

YORK Vision

est. 1987

SCENE.

Is York SU really

“unfit for purpose”?

JOSH TURNER, Page 5

IMAGE: HAL MUXLOW FISHER

First student bus driver in York

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Salisbury, who has had a driving license for three years, said: “I was surprised I was even eligible to drive a bus.

“I saw an ad for bus drivers and decided to apply. I was unsure about the interview but at the end I was offered a job and began training - I was amazed!”

Salisbury drives on the University routes and other city services so often sees fellow students.

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Bus driver training takes six to eight weeks and involves classroom-based training alongside driving lessons. Successful recruits are paid during training.

Applicants have to have had a full driving license for six months and a maximum of six penalty points.

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York Vision: For Students, Holding the University to Account

Editors' Note

It has been really exciting to lay up this print edition - Josh's first as Co-Editor. This print reflects the variety we hope to provide at *York Vision*: variety for our readers, but also for anyone who wants to write on whatever they are passionate about.

It is a time for change at *Vision*. We are thinking about what we are proud of and what we want to change. Essentially, *Vision* is a society funded by the Students' Union like any other society. But we are also a newspaper and we feel responsible to speak about things that happen in the York community and give a voice to issues that might otherwise be ignored. So, whilst the majority of this paper is positive, we are also proud of this edition because it deals with more difficult issues too. Although we are not independent from the University and the Students' Union, we are more committed than ever to holding all members of our community accountable.



Charlotte Ambrose



Josh Turner

If you are interested in writing for us - whether that means being a Sub-Editor and writing weekly, or contributing every few months when you have something to say - just drop into one of our weekly Monday meetings. There is more information on our Instagram (@york_vision), where you can also message us or alternatively email us at vision@yorksu.org.

If you are here to just read the paper then thank you, we hope you find it important, interesting and enjoyable as we continue to be the best student publication we can be.



Eleanor Shaw
Deputy Editor

ideas between York and Leeds, and on the student front, we take a look at the increase in funding for Activities Grants and what that means for societies and student life on campus.

Whether you're flipping through with a cup of coffee in hand or skimming between deadlines, *Vision* is grateful to have you with us.

I have to start with a massive thank you to all of our new – and returning – writers, (deputy) section editors, and Sub-Editors. Having such a dedicated and growing team has made the process of putting together this edition smoother and more exciting than ever. Your hard work and creativity continue to bring this publication to life, and we couldn't do it without you!

This edition is packed with stories ranging from a discussion of the controversies surrounding the Archbishop of York to unique ideas for budget-friendly activities for the perfect night in. For those looking to get out and explore, we've got recommendations for the best trip

Our Sub Editors

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Editor: Alice Lilley




Deputy: Gavin Southway

Opinion
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Lifestyle
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WE WANT YOUR VISION



Lucky Society Wins £250 'Anonymous Donation' [...Spoiler Alert: It's Us]

CHARLOTTE AMBROSE

After returning to York after the Christmas break, the Editor of York Vision was shocked to find an envelope with £250 enclosed, along with a mysteriously worded and unsigned letter.

The £250 was made up of twelve £20 notes and third £10 notes.

The envelope was addressed to "York Vision, Editors" without a return address and offered several helpful suggestions for the money: "New equipment, funding an opportunity, a few drinks on a night out."

The Editors were, of course, shocked and appalled at the anonymous writer's suggestion to "pocket the cash and treat yourselves... nobody else has to know".

Several of *Vision's* more analytical English Lit students (recently turned investigative journalists) have suggested that the letter was written by someone older, given the use of the old-fashioned phrase "pocket the cash."



IMAGE: UNSPLASH

Others have suggested that it was written by someone on campus, given that it was addressed to Home Farm at the University of York, where *Vision's* headquarters have been re-located as of only last year.

This new address is currently unavailable online, and it says that *Vision* is still located in Eric Milner-White A Block.

The letter was received at the York SU Helpdesk on 13th December and York Vision was notified by email to collect the letter on 8th January.



Third Year Becomes the First Student Bus Driver in York

ALICE LILLEY

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end I was offered a job and began training - I was amazed!"

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Applicants have to have had a

full driving license for six months and a maximum of six penalty points.

Once qualified, drivers receive a support driver for the first two weeks on the job.

Salisbury previously worked in a fast food chain, she said: "I've done all kinds of jobs in hospital and bars."

"In many jobs it's zero hours contracts, so you can't be certain. Typically it might be three or four hour shifts but with driving I know it will be a lot longer so I can earn more."

RECORD FUNDING for Students Receiving York SU Activities Access Grants

ALICE LILLEY

York SU has given out the most money on record for Activities Access Grants this year with over £40,000 given to students for sport and society memberships and participation costs.

There were over 600 applications for the grant, which is funded by the University and helps fund student-led activities. Approximately 20% of applicants were students with a disability.

40% of applications were for university sports, 37% were for societies, 21% for college sports clubs and the rest were media groups and volunteering projects.

Out of the £42,000 provided, over 70% of the funds have been used for membership costs for joining activities and the rest is for participation costs.

The Activities Access Grant

is financial support designed to help students participate in York SU student-led activities. Eligible students can apply for a reimbursement of up to £80 to cover the cost of joining student groups and £80 for participation costs such as equipment and playing kit, transport costs and trip fees.

York SU Academic Officer Kaitlyn Beattie-Zarb said: "We are incredibly proud to be able to offer the much sought after Activities Access Grants, and are deeply grateful to see such a speedy and high take up of the offer."

"Cost of Living concerns remain an ongoing barrier for student engagement in activities, and I believe that no student should be excluded from the exciting range of activities we offer due to any financial constraints."



IMAGE: YORK VISION



IMAGE: UNSPLASH (ABOVE AND LEFT)

York Minster faces backlash over metal band concert.

Symphonic metal group *Plague of Angels* will join church organist David Pipe for a concert in April.

The concert has received backlash and calls to be cancelled from congregation members due to concerns that the music is unsuitable in the religious building.

York welcomes the Year of the Snake.

Chinese New Year performers and revellers gather with members of the Civic Party at Mansion House at the end of the day's celebrations.

The City of York welcomed the Lunar New Year on Saturday 8 February with celebrations around the city.

Water exec defends £1m+ salary

Yorkshire Water boss Nicola Shaw defended her pay packet to MPs in late February. She accepted her pay is "a large number" but said there was a challenge to "adapt and move ourselves forward".

Climate protests greet Drax Group, owners of Drax power station, who made adjusted profits of £1.06 billion last year.

Last month Whitehall halved its payments to anyone who did not use 100% "sustainable" wood chips for power.

University Faces £15m Shortfall Following Steep Drop in International Students

ALICE LILLEY

The University of York is facing a £15m shortfall following a sharp decline in international student applications for entry in September 2025.

International students currently make up 22% of the University of York student population, though the Vice Chancellor, Charlie Jeffery, has warned that the University is seeing a sharp decline in applications for the next academic year.

Jeffery has warned that the significant decline in applications means that the University is now facing “a new and additional challenge” following an already difficult financial period for the institution.

The drop in applications is caused by increased UK visa fees and restrictions introduced by the UK government, weakening currencies in countries including India and China. This makes UK study more expensive, which is perpetuated by competition from lower-cost alternatives in regions such as Hong Kong and Malaysia.

In an email sent to staff on 12 February 2025, Jeffery acknowledged the failure of the current funding system and the need for immediate change.

Jeffery said: “We are, in effect, charting our way out of a broken model.

“The mix of income sources that has supported the work of

research-intensive universities, like York, has broken down.”

The University aims to address the £15m financial shortfall for the 2025-26 academic year through a combination of income growth and cost savings.

Plans include: increasing home undergraduate numbers, expanding commercial and research income and developing global education partnerships.

The University will also review operating costs and explore collaborations with other institutions to cut expenses.

Additional staff cost savings will also be required and targeted voluntary severance schemes and other cost-reduction measures such as flexible retirement are being considered. The University has stated that no academic or professional service departments are set to close.

Jeffery’s announcement comes after experts have warned UK universities to consider a world without international students.

York SU Union Affairs Office Lewis Parrey said: “Since the start of our terms, Sabbatical Officers have raised our concerns on multiple occasions around the University’s over-reliance on international students for its economic recovery.

“The University’s conversations around financial recovery last semester were focused almost entirely on international

Veganuary is over, and for many their stint of plant-based eating has come to an end.

But for one society at York, a plant-based diet is far from just a temporary fad; this society is hoping to convince both students and York SU to follow in their footsteps. Plant Based Universities (PBU) are a nationwide collective aiming to put pressure on university institutions to adopt a fully plant based menu in their on campus catering.

The group told *York Vision*: “whilst previously we only put forward our motion to the Students’ Union, we are now also

turning our focus to the University.” They are “following through a motion that was passed by the previous sabbatical officers last year, which laid out a plan to move from 75% to 80% this academic year, 90% within the next three years and onto 100% if feasible.”

PBU criticised York SU for “switching their focus solely to emissions,” after the encouraging start signalled by their motion. While they are “pleased to see they are taking food sustainability seriously” in regards to their Klimato partnership (you may have seen the carbon emission labels on the SU venue menus),

recruitment with no plan B.

“Our concerns were not taken seriously and now we are in an even more difficult situation.”

UK Universities have been told to prepare for a future where international students do not make up a significant part of the UK student population despite currently making up 26% of the UK student population.

Chief Development Officer at Oxford International Education Group, David Pilsbury, said: “Do not think that world-class higher education delivered in the UK means that we have a God-given right to continue to be a top recruiter.”

There has been a significant decrease in families’ finances in countries such as China and subsequently many students are going to universities in neighbouring countries.



IMAGE: PIXABAY

they believe that the issues associated with animal agriculture are equally as important as: “land use, water use, biodiversity, pollution, biosecurity, world hunger, and migrant justice to name a few” and a “purely emissions-focused approach is not sufficient.”

PBU told *Vision* that “the initial ‘YUSuggestions’ vote taken in February 2023 received a record-breaking number of votes on the platform, suggesting there is widespread student support for this initiative.”

This appears to counteract popular opinion that a fully plant-based campus does not sit well with students. PBU added:

Plant-Based Push: York’s Revolution Group Rallies For A Fully Vegan Campus

“a recent study by Bryant Research found that plant-based meals are on average 30% cheaper than meat, and 21% cheaper than vegetarian,” illustrating how the change is not only environmentally positive, but in everyone’s best interest.

They concluded: “a frequent misconception is that we are trying to force a certain diet onto people, but the key to this

debates about how best to tackle the climate crisis, which was exactly my intention with the event. These are debates that York SU are engaging with extensively, and therefore it is entirely incorrect to suggest that our focus is solely on emissions.

