificial intelligence mirrors the works of real artists to create its own pieces. Billions of copyrighted images are taken from the internet to create these works. It takes aspects of an image and uses it to create a dataset. If you have ever posted an image on the internet, it could have been used as a part of one of these datasets, whether it was a photo of a drawing, yourself or even your house. This has damaged artists, with the

knowledge that the hours they put into their work is being used for the profit of others without their consent. The way these AIs function is an industrial scale violation of every one of our rights. However, companies have commercialised AI art and are making massive amounts of profit from it. These corporations find ways to create legal loopholes, meaning they can do these sort of things (which should



be illegal) legally. If you were to search an artist's name using AI 'art' software, it would take data from the actual artist's work and create new pieces. This sort of mirroring could lead to multiple issues such as fraud, identity theft, reputation damage, forgery and more. This creates a danger for artists, especially considering the best way to gain recognition is via social media. With the growth of digital artists, art competitions have recently begun adding a digital art category. In multiple cases, AI 'artists' have won prizes and awards for their work, made by typing words into a machine. AI 'art' is merely illustration as it has no meaning behind it; though a human put thought and emotion into their prompt, the AI is merely using data to create a suiting image. Art which has no meaning, no feeling, is merely illustration. This concludes that giving AI 'art' awards and recognition for something it is not, ultimately humanizes technology. If you were to look at a pretty landscape in a forest, you could call it beautiful, but that doesn't make it art. The same principle goes with AI generated art: though beautiful, it is not art. If competitions are so desperate to see AI generated work, they should create a category for it, rather than combining it with digital art.

In conclusion, AI art is unethical and should not be encouraged as a form of true art. Small artists should gain more recognition and support. It needs to be understood that using AI software funds these big companies to continue illegally taking art. AI 'art' should stop winning digital art competitions and online debates on the topic should continue. As a society, we need to understand what art really is and how it can change the world.

Today's Polaris: Economics

Affan (FV)

Waves strike their wooden vessels. Briny air tugs their breath out. With only constellations branching out their pathway, ancient sailors overcame the seven seas. But instead of tides, today, headlines capsize us breathlessly as the oceans once did. From "Ukrainians Under Fire" (BBC, 2022) to "Heat or Eat?" (Times, 2022) and "Ice-Free Arctic" (Boyle, 2023), we still face the same turbulence. We may

not have wishing stars, but we do have a North Star that guides us buoyant from pooling crises. In 1776, Adam Smith penned the crystal orb of Economics and titled it "The Wealth of Nations". In his magnum opus, Smith emphasises specialisation in resources and trade as catalysts for a nation's productivity (Smith, 1776). Economic growth is a towering wave on the horizon, beckoning societies towards advancement. With these principles, policymakers can harness this wave, comprehend its drivers, and create an environment conducive to sustained prosperity. Jeffrey Sachs echoes this sentiment in his book "The End of Poverty", stressing how "key investments in people and infrastructure" can end extreme poverty and pave the way for "sustainable development" (Sachs, 2005). Dynamic thinking through applying classical and modern theories to create robust growth allows economies to withstand shocks and downturns, instilling confidence in overcoming adversity. But the voyage to prosperity is fraught with perilous currents of inequality. If the GDP is inequitable, the chasm between the rich and the poor differs, and the



fabric of society frays despite resilient growth. To illustrate, in the past fifty years, "the majority of Americans have not seen the growth in incomes that might seem warranted by the growth in the economy" (Economics Observatory and Deaton, 2023). Economics here reveals inequality's roots and ways to achieve distributive growth. In "The Price of Inequality", Joseph Stiglitz underscores the importance of ensuring "the existence of opportunity for all segments of the population" by leveraging economic principles like "progressive taxation" (Stiglitz, 2012, p. 214). These financial mechanics forge a long-term assurance that wealth prospects will one day be available to all. Nonetheless, wealth shouldn't only be measured financially because welfare heavily relies on natural assets. Climate change looms large, casting a shadow over our planet, and the concept of "missing capitals" stresses the urgent integration of non-financial assets into our decision-making. In the past, more growth and deeper pockets resulted in higher CO₂ emissions due to higher energy consumption (Ritchie, 2023). However, potent international collaborative efforts such as the Kyoto Protocol (a treaty intending to address greenhouse gas) made the relationship no longer stand (United Nations, 2019). Green economics allows countries to achieve growth whilst reducing carbon output, "decoupling" the two. Internalising the costs of ecological degradation and valuing natural resources enables countries to foster a complementary relationship between social progress and wildlife preservation. Yet, to set sail, we must not merely stargaze at the importance of this field and its subsets on paper; the power of transformation is in our collective efforts. Economics acts as a constellation of insights and frameworks, anchoring countries safe through the biting winds of development and the daunting tides that come

along. From the big ideas of influential theorists to the down-to-earth strategies of legislators, the study of scarcity allows us to reach for the stars whilst keeping us afloat. With the helm in our hands and the North Star in the sky, we can confidently chart the course of a world that thrives for us and thrives for what remains of us.

Barbie: Beyond Pink

Anna (FV)

This summer saw Greta Gerwig's 'Barbie' hit cinema screens across the world, make headlines, place fluorescent pinks to many shop windows and incept messages of feminism, the patriarchy, and the ongoing difficulties of girlhood. There was a sense of urgency to see this film on the big screen for many (especially any of Gerwig's fans, myself included). Looking at the stars Gerwig has worked with in the past mirrors the Hollywood walk of fame, as she's acted alongside Ethan Hawke and Natalie Portman, directed names such as Saoirse Ronan and Laurie Metcalf, just to name a few. Expectations were high for her latest work. Greta Gerwig has created several tear-jerking films among rom-coms and quirky teenage films which are some genres Gerwig gravitates towards, Barbie is something different. The mass merchandise and promotion left me wondering what will this film be like? What I did not anticipate was seeing people sob, hiding behind pinks and popcorn, as the movie came to a close. Very imaginatively, all the plastic dolls live happily in their utopian town 'Barbieland'. The movie catapults into action; as soon as stereotypical Barbie starts to 'malfunction' this is demonstrated as the doll experiencing thoughts of death, flat feet and shock horror cellulite. From one perspective, the Barbies' utopia, where they live, can be seen as symbolising girls' childhood. Innocent from everything. However, Margot Robbie's Barbie travels to the real world. Significantly different to 'Barbieland', stereotypical Barbie is sexualised and criticised because of her gender. If Barbieland can be interpreted as girlhood, being in the world is being a teen. The transition from being a naïve child to a witness of women being sexualised, victimised, and treated with prejudice because of simply being a woman. This idea is slightly mirrored in Barbieland, except gender roles are reversed. The Kens, just kens, have less influence and power in comparison to the Barbies. Interestingly, certain reviews on the film claim Barbie is 'Anti-man' with the treatment of Ken in Barbieland being part of their argument. This is interesting since Barbie is extreme in every way: the costumes, the set, the colour palette since Barbie is extreme



in every way: the costumes, the set, the colour palate (predominantly pink) and the plot as a whole. Barbies obtaining paramount control in Barbieland - absolutely. The power imbalance in Barbieland is extreme because it is fictional and is used to prove a point of what will occur when the Kens are in charge. Also, it is important to remember in our 21st Century world there are places with a power imbalance between men and women, even in Britain itself female enfranchisement (for all women) has been around for less than 100 years. Whilst mentioning Ken, the eponymous characters share the spotlight with the phenomenal performances from Ken(s) including Ryan Gosling, Ncuti Gatwa and Simu Liu. Gerwig's writing forms a sub-plot of the main Ken (Ryan Gosling) discovering the patriarchal structure in the real world, which he introduces to his fellow Kens forming... 'Kendom'. However, audiences took a love to Kens' story almost (if not just) as much as the Barbies' In addition to the musical Ken gives us, the sub plot provides insight into the struggle men experience from the patriarchy. Ken simply wants Barbie's attention and affection. Barbie does not reciprocate these feelings. He strives to be successful against the other Kens as well as "winning" Barbie over. Upon witnessing patriarchy and the power of men he enforces this in Barbieland as all the Kens are in misery with the rejection they receive and experience a power struggle. This links to our world today with people like Andrew Tate, the misogynistic media personality, a name most of my generation have heard of. Tate stimulates the idea that women are less than men: too emotional, intrinsically lazy, belonging at home and a man's property. Another misogynist, Elliot Rodger murdered six people and himself during two misogynistic attacks. Rodger spent a year planning this. He also wrote a manifesto which includes details of his jealousy and hatred mainly towards women. Both examples are men who extremely encourage misogyny. Whilst much of Ken's patriarchal journey is thought provoking, it also raised laughter among the audience. The film makes us reflect how our society handles misogyny and the patriarchy today. Like all entertainment, there are mixed opinions on the film. Personally, Barbie was a masterpiece which I look forward to laughing and crying at all over again (as the film has made an addition to my library of re-watch classics) The joint effort of jokes and meaningful questions made Barbie cathartic viewing. Gerwig's execution of pinks and patriarchy is an admirable accomplishment hopefully inspiring more funny, feminist films for the future that will make us consider what society is like for all genders in the 21st century.



Modern Art, Vandalism and Ideology

Matthew (FV)

'Who's Afraid of Red, Yellow and Blue' was a painting by abstract artist Barnett Newman. It's eight feet tall and eighteen feet wide, and it doesn't exist anymore.

There were four paintings with this name, this one being the third installation in the series. Each one is distinctive, but they share some key similarities; namely the fact that they all are three colours. Really, they're one colour with some accents. Despite the simplicity, *Who's Afraid of Red, Yellow and Blue (3)* hung in the Stedelijk Museum in Amsterdam for several years. Then, one day in 1986, it was destroyed.



That day, someone walked into the Stedelijk, went right up to the painting, and gashed about fifty feet of the fabric with a box cutter - that's as if he had carved out the entire perimeter of the painting. For this attack he was roundly congratulated by a not insignificant number of people; 'Who's Afraid of Red, Yellow and Blue' had been criticised hugely since it first arrived. Before it was slashed, it was the reason for dozens of angry letters and phone calls to the museum. People said it made them physically sick. So, someone finally having the balls to take it down? To some people, it made him a hero. One man said, "this so-called vandal should be made the director of modern museums." Another said, "he did what hundreds of thousands of us would have liked to do."

Red, Yellow and Blue (3) is now dead as a real-life painting. But who cares? It's just red, blue and yellow - I can make those colours in Microsoft Paint. It's just another example of the pretentious art community deluding itself into thinking that childish blobs of paint on a canvas should be considered high art... right?

"We have ten or twelve pictures of art... but we don't have any penises stretched out across the table." Thus speaks former North Carolina senator Jesse Helms, a remarkable quote that I believe should stand amongst the most famous in American history. Mr Helms is no longer a North Carolina senator (he's currently toxifying whatever water source he's buried closest to), but during his time as a politician, he was enamoured with preserving the distinction between true art and "deviance." In that beautiful quote, he was referring

specifically towards Robert Mapplethorpe.

Mapplethorpe was a photographer who took pictures of human subjects, including examples of what Helms described as deviance - his pictures were often sexual in



nature, with themes of homosexuality. He was a constant source of distress for Senator Helms, and he talked about Mapplethorpe constantly. He deemed his photographs deviant, and actively damaging to society, but he was also quite politically canny about his opposition. He didn't try to censor the art directly, but by proxy. Helms' stated target was the National Endowment for the Arts, a government program that provided money to artists and museums around the country. He argued that, while Mapplethorpe's art may be abominable, what's even worse was that American people were paying money for it. Needless to say, the number of Americans who contribute to that is almost incalculably small - but Helms was a man of principle. He may have supported death squads in El Salvador, but he was going to save Americans from spending that fraction of a cent on something degenerate, goddamnit! It's Norman Rockwell or bust!

Helms was talented at whipping people into a frenzy about things like this. When he talked about Mapplethorpe, people showed up in protests at his exhibits. In fact, his attacks were so extreme and effective that a museum in Washington withdrew their upcoming Mapplethorpe showing. Almost immediately after, the museum received an angry call from Jesse Helms' office demanding to know why they had withdrawn. Helms wanted more than to diminish funding: he wanted those photos to be shown off. If you truly thought the art was damaging to society, wouldn't you try to hide it from everyone?

He didn't want to hide it, though. He wanted public anger to encourage displays of outrage, and hugely visible protests. Wanting it to be displayed was a statement of intent. Helms didn't care about art. What he did want was to raise big crowds of "everyday Americans," each of them representing the country's anger at "non-traditional lifestyles". "I have to conclude they really wanted that exhibition in Washington so it would fuel their fire," said the museum's director, Christina Orr-Cahal.

Mark Rothko's work doesn't fit very well with the typical words we use to describe art. Is it beautiful? Sure, but it's not beautiful. Is it complex? It is, actually, but it's not how we think of complex. It's two shades in chunky shapes on an enormous canvas. And yet, it makes me feel a lot of things. I'm not unique for getting this sense from Rothko; his works hang in the most prestigious galleries and art museums in the world. There's this gravity that I and others feel when looking at them. There's a presence. But Rothko's work is still subversive despite the acclaim, still challenging

the conventions of what art is. Because of that, there are people who hate it, too. In 2012, a man painted his own name and a slogan in the corner of one of Rothko's massive works, Black and Maroon. He tagged it, and according to that man, he had grand motivations. He said, "contemporary artists simply produce things which aren't creative in their essence or spirit... Art has become a business, which appears to serve only the needs of the art market." Another contemporary artist frequently used as an example of the medium's creative bankruptcy is photographer Anders Serrano. His most famous work is of a plastic crucifix submerged in his own urine. It's titled *Piss Christ*. This was another of Jesse Helms' primary targets. Of Serrano, Helms said "he is not an artist. He is a jerk. And he is taunting the American people, just as others are, in terms of Christianity." Serrano says he's a lifelong catholic, and that he follows Christ - not that it mattered to the Catholic fundamentalists who attacked the photo with a hammer. A man who could also be titled *Piss Christ* is Paul Joseph Watson, a contributor to *InfoWars*. Paul has political stances on many things. He speaks in front of a large map, to show his worldliness and breadth of thought. One thing he's made abundantly clear is that he has absolutely no time for modern art: "it doesn't enrich our culture. It degrades and cheapens society by exalting the vulgar, the crass, and the scatological." Paul argues that modern art is a war on objectivism. What he keeps coming back to is the idea of "good art": we should know it when we see it. Artists are people who make insanely detailed and realistic sculptures, or who can draw eyes with unbelievable lifelike accuracy. Art isn't *Piss Christ*, it's not Barnett Newman, and by claiming that these non-traditional works are good, what Paul says we're really doing is upsetting the "natural meritocracy" that art should fall into. He also says that this isn't just out of ignorance; everyone who praises this art is doing so because of their SJW ideology, or because they've been fooled into doubting themselves because of these people! It's all a scam, he says! By convincing the people that these pieces are good, the artistic elite are elevating all the wrong parts of art and are riding their deception all the way to the bank!



What's Your Cancellation Policy?

Rhiannon (FV)

Click, scroll, like, comment, share, send. Simple as breathing. Natural as talking. But somehow so much easier, right? We hide behind the façade of a screen, a false name, a blurry profile picture, because confrontation is effortless when not having to deal with the reality of repercussions. Every day many of us spend hours of our lives enthralled by our screens as we insatiably consume the lives of others around us, as if our survival is dependent on knowing the intricacies of stranger's lives. An extensive online presence may not even be something that we're particularly aware of. Whether a wallflower whose personal account is a blank canvas or an aspirant influencer, whose too-white smile shines its way through millions of screens, each and every one of us are a brick in the ever growing wall of social media.

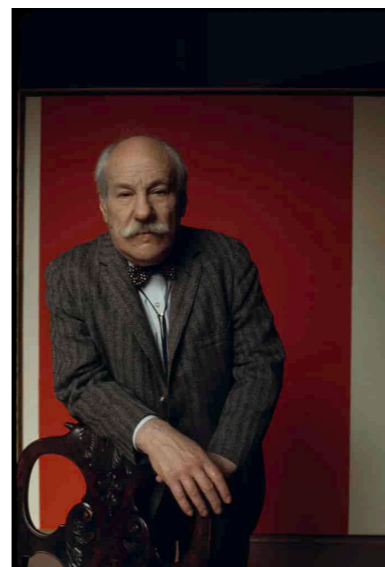
The term "cancel culture" is one which has been so discussed and arguably overused in recent years that the mere mention of it often results in weary sighs and scoffs of irritation. However, while this may stand true, it is still crucial to acknowledge that society as a whole doesn't fully appreciate the dangerous consequences that the immediacy of aggressive online cancellation leaves in its wake. Social media is an outlet for fandom but can become excessive and obsessive as our attention is drawn unavoidably to acts of wrongdoing, particularly when the offender is someone renowned. Once our intrusive scrutiny reveals hints of misdemeanours, we swoop like birds of prey, leaving the celebrity offenders exposed, forced to pack their bags, and leave the limelight regardless of the level of their remorse. JK Rowling, Kanye West, Kevin Spacey, Will Smith, and many more, were all seen worthy of these attacks.

The result is that, due to our instancy to be triggered, people find it difficult to express their opinions without backlash, as any hint of controversy leads to the possibility of social annihilation. The trail of gossip spreads across social media like ivy - a weed inserting itself into online posts and opinions as the, often slight, fault is fed and nurtured into a rumour far surpassing the truth. Perhaps it is in our nature to adore a scandal, to love gossip and rumours. As long as the flames are blowing in someone else's direction, then why not add more fuel to the fire?

The word 'woke' has been coined by many right-leaning politicians or their opinionated supporters as an insult, a negative term which suggests (God forbid) societal progress and social equality. It is often one which is used to describe Generation Z, as we are stamped with a badge of sensitivity that older generations didn't have the privilege to wear. Despite this, the 'wokeness' of cancel culture is a gateway to accountability. Although it can spiral out of control, calling out the problematic actions and words of celebrities sets a precedent and highlights the line which should not be crossed.

"degenerate intellectualism." Eugenics, through the systematic devaluation of art.

This all, of course, ties back into attitudes towards modern art nowadays. Barnett Newman was Jewish, and for every attack on his work because people didn't like Red, many more have been specifically done by white supremacists. Who's Afraid of Red, Yellow and Blue (4) was spit on by a man who said it was a "perversion of the German flag." Another Newman, a sculpture called Broken Obelisk, was spray-painted with swastikas in 1979. In 2018, that same sculpture had white paint poured into its reflecting pool. Scattered around the vandalism were brochures with the 4Chan-pioneered supremacist campaign "It's Okay To Be White." Challenging our preconceived notions of art means challenging our preconceived notions of institutions, of



society. This kind of art doesn't fit into the cultural narrative, and because of that it becomes a target. Ultimately, the crime that these artists commit is the far right's biggest fear: they are upsetting the hierarchy. They are taking themes, experiences and emotions that don't fit into the American narrative, and they are expressing them in a way that is impossible to ignore. Thus, the rejection of non-traditional forms of art so often boils down to a rejection of oppressed people within those mediums. The Nazis didn't call Kokoschka a degenerate because of his artistic stylings, they did it because of his public anti-fascist activism. White supremacists didn't vandalise Newman's sculpture because of the apparent simplicity of his art, they did it in attempt to show who in society held power.

When people prescribe art to a specific set of qualities, and attack everything that lays outside of those bounds, we have to understand what they're doing, whether they know what they're doing or not. They're not showing respect for the craft, they're not trying to uphold meaning; they're enforcing a hierarchy, they're attempting to define a cultural narrative, and above all else, they are not talking about art.

becomes based on its mythology, feeding back into the cycle and seen as "contributing" to the created society. When, for instance, every artist that the dominant ideology values for the last thousand years has been white, and creates things that glorify colonialist ideals, there's something that starts to feel "natural" about that. It creates a fundamental hierarchy. Any art that pushes back (or simply pursues a different aesthetic) isn't contributing anything to that mythology anymore. In fact, when the artists pushing the different aesthetics are members of groups that have been historically oppressed by the dominant culture, the art they're making may even feel like an attack on the mythology. At least, that's how it could be framed if one had certain political motivations. One place where you may see these motivations is Nazi Germany.

On one hand, you might look at Nazis and see a surprising amount of respect for artists - Joseph Goebbels himself called artists "God-gifted singers." But, as Barbara Fischer notes, as well as this being characteristic of the "banal and overwrought late romanticism" of the Nazis, art was only acceptable when the meaning behind it fed back into the national mythology. There is little subtlety when looking at the most valued art of the Third Reich. All their most treasured pieces are of naked boys with swords, but more interesting is the fact that the Nazis also showed off the things they hated, in a gallery called "Degenerate Art."

"We now stand in an exhibition that contains only a fraction of what was bought with the hard-earned savings of the German people. All around us you see the monstrous offspring of insanity, impudence, ineptitude and sheer degeneracy. What this exhibition offers inspires horror and disgust in us all." These are the words of Adolf Ziegler, president of the Reich Chamber of Visual Arts, but... if you truly thought the art was damaging to society, wouldn't you try to hide it from everyone? They didn't want it to be hidden, though. They wanted public anger to encourage displays of outrage, and hugely visible protests. This kind of art, the Nazis said, would only be made by insane and degenerate artists. Specifically, they said they must be mentally ill to create these abstractions. Alongside each piece in this



exhibit was the "extravagant" prices they were bought for, inviting mockery and anger. The fact that these pieces were held in high regard was indicative of the insidious plots of the left. The art critiques the norms and family values that were so important to Nazi notions of respectability. Modern art, they said, was also made for the "eradication of the last vestiges of racial consciousness." New and transgressive styles by black and Jewish artists were indicative of their

Paul's claims that we can objectively judge art often go right along with his assertions that the people creating the bad art are talentless: "we have to maintain objective standards of quality and talent in order to discern the value of anything." Talking about "skill" in reference to modern art isn't unique to Paul, and it's an understandable reservation to have. When looking at a monocoloured canvas, it's probably occurred to all of us that 'I could probably paint that.' The easy response is that almost all art takes significantly more skill than it may appear. Rothko, the king of coloured rectangles, is still a mystery to much of the art world. He worked behind closed doors, carefully altering the chemistry of his paints with egg, glue, resin and formaldehyde. His variations between gloss and matte are incredibly subtle, and incredibly hard to replicate. Newman similarly textured his big canvases in a way that created a depth of colour not easily reproduced. We know how hard it is because after Who's Afraid of Red, Yellow and Blue (3) was carved up, the restoration efforts spectacularly failed. It seems like it would be easy to repaint the piece, but when they tried exactly that, observers would instantly tell that something was off. The "shimmering" quality of the hue was gone, there was no depth anymore. The restoration tried and failed to recreate the intricate techniques of the original. Was it red, yellow and blue? Sure. But it wasn't Newman.

This whole debate of whether it requires skill is missing the point, though. While I'm thrilled that Paul thinks labour is what gives something its value and should be compensated as such, reducing art to a linear connection between skill and value practically just turns art into a commodity. Paul talks about how powerful the sculptures of Ron Mueck are - and I agree! Mueck's sculptures make me consider people through a different lens than I usually do, building a strange sense of solidarity with these real-looking figures. But if someone told me that Mueck was able to make these sculptures in minutes, that they actually didn't take much effort at all, I would still have those experiences! It is absolutely impressive when an artist spends huge amounts of time perfecting an intricate style, but that's not why I experience them how I do. Feeling art is something that happens almost involuntarily.

Now we get into the second part of his argument: art has to contribute to society. Whether Paul knows it or not, he's not the first to think of this qualification. In fact, it's very closely in alignment with a certain political ideology: fascism.

Now, I believe that art is the single most subjective thing there is. If you don't like any of the art I have discussed thus far, that is 100% fine. If you don't like anything made after the year 1800, that is also totally fine. I am not about to tell you that disliking modern art makes you a fascist. However, fascism does make strong efforts to bring art under a rigidly bordered, "culturally appropriate" definition. I believe it's important to identify and discuss this, so that when governments take stances on this, we know that something is up. There's a pursuit in fascism to make everything of an aesthetic. That aesthetic is simultaneously mythologised, or made into the history of a culture. Once a culture has been appropriately mythologised, the nation's mythology is based on its art. Once that happens, the nation's art

Nevertheless, the area of uncertainty is breached when we question precisely where that line lies. What exactly do we allow to be acceptable in modern society? What can be conceived as humour and when do we stop laughing and start accusing?



Accountability is vital, but it can become dangerous when we use it as an excuse for attack. This is especially accurate when those placing blame are by no means perfect - they purely hold the fortune of anonymity - and just enjoy having that taste of power and influence in something they consider as important as pop culture. In comparison, it is often found that one wrong step or slip of the tongue leaves those with a perpetual spotlight cast upon them grappling for their reputation and career. Just as the boy who cried wolf found, the credibility of an accusation will be lost with overuse, and therefore calling out meagre transgressions will mean that when a public figure is called out on a genuinely criminal or otherwise abominable offence it may be passed off by many as just another woke cry for attention.

It's known that perspectives change with time. Ideas, opinions, laws, prejudices. With that in mind, can we cancel transgressors from the past from a contemporary standpoint, or do we acknowledge the evolution of human opinion? Furthermore, are there things that we, as a progressive society, do which will cause gasps of abhorrence in fifty years' time? Why do we think we are especially worthy of discernment? The simple fact is that we cannot eradicate history- scan it and delete until the search comes up clear- because the acknowledgement of human mistakes is what protects us from the repetition of our past. Therefore, following the same line of logic, cancelling someone - wiping the world clear of their moral stains- does not allow retribution or equality, merely an idealistic sense of justice and a false perception of righteous satisfaction for the vultures on social media. Ultimately, whether its a current member of society, or long dead and gathering dust in a history book, the cancellation of public figures leaves little room for moral improvement or retribution. Instead, it invokes a deep fear of being publicly ostracized from failing to meet the ever changing societal expectations. We must, as an alternative, turn to accountability as a way forward. Educating people in order to allow equality and mutual respect across social media, and in turn the world, as well as not allowing celebrities to be acquitted for their

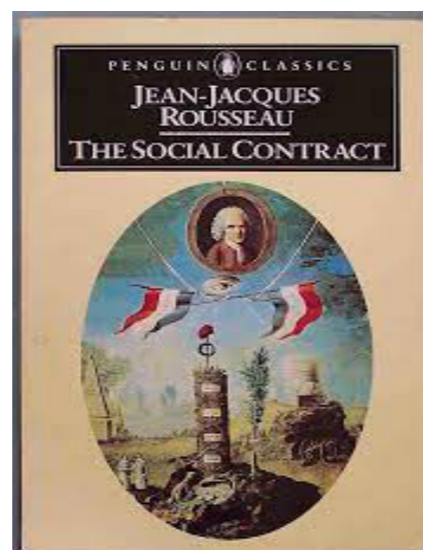
wrongdoings due to their status in society. In the end, we as individuals must form our own opinions on what we allow to be socially appropriate, but that fact remains that we must be cautious in our cancellation, and mindful of the consequences.

We Never Agreed to the Social Contract!

Natalie (FV)

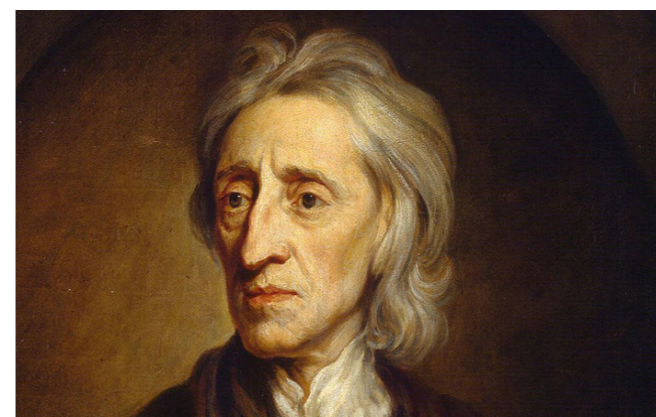
Have you ever heard of the Social Contract? Chances are, probably not. The Social Contract is an unspoken agreement, a pact that binds society together and gives the government its legitimacy to rule. In essence, everyone implicitly agrees to sacrifice some degree of personal freedom and conform to laws that represent the general will, imposed by the state, so that we may coexist peacefully and function effectively as a group. The aim of the social contract is akin to the harm principle, often illustrated as: "Your right to swing your fist ends where my nose begins."

First proposed by Jean-Jacques Rousseau, an avid and pioneering Libertarian during the age of Enlightenment, the contract seeks to protect our freedom to exercise our rights



whilst not putting someone else's in jeopardy. The majority concurred with Rousseau's idea, but other philosophers at the time had various renditions of the theory. Thomas Hobbes, for example, thought that the state of nature - that is, a society without a government, would be so abhorrent and intolerable that even an authoritarian regime with the most depraved social contract should be favourable to absolute anarchy to all rational men. John Locke also believed this contract is valid, but only on the prerequisite that citizens have the right to revolt and overthrow the state if at any point the contract is violated. However, despite all its proponents, contractarianism gives rise to a host of problems. Before all else, the pact offers no method of recourse - there is no option for one to disagree to the terms.

The contract is neither opt-in or opt-out. Because of the Lottery of Birth, we do not choose the country we are born in, nor do we have a say towards which time frame we are born in therefore, we are born into an arbitrary set of laws that can be forced against our will. Similarly, there isn't an option to disagree and be exiled: all countries in the world, in different ways, shapes or forms, follow the contract! Just when you think Mother Nature may be a refuge, the high seas, the poles, and even the other end of the universe are also in the realm of international law.



This coercive nature of the contract poses a significant danger to democracy, especially when at the outset, the contract validates the government's authority: it gives the state a monopoly on violence, where the government can use force or the threat of force to pursue its own agenda - from forcing taxation to enforcing unjustified legislation. This is extremely dangerous since these powers of the states are not justified to the minority who did not meaningfully consent and therefore the state is infringing on their personal rights. On the other hand, politicians often use the principle of Legal Paternalism to justify this violation of choice. They assume that people are not rational agents capable of judging for themselves. As a direct result of their incapability of seeing the "bigger picture", consequently, they will unintentionally inflict self-harm. "The state knows best", thus, state coercion is acceptable.

However, this is not a sufficient justification, as paternalism repudiates one's ability to make decisions. It denies individuals' capacity to their own sense of justice, morality and their own conception to what is good, replacing them with a list of "objective" imperatives. Although in cases of alcoholism, deliberate self-harm and use of narcotic agents, there is a need for intervention, there is a sharp distinction between the moral duty to protect individuals from overdosing on psychedelic substances and being an overcontrolling police state. Because choice and autonomy are so central to the human experience, and paternalism (and by extension, the social contract) fundamentally removes these rights from the individual, any benefits are at best a mitigation for the case that it betters individuals. Another facet of the social contract is the age of our consent. An agreement is normally made when both sides have understood and assented to the terms, but the contract comes into effect immediately after your umbilical cord is cut. We are all effectively born into the contract, despite being physically and intellectually unable to "understand" or "assent". By the time we fully realise the scope of the accord, societal (and state) values will be so ingrained in us

that it has become our very own, negating the meaning of a "free" choice.

Even worse yet, the social contract was corrupt long before our "signature" at birth. The contract is the product of outdated sexist, racist and classist views that continue to favour those in rarified groups today. Because citizens vote for representatives who best convey their views in parliament, and historically, ethnic minorities, marginalised groups and women were not free to express their opinions, many of the discriminatory laws today are unilaterally stripping away rights from these groups, hence it is entirely unconscionable and morally reprehensible. Additionally, all forms of governments are beholden to the financial capital and validation from the wealthy. Due to entrenched systemic discrimination, uncoincidentally, those who make it to the top of the corporate ladder are often old white men. Thus, this privileged rarefied group often hold greater political sway than all the other social groups combined, and governments are incentivised to pander to these individuals, further exacerbating the problem of inaccurate representation. These widespread stereotypical barriers to free political participation, normalised and enshrined in law, reflect not only the selective nature of the social contract, but its role in cementing all forms of discrimination in society.

So what can we do with a failed social contract? Notwithstanding the clear flaws, it is a brilliant political theory yet to be actualised. Its main aims to facilitate mobility, strive for the most inclusive form of society, and to maximise social autonomy remains hugely relevant today. As we move toward a more progressive new world order, we must actively work towards mending the gaping holes in the contract.