“From a venue perspective, we began working with Klimato this academic year (24-25), implementing carbon labelling for all SU-provided campus food and drinks. We are also a founding member of the Sustainable SU’s Charter, which makes commitments regarding sustainable catering more broadly, looking at issues such as supply chains and single-use packaging.

“These are commitments that you can already see in action in SU venues, and read all about on the sustainability page of our website. At the core of our approach is the desire for both an environmentally and socially sustainable approach to campus catering.

“I encourage everyone to read the Union’s Sustainability Action Plan 2024-2026 to find out more about the expansiveness of our action. Moving forward, I am particularly focused on lobbying the University’s Commercial Services team to prioritise sustainable catering in the same way that York SU has, and therefore it’s great to see that this is also a priority in the student population, as exemplified by PBU’s new focus.”

MORGAN GROVE



IMAGE: HAL MUXLOW FISHER

Is York SU Really not “Not Fit for Purpose”?

JOSH TURNER



IMAGE: YORK VISION

Ed Rugg, a third-year History student, replied to York Vision's Instagram story asking for "hot takes" on the York SU elections, commenting: "I'd like to see a candidate who has an opinion about something." We sat down to discuss what they meant by this and their wider views about how York's Student Union could improve.

Ed is officially President of the Quaker Society, but they denounce the title: "I don't believe in hierarchy; it is a Quaker belief that it is immoral to exercise power over others." Instead, they view themselves as more of a "convener" or a representative of Quakers at York.

"Being a Quaker is about controversy, but it's also very still. We are driven by doing the right thing, people don't always see that."

I could see how this translated to the Quakers' presence in York now, there was a clear sense of fairness in what Ed spoke about. This was evident in our conversation about York SU, which they believe is "unfit for purpose."

"A Students' Union should represent its students, but York SU is designed so that it cannot be in opposition to anything. It cannot be a force for real change unless the change is in the interests of its funders, namely the Univer-

sity."

They pointed out that even though York SU is legally separate from the University, a significant portion of its funding comes from the University.

I researched this more, and there does seem to be a contradiction between York SU's declaration that it is "a separate and independent organisation" and the financial reality.

York SU's 2023 Annual report reads: "We continue to benefit from strong and steadfast support from the University in growing our block grant year-on-year, providing a 2022/23 block grant of £1,783,108." The SU acknowledges that the University is its "primary funder", as the grant made up a huge proportion of their £5,770,802 total income.

It is clear that York SU's "partnership with the University adds huge value and protects the Union's core services" so, as Ed argues, how can the SU truly represent the interests of the students?

"The SU is tied up by financial relationships that we can't change. Honestly, I think it's intentional, the University can lean on you and exert financial-based power. The financial data makes it clear who has the whip hand."

Whilst the financial arrangement could be seen as a less-than-ideal, but ultimately necessary structure, Edward argues the University of York could have chosen to break the traditional SU structure.

"The University is not bound to follow the national model: the real problems are about mon-

ey, the money comes from the University, but that doesn't mean students have to be boxed in the way they are."

"[Sabb Officers] are on rollerskates again a brick wall"

Edward is clear that the blame is not with the Sabbatical Officers (Sabbs) though. "They are trying their best. They do often manage to achieve beneficial things for students but it is only two or three things a year, and it takes months to achieve each one. At the end of the day, they are on rollerskates pushing against a brick wall."

"I work two jobs and I can't afford my rent, but we pay the York SU CEO £70,000 a year to manage a pub and do a few bits on the side." This is hyperbolic, but Ed makes the point that in a time when so many students are struggling to make ends meet, investing so much in a non-representative SU can seem "a sickening waste of money."

"It feels wrong. It's not the fault of student leaders or staff, it's on the University."

Union Affairs Officer, Lewis Parrey, responded to the article: "Funding from the University doesn't mean we can't still be independent, and doesn't stop us from challenging the University on the big issues. In previous years, Sabbs have run huge campaigns against the University on things like self-certification while at the same time seeing an increase in the block grant. Both things are possible at the same

time, and actually I think deep down University staff know they need to be challenged in this way."

Without funding for York SU, the University would be free to make any decisions they wanted without any student input or representation, departments would not have channels for feedback, there would be no sports, societies, volunteering groups, student events or bars, fewer student jobs, less student support. That's not a University I would want to be a part of."

Moving onto the elections, Ed admitted they nearly ran for a Sabbatical Officer role last year, as a joke candidate. They had drawn up a manifesto inspired by the donkey statue in the Student Support Centre, joking that "if I went in there when I was struggling, the donkey always made me happy."

"I would like to see more joke candidates, I think the current lack of them is a sign that people have surrendered, but it is important to take the piss out of the people with power. I'd like to see someone who's a bit bizarre. Bring back Mad Cap'n Tom!"

Tom Scott, who now has over 6.5 million YouTube subscribers, won the 2008 then YUSU Presidency vote as a joke candidate. 'Mad Cap'n Tom', inspired by Scott's International Talk Like a Pirate Day, embodied the mockery that Ed believes is now missing in the elections.

"Joke candidates can make serious points, but we also need serious candidates. They should be fighting the scourge of poverty that

affects students, but it must be a personal conviction not just a policy position."

"I want to see a candidate who is really angry about the issues that faces students"

"I want to see a candidate who has an opinion about something, who shows themselves around campus, who is really angry about the issues that face students."

Responding to Ed's call for more passionate candidates, Lewis wrote: "Sabbs are there to represent all students, not just the ones who voted for us. And that's how it should be, the SU shouldn't be run by potentially controversial personal ideologies. We need Sabbs to leave personal politics at home and focus on improving the student experience for everyone. That doesn't mean we aren't passionate or angry about the problems facing students, we are, but we have to channel that passion and anger in a way that makes change achievable."

The SU isn't afraid to publicly challenge and fight the University when necessary. But we also need to work with the University, in the rooms where decisions are made, so that we can stop mistakes before they happen. This is what students don't see, but this is where

OPINION



Our NHS Nightmare is Everybody's NHS Nightmare

IMAGE: YORK VISION

JOSH TURNER

I am writing this from York Hospital, in an overheated waiting room with *Scouting for Girls*' *'She's So Lovely'* playing over the speakers, not really matching the mood.

My friend has got a bad cold, that has been getting worse for a week and now probably needs antibiotics so she doesn't sound like Darth Vader forever.

Admittedly, we should have done something earlier. We hoped it would get better, but it is now at the point where it needs treatment pretty urgently. Last week, she tried to register with a York GP surgery, but we gave up with their 30-person call queue and tried 111.

They referred us to Urgent Care at the hospital, who then referred us to A&E, where there weren't enough chairs for everyone waiting. At that point, we learned that the York GP had not even

registered her yet.

The point of this article is not just to tell you about my friend's cold, and it is definitely not to just throw mud at the nurses and doctors, who have been so helpful. But it is an attempt to show that the NHS simply does not work.

A system budgeted at 11.3% of our GDP, £192 billion in the current financial year (Office for National Statistics), should not have hospital treatment waiting lists of over 7.7 million, growing by 390,000 last year, according to The Health Foundation.

The issues are intrinsic and deep-rooted; the shortcomings in GP services are piling pressure on A&E, which had 2.6 million more patients in 2023-24 compared to 2010-11. This is made up of people like us who are unable to get a pretty straightforward treatment without going to the hospital.

I have had similar experiences before, when I was trying to get an X-ray a couple of months ago. One low point was the call with a GP just to tell him my collarbone was broken and get the referral. Another was an orthopaedic clinic, where I waited over an hour just to see a knee specialist who told me to come back the next week for the shoulder expert.

On both occasions, I took up the time of qualified doctors in easily avoidable ways. In the first case, he didn't need to be a qualified doctor to refer me, anyone could have looked at my record. But I took up a slot from someone who actually needed to speak to a doctor.

Likewise, my friend could have been seen by a GP, with a ten-minute appointment costing the government roughly £56. Instead, we ended up in the A&E system, where consultations for even low-level treatment cost

around £91.

This overreliance on last-minute, corrective treatment, rather than a greater emphasis on 'first defences' is just one issue with the NHS. I am not suggesting that I have the answers, but it is clear they need to be found. 'Privatisation' is a dirty word, but I would cheerfully pay not to spend the rest of this evening in the hospital, and I am sure not the only one here who would. I know it isn't as simple as that though.

America has an incredibly expensive private healthcare system, but in 2023, the government spent 17.6% of its GDP on health, according to the American Center for Medicare and Medicaid Services. Compared to peer countries, America still performs worse, with the Peterson Center reporting the country's lower life expectancy, higher maternity mortality rate, and greater num-

ber of treatment errors.

America is not a good case study to follow, but other countries do get it right - or at least more right than the UK.

Switzerland and the Netherlands consistently top the Euro Health Consumer Index, for example, whilst the UK ranked a dismal 14th behind Estonia and the Czech Republic in 2024. There is evidently a problem, and our government must work, and work with others, to find the solution.

My friend has just seen a doctor, after a couple of hours (which isn't bad for A&E, with wait times averaging over 5 hours), so hopefully, this NHS nightmare is over.

But they will carry on for millions, tonight but also in the future, until something can wake our government up to what is undoubtedly one of the biggest issues facing the country.

Why P O L A R I S A T I O N Can't be Fixed by Consensus Politics

It's a frightening time in politics.

Divisive issues increasingly pit the public against one another and as we look to America, we see politics moving in a direction where opposing factions are unwilling to speak to each other.

As young people, we have come to expect chaos and polarisation in politics. The Brexit referendum, partygate controversy and short-lived Truss premiership have been the political backdrop as we've come of age.

However, our parents' generation seems to reminisce about a time when politics was stable, mundane even. There's a longing to return to this era of consensus politics where vicious ideological battles are seemingly absent

from mainstream politics.

In the 90s, a wave of optimism swept through the West, in the post-Soviet world Labour politicians touted a "New Politics".

Issues would be solved by calm dialogue and bitter ideological divisions resigned to the past. Blair dismissed political conflicts as irrelevant, winning a landslide victory under his slogan: "What counts is what works".

He presented himself as an almost apolitical figure, distancing himself from Labour's socialist roots. Although the next ten years were relatively orderly and slow-moving, consensus politics slowly degraded democracy and arguably led to later turbulence.

Democracy requires division. In society, it is inevitable that

various groups have competing interests which aren't mutually compatible.

As such, parties must be ideological in order to enthuse the public and relate to their desires. Tribalism cannot be eradicated and by suppressing conflict, New Labour caused it to resurface more ferociously than before. Without partisan politics, critics also warned that Britain risked becoming a "post-democratic" state where elections merely rearranged the same governing elites. Instead, a healthy government relies on new ideas and debates provided by competitive elections - rather than just competent officials.

The era of consensus politics was flawed; it marginalised

non-centrist perspectives and consequently lowered turnout at elections.

By ignoring society's factional nature, it was unable to enrich democracy. Today, the many ideological divisions in society signal that democracy is alive and well in the sense that people are engaging with political debates.

However, politics has changed significantly with the advent of social media, growing distrust in government and rising economic hardships.

Currently, political polarisation is more vicious and populist than before and it is no wonder people fondly recall the age of consensus politics.

This is a scary and abnormal time. However, consensus poli-

tics is clearly not the solution for our polarised political culture.

We must acknowledge that disagreement is vital for democracy and strive for a political world which appreciates the wide spectrum of views in any society.

Simultaneously, our current climate of false news, prejudice and vitriol is just as dangerous to politics as an artificial consensus.

We must fight the worst aspects of polarisation that encourage us to disregard our opponents' opinions and avoid conversation.

Importantly, sustaining an effective, healthy democracy relies on respect: between parties, for facts, towards our political institutions and fellow citizens.

FREYA HUGHES

GAVIN SOUTHWAY



**REFORM
MAY
SEEM
LIKE
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BUT
THEY
WILL
BECOME
MORE
PALATABLE**

Credit to the Reform UK Society at York.

It was only set up in November in the aftermath of Trump's victory. But in just two months, they have attracted both a satirical Instagram account and the party's deputy leader - former leader, no less - Richard Tice.

Tice is an interesting character. At one point, he looked set to lead the party into the 2024 election, before a twist of events which looked inevitable from the beginning, when Nigel Farage took Tice's old job back.

It surprised commentators then, but it really shouldn't have - Tice seems stiff and unconvincing at a podium, why have him when you can have the colourful and charming campaigner Farage?

Think back to December 2019, when what was then the Brexit Party picked up no seats in Parliament, despite having trounced the other parties at the European elections earlier in the year. That may have been due to them not standing in any seats with not vehemently anti-Brexit Conservative MPs, as well as the appeal of Boris Johnson.

Throughout Johnson's premiership, the now-rebranded Reform seemed at a loss for what to

do with itself. It started vague anti-lockdown campaigning, but it all felt false. It took until 2023 for the party to get going, attracting around 10% of the vote. Then it took five seats in July 2024's General Election, contributing to some of the Tories' greatest losses, including Liz Truss losing her seat.

Given the Labour government has had a slow implosion since its election victory, it's no surprise that by now polls have found it the clear second-favourite party, if not the most popular choice.

Reform UK societies have been set up in universities (Tice went to Salford, Farage didn't go). Elon Musk almost donated \$100 million to get their brand off the ground. And that's when Tice was invited to York.

Tice is a big-ticket item for a fledgling society and a good way to get themselves noticed. It also generated headlines and buzz around the University - either for the visit itself or the counter-protest against it. So much so that the Duke of York pub cancelled Reform's booking. [Possibly a good thing, given that it was packed when I went that night.]

However, Reform is not an outcast. It has found a platform,

with five seats in Parliament. It's a global thing - if you believe opinion polls, there would possibly be no major left-wing government in the Anglosphere: Anthony Albanese's ratings are flagging Down Under, and Canada is seeing who will lead the Liberals to an inevitable defeat later this year.

Leaders once seen as outcasts are now popular if not mainstream - Giorgia Meloni has not lost an opinion poll since her election in 2022, and Javier Milei's polls in Argentina have remained stable. Donald Trump, meanwhile, is back in the White House, this time with the

endorsement of the popular vote behind him.

With an unpopular government in Downing Street, who is to say that the same could not happen here?

A recent poll from Findoutnow suggested that Reform would win the most seats were an election to happen right now. The right-wing ascendance globally has not stopped. Reform will quickly become a more universally palatable party, and may be a serious contender next time around.



IMAGE: YORK VISION

Should York have two student newspapers?



The University of York is rare in having two student newspapers, and it is worth reaffirming their mutual value every once in a while. Last week, York Vision were part of a press day with England Rugby. It was exciting to meet players like Ellis Genge, but it was also a great experience to see writers from The Times, The Telegraph and The Daily Mail competing with each other. In the 'real world' of journalism, working alongside other publications is just part of the job. It's necessary, and sometimes even infuriating, when you feel like you're both chasing the same story. But still, we think there is a great value to having multiple papers: they push each other, not only to write better but to foster different accounts of the same event. The same applies to student publications. Because

after all, student publications are often seen as the training ground to 'real world journalism'.

Even though there is no commercial pressure, and we don't buy into the idea of some bitter rivalry between Nouse and Vision, there is still a motivating sense of competition.

Having another paper also gives us a sense of identity; we know what we aren't as well as what we are.

It also offers students a wider range of writing opportunities, as a single paper would not have the range that you see between Nouse and Vision. Whilst discussing this column, we found an old Editorial Note from a 1997 edition of Vision in which the then Editor made the case for the importance of two student papers, ten years on from Vision's founding.

He advocated the value of two papers, rallying against a belief that "in five years time (2002) there would only be one student paper." Clearly, both of our student publications have survived and we hope that York SU won't pull the plug now.

The fact of the matter is, both papers have stood the test of time, and have done so for a reason. One paper on its own would not give



students a true experience of being involved. Just like sports, much of the purpose of journalism is derived from competition, so only having one paper is just as pointless as only having one football team with no one to play against.

Having only one paper would not save the Students' Union money either. If you only had one paper, you would still need

nearly as much equipment so the extra members could work on the paper together. Furthermore, the number of print editions would not just half, as there would still be an expectation for fairly regular editions, which would now only be published by the one paper.

Not only this, but the inevitable drop in writers caused by the merging of the two papers would impact income from membership fees. This drop is inevitable because, as the two papers became one bigger conglomerate, the ratio of members significantly involved in management and editing would plummet.

An important part of being a society member is feeling involved and integral to the society. Currently, the University has two strong, close-knit writing communities, but merging the papers would compromise this and likely disillusion a number of the contributors.

It was also interesting to read in the 1997 edition that Nouse was viewed as the more satirical paper of the two, whilst Vision was just starting to move away from the traditional in-depth articles.

It is clear from this that both papers have developed their style and content over the years, with each new wave of editorial teams bringing new ambitions. By funding two papers, the Students' Union allows for a greater range of voices to speak up. It does not make sense for any publication to publish multiple, contrasting opinions on the same issue but, by having multiple papers, York avoids the echo-chamber effect of one paper. As the 1997 Editor concluded, it is something that should be celebrated.

CHARLOTTE AMBROSE AND
JOSH TURNER



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Greg Dyke on Tabloid Journalism

CHARLOTTE AMBROSE

There are lots of reasons as to why you, as a student at the University of York, should care about Greg Dyke.

He was the Director-General of the BBC for almost five years and is a former Chancellor of the University.

But he's also the man behind the infamous, yet obscurely named, Greg's Place. That's right - the Greg's Place on Campus West.

Naturally, I had to ask him how he had such a significant area of the University named after him.

"I made some money so I gave them some money," he told me straight-forwardly.

"When I stopped being Chancellor, I gave them the money to

do up that whole area outside Central Hall."

"They wanted to put up some plaque, but I said I didn't really fancy that. [Instead], I said 'Can you call it Greg's Place?' And that's what they've done."

Greg told me that he's always remained close to York, first arriving there as an undergraduate politics student in the 1970s.

"I didn't come to University until I was 24 and I'd been a journalist for 5 years on the weekly and then on the evening paper, and then I decided it was time to go to University."

During his time at University, he became involved in student media, particularly *Nouse*. However, this came with its fair share of challenges.

"I did end up taking legal action against the York Evening Press when I was on *Nouse*," he admitted, "I sued them for libel because they wrote a piece saying that the printers had refused to print *Nouse* because of an obscene article by me, and it was nothing to do with me. So I said to them, 'Look, my reputation as a journalist is damaged by this'... and they eventually paid out."

In the end, Greg Dyke received £250 as compensation.

"When you think that a full grant in those days was £450, it was a lot of money," Greg clarified.

But even in the face of legal adversaries, Greg found his time doing student journalism to be very rewarding overall, adding: "Going to York changed my life."

Greg has continued to support journalism at York decades later. In fact, when he was working as Chief Executive at London Weekend Television, he told me the folklorian-sounding tale of how

he and a group of others "saved the television station."

Greg said the University was thinking about closing down York Student Television (YSTV). Upon hearing this, he decided to take action.

"We wrote to the Vice Chancellor and said this is a real mistake because a lot of people from York Television and York Radio go into journalism, and that it's a very good experience for them. And they [the University] changed their mind."



IMAGE: YORK VISION

Greg was glad when I informed him that YSTV is still running to this day and won York's award for Best Student Media in 2023.

Greg told me: "I remember talking to someone from The Daily Telegraph from quite a senior level, who basically said they've done a piece of analysis of where their best young journalists were coming from, and they decided it was York, which is interesting, given that there's no journalist courses there, but it's because of the quality of the newspapers there."

But funnily enough, Greg didn't have the best experience with print journalism after University.

"I went back to traditional [print] journalism afterwards, and hated it," he told me bluntly.

"So then I went and then I got a job in television, working for the Weekend Television."

"I went through the ranks in television quite fast. And then I became a Director of Programs, which takes you outside of journalism because I ended up responsible for scheduling the whole of ITV at the weekends."

"I was going to program in a place called Television South, which was in the south of England, and I came back to London Weekend. And then I eventually became Chief Executive of the Company."

"I left there when we got taken over in a hostile take-over. And I didn't want to stay, so I left and went to set up a very large independent production company, it was actually the biggest in the country at the time. And then I went to the BBC as director-general."

One of the big things that Greg Dyke is known for is tabloid television, so I started by asking him if he could explain more about what this entails.

"I took over breakfast television when it first started in this country on ITV. It was a disaster and I was given the job to turn it around, and I did it by making it more popular. So that would be what you call tabloid television."

Speaking now about the validity of tabloid journalism, especially in contrast with the more traditional broadcast papers,

Greg said: "you've got to try and do something that attracts, and is enjoyed, by all audiences."

"There's a market for two different things. As long as the journalism is good... Well, what do I mean by good. Well, is it right? That's the first question. Is it fair? Is it accurate?"

"You can have different styles of journalism, different aims and things. But the question is: 'are you right and are you fair?' Those are the questions you need to ask."



Image: Ella Tomlin

2 SCENE.

Dear SCENE readers...