Features

As the days get darker, many of us slip into a period of nostalgia. The days of summer are merely a memory now; sunkissed skin, blue skies, golden beaches - all out of reach for yet another year. However, though we may lose sight of summer temporarily and the joys it brings, we have a choice to make; we either approach winter with disdain, or we embrace it and all the cheerful festivities that await.

The dark nights allow for us to reflect upon the past, enjoy the present, and welcome the future. Therefore, in Features we seek to provide respite from the harsh winter months. This is your chance to sit and take a moment to escape. Just until summer returns once more.



Honor (Form VI) Features Editor

My Experience: Uncovering Roman Carlisle

Fraya (FV)

Many know the famous Hadrian's Wall that stretches across what was the border between Roman-controlled southern Britannia and the unconquered land of the Picts and the Celts in northern Britannia. On the (now) English side of the border, a stone's throw away from Hadrian's wall, was a town known as Luguvalium. Its name later changed to Carleol in 1106, from which we now have the name Carlisle.

In 2017, the remains of a Roman bathhouse were discovered underneath Carlisle Cricket Club. The Club had been flooded and so they were planning to relocate their clubhouse to the other side of the pitch, employing archaeologists to excavate the site. These baths would have been used by the Roman cavalry based at Stanwix as well as the local population. Original floors, walls, painted plasterwork, coins, cooking vessels and more were uncovered. However, the excavation ran out of time, and the site was carefully buried again. Because of the plans to relocate their clubhouse, Carlisle Cricket Club once again employed archaeologists to excavate the site, to see if any relics could be saved before building began.

A few weeks before my April exams, in late February, my mum found an advertisement for volunteers that I immediately jumped upon, and to my joy, my parents happily allowed me to sign up, knowing well my intense love for ancient history and my archaeological aspirations. Despite being well in the midst of said exams, I couldn't help but look forward to my volunteer days with excitement and, a somewhat misplaced, hyper-focus. When the day came, we left early in the morning and took the two-hour drive to Carlisle. Upon arrival, we were given Hi-Vis jackets and introduced



to the team - made up of experienced archaeologists, fellow volunteers, and university archaeology students. At that time, the team had only dug a few meters deep into the ground and had not fully re-excavated the previously discovered remains. Looking back, it is hard to believe how only weeks later, such a plain pit could reveal such beautiful walls, drains, and even a Roman road! My mum and dad were pointed to the site to help with the digging, and I was shown to a room where I would help to clean and catalogue the finds. While indoors and cleaning the finds that were brought in, my mother came in, a stunned look on her face. "First shovel of the day," she said, "and I spotted this." and lo behold, in her hand was a Roman coin. One side was decorated with the head of an emperor and the other side seemingly depicted someone standing before the senate. I got to inspect it on my palm for a little while with fascination at the tiny details before we had to get back to work.

I was lucky to work with two lovely elderly ladies who were happy to chat with me about their experience on the site in 2017. Their company was reassuring, and I learned a great deal; now I can tell whether near-identical broken bits of clay were shards of tile or pottery. I also learned how to properly clean bones - frankly, every time I was handed bones of any sort (the majority of which were sheep teeth and the leftovers of Roman dinners) I was terrified they would just fall apart in my hands! Terrified for good reason at that; fall apart they did, practically dissolving between my fingers. While the ladies cleaned the metal finds (because those needed to be cleaned and cared for more carefully, and I was too inexperienced) I clearly remember cleaning a fully intact jar and its lid; it was about the size of my hand, faint blue pigment still visible - and its contents were still intact as I quickly discovered upon seeing tiny flakes leave the jar upon trying to wash it. I stopped and reported this and was told to wash my hands in case it was a poison (a very real possibility). However, after examination by one of the senior archaeologists, it was concluded that it was likely the remains of a medical salve, makeup, or perfume... to my relief and my parents' later amusement.

We had lunch outside in the sunshine, and I spoke to the university students who were helping on the site. One of them was a student from St Andrews taking the archaeology course. She was an amazing person to meet and soon became my role model; how could she not, when she was not only taking the course of my dreams, but at my ideal university too? After lunch, she encouraged me to join in with the digging, and so I was toured around the site, and led to the largely intact Roman drain (resembling a trench with a stone cover). They also drew my attention to a long line of large stones that curved into a slight 'L' shape, wrapping around one side of the site, which were the remains of a Roman road.

When we had first arrived on the site, we had been shown into a room where, to everyone's amazement, placed carefully in a padded wheelbarrow, was a large stone head. This stone head, slightly resembling (yet nothing like) the Easter Island heads, was one of two that they had found on the site - the other still buried. They had been found, seemingly purposely placed, on the Roman

be the one to dust off the stone head and loosen the dirt to help pull it out of the ground. There were students and seasoned archaeologists on the site who would have been a better choice for the job, yet I was trusted with the task; an inexperienced volunteer (practically the youngest on the site at that, if we excluded the cute toddler walking around the landfill with their father and a metal detector). I felt honoured, and incredibly nervous.

When the reporters arrived to see the head carefully pulled from the ground, I was interviewed by ITV and BBC crews. I was terrified honestly; scared that I would botch my words and look a fool on national news. Though, to my relief, contrasting how long the interview was, my longest appearance - other than a few words - was in a video clip of myself brushing the statue head. The team reckon that the statue heads were purposely 'decapitated' (leading us to believe that the statues could have stood up to 20 feet tall) and intentionally left on the road - they depict either an emperor and empress, or a god and goddess. Rather than being traditionally Roman in design, they more closely resemble the local Britannic styles. Dozens of womens' hairpins were also found on the site, as well as rings (and the significant discoveries of children's rings!), a few coins, dozens of gemstone intaglios, a stone dolphin, and clay tiles with paw prints from ancient cats and the tile maker's branding on them.



Brushing the dirt off the stone head, I couldn't help but admire it. Most people would look at it and simply see a stone head, but when I looked at it, I saw a time capsule; something carefully carved by people just like us two-thousand years ago, something that was part of their lives, and infinitely valuable as a piece of our history.

I am incredibly grateful for the opportunity to have worked on the archaeology site in Carlisle. I have learned so much from my experience there and the team, and my hopes of studying archaeology have only been cemented further. I look forward to being reunited with the team and returning to the site later this year now that the council has approved another excavation!

Dollar's Desert Island Discs

Freya (FV)

Welcome to The Galley's fourth 'Dollar's Desert Island Discs', a Dollar twist on the iconic radio programme. Our castaway this edition is the Deputy Rector Mr Pyper, who joined the Dollar ship this academic year.

Interviewed by Freya (V)

Freya: Are you a fan of Desert Island Discs?

Mr Pyper: I listen to the short podcast versions, but I don't listen to enough of them. I love Lauren Lavern who does them now, I think she's just amazing at putting people at ease. I've got a real interest in sports, outdoor activities, and education, but I deliberately try and choose people that I wouldn't necessarily have a natural affinity with. I just find nothing more interesting than to learn about someone else.

Was it difficult picking your eight tracks?

It was really difficult. My musical upbringing was quite varied with music from my parents and then I really got into music when I was at university, where I went to see lots of gigs. As my working career's gone on and I've got busier, and because I'm dyslexic which means I can't listen to music when I'm working, I don't listen to as much as I would like to. I found choosing the tracks for this hard because as I started going through my phone and thinking about the tracks that I wanted to take to the island, I was looking at a very long list of songs that had to be cut down.

What is your first track?

The first track is by The Beach Boys, 'Wouldn't It Be Nice'. I think this is the case with most people's parents, they have such an influence on us, particularly at a young age. I have very vivid memories of sitting in our brown Peugeot, going back and forth to our grandparents in Sussex listening to The Beach Boys cassette and The Beatles playing on repeat all the time. I have very fond memories of those formative years in my life, the happiness in my family.



Is music an important part of your life?

I spoke about my dyslexia, and I think it's because of this that I find myself drawn to melodies rather than words. There are a few bands where the words really stand out,

like the Arctic Monkeys for example, where the words really connect straight away. Sadly, the Arctic Monkeys didn't make it onto my island! Generally speaking, it's more the melody that speaks to me.

You've spent time in both England and Scotland. What drew you back to Scotland?

I've always had a place in my heart for Scotland. I grew up in Kent but at the age of 6, I moved to the north of Scotland and lived there until I was 18. I went to university in England and then I started teaching in England, then I worked in Edinburgh then back down to England and now here at Dollar. We move away from Scotland probably for jobs and for universities, but there is this thing that keeps pulling my wife and me back. I think it's two big things: the environment. We are so lucky to have the Ochils up there and everything else around us. The second thing is the people; I just find Scottish people just so welcoming and lovely and very down to earth.

What is your second track?

Sticking with this theme of parents and upbringing, my second track is The Beatles 'All You Need Is Love'. My dad is a massive Beatles fan, and I think that the title 'All You Need Is Love' is such a fitting one, because it's so true. I love working in schools with children and if they have that love and care and compassion then they can go on to do great things.



You have only been aboard the Dollar Ship a little while now. What have been your first impressions of Dollar?

I think for me the most important thing is the welcoming atmosphere here. My wife and I have two girls who are in the prep school, and they have settled so quickly. They'd been at school for one day, and the second morning they are up at 5:30 in the morning, dressed in their school uniforms, saying can we go to school, which was just such a good sign. That's thanks to all the Prep School teachers and our daughters' friends. For me I felt totally at ease from the moment I got here, because again staff and pupils are just so welcoming and lovely, so there's that overriding welcoming feeling. There's also the feeling that this place offers such an incredible education. I'm a big believer in holistic education, so that is developing the person rather than just focusing on one particular aspect: it's not just about good exam grades, being in the first hockey or first rugby team, or being the lead in the play. It is about having a breadth of experience, but ultimately what we need for young people is to be able to go out into the world and be able to work within different environments and with different people and be able adapt depending on what is being asked of them.

What is your third track?

So now we're into my teenage years and it's Blur 'The Universal', which was slightly ruined by British Gas who

played it on repeat in a high-profile advert campaign. However, I still think that it's such an incredible song, and again the melody behind it and the actual words as well. It's Damon Albarn writing about the lottery and the idea that you can win the lottery and it doesn't mean it will fix all your problems. Life is about hard work.

You studied Sport Science at Leeds University. What brought you to that decision?

I grew up in the north of Scotland, quite a remote part of the world. I always believe in stretch and challenge, and I wanted to put myself outside my comfort zone and so Leeds lent itself to that. It was a real challenge. I came from a very nurturing boarding school environment, to then be chucked into this city where there were 60,000 students across three universities, was quite overwhelming. I took a long time, probably about 6-7 months, to really settle and find my place but it was a really positive experience and it



made me the person who I am. Then, the Sports Science choice - this is the message that I would always deliver to people I'm advising on next steps; just do what you're passionate about. PE was my favourite subject. I was really inspired by my teachers; I loved the physiology side, so I studied that at university and loved it.

What is your fourth track?

My fourth track is the Libertines 'Don't Look Back Into The Sun'. So, this is during my university days and there was this kind of post-punk era, and the Libertines were at the forefront of that. Pete Doherty and Carl Barât, the leads, kept falling out and fighting and walking off stage. The energy and the unpredictability were amazing, and the creativity that came from that; they only released two albums of absolute gold and that in itself makes it quite special. They then went off and did their own little projects. The sentiment in the title, 'Don't Look Back Into The Sun'... don't reminisce; let's look forward.

Sport has been a big focus in your life. When did you start playing hockey and cricket?

I started playing at school when I was about 9 or 10 and I just love that team element to sport. I don't play in any teams now which is really sad, which is why I love coaching sport here. I have been very fortunate to go on school trips to South Africa, Spain, and the West Indies because of sports. I have made some of my best friends through playing at school or university and then at sports clubs afterwards as well.

You are involved in coaching hockey at Dollar. How are you finding the Dollar teams and coaching?

I am coaching the Form 3B's and they are a brilliant bunch of girls. They are lovely and they want to learn but it's not too serious. It's done exactly at the right level, and they are just keen to get involved, which is obviously one of our core values and it's lovely to see.

What is your fifth track?

Zane Lowe was a Radio One DJ and he said there are two types of people; those that love Coldplay and those that are liars. Ultimately everyone loves Coldplay! They have always been a big band for me, I remember buying their first album Parachutes, and I've seen them quite a few times. In fact, I saw them at T in the Park just down the road from here in 2003 and they were absolutely amazing. So again, quite a hard choice because they have brought out a lot of albums, but 'Head Full of Dreams' is such an uplifting song and if you watch the music video for it, the live performance I think is in Rio, it is just the most amazing live show you'll ever see.

What was the most memorable ultra-marathon you took part in and why?

That's really hard, so I've probably done about 10 ultras, and everyone has been special for different reasons. When I moved to teach in Hampshire, I was in my mid-30s and realised that actually I needed to address my work-life balance and give more time to myself and so started to do more running. Then two pupils in my house very sadly lost their father; he was in the army, and he had a heart attack when he was running something that he had designed which was called the D-Day 44, a 44-mile race along the coast of Normandy on D-Day. The boys' dad had done it with friends quite informally for a few years and then very sadly one year he died of a heart attack. The boys' mother wanted to relaunch it, and I said quite flippantly 'oh I'd love to do that'. It was the most incredible experience because it was on the beaches of Normandy on the 75th anniversary of D-Day, the place was packed with old World War II jeeps, tanks, planes, boats, and people dressed in World War II uniforms. Every ultra is memorable in its own way, however, this one for me had such a personal link with it and one of the boys was at the end when I finished and gave me a big hug.

What is your sixth track?

I don't really run with music; however, sometimes if I'm going out for a really short sharp run, I will put music on and one that has the most amazing beat is a song called 'All My Friends' by LCD Sound System. It is about 7 minutes long and it's just got this rhythm to it that just keeps you going. LCD Sound System again is one of these university bands that I kind of grew up with, they are a mix of dance and punk and it's just a brilliant song.

What is your next sporting goal?

I've got a half marathon coming up in a few weeks' time over in Fife but that's kind of a stepping stone for me. So, I think next year I will try and do an ultra somewhere in the hills in Scotland. The last three weekends on Saturday afternoons I've been up into the Ochils and just run up there with my dog, it's absolutely amazing.

What is your seventh track?

My seventh track is 'The Boy with the Arab Strap' by Belle and Sebastian, a Scottish band, it is just such an awesome song. I'm not sure I really understand the words, but you attach music to memories; I used to love a comedy, called 'Teachers', which is a mid-late 90s show about a standard common room and the teachers within it. It's hilarious!

You are about to be cast away from the Dollar Ship, how will you survive on your own on the desert island?

I think I'll struggle. I'm definitely an extrovert, so I get a lot of energy from spending time with people – that's where I am at my happiest, which is why I love working in the school, so I think I will struggle. However, I really like projects and so if I'm on the desert island and I have to fend for myself and build shelters, that would really appeal to me.

What is your eighth and final track?

I spoke about the fact that I don't really listen to words very often but there are some songs where the words just connect with me, and that is the case with an artist called Ben Folds. There's a song called 'The Luckiest', which is just the most beautiful song of all time. It also resonates with my gratitude towards lifelong learning so one of the lines, 'I don't get many things right the first time... Now I know all the wrong turns, the stumbles and falls brought me here... I am the luckiest'. It's just that realisation that you know you're going to find your way in life; but it's actually not about the destination, it's about the journey getting there and those mistakes and learning from them. It's also a love song and reminds me of Mrs Pyper.



You will be given the complete works of Shakespeare and the Bible, and in addition to that you will be delivered by carrier pigeon the latest copy of the Fortunas and The Galley. You are also allowed one book of your choice, what will it be?

I did English at A level and the text that we had to do for our coursework was Captain Corelli's Mandolin. I really struggled with reading when I was that age, and we were given this book to read and I didn't do it. I decided to watch the film, and it turns out that the film is very different! I'm not advising this to any member of the Dollar community by the way! I ended up getting a B in my coursework. Anyway, I finished school not really having learnt to read for pleasure, and then at university I really got into reading. About five years after my English A-level, I read Captain Corelli's Mandolin and absolutely loved it. It's a beautiful story, also a sad story, and it is also based on an island so it's quite fitting to take away with me.