You've made it! Welcome to Vision's wonderful arts and culture section, teeming with interviews, reviews, games, recipes, rankings, and everything in between! This edition we have some absolute treats for you, starting Screen, which questions whether cinema is too literal. Following that is Amelia's interview with Mina and Ruby, the minds behind Dramasoc's upcoming Medea, which you can catch between the 7th and 9th of March in The Drama Barn. Our music editor Layla reminds us of the refurbishments that have taken place at the ever popular Stone Roses Bar in York, whilst excellently ranking Arctic Monkeys seven studio albums. Spot-

light's delights this edition feature an interview conducted by myself with Jessica Christie, an artist from my hometown who is working with the composite material Jesmonite to create representations of the natural beauty of the North East. Our art editor, Rhema, details a recent visit to the William Morris exhibition at the York Art Gallery, which ran from the 27th of September 2024 until the 21st of February 2025, whilst Holly discusses the relationship between art and unity in relation to Serbian performance artist Marina Abramovic. Literature editors Eddie and Freya are offering a treat for those looking to trade screen time for reading, providing recommendations around different genres,

truly offering something for everyone. Our ever-amazing food editors, Freya and Tilly, are showcasing the excellent range of restaurants York has to offer, with a review of Italian restaurant Il Paradiso del Cibo, along with a recipe for Sweet potato Gnocchi, and a list of 5 restaurants you should try in spring. Our lovely edition of SCENE closes, as ever, with Luke's amazing games, so grab a friend and have fun. Get cosy and enjoy the cultural journey you're about to go on with us, brought to you by our amazing, hard-working team of editors.

Matty

SCENE Editor

SCENE Editor's
Note:

Matty Appleton



Some Alternate
SCENE Covers
Designed by Ella
Tomlin

OUR SECTIONS

AND THEIR EDITORS

COVER

Ella Tomlin

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Editor: Mads Carlier (They/Them)

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A WORD OF THANKS:

Special thanks go to Jessica Christie, Il Paradiso Del Cibo, York Art Gallery, and Mina and Ruby from DramaSoc for contributions to SCENE. Thank you to Ella Tomlin for the vibrant artwork for the cover, and to Brown's Bakery in Heslington for the free pie (they were about to close). Finally, a huge, huge thank you to all the amazing, incredibly talented editors who contributed hours of their time to ensure SCENE is as vibrant as ever, thank you for persevering with technical issues in the office, those computers never get any faster!

-Matty

Does *The Substance* lack Substance?

Screen Editor Mads Carlier on whether film is becoming too obvious. **OPINION**

Going to the cinema recently, I can't help but be struck by a sense that film is becoming increasingly literal. This vague sense hardened into a crystallised thought when I went to see *The Substance*, a film about an aging Hollywood star creating, in a very visceral way, a perfect, younger version of herself. The film is extraordinarily stylish, alongside its stomach-churning gore, with flashy dance sequences scored by pulsating electronic music and flawless, uncanny set design. The message, conveyed through its central concept, is a crystal-clear critique of societal pressures on

women's bodies surrounding aging. But is it any more than that? Yes, it's a very fun watch, with its deliciously outrageous body horror, but I was left wanting more, well, *substance* from *The Substance*, which seems to almost talk down to its audience in how allegorical and repetitive its central messaging is.

This theme, perhaps, can be traced back to 2023's *Barbie*, another flashy, fun, but ultimately disappointing didactic feminist piece that comes across as more of a beginner's guide to feminism than anything truly revolutionary. I'm not saying that I didn't thoroughly enjoy *Barbie*, or that it has nothing worthwhile to say - I actually think it has *too much*

to say. Yorgos Lanthimos' *Poor Things*, released in the same year, fails for me in the same way. It looks absolutely gorgeous, and should be perfect, but despite its outer shell of weirdness, the events of the film felt like boringly obvious observations of what feminism should look like (Women can enjoy sex? How revolutionary!).

Feminist filmmaking is obviously a great and necessary thing, and can inspire so much change; but such matter-of-fact stories leave me wondering whether they are making any positive difference at all. I want films about women that feel like real people, not cardboard cutouts of women who exist to teach a feminist

message.

I'm so tired of films trying to tell me things. I want to be confused. I want to be mystified. I want to honestly try to work out what a film was saying after I watch it, rather than being spoon-fed an obvious metaphor.

"I want to be confused. I want to be mystified."

A counter to these literal films could be found in the surreal yet grounded work of the late David Lynch. I remember walking out of a screening of *Mulholland Drive* and being almost annoyed

at how confused I was by its themes and dreamlike haze, or befuddled by the latest episode of *Twin Peaks* that my flatmate projected on her dorm room wall. This is the emotion I want films to elicit, what really excites me about cinema. It's not that all films should be confusing, but I find I am left satiated when there is some untangling I can sink my teeth into.

With Lynch's passing, it almost feels like a certain era of cinema is over.

Perhaps this is just a personal preference, but I can't help but think that film could be a lot more impactful if it left us thinking more, and told us less.

by **MADS CARLIER (They/Them)**

SCREEN

Image: WIKIMEDIA COMMONS



Review: *Blue Velvet* ★ ★ ★ ★

A poser's first foray into the world of David Lynch. **REVIEW**

The recent passing of the ever inimitable David Lynch was grieved by many, both deep within and far beyond the typical cinephile circles that his odd and surreal work primarily attracted. However niche his style may have been at the beginning of his career, his particular aesthetic soon preceded his own work in how palpable it was, exemplified in the coining of the term 'Lynchian', even to those who may have never viewed his work. I say this as someone who regrettably never saw any of Lynch's projects - save for his take on *Dune* - prior to his passing. Yet, even during this time, I was still seduced by his hazy dream-like portraits of sleepy towns and forays into dark mysteries - having experienced his influence in other media. Across all sorts of mediums, such as *Gravity Falls* all the way to *Silent Hill*, Lynch's knack for framing the eidolic cracks that snake through our regular world was oft replicated, inspiring many who sought to capture a particular brand of shock, horror and awe.

So when the chance to watch *Blue Velvet* at the BFI Southbank appeared on my birthday, it was no surprise that I scrambled for the opportunity to actually experience a Lynch movie - and scramble I did, as me and my

cousin bundled into our seats about six minutes late into the showing! Yet, I can safely say that even if we were to have viewed those six minutes we lost, little would've changed in how utterly dazed we were left by the time the credits rolled. Having only experienced works influenced by Lynch's style, I still don't think I was fully prepared for how truly absurd his style was - and I loved every single woozy second of it.

"Lynch's knack for framing the eidolic cracks that snake through our world was oft replicated..."

We follow a young Jeffrey Beaumont (Kyle MacLachlan), who, when visiting his hometown, stumbles across a severed human ear. The subsequent mystery sparked has him delve into the shadow of his seemingly innocuous town, tussling with a disturbed lounge singer (Isabella Rossellini) and reckoning with a bizarre crime kingpin (Dennis Hopper) in his efforts to not only solve the pertinent questions, but also satiate his increasingly dangerous primal curiosity. It is

the exploration of the latter that makes *Blue Velvet* so hypnotically brilliant. The actual mystery at hand, captured through lingering shots and dimly lit seedy settings, is almost of little consequence. Whilst certainly befuddling, inviting you to put the pieces together, it is the observation of this particular lust for mystery itself, seen through Jeffrey, that stay with you long after the film's end. Lynch, for all his eccentricities, highlighted through strange cutaways and the incorporation of off-kilter (yet fantastic) performances, delivers a pointed treatise on our own curiosity, and the lengths we may go to quench it. As such, it is no surprise that the film can be particularly graphic, choosing to frame this exploration through violence and sex - but it is far from gratuitous, as every instance of it, no matter how bizarre, serves to grasp at the heart of unchecked desire, and does so with dream-like mastery.

There is little I can say without spoiling the experience for you, and even if I attempted to, I fear I would give more away than I already have. So I encourage you to give this, or any Lynch project a go! That dumbfounded high that clouded me so during my viewing is something I crave for again - and no one can elicit that quite so well as David Lynch.

by **AMAN FAZIL (He/Him)**

What's on?

Lucy Porter at the Crescent

7th March

Blithe Spirit by Noël Coward
Directed by James Pennington
14-16th March

Say Owt presents
Luke Wright at the Crescent

19th March

INTERVIEW

“It’s really a play about hate rather than love.”

A conversation with the minds behind DramaSoc’s Medea

BY AMELIA DSOUZA (She/Her)

As we eagerly await this weekend’s DramaSoc show, I had the pleasure of speaking with Medea’s director, Mina Dodd, and producer, Ruby Large. Medea tells a story of marital infidelity, betrayal and madness. Originally pitched and cast in December 2024, it features DramaSoc’s most female-dominated cast in over two years.

So what drew you to Medea?

Mina: I love doing classical plays and recently I watched the production of it by National Theater which featured Helen McCrory. It was such a well-done production and I wanted to bring it to the Barn.

Ruby: It had initially been pitched solely by Mina and when she approached me with it, I was immediately on-board. I resonated so well with the set design and ideas that Mina had and felt like I could really help bring it all together. I’ve done acting roles before but this has been my first producing role.

What is something you want people to take away from the production?

Mina: I think it’s important they don’t come out firmly on the side of either Jason or Medea. It isn’t about sympathizing with either of them. The play is really more about emotional manipulation and the way their actions just get increasingly extreme.

How did you deal with the intensity of the play’s subject matter?

Mina and Ruby: We have an intimacy coordinator and she’s mostly there to help make sure that all the actors are ok and that the emotions are left in the room. It is an emotionally strenuous play and while there’s no actual violence enacted on stage, the incredibly poetic but also visceral descriptions of death can be really intense.

Tell me about the practicalities of bringing this show to life.

Mina: The role of Medea is extremely demanding. Renée, who plays her, is a force to be reckoned with. She’s on stage nearly the entire time and her performance is just electric.

Ruby: The other massive role is the Chorus which is made up of three performers. This is obviously a reduction from the typically large chorus in a lot of classical plays and the actors also multirole as different characters.

How have you adapted the Chorus to suit your adaptation of the play?

Mina: The Chorus is more sympathetic to Medea than Jason in this adaptation. Other changes we’ve made are things like making the nurse a stronger, young woman rather than a more matronly figure. In general, the Chorus interacts more with other characters.

Ruby: Even in non-speaking moments, the Chorus are always on stage. It creates a stronger bond and familiarity between the characters rather than the Chorus feeling separate from the action of the play. Creusa, Creon’s daughter has a non-speaking role in the play but because her actress is also in the Chorus, she’s able to haunt the narrative even in scenes she’s not in. There’s also an acute awareness that something is going to happen in how she is played. **Talk me through the more technical aspects of the production.**

Mina: The entire stage is a liminal space, the backdrop is mostly Medea’s house placed behind mesh to create a constant reminder of danger or discomfort in this space that should be safe. We didn’t want to make it entirely modern or entirely ancient, the actors are in modern clothes but there are touches of ancient Greece throughout the costuming such as a laurel wreath.

Ruby: We’ve also rearranged the seating configuration in the Barn to allow for a larger stage. The soundtrack is largely classical music with little snippets of modern music to reinforce the inbetween feeling of the liminal space.

You can catch Medea at The Drama Barn from the 7th to the 9th of March, 2025.



STAGE

Every Arctic Monkeys Album Objectively Ranked

BY LAYLA ROBERTS (She/Her)

Formed in 2002 in the Yorkshire town Sheffield, Arctic Monkeys have released seven studio albums together becoming one of the biggest names in Rock music.

The Arctic Monkeys rapidly rose to stardom in 2006 following the release of *I Bet That You Look Good On The Dancefloor*, quickly reaching number one on the UK singles chart. The band have won many awards over the years and have performed at major festivals, notably Glastonbury in 2007, 2013 and more recently 2023.

7. *Suck it and See* (2011)
Arctic Monkeys fourth studio album released in 2011 became a bit of a miss in their discography. Recorded in a Los Angeles studio, where other greats such as Nirvana and Fleetwood Mac have worked, it does not live up to their hype. This album features

more romantic and playful lyrics compared to their other albums with their song *She's Thunderstorms* making a notable mark. However this album does not live up to the success of *Humbug* and is in last place.

6. *The Car* (2022)
Arctic Monkeys' most recent album, released in 2022, is more nostalgic, Alex Turner's lyrics about heartbreak, fame, and the complexities of modern life take a more poetic and mature approach compared to their earlier albums. Accompanying this album, the Arctic Monkeys went on a world tour where Turner's stage perception was critiqued for not living up to the standards he had set himself when he was younger. This album has a few good songs, most notably *Body Paint* and *Sculptures Of Anything Goes*.

5. *Tranquility Base Hotel & Casino* (2018)
While some fans were surprised

by the album's shift away from

guitar-driven rock, critics praised its ambition as this album steps towards piano-driven melodies with influences from jazz music. This album showcases the band's fluidity and creativity with music and genre. The most notable song from this album was originally released as a single, *Four Out Of Five* definitely is the best song on the album but it doesn't have enough bangers to be in the top four.

4. *Humbug* (2009)
Released in 2009, *Humbug* slightly misses the top 3 spot. Arctic Monkeys third album takes a turn from their youthful punk, of getting into fights with bouncers and funky dancefloor hits, to indie stoner rock. It was co-produced by Josh Homme from the band Queens of the Stone Age, encouraging the band to experiment more with sounds. The highlights of this album are *Crying Lightning* and *Cornerstone*.

3. *Favourite Worst Nightmare* (2007)

Kicking off our top three is *Favourite Worst Nightmare* released in 2007. Building on the fast paced indie rock of their debut album, this album is darker and more aggressive, owing to its influence in garage-rock. Alex Turner's lyrics are witty and observational, focusing on nightlife, relationships, and youth culture which is why it sold 225,000 copies in the first week. Fan favourites of this album are *505* and *Fluorescent Adolescent* but my personal favourite is *Balaclava*.

2. *AM* (2013)
In second place is one of Arctic Monkeys most famous and popular albums that was released in 2013. In total, AM won at least 10 awards and received numerous other nominations. It became one of the band's most critically and commercially successful albums. It is one of their most consistent albums with only one or two songs that don't hit their high bar. The best song on this

album is definitely *Snap out of it*.

1. *Whatever people say I am, that's what I'm not* (2006)

Arctic Monkeys have been very consistent with their music and popularity through the years, but none of their albums can top their debut album released in 2006. *Whatever people say I am, that's what I'm not* became the fastest-selling debut album in UK history, selling over 360,000 copies in its first week. Alex Turner's lyrics capture the energy and chaos of British nightlife, which is reflected in the urgency and youthful tone of the tracks. *A Certain Romance* definitely takes the top spot as the best song on the album and no one can change my mind.

Refurbishments Take Place at The Stone Roses Bar

BY LAYLA ROBERTS (She/Her)

Described as a "Quirky Brit-pop themed pub", The Stone Roses Bar is the home of the famous and iconic Blue S*** and is the number one spot to go to before going to the club, especially before Ziggy's Indie Tuesday Night. They play the best tunes, from Oasis to Fontaines DC, and you are able to request songs on the jukebox.

Known colloquially as "Stones" or "Roses", the bar is rated as York's number one student bar. Roses, recently closing for refurbishment between the 6th of January and the 24th of January, 2025 opening back up just in time for refreshers week. During these 2 weeks, a massive refurb of the well beloved bar exchanged their famous canvas paintings for murals on the walls. It has definitely had a glow up and looks a lot more sleek. Due to this change, The Stone Roses Bar gave away many of their beloved paintings on their Instagrams to fans that

have a special place in their heart for the famous bar.

One of the most notable changes to the bar is the bathroom area, which is now designed around Blur's famous song *Girls & Boys*. It uses the iconic font to distinguish the bathrooms, whilst having the album cover painted on the wall between the bathrooms.

By brightening their paint job the iridescent blue lighting of the bar is further emphasised bringing a uniform design. However they haven't removed all their iconic sparks, with the famous Beatles zebra crossing remaining the highlight of the downstairs area.

The bar area has been revamped, showcasing their merch which is available to purchase, as well as their brand new draft tap which brings the whole bar together.

For those of you that don't frequent the bar on a night out, a new pool table has been purchased and will cost you £1 a game and it definitely freshens the bar.

This overall refurbishment enhances the already iconic student bar and makes the place look brand new even though it's been around for 20 years!

I definitely would recommend a visit if you have not been this year and experience the jazzed up indie rock bar in all its glory!



Image: Layla Roberts

'Oh god, this is a nightmare! I absolutely fell in love with it'

Matty Appleton interviews Jessica Christie, An artist from the North East who works with Jesmonite

BY MATTY APPLETON (He/Him)

Based in Saltburn, North Yorkshire, Artist Jessica Christie works with Jesmonite to capture the rugged natural beauty of the North East of England. Christie casts pots with the material and, more expressively, paints layers of Jesmonite to “create landscapes” and represent “captured memories”.

Going into the interview with Jessica, I was interested to discuss how Jesmonite lends itself to portraying the rugged landscape of the North East of England, and why the use of Jesmonite creates different textures, designs and creations. Christie, who uses the material to cast pots and landscapes, cites local beauty and rugged landscapes as particular inspirations.

The material of Jesmonite, as Christie discussed, is “a composite material made from gypsum powder and liquid acrylic resin” which was developed in the early 1980s by concrete technologist Peter Hawkins. Christie opts to use the company's most famous AC100 for her artwork, which “has the tactile smooth finish of plaster and the weight of concrete”.

When asked how

Christie found the material and started working with it, it was stated how:

“In my fine arts degree I used to work with concrete and plaster, and I heard about it, but never worked with it. I saw it and went on a workshop, I thought “I kind of fancy having a go with it” I thought, “Oh god, this is a nightmare!” I absolutely fell in love with it... and it just happened from there really...I started experimenting with it from home using different pigments and getting to know the limitations and possibilities of the material.”

Christie cited the materials' tactility and versatility

as the reasons for its use, allowing her to capture the rugged beauty of the natural landscape.

SPOTLIGHT

“I think it’s great outside for your mental health, your problems seem smaller.”

Image: Jessica Christie



Being from Middlesbrough myself, its rugged landscape is quite the juxtaposition. Christie addressed this, stating that:

“You’ve got that beautiful expanse of somewhere that’s breathtaking with loads of vapes on the floor, it’s a real contrast isn’t it? It’s important that my work is about the North, about North Yorkshire and the outdoors. It’s dead grounding and I think it’s great outside for your mental health, your problems seem smaller.”

In capturing the rugged beauty of the North Eastern Landscape with a composite material, Christie’s methods are unconventional, yet perfectly encapsulate the area’s beauty. Christie discussed how:

“I like working with materials

where it’s not intended to, so I thought I could start painting with

this and it’d be different. I didn’t really know anyone who was doing that

Christie runs workshops for the public and has delivered them for North Yorks Art School and The Baltic, allowing individuals to cast and paint their own products from the material and showcasing its ease of use. The material, as Christie discusses, is “not specifically hard” to work with, meaning “it’s very transferable into a workshop”. These workshops mean that “people can go home with a solid object” and can be run with children, or people of any ability.

Finally, Christie’s use of the material can also be attributed to its non-toxicity, meaning it can be worked with at home, along with its environmental benefits. The company itself has a strong ethos related to the environment, with Christie stating that:

“What I love about it is there’s no waste in the product whatsoever, if I make something, or anything leftover, or a pot or a landscape that I think is hideous, I put it all in a bag and smash it all up, and I can reuse all of that product

“There’s no waste whatsoever, which is really important, you’re not just filling up landfill. The company itself, everything they send, all the packaging can be recycled, it’s water based as well, so when I work with it in a studio it’s non-toxic.” The company is dedicated to developing eco-friendly art practices, with ingredients sourced from local supply chains to keep CO2 emissions to a minimum.

Until December 2024, I was unaware of Jesmonite, its unconventionality, environmental benefits and how it can be used by artists.

“You’ve got the vast expanse of somewhere that’s breathtaking with loads of vapes on the floor, It’s a real contradiction isn’t it? ”

Since then, a candle holder made from the material made at one of Jessica’s workshops, cast in its vibrant colours, has resided upon a coffee table at home. Christie’s art perfectly encapsulates the rugged and oxymoronic beauty of the North-East of England, with the unconventional use of Jesmonite speaking, in a way, about art, creativity and culture in the region.

For a region often deprived of creative spirit, yet teeming with natural beauty, Christie’s work is an important and innovative cornerstone in the region’s blossoming art scene.

Special thanks to Jessica Christie for her time and contributions to this piece, more of her work can be viewed online, or on Instagram at ‘Jesmonitenorth’.

“I like working with materials where it's not intended to, so I thought I could start painting with this and it'd be different. I didn't really know anyone who was doing that.”



Image: Jessica Christie

‘Have nothing in your house that you do not know to be useful, or believe to be beautiful’; Re-viewing the William Morris Exhibition at York Art Gallery

Last month I received the pleasure of attending the William Morris exhibition in the York Art Gallery. The newly anticipated exhibit opened on 27th of September and is here until the 23rd of February, showcasing over a hundred and thirty of his works spanning across the 19th century and into the early 20th century.