What is your luxury item you will take to the island?

I'm not sure if it is a luxury item but I think I would take a picture of my family. I would obviously miss them hugely, so I think that would be the most important thing for me.

If your discs were swept away by the waves, which one would you save?

Ben Folds; 'The Luckiest'.

Spiced Comfort Muffins

Siena (FIII)



INGREDIENTS:

75g brown sugar

70g butter

3 tbsp milk

250g plain flour

2tsp baking powder

1 pinch cardamon

2 tsp cinnamon

2 tbsp cocoa powder (optional)

2 eggs

100g chopped almonds (optional)

1 banana (ripe)

METHOD:

1. Heat the oven to 175 degrees C/ gas 4/ 150 degrees C fan.
2. Line the muffin tray with paper cases.
3. Warm the sugar, butter and milk until the sugar dissolves and let it cool.
4. Sieve the flour and add the baking powder into it. Add in the cinnamon, cardamon and cocoa powder (optional).
5. Stir the sugar mixture into the flour mixture then stir in the eggs. Fold in the chopped almonds (optional).
6. Spoon the batter into the muffin cases evenly.
7. Bake the muffins for 25 mins. Leave them to cool for 5 mins and enjoy!

Gloria Piña on Femicide

Honor (FVI)

Gloria Piña is an investigative journalist and documentary filmmaker in Mexico City who decided to tackle the problem of femicide by directing a documentary 'The Survivors, Forgotten by Justice'. Her reports have specialised in gender violence, human rights, migration and also corruption, and have been published in various Mexican media outlets such as El Universal, La Silla Rota, Fusion Mexico, and El Herald de México – just to name a few. Her passion for human rights and determination to reveal such violations have been prevalent her whole career, and it has not gone unnoticed. Piña was recognised by the Supreme Court of Justice of the Nation, and UN Women in the Contest Gender and Justice in 2017. She has been very successful in her field, having won the Gabo Prize for Journalism in 2019 for the category of Innovation. A couple of years later, she was once more recognised when she was awarded first place in the National Research Journalism Competition by the National Institute for Transparency and Access for Information.

On 30th May 2023, Gloria Piña was awarded first place in the Breach/Valdez Award for Journalism and Human Rights. The Breach/Valdez Award was established in 2018 in honour of journalists, Miroslava Breach and Javier Valdez who were both murdered in Mexico on different occasions. For context, the aim of the prize is to recognise the career of journalists who have excelled in Mexico in the realm of human rights research and dissemination of prevalent issues. Through this award, organisers are able to reiterate their support and recognise the work of journalists who face all kinds of risks on a daily basis, merely due to their line of work. This ranges from smear campaigns and threats to more extreme dangers like disappearances and murders.

“We hear a lot of stories about killings of women in Mexico, but we don't hear about the women who survive these extreme acts of violence.”

Her documentary, 'The Survivors, Forgotten by Justice', caught the attention of the judges for the prize as they noted this research was of great relevance, providing a new narrative on the wide spectrum of victims of gender violence and femicide in Mexico. It looks at women who survived an attempted femicide and highlights the difficulties they faced in receiving justice. By definition, femicide is an intentional killing with a gender-related motive. It can be driven by stereotyped gender roles, discrimination towards women and girls, unequal power dynamics between men and women, or harmful social customs and principles. Femicide is the most brutal manifestation of violence against women, affecting all regions and countries, although it is startlingly prevalent in Latin America. In Mexico, more than 3,000 women were killed in 2021 – and women's rights campaigners say there are 10 femicides every day.

The documentary is composed of interviews with people, such as lawyers, survivors and women's rights defenders, allowing for a range of perspectives on such a vital issue. For her research, Piña discovered and documented how a range of factors; legal loopholes, negligence, lack of gender perspective in the legal system, and damaging societal standards, enable a vast majority of violent attacks against women to be left unpunished. An example of this in Mexico was in 2015, where a club dancer Jeysol Amaya was stabbed 37 times by her former partner. This resulted in her spending months in intensive care, and suffering not only severe emotional trauma, but to this day Amaya is still struggling with hospital and legal bills she faced in her fight for justice.

“Survivors of attempted femicide want justice so they can rebuild their personal and emotional lives.”

Composed of interviews with survivors, lawyers and women's rights defenders, 'The Survivors, Forgotten by Justice' is able to explore a range of perspectives on such a vital issue. This approach has spurred calls for reform in order to end gender-based violence, such as femicide, in this Latin American country. It has become a beacon of hope for women to break their silence in order to rebuild their new lives, understanding they are not alone, allowing them to forge alliances with other survivors. Despite the severity of the problem, sentencing downplays the scale of femicide. Over the last decade, there have been around 1.7 million criminal investigations opened, involving beatings, burns, strangulation, injuries with knives or firearms as acts committed against women. However, only 781 were categorised as attempted femicide. This is problematic as by being treated as cases of domestic abuse or malicious injury, they carry lower sanctions, and don't provide the justice these women seek and so clearly deserve.

As a result of Gloria Piña's extensive research on the subject, organisations such as UN Human Rights in Mexico continue to support government institutions and civil society groups aiming to end gender-based violence. However, this alone is not able to combat such a problem. Those such as Piña believe these crimes are interlinked with the legal system, in this case, Mexico. By lowering sanctions for such heinous acts towards women, whether it be subconscious or not, the legal system sends the message that a woman can be killed without any legal consequences; and the previous statistics speak for themselves. Therefore, in order to combat this, it is detrimental that the legal system – of not only Mexico, but of other countries across the world with extortionate rates of suicide – is reformed in a way that condemns internal gender bias of both judges and prosecutors, and as a society aim to demolish the intertwined social and cultural patterns that condone this behaviour before it manifests itself in the form of femicide.



As the sports section editor, it's impossible to overlook the tectonic shift occurring in Formula One. The Red Bull Racing team has unearthed themselves as the dominant force, reshaping the landscape of the sport. With stellar performances, strategic brilliance, and top-tier talent, Red Bull has firmly grounded itself as the team to beat. In our featured article, Sophie delves deep into the team's remarkable journey, examining the factors contributing to their newfound dominance and what it means for the future of Formula One, technologically and economically.

And it's only fitting that a sports section discusses football as well. The global sports community has found itself at the intersection of competition and controversy. Saudi Arabia's foray into sports, particularly its investments in star players, has sparked debates about sportswashing. In Jamie's analysis, we explore the implications of this phenomenon, scrutinizing the motivations behind such investments and the ethical considerations that arise. We must reflect on the broader impact of these geopolitical dynamics and question the fine line between sports and politics.

Beyond the roaring engines and high-stakes competitions, sports often serve as a mirror reflecting the human experience. In a poignant narrative, I share the story of a table tennis player who contemplates the true worth of his victory despite clinching a gold medal. The reflective piece takes us into an athlete's mind, exploring the sacrifices, struggles, and personal growth that accompany the pursuit of excellence, prompting us to consider the profound questions that arise when the glitter of success fades. Athletes must confront the deeper meaning of their achievements.

In this diverse mix of stories, we aim to capture the multifaceted nature of the sports world – from the adrenaline-fueled races of Formula One to the complex geopolitical landscape of sports sponsorships and the intimate reflections of athletes on the actual value of their triumphs. The myriad stories that unfold within the arena of competition are celebrated through the richness of these analyses and narratives.

Affan (Form V)
Sport Editor

Dominance of the Bulls

Sophie (V)

Undoubtedly, one team has been dominant in Formula One this season. Red Bull won the constructors championship in Japan with six races left on the calendar. There is no doubt that this year, the Austrian team has built the fastest car, having won almost every race in the season. Whilst there were definite questions from people surrounding the legality of the car, these were all cleared after Verstappen's win in Silverstone, where the car was taken under inspection by the FIA (Fédération Internationale de l'Automobile). How could Red Bull build such a good car, especially with the cost cap all the teams must abide by?



[Max Verstappen in the Grand Prix de France 2022]

First, let's discuss the cost cap. The cost cap limits how much a team can spend on their car. The spending includes different areas of expenditure like the wages of the workers and transport costs. It was first introduced for the 2021 season to make the playing field more even. Some teams had enormous budgets, while some of the smaller teams would have to cope with half of that money. It was an effort to allow the smaller teams to catch up and contend for the championship. When the cost cap is not followed, penalties will be handed out. These can include a fine or a restriction on the budget of a certain area.

In 2022, the FIA declared that all the teams had abided by the cost cap. In 2021, however, this was not the case. The team that had been dominant this season - Red Bull Racing - breached the cost cap by 1.6% and was fined 7 million dollars and a 10% reduction in the spending limit of aerodynamic testing for 12 months. These limitations, however, did not stop Red Bull from winning both the drivers' and constructors' championships in 2022.

Now, considering the cost cap, we need to look at how Red Bull built such a good car. First, they have one of the best power units on the grid. The Honda engine has improved and developed into a robust and reliable machine compared to a few years ago. Besides that, the car is also lightweight and very aerodynamic. Perhaps the most important, the drag

reduction system, also known as DRS, is very potent. It gives them an advantage of about two-tenths of a second per lap. Because Red Bull had such a good car last year, winning in the 19th round of the season, they can reduce their research costs, allowing them to stay below the cost cap whilst having the best car on the grid.

The technological factors made the battle for second place this year very close. The teams had to put much effort into catching up with the Bulls. For example, teams like McLaren that upgraded their car gave them an actual fight for second place in the constructors' championship. Although the teams tried their best to catch up, there was no doubt they would win the constructor's championship, but it made the battle for second very interesting this year.

The main question remains whether Red Bull will be able to maintain their dominance for next year. If we look at past times when a team was dominant, this supremacy lasted only for a few years. This has been the Red Bulls' second constructors' championship in a row, so we can expect them to be in shape for at least another season. However, nothing is inevitable in motorsports, and one of the rookie teams may manage to provide competition towards the Bulls next year.



[Redbull Racing HQ in Milton Keynes]

Saudi Arabian Investment and the Global Game

Jamie (FV)

Football as we know it is being reshaped. Saudi Arabian investment is sending shockwaves around the world and causing a seismic shift in the global game. In the last two years, Saudi Arabia has spent almost £5 billion on sports deals, with a significant percentage of this being channelled into football. Recent record-breaking contracts in the Saudi Pro League for Ronaldo and Benzema totalled £420 million per year. And this summer, the country made football history with the most significant bid of £259 million for French superstar Kylian Mbappe alongside a £700 million per year contract offer.

Critics of these eye-watering investments are concerned about the economic impact on football clubs in the rest of the world. Football fans are also worried about the potential victory of commercialism over passion for the sport. Furthermore, Saudi Arabia's track record on human rights makes many people uncomfortable about its influence on football. Conversely, Saudi Arabia would argue that investment in football benefits the national economy and the health of its younger population, who are increasingly taking up the sport. As a passionate football fan and grassroots player, my question is, will this Saudi spending spree be to the benefit or detriment of the world's most played sport?

As the world's second-largest oil producer, Saudi Arabia has an almost unlimited budget to attract football superstars to join the Pro League. This summer, Saudi clubs have spent over £800 million on top football talent, and it is believed the level of spending will become more aggressive in future transfer windows. Non-Saudi clubs who cannot compete with the astronomical budgets will feel the consequences acutely. Critically, the Financial Fair Play rules, which ensure clubs spend in line with their earnings to avoid debt accumulation, do not apply to Saudi Arabian clubs. The result is an unfair playing field when attracting top footballers.

Quite evidently, the top ten wage bills in football were dominated by European superclubs. However, three of the top ten wage bills now belong to Saudi Arabian clubs since the recent summer transfer window. The shifting sands of investment create the potential for an exclusive group of clubs consisting of the top European and most Saudi clubs. A dominant global group would not only make the game less exciting but also affect the development of the sport. Domestic clubs with limited budgets struggle to recruit players enticed by the Saudi league offers. The domino effect could then see domestic teams lose their quality players and, in turn, sponsorship deals and turnstile income. The ultimate casualty of this

changing landscape would be the development of the grassroots game, which is critical for the future of football.

In addition to the economic impact, Saudi Arabian investment threatens to mitigate the passion for the game. The idea of playing for your childhood club is a dream for many children. However, Saudi Arabia's influence in football could mean young players being attracted to the sport for the wrong reasons. Football idols such as Ronaldo, Neymar and Benzema have recently swapped playing at the highest level in Europe for lucrative contracts in the Pro League. Odion Ighalo, former Manchester United and Al-Hilal player, was quoted as saying, 'Brother, it is the money. At the end of the day, it is money. Is Ronaldo still playing for the passion? It is for the money, bro.' This sends the message that the superstars are playing for eye-watering financial rewards rather than their love of the game. The multi-million-pound contracts are also an unrealistic goal for most young people in sports. As a young player myself, the gulf between grassroots football and the professional game is becoming ever more significant. In the real world, sports should be a banner for an active and healthy lifestyle, self-development, and enjoyment, not a means of becoming a millionaire.

A third and significant argument against Saudi Arabian investment in football concerns the country's track record on human rights. Many people believe the Saudi spending is an attempt to distract the world from its human rights issues and headlines. Rights groups such as Amnesty International call this 'sports washing', which refers to when a country funds players and events to move the spotlight away from negative headlines. Players and clubs have historically turned down Saudi Arabian offers due to human rights issues. However, views are changing, and



[Odion Ighalo: former Manchester United player]

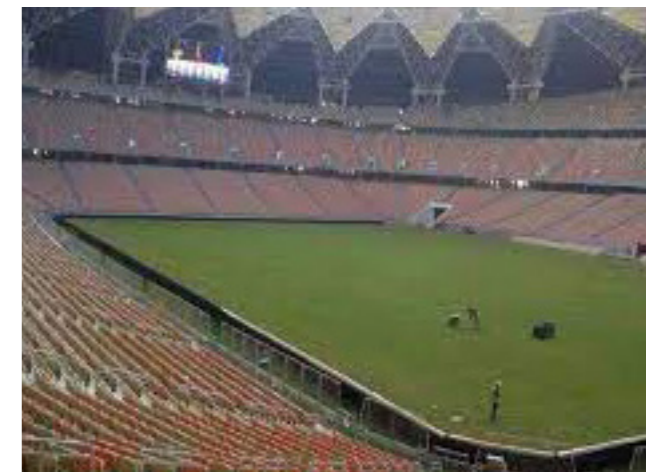
deals are now being struck. Is this a classic case of 'money talks?' And what sort of message does this send to young football fans such as myself?

For example, Saudi Arabia's stance on women is viewed by many as unfair and old-fashioned. Women in Saudi must abide by strict rules and can face consequences if they are seen to bring harm to a man's reputation. In global football, where the women's game is developing, the influence of a country with gender inequality is unacceptable for many people. Similarly, supporters of LGBTQ rights have concerns about the country where homosexuality is banned. Controversially, former Liverpool captain Jordan Henderson recently completed his move to Al-Ettifaq. Henderson has been a voice in football regarding this community, and his transfer has raised many questions about morals and ethics. Critics of Henderson have labelled him a 'hypocrite' and question the message this gives to young players and fans.

Conversely, Saudi Arabia would argue that their investment in football has many benefits. Firstly, they believe they are setting new standards in football excellence with world-class infrastructure and investment in developing the sport for young players. Increased funding will benefit the country's grassroots programmes and training facilities, resulting in improved performance and more people getting involved. In a country where 70% of the population is under the age of thirty and is interested in sport, the Saudi government believes this expenditure brings inspiration and health benefits to the nation. In addition, Saudi spending on football is helping to decrease its reliance on oil reserves as a source of national income. Football is creating many job opportunities and tourism, bringing non-oil-based growth. In terms of global sports, however, the advantages are heavily weighted to the side of Saudi Arabia and not the rest of the world.

In conclusion, Saudi Arabia's football spending spree is changing the landscape of global football. Money is being moved from traditional clubs and countries to the oil-funded leagues. As a result, there are huge concerns about financial inequality, the development of the sport and even passion for the game. Add to this the controversial decisions over deals with a country where human rights issues are still a big concern, and it can be argued that Saudi influence on football is changing the sport in ways that many people find uncomfortable and sometimes unacceptable. Furthermore, any advantages of the situation fall on the side of Saudi Arabia with limited benefit to the wider sport. Growing up and going to stadiums like Old Trafford, Anfield, or the Etihad to watch some of the world's greatest players were highlights of my childhood. However, in the near future, are we going to have to travel all the way to the Middle East to watch these superstars? It remains to be seen whether the record-breaking deals continue and whether the rest of the world can rebalance the financial and developmental shift in the game so that football continues to flourish around the world and be accessible to football fans like me.

[King Abdullah Sport City Stadium in Jeddah, Saudi Arabia]



Fool's Gold

Affan (FV)

The screech of the white ball bouncing remains a haunting anthem echoing in my eardrums.

"Not anymore," I thought, grasping the gold medal with a pale grip and not letting it go. I stood on the podium - which felt like the top floor of a skyscraper - while bathing in the spotlight. I knew I was the King Kong of the ping pong world at that second. But thoughts I hadn't dared to entertain until now echo at their loudest, like little men with megaphones flying around me in helicopters.

"Can't lie, this medal isn't as heavy as I thought it'd be."

Had I been naive in pursuit of the alluringly elusive golden prize? The recollections of adrenaline flushing up and sweat watering me down made me sure I deserved it. But why am I starting to think the medal isn't worth all the effort? It brought me fulfilment in duty, but did the piece of metal bring anything joyful?

Now that I'm thinking of the ribbon as chains holding me back, it gets heavier to wear.

The applause from the crowd and the admiration in their eyes were all directed at the medal, not at me. I was a mere vessel, a carrier of this shiny emblem of success. As I gazed into the faces and eyes of the spectators - some familiar, mostly strangers - I wondered if they saw who I saw every day. Have they seen the moments of self-doubt or the ruthless self-criticism that have shackled me here? Or do they only see the golden yoke hanging off my neck?

In the taxi back, I looked at it again, though squinting. It looked back at me with a straining hue.

My achievement caused an eyecore, a sense of tunnel vision after concentrating on an aim for so long and not focusing on anything else. "What does a medal symbolise?" I philosophised. The athlete's efforts and dedication? Their worth and value? Or their opportunity costs? That's hard to answer, I thought, so I ignored my own question. But maybe I'm viewing accolades and accomplishments wrong: maybe it's normal to be collecting success tediously. The dreary idea of taking small steps to achieve made me more fatigued. Then I started seeing a dwarf hefting a pickaxe larger than him.

"How'd ya thank ya get gold?" he asked me in an irritating voice I've been trying to ignore.

"I dunno."

"Boy, ain't no precious jewellery falls on the plump hands of a jeweller right away. Ya hafta mine 'em, nugget by nugget. Then ya get 'em assayed, and each bit must be worthwhile. Then after, ya chuck 'em into a melting pot. Can ya believe it? Each crumb of gold that caused calluses for ya would be forged into a larger bar that forgets whatcha once shed. Hold high what made ya hands battered, not whatcha batter them for."

"Oh, right".

Grr grr grr.

My head rattled against the taxi window as it came to a stop, summoning me from my slumber. I belligerently lumbered to the locked front door of McNabb and Tait, to which I forgot the passcode. "Jimmy unlock this door for me real quick", I tapped the send button. I can always count on my roommate under grey skies.

"Hmm, I wonder if he knows what a medal represents..." The reverie gnome threw the boomerang question back into my brains, punching it every time it collided around. As I waited, again I tried answering. Still answerless.

Jimmy came running down. "Was I late?"

"A bit. Y'know it always rains 'round here. Say Jimmy, what is success to you?"

"Uh, when you win stuff, I guess."

I don't know if Jimmy saw my fist knuckling up, because I didn't like what his tongue had manage to tie together. He reinforced to me that others view success as what you get, not what you put aside. Is the untold anguish worth the public gratification? Is the emblem regarded highly merely for the envy others have for it? All the untold murals vandalised in the back of abandoned consciousness, all for this golden wrecking ball?

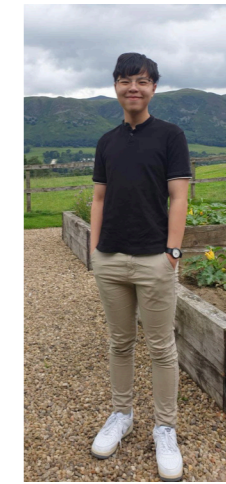
I didn't want the dilemma to wreck me further, so I gave the medal to him.

"But how?" "Why?" Those are probably the most asked questions a child has for their parents. But amidst their hectic lives, they can easily get annoyed at our childish curiosity. And yet, it is also this innate, childish curiosity that drives scientists to further our understanding of our world - one that beckons to be understood.

Science is a never-ending endeavour: opening one door leads you to another ten. But progress is progress, and the headline in biology this year is the milestone in creating artificial embryos, which is explored in "Modelling Life". With the pandemic behind us, hopefully, our lives have returned to normal. However, the pandemic exposed a critical flaw in our NHS system. "Shruti's Tree" discusses the mental health of doctors and medical workers.

Regardless of what is happening in the world, time goes on. But is it possible to travel back in time, or through wormholes? In "Time Dilation - Science or Science Fiction", we explore what happens when travelling at unimaginable high speeds. On the opposite end of the spectrum (to giant space-warping technologies) are subatomic particles. "The Universe is Random" is an attempt at explaining a dumbfounding idea at the heart of it all.

We're thrilled to contribute to this session's edition of *The Galley*. And we hope, instead of just answering a few of your questions, it inspires you to ask another "How?" or "Why?"



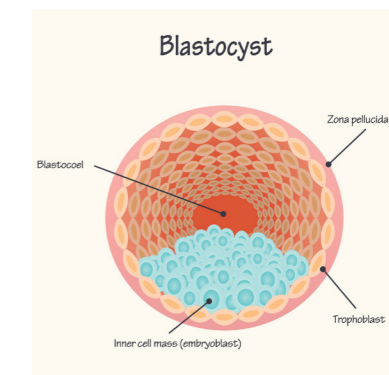
Evan (FV)
Science Editor



Alexandra (FV)
Science Editor

Goetz et al. from the University of Cambridge, the team details their success in establishing a functional model of the human embryo. But before we delve into what they've accomplished, let's first understand the components of an embryo.

The aggregate first exists as a blastocyst 5-6 days post-fertilisation. At this stage, it consists of a trophectoderm (first cell type to develop), a precursor of the placenta, and inner cell mass. The placenta is an extraembryonic component that exchanges oxygen and nutrients between the fetus and the mother. On the other hand, the inner cell mass gives rise to the embryonic epiblast and hypoblast. Then, between 7-8 days post-fertilisation, the trophectoderm develops into the trophoblast: cells on the outer layer of the blastocyst responsible for providing nutrients to the embryo.



To recreate a model of the embryo that can mimic the properties of an authentic one in the lab, the researchers deemed that there needed to be three types of cells: hypoblasts, trophoblasts, and wild-type (natural) human

Modelling Life - The Secret of Our Beginning

Evan (FV)

All human lives begin as embryos. This seemingly insignificant collection of cells develops into a fetus - and everyone you've ever known. The astonishing capabilities of these cells lead biologists to question their potential pharmaceutical purposes. However, given that the development of an embryo occurs in the uterus, our understanding of it is limited. Therefore, creating a model of the embryo in the lab is crucial to investigating a process that remains a black box.

Gaining a better understanding of how the human embryo develops in vivo will undoubtedly raise the standards of modern medicine. Take pregnancy, a process with an estimated 60% failure rate in the first two weeks post-fertilisation (also known as conception). A more in-depth knowledge of the embryo's growth into the second week may uncover the cause behind failed pregnancies, allowing for new medication aimed at lowering these cases. Additionally, the second-week post-fertilisation is a critical time frame in the evolution of the embryo. The blastocyst, an early embryo, attaches to the uterine wall to secure a healthy blood supply and nutrients from the mother. Meanwhile, this stage also gives rise to three distinct germ layers - the mesoderm, endoderm, and ectoderm - that lay the foundation for a more developed embryo.

In a recent paper by developmental biologist Zernicka-

embryonic stem cells (hESCs). While pluripotent wild-type hESCs - cells with the ability to differentiate into any cell - are found in human blastocysts, hypoblasts and trophoblasts have to be manufactured artificially.

The process begins with an assortment of testing of selected transcription factors - proteins enabling the expression of a gene - followed by a logistic regression analysis to determine which transcription factors are most effective in producing hypoblast-like and trophoblast-like cells from RSeT hESCs (hESCs with pluripotent abilities between naïve and primed). This stage concluded that transcription factors GATA6 & SOX17 and GATA3 & AP2γ are transcription factors capable of inducing hypoblast-like cells and trophoblast-like cells, respectively. Next, the GATA6-SOX17-induced hypoblasts, GATA3-AP2γ induced trophoblasts, and wild-type hESCs were co-cultured in a 1:2:1 ratio. The culture was then left for the cells to proliferate.

Roughly four days post-aggregation, data collected about the qualities of the model embryos suggests that it is capable of “self-organising into embryo-like structures reminiscent of the post-implantation human embryo at 8-9 days post fertilisation,” a previously unaccomplished task. The extraordinary work by Professor Zernicka-Goetz and her team marks an important milestone in our efforts to unravel the mysteries about the cluster of cells that become who we are, and more dedication to this field of research may provide a platform for new medicine.

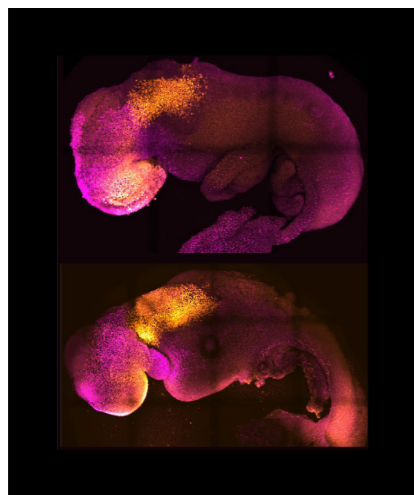


Image of Natural (top) and Synthetic (bottom) Embryo

Time Dilation - Science or Science Fiction?

Alexandra (FV)

Everyone thinks about going back in time and redoing that test, or maybe fast-forwarding the school day so it finally ends. But some think more ambitiously and consider humanity centuries in the past, or the future, instead of our own lifetime. Captured in our favourite movies and TV shows, time travel seems to always come up in science fiction. But what if it were a reality?

First of all, what is time travel? We experience time travel

in our daily lives. For instance, what you experience between your birthdays is travelling in time, for one year! But this isn't what most people refer to when describing time travel.

Time has only one direction - you can move forwards, but not backwards. But what if we could jump ahead, or move in the opposite direction? These are the two questions we can try to tackle.

What is essential that we understand before we try to answer these questions is that time and motion are relative. If you are riding in a car and pass a runner, the runner's motion will seem much slower than if you were looking at them from the side of the road. In the same way, the rate at which time passes depends on your frame of reference (more specifically, your relative motion or position in a gravitational field). In simpler terms, time is relative.

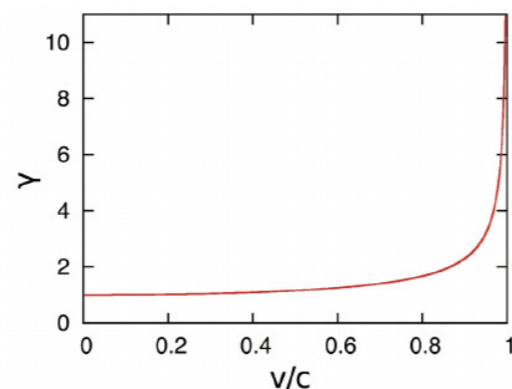
Let's examine two of Einstein's theories. In his first theory of special relativity, where he describes the relationship between space and time, Einstein noted that, when an object is faster, specifically as it approaches the speed of light ($c = 3 \times 10^8$ m/s), it experiences time slower.

This can be calculated using the formula:

$$t' = \frac{t}{\sqrt{1 - \frac{v^2}{c^2}}}$$

Let's consider an example of two individuals: someone who is travelling at 90% of the speed of light for ten years (from their perspective), and someone who is stationary.

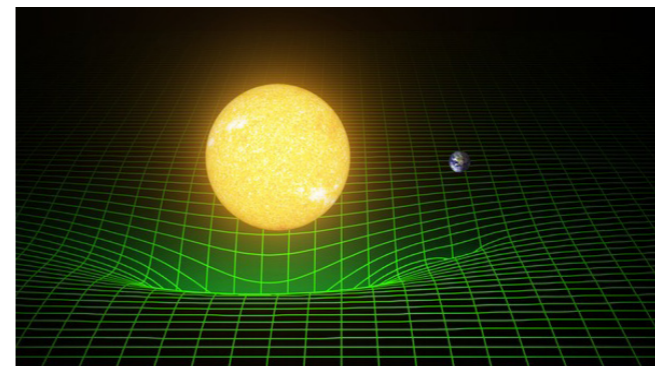
Using the equation, we know that, when the observer travelling at 90% of the speed of light experiences ten years, the stationary observer will have experienced close to twenty-three years, in the eyes of the faster observer. Furthermore, as the observer approaches the speed of light, time is dilated even more, making the difference in the time experienced larger - also called the Lorentz Factor.



Unlike his first theory, Einstein accounts for the effects of gravity in his theory of general relativity. The more mass an object has, the larger its gravitational field. This leads to the curving of the fabric of space-time. The more warped this field is, the slower you perceive time, relative to someone not in the same gravitational field. So, by this logic, you would perceive time faster when further away from the Earth, as opposed to closer to it, because of the curve it causes in space-time.

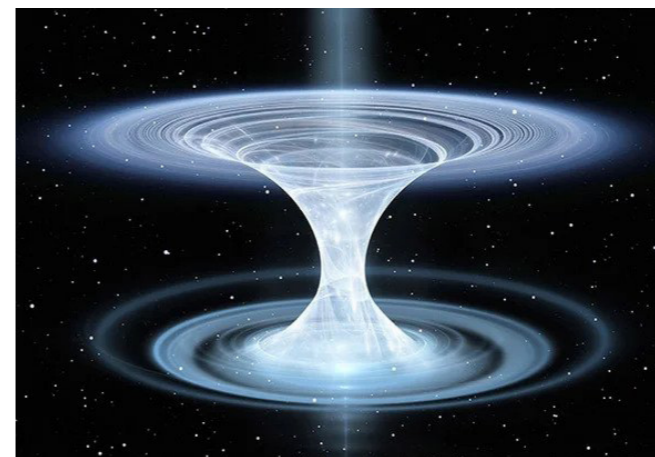
Okay, so, in theory, we can travel forwards in time quicker than others. What about moving backwards?

You may have heard about phenomena called wormholes. These structures represent “shortcuts” in the fabric of space-time. But how does this relate to time travel?



Let's take a step back, and remember this is all very hypothetical. Einstein's theory of general relativity prohibits objects from moving faster than the speed of light. What it does allow, however, is the distortion of space-time. This way, travelling faster than light would be possible relative to a distant observer.

Wormholes resemble a tunnel with two ends that connect two disparate points in space-time. If we represent 3D space as 2D, this would look something like this:



We could, in theory, use traversable wormholes (or wormholes that can be entered through one side and left through the other) to create a kind of “time machine”.

There are two ways we could do this with time dilation. The first involves accelerating one side of the wormhole close to the speed of light, and then bringing it back to the original point. The second method is to move one end of the wormhole into a greater gravitational field than the other end, and then returning it.

Both of these approaches take advantage of the fact that one of the ends of the wormhole will be “younger” than the other, due to the dilated time during its repositioning.

Time within the wormhole, however, would function differently than outside of it, in these instances: time would stay synchronized inside, but not on the outside. This implication means that a traveller entering the “younger” end would exit the “older” end at a time that was the same age as the “younger” one. Therefore, to an external observer, the traveller would have travelled backwards in time.

All this sounds wonderful, but for now, we can only conceptualize these contraptions without being able to

prove their existence. So, for now, you may have to stick to studying, instead of finding the answers to that test by these means. Only time will tell whether, someday, doing so may be possible.

The Universe is Random

Evan (FV)

Our universe is an enigma; the more we unravel, the more we realise how little we know. In 1803, John Dalton shared his theory of the atom, the building block of our physical world and a particle we previously thought indivisible. Yet only a century and a half later, in 1964, physicists Murray Gell-Mann and George Zweig proposed the existence of quarks, particles hypothesised to make up the atom. This revolutionary idea shocked the physics world, but as Robert Oppenheimer said, “Theory will only take you so far.”