Upon entering the exhibit, I found I was immersed in a sea of colour, shape, and pattern. Each of the three huge rooms provided an exquisite array of Morris’ most famous designs, paired with inviting details and notes about processes, reasons and influences. The exhibit was much larger than I anticipated and had a fun ‘give it a go’ table where you could become your own version of a wallpaper designer – using a lightbox, paper, and pens.

In the first room I was amazed by the huge printing blocks displayed in a series of glass cabinets. This sounds like an unusual part of the exhibition to rave about, but the sheer size and extravagance of them fascinated me. The intricacies of composition and line, and the processes involved in such a unique art form. You see, when I had previously admired the classic Morris designs – printed on some curtains, maybe a novelty tea towel – and of course on walls – I never thought to envision the process that occurred for a design to be copied and created!

When viewing Morris’ works it was so nostalgic and comforting to see some patterns that I had seen so many times before but never fully had the time to appreciate, co-existing alongside beautiful new pieces with intriguing new concepts and style’s that I would never have attributed as those belonging to Morris. A key example of this was his ‘Chrysanthemum’ design – a flower he used extensively in his work and throughout different periods of his career. You could see in the display how it evolved with the times and with his ever changing artistic passions. It began with pastel greenish and bluish tones with quite a detailed backdrop behind the individual flowers, but then in the final room of the exhibition there is also the ‘Chrysanthemum’ in muted yellow and white – conveying his artistic maturation.

As I observed Morris’ designs, I also found myself needing to understand him as an individual and discover his influences, muses, and experiences. And so I began to read each plaque – learning that he was not always destined to become such the renowned artist that we know him as today. In fact, he initially trained to become a priest, but

during his time at Oxford university and then consequently his travels, his mind was soon widened to his artistic capabilities. Another factor in this newfound appreciation of art was his friendship with the eminent pre-raphaelite artist, Edward Burne-Jones. He was also thrust into the midst of the most prolific Victorian artistic circles by marrying Jane Burden, who was one of the most popular muses for Dante Gabriel Rossetti at the time.

It wasn’t until he decorated his first home with Jane that Morris Interiors and Co was established (1861). Morris was also an artist to be admired for his rejection of industrial mechanisms and the emergence of mass production, and due to this continuous ethical rebellion, everything Morris and Co made was initially to be crafted by hand. However, due to cultural change and industrial advances Morris also established the key influence of Japanese art into his work – which he would continue to include for years into his craft.



Personally, after visiting the exhibition, my favourite piece was his paper that is self-explanatorily entitled ‘Rose’ (1877). I learned that this particular piece emerged through his adoration for mediaeval art which, upon reflection, I can now see as it has a very fantastical and other-worldly illustrative tone about it. As I reflected on each description of Morris’ designs, I realised I had naïvely never even thought that his ideas and careful selections could have deeper meanings other than aesthetic ones, almost as if each was a mini painting in itself. For example, ‘Rose’ symbolised the Virgin Mary, peace and love. Historically it was also linked to returning crusaders who brought back a heightened appreciation of the rose, prized for its beauty and fragrance.

All in all, I thoroughly enjoyed the extensive exhibition and felt as though I had really been educated on the printing process that went into Morris’ craft. I was able to understand and appreciate his art on a deeper level and now have a higher regard for him as a creator in his time.

BY RHEMA HEALY (She/Her)



Images: Rhema Healy

Making Art In Unity

BY HOLLY WHITAKER (She/Her)

The concept of romantic connection is one of the main pillars of life, and for many artists, their romantic partners were the source of their inspiration, as Diego Rivera to Frida Khalo, or Francoise Gilot to Pablo Picasso. But for performance artist, Marina Abramovic, her romantic connection did not merely supply the fuel for her art, it became the art.

Marina met fellow artist, Frank Uwe Laysiepen (better known as Ulay) in 1975, and seemed to have an intrinsic connection – they shared the same birthday, were similar in physiognomy, and Ulay himself had said that when they met, he had felt an immediate fascination. The two would begin living together as they produced a series of collaborative performance artworks that would test their endurance, both as individuals and as partners. The series was called ‘Relation Works’ and began in 1976, aiming to explore ideas of the ego, as well as the duality of a romantic relationship through the unification of Marina and Ulay as a singular artistic unit - a kind of third energy. No performance of the series was rehearsed or intended to have any sort of predicted end, which intensified the intimate nature of their relationship to viewers.

The individual performance works of the series are too numerous to mention, but their first performance was ‘Relation in Space’ (1976), in which the couple repeatedly passed by one another without their clothes, occasionally bumping into each other until they eventually went from walking to running, increasing

the intensity of the collisions. The performance went on for an hour before a small audience, and though it might seem frivolous, was a trying way of enacting the fusion of male and female energy into this third component.

Moreover, the physical strain of this type of endurance art would also elicit heightened emotional reactions from its participants, something that would continue to happen to the couple in their other projects. Another performance, ‘Relation in Time’ (1977) went on for a much longer seventeen hours, and the couple had to sit back-to-back with their hair tied together between them. Their idea was that they would sit for sixteen hours in a gallery space, pushing themselves to the point where they were close to exhaustion, and then members of the public would be allowed in to watch them sit for the final hour.

Marina and Ulay aimed to utilise the energy that the public would bring to their exhausted bodies in order to push themselves to the limits of their abilities, but for the preceding hours, they could rely only on each other for the endurance they needed, taking solace in the simple fact that they both remained there in the space. Marina and Ulay’s relationship would not ultimately withstand the trials of their work, with Marina committed to her projects, determined to continue learning about themselves and testing their endurance, while Ulay grew uncomfortable with the burgeoning recognition they were receiving. Amazingly, this still would not mark the end of their work together, as Ulay would make a surprising visit to Marina’s 2010 performance The Artist Is Present, held at the Museum of Modern Art in New York, where she would sit at a table in a period of silence with any stranger who came to sit before her.

The couple had not spoken in some twenty years when Ulay sat down at the table, and Marina initially looked surprised. He shook his head, and she began to tear up, reaching for his hands at the end of the encounter as he leaned in to say something that the deeply moved audience could not hear.

The relationship of Marina and Ulay was not simply a collection of moments and feelings that existed in each of their minds and impassioned them to create artworks about one another. They took a step further, becoming one and creating as one.



Literary fiction
Never Let Me Go- Kazuo Ishiguro
Never Let Me Go is a unique novel set in a darkly reimagined England. The book traces the story of Kathy, a woman who reflects on her childhood growing up in the isolated and mysterious school of Hailsham, deep in the English countryside, where her and her schoolmates grow up cut off from society, unaware of the future that awaits them. Touching on themes of memory, loss and morality, *Never Let Me Go* is very thought-provoking and, above all, an extremely emotional novel; the ending in particular is etched into my memory.

Still Born- Guadalupe Nettel
Following a multitude of characters living in Mexico City, *Still Born* follows Laura, who, at the start of the book, makes the bold decision to never have children. This contrasts directly with her best friend Alina, who, although initially sharing Laura’s aversion to children, eventually changes her mind and becomes set on giving birth. The consequences of these two choices form the basis of the novel, as we follow both characters navigating two very different, yet somehow similar, lives. It’s really interesting, really moving, and offers a perspective on motherhood which I’d never considered. I’d highly recommend.

Historical Fiction
Slaughterhouse-Five- Kurt Vonnegut
Slaughterhouse-Five is a pretty perfect book; it’s funny, devastating, easy-to-read, and completely unique. Following ex-soldier Billy Pilgrim, *Slaughterhouse-Five* expertly demonstrates the lasting trauma which war inflicted on its survivors, through the use of, (yes, I know it sounds weird but stick with me) time travel. In just a couple of hundred pages, Billy constantly flicks between different decades, experiencing marriage, parenthood, alien kidnappings (yes, I know), yet always revolving back round to one key moment; the horrific firebombing of Dresden which occurred during WW2. In doing this, Kurt Vonnegut creates a novel part comedy, part sci-fi, part history, yet completely singular. It’s pretty incredible.

The Song of Achilles- Madeline Miller
Yes, you’ve probably seen or heard about this through TikTok. Yes, everyone claims it’s one of the best modern love stories, and often the best retelling of Greek mythology. Surely it can’t be that good right? Well, no, it is actually pretty great. A modern retelling of Homer’s *The Iliad*, this novel refocuses the narrative onto Patroclus, originally cast as Achilles’ closest advisor, yet in this novel also depicted as his lover. What follows is a pretty flawless retelling of the Trojan War. It’s easy to read, poignant, action-packed, and with some really beautiful one-liners.

Classics
Giovanni’s Room- James Baldwin
Although *Giovanni’s Room* is a lot newer than other ‘classics’, having been written in the 50s,, I believe it should absolutely be defined as a classic book. The story follows David, an American living in Paris, who meets the mysterious Giovanni at a bar. What follows is an incredibly heartbreaking story about repression, love, and betrayal. It’s very simple and very short, but James Baldwin’s writing just elevates the whole novel; for me, there is no writer who so perfectly captures the intricacies of human emotion.

Their Eyes Were Watching God- Zora Neale Hurston
Their Eyes Were Watching God is the story of Janie Crawford, who, after being placed into an unhappy marriage, breaks free in search of a meaningful life. Taking place over several decades, the novel provides an incredible snapshot of what life was like for people in 1930s Florida, whilst also creating one of the most inspirational characters I’ve read. The book is very short, and Hurston’s writing is so vivid and beautiful, with stunning descriptions of both Florida and Janie’s inner thoughts.

A Complete Guide to Reading (for Non-Readers)

BY EDDIE BURGESS (he/him) AND GRACE MARTIN (she/her)

Picking up a book can seem daunting, and with thousands of books at your disposal, it can be difficult to know where to start. Here are Vision’s top picks for easy-to-read yet entertaining books to kickstart your reading journey.

GRACE RECOMMENDS...

Romance
Funny Story - Emily Henry
Emily Henry is a popular choice for a reason. Her books tackle the complexities of modern-day dating with humour and emotion, and *Funny Story* is no exception to this. *Funny Story* follows Daphne and Miles, who moved in together after their previous partners had cheated on them with each other. The book focuses around their attempts to ‘fake-date’ to avenge their exes, following their friendship (and subsequent romance), and their journey to rebuilding their lives after heartbreak. It’s poignant yet lighthearted, with plenty of banter and exceptional emotional depth that really makes these characters feel real.