Human minds are unstoppable trains of new ideas. But without evidence, theories remain theories. As such, facilities containing particle accelerators - Fermilab in Chicago, CERN in Switzerland, and Lawrence Berkeley National Laboratory in California - have been built worldwide. These devices use high-powered electromagnetic fields to speed up the particles which make up matter and send them along circular or linear tubes until they collide together or into a target. In doing so, physicists can observe the particles that make up matter (shown by the standard model) and the forces that shape them. Following on from the aforementioned work of Gell-Mann and Zweig, a series of experiments on inelastic electron-nucleon scattering experiments at the Stanford Linear Accelerator Center confirmed the existence of quarks.



Image of The Large Hadron Collider in CERN

Quantum mechanics studies the behaviour of fundamental particles (like quarks) that make up our universe. It does not, however, explain the movements of large objects that we find in our daily lives. Picture a football that is stationary on the ground. When you move to kick the football towards a goal, we can predict, with great certainty, where the ball will end up. Now think of the football as a particle that is infinitesimally small, to the point where we consider it to have no mass. The particle is unpredictable in its movement, at this size. If you kicked

this particle, we could predict with only some certainty the probability of it appearing in another location over time. The Schrödinger wave equation, which describes the behaviour of such particles, or the change in physical quantity over time, elegantly describes this phenomenon. Erwin Schrödinger was awarded the 1933 Nobel Prize in Physics for developing this equation.

$$i\hbar \frac{\partial}{\partial t} \Psi(\mathbf{r}, t) = \left[\frac{-\hbar^2}{2m} \nabla^2 + V(\mathbf{r}, t) \right] \Psi(\mathbf{r}, t)$$

i Is the imaginary number, $\sqrt{-1}$

\hbar Is Planck's constant divided by 2π : 1.05459×10^{-34} joule second

$\Psi(\mathbf{r}, t)$ Is the wave function, defined over space and time.

m Is the mass of the particle.

∇^2 Is the Laplacian operator, $\frac{\partial^2}{\partial x^2} + \frac{\partial^2}{\partial y^2} + \frac{\partial^2}{\partial z^2}$

$V(\mathbf{r}, t)$ Is the potential energy influencing the particle

Meanwhile, Werner Heisenberg, a German theoretical physicist working with Max Born and Pascual Jordan, devised their version of an equation describing quantum mechanics, termed 'matrix mechanics'. Even though Schrödinger's wave function is generally preferred over Heisenberg's matrix mechanics, Heisenberg's work sparked him to create his famous uncertainty principle.

"In effect, we have redefined the task of science to be the discovery of laws that will enable us to predict events up to the limits set by the uncertainty principle." - Stephen Hawking.

The uncertainty principle acts as a boundary limiting the certainty we can have while performing experiments on subatomic particles. To put this into perspective, imagine tossing a coin ten times. How many times would you expect the coin to land on heads? The simple answer would be 5, although this is not guaranteed, and may only happen, say, 30% of the time. Instead, if we answered that the coin would land on heads somewhere between 4 to 6 times, we may be right 90% of the time. This conclusion stands, because a coin toss represents a random event which we have no control over. But by giving a range (in this case, 5 ± 1), we have greater certainty over the possible result of this experiment.

A key assertion of quantum mechanics is that the fundamental behaviour of the world is random. It posits that, at a subatomic level, the laws governing our universe reflect the results of a coin toss. Einstein strongly objected to this idea, and was quoted famously for saying, "God does not play dice with the universe." But how do we determine the randomness of these events?

$$\Delta x \Delta p \geq h/4\pi$$

The uncertainty principle illustrates a complex relationship between a particle's position and momentum. In the equation, Δx and Δp represent the uncertainties in a particle's position and momentum, respectively. Because the product of Δx and Δp has to be greater than or equal to a constant, expressed by h (Planck's constant) over 4π , Δx and Δp have an inverse relationship. This means that, as Δx increases, Δp decreases - and vice versa.

While developing this principle, Heisenberg conducted a thought experiment which shone more light on this idea. He hypothesised an experiment which tried to measure the position of an electron using a gamma-ray microscope. However, the high-energy photons emitted

by the microscope to illuminate the particle would increase the electron's energy, causing a change in the electron's momentum. Repeating the experiment with a higher-resolution microscope would result in a greater change in the electron's momentum, as it supplies photons with higher energy. This relationship between the electron's position and its momentum is precisely what the uncertainty principle seeks to explain. The difference between this thought experiment and quantum mechanics is that an observation like this happens without the input of any experimental apparatus. The uncertainty principle is a cornerstone of quantum mechanics, which states that the greater certainty you have in a particle's position, the greater uncertainty you have in a particle's momentum, and vice versa.

The uncertainty principle has no application in our everyday lives because it describes the behaviour of particles on such a minuscule scale. While the field of particle physics and the research they conduct in billion-dollar facilities such as CERN seems inconsequential to us, they have contributed towards designing PET scans and MRI, technologies indispensable to our daily lives. Furthermore, the design of particle accelerators has led to the invention of particle accelerators used to treat cancer. This reinforces a crucial idea that, although scientific research may appear irrelevant to most of our lives, that could not be further away from the truth.

Shruti's Tree - Taking Care of Those Who Take Care of You

Freya (FV)

One NHS staff member commits suicide every week. One doctor commits suicide every three weeks.



Why has a blind eye been turned to these shocking statistics? Many NHS workers leave their jobs due to their mental health. They discuss through books and articles how damaging working in medicine, and similar professions, can be. Adam Kay, a doctor who left medicine (due to stress) to pursue writing, performed at the Edinburgh Fringe this year; I was lucky enough to go to his show. Other than the many jokes he told about his time in medicine, he also spoke passionately about the work that needs to be done to ensure NHS workers have better access to support. His book 'This is Going to Hurt' - a personal recollection of his time as an

obstetrics and gynaecology doctor - has been adapted into a popular TV show. Inside, a character named Shruti, who died of poor mental health because of the lack of support from the NHS, portrays the fates of many NHS workers. This has inspired some hospitals around Britain to plant a 'Shruti tree', in memory of the NHS workers who committed suicide. Many foundations are now rising to help support workers and remove the stigma around mental health in hospitals.

Before leaving medicine, Kay was involved in a birth that ended traumatically and in the death of the baby; he received no support from the NHS system, and ultimately left his job after suffering from PTSD. His mission now is to make the public more aware of mental health issues among NHS staff through his shows and books. In a conversation between Kay and the hospital trust, Kay said, "Suicide among healthcare workers has long been a taboo subject which has been ignored and brushed under the carpet. I will be forever grateful to the BBC for allowing me to bring this crucial topic to the attention of millions of viewers." Doctors and nurses sharing their perspectives and experiences is the only way the public will truly understand the problems NHS workers face in their daily lives and what causes a decline in their mental health.

The incidence of mental health problems in NHS workers has been documented and recognised for some time. Doctors are 2 to 5 times more likely than the general population to die by suicide, with this particularly true for female and junior doctors, who are among the groups at high risk. Recognised factors contributing to a high suicide rate include the heavy workload, bullying, harassment, hierarchical work cultures, sleep deprivation, and poor support. Furthermore, female nurses have a 23% higher rate of suicide than women from the public which stems from the pressure to work more shifts, psychological pressures of patient care, and failure to seek support because of fear of losing their job or being seen as a failure. The COVID-19 pandemic has had a profound impact on the mental health and well-being of NHS staff. Research investigating the impact of COVID-19 on the mental health of healthcare workers in the UK revealed a 300% increase in those suffering from the highest levels of stress, anxiety and depression during the first wave of the pandemic, compared to before it. The Laura Hyde Foundation reported that more than 220 nurses tried to end their own lives during the first year of the pandemic. There has been a response to this alarming data from charitable organisations such as the Laura Hyde Foundation and Doctors in Distress. Moreover, the Department of Health has produced a toolkit for staff to raise awareness of poor mental health and suicidality among healthcare staff, and to enable signposting and support. There is also a postvention toolkit to support staff following the suicide of a colleague.

Foundations and charities act as pressure groups to evoke change in the support systems within the NHS. Doctors in Distress was founded by Amandip Sidhu, who lost his brother to suicide after working as a consultant



cardiologist. The charity acknowledges the effects the COVID-19 pandemic had on doctors' mental health and warns of how it will be affected for the foreseeable future. Their central aim is to "promote and protect the mental health of healthcare professionals and stop suicide" and to "promote a duty of care by employers for the mental health of healthcare workers." The foundation hopes to transform the healthcare sector by removing stigma and spreading awareness about mental health. Similarly, the Laura Hyde Foundation is committed to all enabling workers in medical and emergency services to access to the best mental health support at all times, with their recurring message, "Our carers need caring too". Liam Barnes set up this foundation, after losing his cousin, Laura Hyde, to suicide. They are dedicated to improving data collection of medical sickness absences and suicides, to help ensure the right changes are made to combat mental health problems among healthcare professionals.



What can we do? The consensus is in favour of awareness and support. As a community, we need to start taking care of those that take care of us. Healthcare professionals deserve the respect and support of colleagues and patients, which enables them to do their job to the best of their ability. I know many people who are prospective NHS workers. But going into this profession should not have such a detrimental effect on our mental health as it does today. Therefore, those thinking of going into medicine and the allied professions need to be more aware of the mental health of themselves and the people around them. As the next generation of healthcare workers, we have to remove the stigma around getting help. The longer the stigma remains, the more workers will suffer from mental health disorders. Through communities supporting NHS workers, the right support can be given to those who need it and change the healthcare settings. We need change, so that someone will be there to care

for you. Only through the voices of NHS workers, and the work of charities, will the NHS system see a change for the next generation of healthcare professionals.

The Form I Corner was written and edited by Elliot, Phoebe, Aleena and Jai. During a very busy first term, we were able to find space at lunch times and at home to write and edit the Form I Corner. Writing this has been a great experience and we wish to write more in the future. Thank you, in advance, for reading. Enjoy!



Controversial Questions

Elliot, Phoebe, Jai and Aleena (FI)

We asked 20 Form Is the following questions.

Question 1: Would you put cereal before milk, or milk before cereal?

Answer:

Cereal before milk: 19 (95%)
Milk before Cereal: 1 (5%)

Question 2: Should you brush your teeth before or after breakfast?

Answer:

Before breakfast: 5 (25%)
After breakfast: 15 (75%)

Question 3: Are you an early bird or a night owl?

Answer:

Early bird: 8 (40%)
Night owl: 12 (60%)

Question 4: Is it better to use bar soap or liquid soap?

Answer:

Bar soap: 4 (20%)
Liquid soap: 16 (80%)

Question 5: Does pineapple belong on pizza?

Answer:

Yes: 3 (15%)
No: 17 (85%)

Question 6: Should animals wear clothes??

Answer:

Yes: 7 (35%)
No: 13 (65%)

A Form I Perspective

Elliot and Jai (FI)

When you walk in through the huge double bronze doors, you are welcomed by a very warm face where you will be escorted to the assembly hall. This is the beginning of a Form I's Journey. Walking in you might be anxious, excited and confused but that is perfectly normal this is just the beginning stress. The hardest parts of Form I is finding your way around the school or finding your friends but, as all Form Is realise, you get the hang of it. For those from the Junior school or other schools there are many challenges.

These are the top 3 challenges you will face.

Challenge 1: homework.

The eternal struggle is homework. This could be the quantity of homework or the usual "What is homework"? This is not unnoticed by the teachers. The easiest way to record your homework is with your fabled prep diary. It actually has a use instead of sitting in your pocket.

Challenge 2: what kit do I need?

Everyone understands that in Form I there are tens of subjects, but kit is important whether it is stationery or booklets. The classic rules in the Senior School are 3 strikes the FRP - Forget Recurring Phone. To remember your books make a folder for each subject so that you just put the folders in your bag when you need them. For stationery, stick an emergency pen, pencil and rubber in your blazer pocket.

Challenge 3: I'm going to be late for class/ I need the toilet.

This we feel is the simplest recommendation: to go to the toilet before class or on the way to class. Always remember the bell rings 5 minutes before class starts, so just see when everyone else is leaving and stay near the building your next class is in.



New Form I Interviews

Elliot, Phoebe, Jai and Aleena (FI)

Name: Elizabeth

Q) What is one thing you would change about Form I?

A) I would add more toilets, because the Playfair building is big and there is only one toilet each for the boys and girls.

Q) How helpful are the older year groups?

A) They are ok; if I ask, they will help

Q) What is it like joining Form I?

A) It's different from my old school and hard being the youngest and the school is much bigger.

Q) Is there a big difference from your old school?

A) Yes, because we didn't get any homework and we didn't have as many subjects.

Q) What is one major difference?

A) Homework, because it is hard to find time to do it.

Q) What is it like joining Dollar Academy?

A) It is nice, because I can meet new people and make new friends; but, it is so far away from home.

Name: Magnus

Q) How are you feeling at Dollar Academy?

A) Fine, better than my old school and I am enjoying it.

Q) What is one thing you would change about Form I?

A) I wish we would have lockers.

Q) How helpful are the older year groups?

A) Very age dependant: I would say it is a 25% chance that they are not helpful.

Q) How hard was it finding your way around the school?

A) I have found my way around the school and know my way around now.

Q) Is there a significant difference in the amount of homework?

A) Yes, much more homework; it is my first-time doing homework

Q) What is one major difference?

A) Separate buildings

Name: Evan

Q) How are you feeling at Dollar Academy?

A) It is easy to fit in, it is easy to find friends, and I have been able to find my way around.

Q) What is it like to join Dollar from another school? How are you getting on?

A) It is quite different and hard because it is a much bigger school and I live quite far away but the education is much better. After lots of trial and error, I have found my way around!

Q) What is one thing that you would change about Form I?

A) I would like some more bathrooms and more inclusive options in the canteen, such as vegan or Halal options.

Q) How helpful are the students/teachers at Dollar Academy?

A) They are extremely helpful, and they help me to find my way around the school and it gives it a genuinely pleasant atmosphere.

Q) Is there a big difference in the amount of homework compared to your old school?

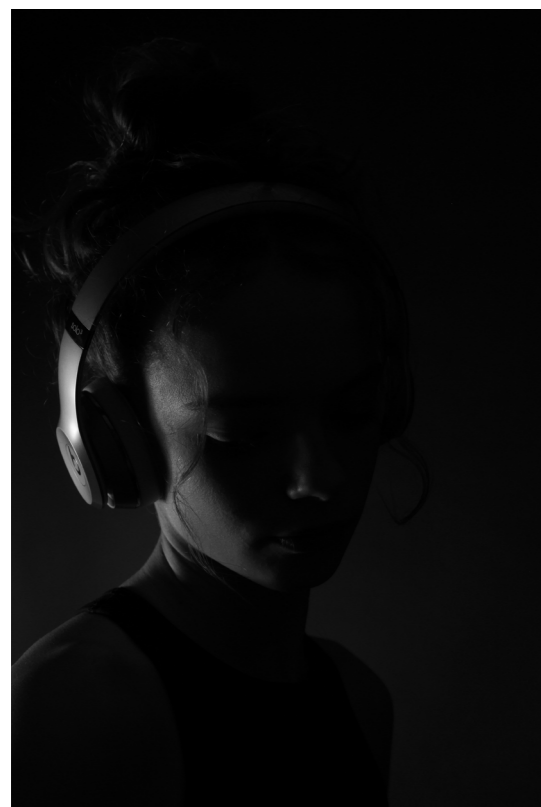
A) I get much more homework compared to my old school, where we did not get much, and my old school used Google classroom, so it was quite a substantial change in platforms.

Thank you to all our interviewees!

As the sun sets increasingly earlier and the nights get colder, more and more we look to find a creative outlet. Ranging from Form III to VI, experimenting with different styles and themes, we gain an insight into the mood of Dollar Academy pupils at this time, through both poetry and prose. So as the year goes by, probably quicker than you expect, from Halloween to Christmas and so on and so forth, take a moment to just sit and indulge in the creative writing of our Dollar pupils.