Hello Stranger - Katherine Center
Hello Stranger was unputdownable for me - I read it in one sitting! Katherine Center’s quick-wit and loveable characters makes this book easy-to-read and captivating. It follows a portrait artist named Sadie, who experiences an accident and wakes up with facial blindness. Sadie has to navigate her new life, along with family drama and career challenges, whilst falling in love with two men at once. Although on the surface this premise appears dark, Center’s writing just feels like a warm hug. I finished this book and gave it an instant 5 stars.

Fantasy
A Court of Thorns and Roses - Sarah J. Maas
I approached this book with skepticism, convinced it would not live up to my high expectations which had been built through its extreme popularity on BookTok. However. I was proven wrong. This book follows Feyre, a determined huntress who is sucked into the fae-realm and wants to escape. The elements of magic, peril, and romance mean there really is something for everyone in this book. The worldbuilding and character development is full of depth, yet easy to follow, making it an excellent starting point for entering the complex world of fantasy. This book is the first in a series, which can be a great option if you are looking to get immersed in a magical world (I also believe the second book is the best!).

Threadneedle - Cari Thomas
If ‘romantasy’ doesn’t float your boat, *Threadneedle* is a great choice. It centres around the ancient practices of witchcraft hidden in plain sight in contemporary London, following Anna as she navigates her powers under the watchful eye of her strict aunt. This book focuses on the different ‘languages’ of magic, with each witch holding different ways they exercise their powers. *Threadneedle* is an excellent choice for fans of *Harry Potter*, or anyone looking for an intriguing read full of magic, friendship and sacrifice.

Thriller/Mystery
None of This is True - Lisa Jewell
Lisa Jewell never fails me. If I am in need of a fast-paced, captivating thriller, I will always go to her first. *None of This is True* is about a podcaster, Alix, and the new subject of her podcast, Josie. Alix quickly notices the complexities of Josie’s life and begins to get a weird feeling about her. It’s difficult to summarise a crime novel without giving away any spoilers, so you’re just going to have to trust me on this one. This book is truly addictive, with complex characters and lots of twists and turns to keep you interested until the very end.

Both of You - Adele Parks
I read this book on holiday in one day, and for that reason I believe it deserves a place on this list. *Both of You* is more of a slow-burn thriller, following a police officer’s investigation into two women (Leigh and Kai) who disappear in the same week. It uses multiple first-person POVs, making the story engaging and suspenseful. Furthermore, this is a relatively short book with a simple storyline, making it an excellent, quick read for people wanting to get into mystery-thrillers.

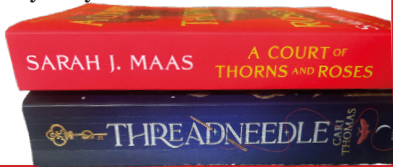


Image: Grace Martin

9 EASY TO READ LITERATURE

LITERATURE

Editor: Eddie Burgess
Deputy: Grace Martin

Il Paradiso Del Cibo: An Authentic and Homely Italian restaurant

BY TILLY BOWEN (she/her)

Nestled on Walmgate, Il Paradiso Del Cibo is an authentic and homely Italian restaurant with a large menu of delicious meals and an excellently priced set menu. I've always loved Italian food, and since my local Italian restaurant closed due to retirement, I've been on the hunt for another restaurant that could compare.

I visited Il Paradiso Del Cibo after finding out about their great set menu from TripAdvisor. The deal includes three courses and a drink for £23 which, in comparison to many restaurants in York, seemed like an amazing deal!

When I first walked through the door, I was met by a very authentic, laid-back, no-frills interior - don't let the plastic chairs put you off! The owner was

born in Sardinia and has a wealth of experience in the restaurant trade, and he has brought all this expertise and knowledge to create delicious dishes at brilliant prices.

I have visited Italy quite a few times, and Il Paradiso del Cibo made me feel as if I was transported back to one of my favourite countries for the evening.

For my starter, I ordered the Marinara which is a thin pizza bread base with garlic, tomato, olive oil and oregano. The Marinara was simplicity at its best: the flavourful ingredients complimented each other beautifully and the pizza base was cooked to perfection. It is quite a large pizza for a starter, but it is absolutely delicious and great value.

I then ordered lasagna for my main, an absolute classic for me and a dish I often make at home. The

beef ragu was tender, rich and flavourful; the pasta was perfectly cooked. Each bite was warming and comforting.

For dessert, I ordered the gelato, and my boyfriend chose the Cannolo Siciliano which was definitely the star of the two. A Cannolo Siciliano is a tube-shaped fried pastry dough with a 'sweet, creamy ricotta filling' with pistachios. A decadent dessert with incredible flavours - a perfect end to a great meal that I would recommend to anyone.

The meal was a 5* experience, and I highly recommend you pay a visit to this rustic Italian restaurant. Buon appetito!

Five Food Spots to Try This Spring!

BY FREYA HUGHES (she/her)

Living in York we're all lucky to have the city's amazing food scene on our doorstep. Here are five quick recommendations of amazing affordable eateries for you to try this Spring. They're perfect for a date or day out with friends, you're sure to find a new favourite spot!

Coffee Culture

My go-to destination for a chilled, cosy lunch out, Coffee culture is Goodramgate's hidden gem. Although it looks small from the outside the cafe has two floors of seating where you can enjoy their selection of cakes, toasties and pastries. The double cheese and onion marmalade sourdough toastie has me completely hooked! Whether you're looking for a new brunch spot with a warm friendly atmosphere or a coffee lover looking to enjoy high-quality beverages, Coffee Culture is the perfect destination!

Angel on the green

Located in Clementhorpe away from the crowded town centre, Angel in the Green is a real all-rounder. The pub serves bagels in the day and pizza in the evenings. Throughout the week they have live music from local DJs and bands letting you experience York's vibrant music scene. The Angel makes a great brunch spot or pub for those who love a relaxed and

eclectic atmosphere. Note their opening hours (food only thurs-sun)



Oshibi Korean

Hidden on Franklin's Yard off Fossgate, this family-run Korean is a must-visit spot for any York local. Oshibi offers an authentic Korean BBQ experience where you can grill your own meal. They also have an outstanding menu full of traditional Korean dishes. I fell in love with their Kimchi-Jjigae which was hearty and full of flavour. Whether you're new to Korean food or a longtime fan, Oshibi has something for you, this truly is a five-star experience!

Batanga

Another restaurant in Franklin's Yard, Batanga, is a small but unforgettable restaurant where you can enjoy delicious Mexican food. Their menu has a wide selection of authentic dishes including tacos, burritos, birra, mole, chilaquiles and ceviche. Every dish is incredibly flavourful and fresh, my personal favourite being

watermelon ceviche - the roasted watermelon is unlike anything you've tried before. Their £5 cocktails also make this restaurant an instant favourite!

Little Italy

York has a range of Italian restaurants, however, Little Italy stands out as a phenomenal dining experience. Everything from the excellent service and expertly cooked together meals lets you know you're in good hands. Whenever I've visited I'm always impressed by the quality of the ingredients which elevate every dish. The generous portions ensure you get your money's worth! Little Italy is located above their deli at the end of Goodramgate and is perfect for a date or a nice meal when family are visiting.



Recipe: Easy Sweet Potato Gnocchi

A super simple, budget friendly recipe that is the perfect addition to your uni meal rotation! (makes 2 servings)

Ingredients:
2 Sweet Potatoes (£1.19 at ALDI for 1kg)
100g of Flour to start (£0.79 at ALDI)
Butter
Optional toppings:
Sun dried tomatoes
Sage and Oregano

Garlic
Butter
Chorizo or Sausage

Method:
Microwave the sweet potatoes whole until they are tender and soft inside (recommend checking after 3 minute intervals - make sure your microwave doesn't steam up).

Then, slice open the potatoes, scoop out the inside and place it into a bowl.

Next, mash the sweet potato until there are no lumps.

Add the flour and mix until the dough is no longer sticky. (I recommend starting with 100g of flour - but it depends on how large the potatoes are).

Then roll the dough out into a line. Chop the dough into bite sized pieces - optionally roll and shape them.

Place the gnocchi into boiling water for approximately 2 minutes - until they float.

Drain the water then Place the gnocchi into a hot pan with butter - season and cook until they are slightly golden brown and crispy.

Garnish with sundried tomatoes and sage.

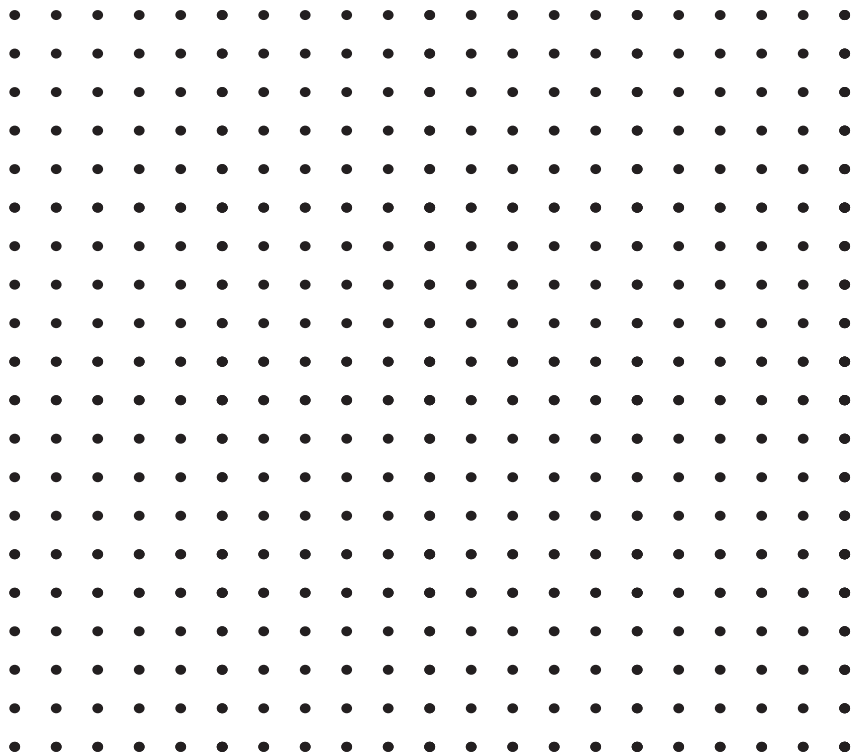
Optionally add sausage or chorizo for variety.