I can only hope these pieces can provide you with hope during the barren winter months, or at least shock you as some creative pieces should, or as Emily Dickinson says; 'If I read a book and it makes my whole body so cold no fire can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. is there any other way?'

Saffron (FVI) Creative Editor



Photography by Rebecca (FVI)

Furnace

Sadie (FVI)

Soft hands caress the flames. Dipping and dying out when fingertips approach too close. Indulging in the flames, the temptation overwhelming. It burns. Skin patching yet the intrigue of the heat suppresses the need to cry out. Logic dissolves into wisps, retreating the furnace. An Icarus drawn.

The initial comfort of the heat begins to wear off, the air tasting patchy, sickening. From afar it seems to be catching on, yet upon closer inspection it is gasping for oxygen. Extinguishing. As the one who finds warmth catalyses a process of dissipation of the furnace. Unaware of their doing, they continue to throw all in to it, desperate to keep it alive.

The more that is consumed by the flames, the slow movement of death of the furnace increases. The flames grow tired.

The question remains if one were to throw themselves into it could it revive the spark? Or would the sacrifice end in vain, killing the heat and any prospect of protection from the cold.

Microfiction

Antonia (FV)

Left - past. Right - future. You - in between, on the boat in the Black Sea. The waves are strong. The wind is like a bird. You try to survive, to breath, to not die - because it is just you and the aluminum mirror in the room.

Butterfly

Affan (FV)

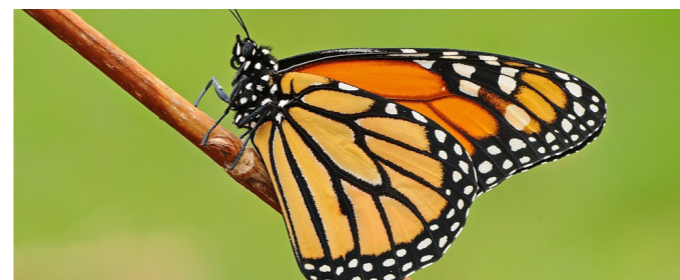
I, a sugar-allergic ant,
Tasted cloyingness, admiring her.

She sunbathed amidst fruits and herbs.
Am I within the butterfly's velvet gaze?

My six needles skittered
Stitching pretty petals
With lucid leaves
Sewing a souvenir.

Will the gift left titillate her spiracles?
I peek from afar.

She was pollen-allergic.
My efforts...



Home

Isla (FIII)

Home can be a person, place or thing

You are my home

You, who make me laugh until my ribs hurt

And sit with me when I'm lonely.

You are my safe space

No judgment or pity

Purely a listener

Everything I could need in one person

I wish you could see yourself how I see you

Oh, how I adore you

My best friend

Thank you

Storms of Me

Antonia (FV)

It is just you and me and nothing in between

But it feels so far like an ocean splits us apart

Like the universe wants us to be alone

To always feel lonely

Nobody can compare with you

You are all

But you didn't choose me

So I needed to not choose you

Even if I wanted so badly to

I want to be the first option

Your first option

But this is impossible

Because you don't have eyes for me

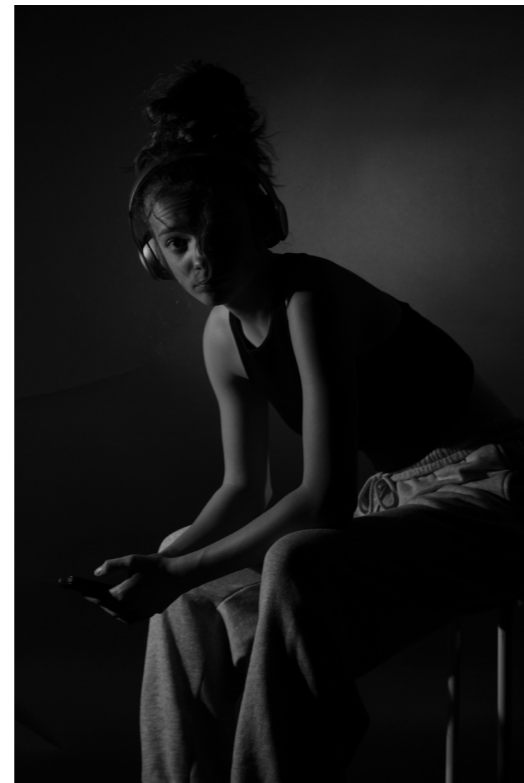
Anymore.



Jasmine tea

Laura (FVI)

Jasmine pearls, swirls, swirls,
 Start like whirls,
 White petal curls
 -
 Among each other,
 Painting a sky,
 Decorating the land
 -
 Meandering dreams,
 With purple hues, blacks and blues
 Guiding clues
 -
 In the dirt, seeping roots
 Staring up
 reflected flames of fires
 Gazing down
 -
 Not a star, but a flower
 Delicate, white, breathing air
 -
 Ethereal shapes, fallen from stars,
 Swirling whirling,
 In my tea



Photography by Rebecca (FVI)

Emotional deception

Laura (FVI)

The sky is empty
 Feel the untenanted tears of heaven as they fall
 Bleeding through your blood
 You turn them red
 Blurring their motion with yours
 Taking their essence
 Tainting it with futile fantasies
 You are sick and twisting
 Nature's beauty
 To console your transient meaningless state
 Blurring your vision
 Deceiving reality
 Diminishing true beauty



Time

Laura (FVI)

The waters of time
 Laying themselves wavered,
 Flat and rippling,
 Across the dirt
 -
 In woven,
 Through threads of grass
 Binder, guider,
 Tether of life
 -
 Motion master,
 Molding forms,
 The time of change,
 The change of time,
 Iterating, iterating
 Over and over,
 -
 Expansive, expanding
 Slipping through fingers
 Sand which shifts,
 Strictly onward...

Reflection

Antonia (FV)

I see it
 And I cry because
 I always hated it
 I always judged it
 I always compared it
 I always complained about it
 I always thought that it is not enough

 From eyes
 Face, lips
 Arms, legs
 To belly
 Waist, hair
 Everything

 Why?
 I want to love it
 To accept it
 To see it

 It is just me
 In an empty room



Entertainment

The Entertainment section provides, simultaenously, a refuge and a perspective into the happenings in our society and culture today. With art and culture's orgins often residing in politics, we can take a glimpse at the society through the art that it produces. As is prevalent through time, the most striking and challenging art was produced in times of conflict, change or political upheaval.

Art and entertainment industries have faced tumultuous shifts this year (particularly due to the mass striking in Hollywood), reflecting the political and economic uncertainty of the world. With the increasingly uncertain future looming, artists feel the need to reflect and cope with it through their art.

This section features a variety of articles that give a perspective on today's entertainment industry. Articles include: film reviews, an exploration of Artificial Intelligence's relationship with art, and album reviews. Have a look into what the public's thoughts are on this year's popular films and albums. Hopefully you can find some respite or simply some joy from this section!



Imogen (FVI)
Entertainment & Culture
Editor

The Land Is Inhospitable And So Are We

Skyla (FIII)

Mitski Miyawaki has always been much loved in the music industry, despite being relatively under the radar – never taking a place at the top of the charts until recently. Her songs are so deeply personal and emotionally raw, that it draws a community around her. One could even say that she has a cult following. Whether it be through social media, or casual listening – I don't doubt you've heard some of her top songs before. Whether it be 'Me and My Husband', 'Nobody', 'Washing Machine Heart', or even 'First Love / Late Spring', she is everywhere. Her songs have received Gold and Platinum awards despite not making it into charts – showing the intensity of her fans, an obvious showing of songs being played again and again religiously.

And now, back from an almost-retirement – Mitski recently released her seventh studio album, 'The Land Is Inhospitable and So Are We', a heartbreaking, emotionally-charged collection of songs for the world to see. Backed by an orchestra, Mitski sings of divinity, loneliness and feeling alive; of stampeding freight trains, selling her soul, and – finally – freedom.

The album was originally promoted by the release of singles 'Bug Like an Angel' and 'Star'/'Heaven' in July and August 2023, before the release of the full album on the 15th of September 2023. It was produced by Patrick Hyland and released through Dead Oceans. Mitski has referred to it as her "most American album".

From snowy driveways to the moon, crying of love and loss, 'The Land is Inhospitable' follows heartbreaks, unsung emotions, and raw, simple humanity. It's a representation of love in its purest form – an inhospitable land, somewhat beautiful yet ever dangerous and almost impossible to navigate. Enormous triumphs, swelling emotions, devastating crashes are regular themes on a Mitski album, although it seems to sell it differently, more organically. This comforting, hopeful, country-inspired album could be one of her best yet, attracting listeners new and old.

At its heart, as stated, this is about humanity. Us, and our relationships with those around us – yet the music is plagued by taunting beasts. Whether it be the broken insect on the bottom of a glass in 'Bug Like an Angel', or the mosquitoes and fireflies flitting through 'Buffalo Replaced', or the bird watching from above during 'The Deal'. However, the song where this really comes into focus is 'I'm Your Man' in which Mitski talks to a presumed lover, to the strumming of a solitary guitar, "You're an Angel / I'm a dog / Or you're a dog / And I'm your Man" This same song ends with a cacophony of sounds – an angel's choir singing a heavenly chorus to the chirping of crickets (or cicadas) and the aggressive barking of dogs, as Mitski "meets her judgement" by them.

Love is a prominent theme here – whether in platonic or romantic form. 'The Frost' sings of a lost best friend to dreamy guitar, as Mitski is left to grieve alone for what feels like eternity, left "witness-less". 'My Love Mine All Mine' is about Mitski speaking to a familiar figure – the moon – requesting it to take her heart, and after she's gone, shine all her love back down onto earth. 'Heaven' also follows this – as Mitski becomes part of her own landscape, "Now I bend like a willow / Thinkin' of you / Like a murmuring brook / Curving about you", as she reminisces of times with a lover.

Of course, such a human album couldn't avoid mentioning our routine of suffering. 'I Don't Like My Mind' paints us a picture of a pained workaholic, struggling to separate herself from her job, only eating cake on an "inconvenient Christmas". Along with that, 'The Deal' tells us about Mitski trying to sell her soul, as she "can't bear to keep it", while a free bird watches her caged form from above. 'Bug Like an Angel' is also a good show of this, as Mitski pours herself another drink, "Because sometimes a drink feels like family", she says, before a choir of voices join in, overshadowing her with a resounding, "FAMILY!" This song in particular takes control of the pure power of choirs to create a hauntingly beautiful effect.

All in all, I have enjoyed this album immensely. Both for the themes, and the melancholy pieces contained within it. It's an excellent album, and another show of the versatility and beauty of what Mitski can create. If you're a fan of folk rock, art pop, or music in general – I would recommend you listen to it, and take it in in its entirety.

Rating: 10/10

Dark Side Of The Moon

Safiyah (FIII)



Everyone has seen the classic diagram of a white line passing through a triangle emerging as a rainbow, whether it be in a physics textbook, or alternatively, as the cover of one of the most influential and iconic albums of the 20th century, 'Dark Side of the Moon' by English rock band Pink Floyd.

Before the bone-shaking guitar solos, hard-hitting lyrics, and gut-wrenching vocals, the first track starts with one sound: a heartbeat. Though it's a simple concept, the heartbeat acts as a sense of humanity, the core of Dark Side and life itself. The idea of being thrown into the world with one simple thing that ties society together, a heartbeat. 'Speak To Me', the first track, is an auditorial collage of what's to come. The defining sounds of each song carefully pieced together into one, an overwhelming insight into human life.

This chaos is followed by 'Breathe (In The Air)', a minute of mellow instrumental before the opening line, 'breathe, breathe in the air' which acts as a calming sense of security. The verses are told as though speaking directly to a human at the beginning of their life:

'for long you live and high you fly,
and the smiles you'll give and the tears you'll cry,
and all you touch and all you see
is all your life will ever be'

These lyrics act as a sombre reminder that, in the end, you are your experiences, and that truth is inescapable.

The third track, 'On The Run' brings the focus back to chaos. The song mainly highlights the idea of travel, humanity's technological advances and how they affect the mind. After the line 'here today, gone tomorrow' is spoken, the song shifts from the anxiety of travel to another, now on the idea of mortality. This is further highlighted by the end of the song: a recorded audio of a plane crashing and exploding. The idea of an airport is prominent, with a woman speaking over an airport PA system also integrated into the piece. The idea of running around an airport in the bustling open space, conscious of being late and running out of time leads us onto our next track.

'Time' begins with a cacophony of clocks ticking, a sound that shook me when first listening to the album. The song is easy to resonate with as the first verse which

depicts not knowing what to do with so much free time in youth:

'tired of lying in the sunshine,
staying home to watch the rain,
and you are young, and life is long,
and there is time to kill today'

The verse that follows the guitar solo is a parallel to the first verse:

'the sun is the same in a relative way
but you're older,
shorter of breath
and one day closer to death'

Looking up at the same sun you looked at when you were younger but with different meaning strikes the idea of wasting or running out of time perfectly. The ending of the track is a reprise of 'Breathe' and speaks of the comfort of home, complementing the fear of ageing with the safety of it despite what is known to come.

The fear of death lingers among humanity and life's impermanence is frequent in the first side of the Dark Side of the Moon. The side ends with 'The Great Gig In The Sky', which asks one of the greatest questions of our existence, without using any words, what happens after we die? The title describes the band's outlook on the afterlife, the fact they visited so many places for tour after tour, a large portion of their lives filled with travelling and performing at gigs. Surely, what comes after death is but a continuation of life, the final show, 'The Great Gig In The Sky'. The track features one of the most incredible vocal performances ever recorded, the wails of Clare Torry. The irony of the song is that Pink Floyd were very open about atheism, speaking of their disbelief in any kind of God or afterlife. This is further pushed by what opens and ends the song, the doorman of Abbey Road Studios' outlook on death, as he says 'I am not frightened of dying. Any time will do, I don't mind', which is, as previously stated, ironic considering the past four songs go on about the anxieties and overwhelming thoughts involving death.

Released in March of 1973, the album was in many ways a product of its time. The early 70's was a time in which the utopian hopes of the hippie movement were fading due to entrenched beliefs and effects of capitalism - this naivety captured in songs such as 'Money'. The track is recorded in a 7/4 time signature which gives it a jaunty and unpredictable feel, symbolising the instability and unpredictable behaviour of the rich. This is aided by the cynicism and irony of the lyrics which almost mock the idea of wealth. In contrast, the lyrics in the next verse explicitly condemn the effects of greed and the hypocrisy engraved in our minds when it comes to money:

'money, so they say
is the root of all evil today
but if you ask for a raise
it's no surprise that they're
giving none away'

Heinous acts are constantly committed for the sake of money, and though often by those who do so out of desperation,

it's too often that those who are wealthy choose to exploit people out of greed, dividing the rich from the poor.

'Us and Them' depicts conflicts in society, including war, racism, and classism. The first verse is on war, with lines like 'God knows it's not what we would choose to do', highlighting the idea of a God comforting those in war, for if society can't save them, who can? The second verse is on racism and mentions protesting, as it reads:

'"haven't you heard it's a battle of words?"
the poster bearer cried
"listen, son" said the man with the gun
"there's room for you inside"'

The third verse speaks of classism and paints a scene of homeless and poor people, telling a story of a man being left to die as working people rush past him. Even fifty years later, this issue has still not been resolved. The audio clip imported into the bridge of the song is of one of the band's roadies, as he talks of a taxi driver insulting his long hair. This snippet is relevant as our everyday quarrels are just smaller versions of worldwide conflicts, the idea of separating people into 'Us and Them'.

The next track, 'Any Colour You Like' serves as a transition from the discussion of human life to the revelation of what it will do to the human mind. It not only prepares us for the end of the album but reminds us of how far we've come. The rhythm is the same as that of 'Breathe', marking its third appearance in Dark Side of the Moon.

'Brain Damage' reflects on mental illness, not only as a whole, but also aimed at one of Pink Floyd's founders, Syd Barrett. He suffered from memory loss and often experienced deep depressions, and is likely to have struggled with schizophrenia. He would often show up to rehearsals without his guitar and would forget who his bandmates were. Due to this, he was fired in 1968, but his presence still echoed throughout their discography, notably on Dark Side of the Moon in songs such as this track. The song is a take on mental illness and how it is perceived in society, such as in the line:

'you raise the blade,
you make the change,
you rearrange me
till I'm sane'

This refers not only to lobotomies, but to the idea of ostracising those who are different. However, it's the chorus of the song that gives the album its final name:

'and if the band you're in starts playing different tunes
I'll see you on the dark side of the moon'

These lines are not only in reference to Barrett, but the idea of people moving on without you, life taking its course and leaving you behind. The symbolism of the 'Dark Side of the Moon' here is the idea of lunatics, a word derived the Latin word 'lunaticus', often referred to as madness, as the moon was believed to have caused insanity.

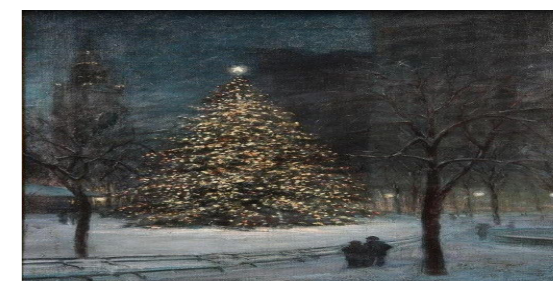
'Eclipse' is the final track in Dark Side of the Moon, and strategically ties the album together. It reiterates that you are the sum of your experiences, that all that happens, is who

you are and what we are as humanity. All that we will do, no matter what it may be, will affect generations to come if not ourselves. As the album finishes:

'and all that is gone
and all that's to come
and everything that's under the sun is in tune
but the sun is eclipsed by the moon'

Dollar Academy's Favourite Christmas Movie

Malin (FIII)



People say Christmas is about joy and giving but, in my opinion, it's about getting cozy with a blanket, drinking hot chocolate and watching a good Christmas movie.

In late September, I sent out a survey to all year groups, spanning from the Forms I-VI. I asked you what your favourite Christmas movie was, why you liked it, and what you would rate it out of 5. I had some great responses! Most of the reasons for liking the movies that you chose were either because you found the movie "funny" and "enjoyable to watch" or it was a tradition to watch that movie with your family. Some said that they didn't know why it was their favourite movie, they just really liked it. My favourite response was "The Grinch is my favourite Christmas movie because I too hate Christmas".

For me it was really interesting to see what people's thoughts were. I love all Christmas movies and if I was given this form, I would have no clue on what to write and would definitely have no clue as to why I like it.

Now onto the big question. What is Dollar's favourite Christmas movie? There were a wide variety of classics that everyone loves, such as 'The Polar Express' and 'The Grinch', but there were a few that aren't as commonly known such as 'Violent Night' and 'Christmas in New York'. A few others mentioned were 'Love Actually', 'Christmas with the Kranks' and 'Arthur Christmas'.

Now, Dollar's top three candidates for the No.1 spot are: The Nightmare before Christmas coming in 3rd, in 2nd place we have Elf. And coming in at No.1 (with 74% of the overall vote) is... Home Alone! It's a classic masterpiece that everyone who likes Christmas loves.

Those who voted for Home Alone gave it, on average, a rating of 4.7 out of 5. That, if I do say so myself, is an astonishing number!

The Best Coming of Age Story: The Perks of Being a Wallflower

Lori (FIV)

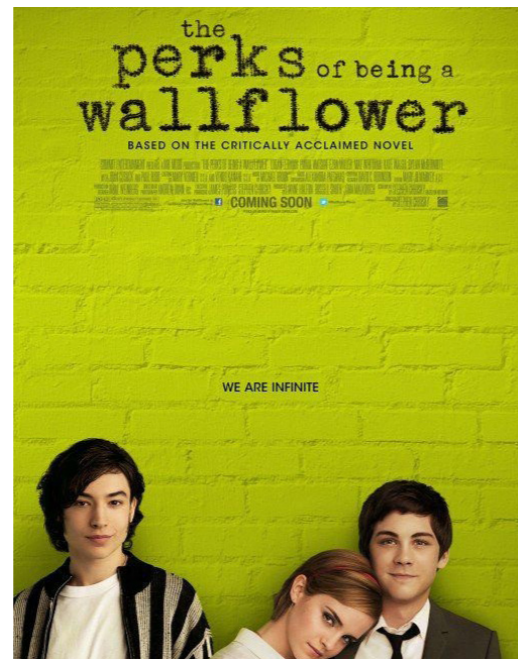
In my first year of high school, I picked up a book from the floor of my school library. It was completely dog-eared and had no front or back cover, the first few pages also torn out, stripping it of any possible identity. The mystery intrigued me greatly, so I sat down and delved into the enigma. I'm not sure whether it was the epistolary format, the palpable misery that oozed from the first few pages, or the immediate connection I felt to the protagonist, but I was immediately hooked. I read the whole book that night, and to say I enjoyed it would be a harsh understatement. It cast aside my previous outlook on life and reshaped my perceptions entirely from there on, leaving me speechless all the way through and even after I read that final line. So, why do I think you should read it? Well, aside from it being one of the most critically acclaimed coming of age stories ever written (according to Penguin Books), I see *The Perks of Being a Wallflower* as a title that should be recognised as the best coming of age book, one to be read by everyone at least once, and I'll tell you why.

Firstly, I believe that the number of controversial topics it contains are tackled in such impactful ways that you're still left haunted by it, pages, chapters, or even books later. The book tests things such as relationships, sexuality, friendships, religion, drug use, and much more. The umbrella of these topics is Adolescence and the struggles that come along with it. Charlie, the protagonist, is a fifteen-year-old boy wracked with the hardships of growing up in a mind that separates him from his peers, and because of this he struggles to make friends in high school following the suicide of his best friend. At a school football game, he is encountered by a group of outcasts a few years elder, and without hesitation they welcome him into their group of 'wallflowers'. They introduce him to a world of freedom, rebellion, and true friendship, testing the waters of their teenage years through the good and bad. I find the hardships that it confronts are so important for the representation to the book's audience. The book ended up being banned/censored in many places throughout the US following its release in 1998 because of these issues. The author, Stephen Chbosky recognised this with a disappointed comment of "I was sad because you publish a book, in part, to end the silence about certain issues."

What sets this book apart from other books you may read, is that it tells a thousand stories through one novel. Every character has a purpose, a backstory, a struggle. There's something for everyone to relate to within the characters. Sam has relationship issues. Patrick receives prejudice for his sexuality. Charlie struggles with his mental health. That's only the main characters, yet there's a whole cluster of individual characters for you to find yourself somewhere

in, making the story feel more personal to the reader.

The theme of adolescence is very prominent in the book. Something which makes it very smart, is the metaphor of 'the tunnel' and how it represents the transition from youth into adulthood. In an early scene in the story, the friend group are on a drive when they approach a tunnel. Sam climbs into the back of the car and stands up, spreading her arms and allowing the wind to carry away all her problems. Charlie watches from inside the car, mesmerised by her freedom and the sheer surrealness of the moment. The tunnel leads from their hometown out into the city, so to me this is a metaphor for leaving behind the comfort and shelter of the world you're used to (hometown) and emerging into a new, shiny experience (the city). In the first tunnel scene, Charlie only watches. But in the final one in the concluding chapter, he stands up and joins Sam in her ethereal practice. I see this scene as a metaphor for Charlie's transformation through the book, as he buries the burdens of his past and grasps on to the allure and freedom of his future. The book also mentions a 'tunnel song', one which plays through the car radio as they glide through the tunnel. The group are mesmerised by it, and they immerse themselves in the beauty of it as it accompanies their break of freedom. In the movie adaptation, the song playing is David Bowie's 'Heroes'. The characters do not mention the name of it, and instead outwardly question the identity of the song despite its obvious recognisability. In the book, the song has no identity at all. I adore this ambiguity because to me it feels like there is no specific tunnel song; everyone has their own, a song that makes them feel "infinite".



In conclusion, the *Perks of Being a Wallflower* is the most powerful, authentic, and realistic take on the coming-of-age genre. This book is about finding your place in life, where you belong. It beautifully, and harshly, captures the upsides and downsides of youth through telling the tales of a group of outcasted kids and leading them to their own happy endings in one way or another. I treasure the odds that I came across this book in my lifetime, and I feel that every person should encounter it at least once, and find pieces of their own story somewhere in the pages.

Artificial Intelligence And Art

Imogen (FVI)

Artificial Intelligence: the use of computer systems or machines that have the qualities of the human brain, such as the ability to interpret and produce language in a way that seems human; recognize or create images; solve problems and learn from data supplied to them.

Overview of Hollywood strikes

In 2023, one of the biggest Hollywood strikes was initiated by hundreds of writers and actors. The writers' walkout began on 2nd May and has cost the US economy around \$5bn (£4.08bn), according to an estimate from Milken Institute economist Kevin Klowden. Hundreds of members in the writing guild and acting union collectively stopped and refused to work, leading to most productions being on hold since it began. The two sides continuously failed to agree on a deal over various demands including: increased pay, a share of streaming revenues, implementation of AI in writing and protection against actors' images and voices being replicated by artificial intelligence. Actors were on strike between mid-July until early November and were represented by the 160,000-strong SAG-AFTRA performers' union. Many big shows have had to stop production such as: *Handmaid's Tale*, *Hacks*, *Severance*, *Yellowjackets*, *The Last of Us*, *Stranger Things*, *Abbott Elementary* and several daytime and late-night talk shows.

Negotiations broke down over staffing levels and the royalty payments that writers receive for popular streaming shows. They complained that those residuals are just a fraction of the earnings they would get from a broadcast TV show. Traditionally, writers would receive additional payments when their programmes were repeated on a broadcast network. However, this model was undermined with the advent of streaming. This strike has been a long time coming due to recent technological developments changing the structure of the entertainment industry across all domains, leading to increased frustration among workers.

The writers won a great deal after five months of striking, with the Writers Guild of America saying that the deal was "exceptional - with meaningful gains and protections for writers". The deal included raises across the board, regulation of AI and a guaranteed period of employment during initial stages of a production's development. The actors strike also officially ended. Through 118 days of striking, they successfully agreed on a deal on the 9th of November that protects actor's careers and future working conditions.

These were particularly important strikes to watch due to their unprecedented nature. We are currently watching how industry leaders are dealing with the challenge of incorporating AI while still preserving the rights of the workers.

AI generating art

The words 'AI' and 'Art' naturally contradict each other; we instinctively become uncomfortable with artificial intelligence's intrusion into this fundamental element of human nature. We feel especially protective over the art industry in comparison to manufacturing or pharmaceutical industries as we hold a certain sacredness in the production of art, holding the assumption that art can only be created by a creature with a 'soul'.

Art, at its base, is a visual language and, as with all language, it encapsulates a meaning and communicates. With meaning only being able to be understood if there is an underlying comprehension of human emotion, the question naturally arises then over the quality of art that AI can produce. After all, how high quality can the art be if the artist themselves cannot understand the meaning behind it?

AI is creating art, but if you look closely at it, it's vapid. A machine that produces art without understanding meaning is unlikely ever to be persuasive to an observer who understands meaning. It contains no depth, due to the current state of AI not understanding the greater context or human emotions; therefore, it neglects the fundamental principle of art: to incite emotions in the viewer. This current dearth in knowledge allows AI to serve as a far lesser opponent to human artists.

Overview of the AI

In the 1940s and 50s, a handful of scientists from a variety of fields began to discuss the possibility of creating an artificial brain. The field of artificial intelligence research was founded as an academic discipline in 1956. Since then, the field of artificial intelligence has only grown, with more sophisticated systems being created each year.

The most common way that people can create art with AI is through a site called DALL-E. This site was created by the AI research company OpenAI, which is also responsible for the even more popular ChatGPT (ChatGPT is a natural language processing tool driven by AI technology that allows you to have human-like conversations and much more with its chatbot). DALL-E starts by taking billions of bits of text from the internet and translates them into an abstraction, which it stores in a location in "latent," or logical, space. In the universe of describable things, for example, "baboon" will be "located" by strong associations near to other primates, probably near to "Africa," "savanna," or "zoo."

Isaac Kauvar, PhD, a Wu Tsai Neurosciences Institute Interdisciplinary Scholar working in the Stanford Autonomous Agents Lab at the intersection of AI, neuroscience, and psychology, points to two analogies between the way DALL-E generates its images and how creative human artists make theirs. The most obvious being that DALL-E is built around a software architecture known as a "neural network" that in concept, mimics the brain's composition of neurons, each one of which has connections to many others. Those connections can be strengthened or weakened during learning, thereby forming meaningful patterns of associations. They work by "absorbing many examples and then generating new things based on combining and recombining them," he says. "Creative people also absorb the world, generate



A DALL-E generated image with the input of: an elephant landing on a grassy field

remixes, then make whole new versions.” What’s more, Neuroscientist, Wu Tsai Neuro affiliate and author David Eagleman says that “at a high level, the way that DALL-E builds images from its own latent space is not entirely dissimilar to the way human brains might store and identify concepts and then translate them into outputs”.

But there are things central to human creativity that DALL-E still lacks. For one, it has no emotional evaluation of what makes an image important, novel, funny, or meaningful. Perhaps related to this is that DALL-E has no extended artistic process. For human artists, that process is central — trying things, evaluating them, iterating to the next version or the next idea to ultimately discover or zero in on the artist’s impetus for making the art in the first place. Thereby limiting the AI systems effectivity at convincing the human-viewers of the art’s authenticity.

Features of AI

It’s important to specify what AI can and cannot do. Firstly, it cannot make autonomous decisions and do things of its own volition. The idea that AI has consciousness may be an issue that will be at the forefront of scientific and ethical thought eventually, but that problem won’t likely be encountered for decades. The current AI advances, based on machine learning and “deep learning” networks, are in the area of recognition of patterns and structures, not more advanced planning or application of general world-knowledge.

Next, the desire for continued existence may not necessarily be inherent to existence itself. This desire, to the extent of our knowledge, is only present in biological organisms, which of course AI is not. Therefore, this imply that there would be no evolutionary instinct to self-preserve or reproduce if it’s not purposely programmed into the machine. If we view these machines as equipping Darwinian instincts and behaviours, then these machines serve as a far greater threat, as we would then enter into competition with them. And naturally, the idea the humans being subjugated by a greater apex predator unsettles us.

A look towards the future

It’s natural to fear what we don’t know but the last thing the field needs is for people with limited knowledge of AI to decide that the AI research needs to be regulated before its potential is reached, potential that may be an overall net-positive to humanity. Fearmongering around

AI is irresponsible and promotes negative attitudes in the population around progress and innovation.

“The promise of artificial intelligence and computer science generally vastly outweighs the impact it could have on some jobs in the same way that, while the invention of the airplane negatively affected the railroad industry, it opened a much

Spider-Man: Across The Spider-Verse

Stanley (FI)

In this stunning sequel to the million-dollar ‘Into the Spideverse’ film, we follow the battle of Miles Morales as he overcomes the ‘Spot’, a quirky yet evil villain. The film leads the anticipated viewers into a rabbit hole of crazy and stunning events. This masterpiece was created by over 1000 animators, but just three directors. So here is my review: this film is fascinating, emotional yet funny. This film is also very diverse as you watch the story of not just one spiderman, but all of them. In conclusion, this film is for everyone regardless of age or usual preferences, and if you don’t watch it, you’re missing out.



Barbie

Sophie (FI)

Greta Gerwig’s Barbie became the first blockbuster with the sole director being a woman! After just 17 days, the Barbie Movie had already earned \$1 Billion Dollars, being released on the 21st of July 2023. Barbie the Movie focuses on all the different types of Barbies in BarbieLand (a fictional land where all the Barbies live). From Stereotypical Barbie to Weird Barbie, from Alan to Ken, everyone has their place. Barbie bagged No.1 movie in the world just after its release.

With over 2 million global fans, Barbie became the film that everyone wanted to see. At \$1.342 billion, Barbie became 17th on the all-time worldwide chart. Passing Harry Potter and the Deathly Hallows Part 2 as the highest-grossing film in Warner Bros.’ history.

Barbie the Movie also highlights women’s rights and how some people may deal with anxiety. When Barbie enters the real world, she discovers it is not as perfect as it seems. The emotional side of the film relates closely to some people today. Overall, Barbie truly was 2023’s most popular hit film.