BY FREYA HUGHES (she/her)



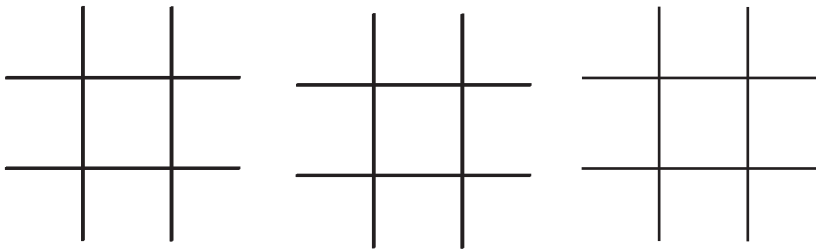
GAMES

GRAB A FRIEND!



DOTS AND BOXES

TAKE TURNS DRAWING LINES BETWEEN ADJACENT DOTS, IF YOU FORM A BOX, MARK IT WITH AN INITIAL/COLOUR AND GO AGAIN. THE WINNER IS THE ONE WITH THE MOST BOXES.



TURN OVER TO THE BACK PAGE FOR SOME MORE PUZZLES!

IF YOU'RE LOOKING FOR ANSWERS, STUCK ON A PUZZLE, OR JUST WANT A CHAT, FEEL FREE TO EMAIL ME: GAMES@YORKVISION.CO.UK

SET SQUARE

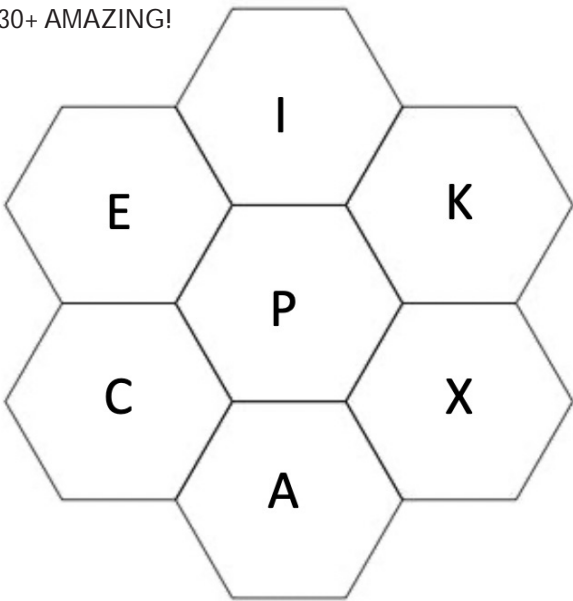
ADD THE NUMBERS 1-9 INTO THE BLOCK BELOW. ALL EQUATIONS ARE READ LEFT TO RIGHT OR TOP TO BOTTOM (IGNORE BIDMAS).

	+		-		= 6
x		÷		x	
	x		-		= 11
+		x		÷	
	+		+		= 15
= 8		= 12		= 14	

WORD FLOWER

FIND AS MANY WORDS AS POSSIBLE, LETTERS CAN BE USED MULTIPLE TIMES.

15 - 20 GOOD
21 - 29 GREAT
30+ AMAZING!



CONNECTING WALL

THE 16 WORDS BELOW CAN BE SORTED INTO 4 GROUPS OF 4 WORDS, CAN YOU SORT THEM CORRECTLY?

COPPER	SUPER	TERRIFIC	CATERPILLAR
BAT	WORM	GREAT	AMAZING
FLY	IRON	OXYGEN	GOLD
FAB	BEE	TIN	SPIDER

EASY

9				4	7	2		8
	1					6	3	
		2		9		7		
3		9			1			
	4			5			6	
			9				4	7
	9		7					5
1				8	5	3		
	5	8	3					1

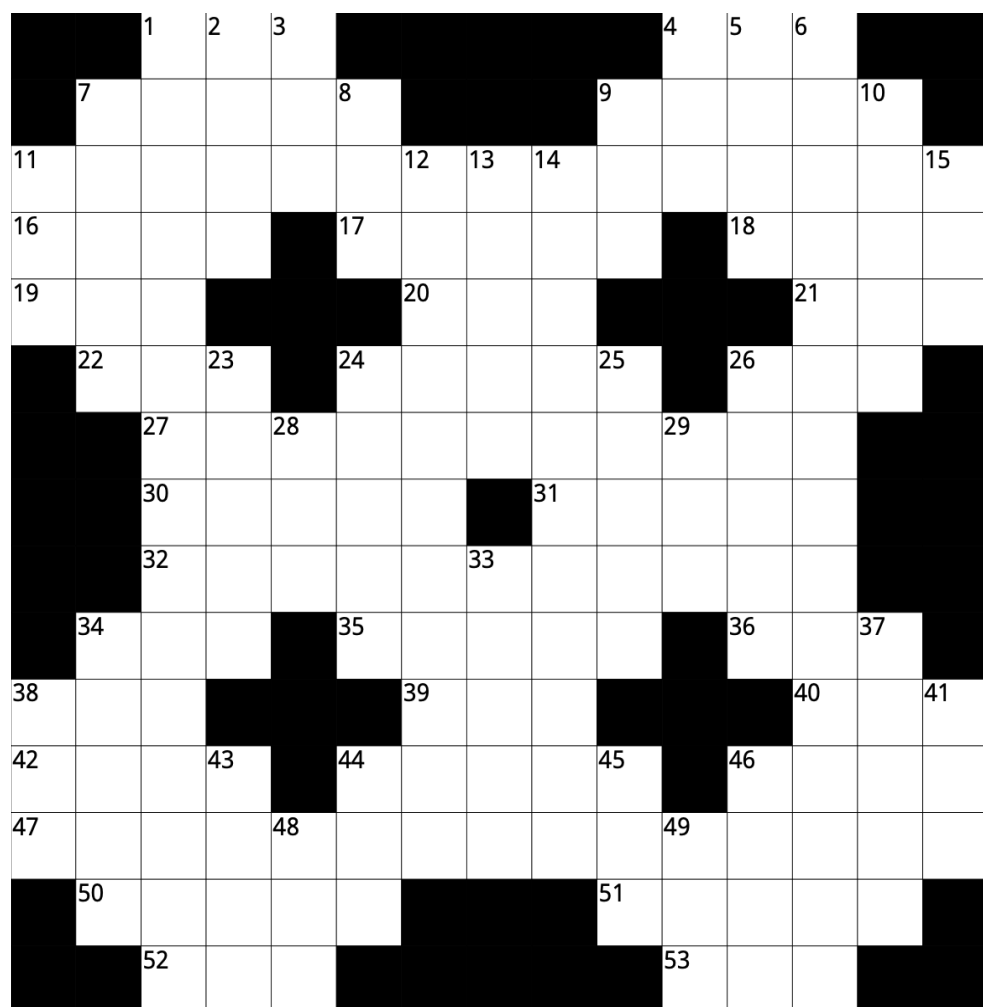
MEDIUM

1			7		6	9		4
	7			3			6	2
		6	4					
		3	1					9
	2			8			5	3
5					2	8		
6					9	7		
	4			1				
2		7	5					8

HARD

2		3	1		7	8		9
							7	
		4	5		6			1
1		7	8		9			4
5		6			1	2		3
8		9			4	5		6
			6					
		1	2		3	9		7

THE BIG ONE.



ACROSS

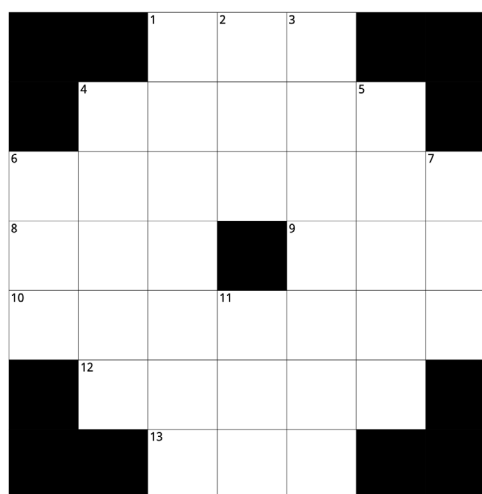
- 1) BALLOON FILLER (3)
- 4) SHEEP'S CALL (3)
- 7) FAST AT SEA (5)
- 9) ACCUMULATE (5)
- 11) KATE MIDDLETON, FOR EXAMPLE (8,2,5)
- 16) TARGETS (4)
- 17) BALLET SKIRTS (5)
- 18) WISH (4)
- 19) DRINK WITH LEAVES (3)
- 20) WAGER (3)
- 21) CAMPUS BIRD IN FRANCE (3)
- 22) REGGAE (3)
- 24) OFTEN ____ : HALF THE TIME (2,3)
- 26) SEX EDUCATION ACTOR BUTTERFIELD (3)
- 27) DEPARTURE ANNOUNCEMENT (2,3,2,4)
- 30) TITLE WOMAN IN AN ANDRÉ BRETON NOVEL (5)
- 31) TWILIGHT PROTAGONIST (5)
- 32) BASE GUIDELINES (6,5)
- 34) FROM ____ Z (1,2)
- 35) PIGPENS (5)
- 36) WITNESSED (3)
- 38) BOOK AFTER GALATIANS: ABBR. (3)
- 39) ____ FLASH (2,1)
- 40) SLIME (3)
- 42) GREEN SUMMER (4)
- 44) TAKE ____ (BE DEMOCRATIC) (1,4)
- 46) CARBONATED DRINK (4)
- 47) LIKE A ZOMBIE? (4,4,4,3)
- 50) LIES IN WAIT (5)
- 51) BEETHOVEN DEDICATEE (5)
- 52) FAUX ____ (3)
- 53) FIB (3)

DOWN

- 1) 'IS IT NOT?' (2,1,6,4,2)
- 2) MCKELLEN AND FLEMMING (4)
- 3) CARS SINGER OCASEK (3)
- 4) AUDI RIVAL (3)
- 5) SATISFIED SIGH (4)
- 6) LIMBER, LIKE A CAMPUS BIRD (2,5,2,1,5)
- 7) ZODIAC RAM (5)
- 8) TENNIS COURT DIVIDER (3)
- 9) MILITARY BRANCHES: ABBR. (3)
- 10) OLD PHOTO TINT (5)
- 11) GENTLE TOUCH (3)
- 12) CONSIDERABLE (11)
- 13) NOTE TAKER (5)
- 14) AFTER A RACE PERHAPS (3,2,6)
- 15) OCEAN (3)
- 23) BITTER ITALIAN LIQUEUR (5)
- 24) WITH JUICE IN PARIS (2,3)
- 25) NATO FOUNDING MEMBER (5)
- 26) VAN GOGH PAINTED HERE (5)
- 28) "STAR TREK: DEEP SPACE NINE" CONSTABLE (3)
- 29) L (3)
- 33) T. REX ET AL. (5)
- 34) MARCH FOLLOWER (5)
- 37) WRITER TOM OR THOMAS (5)
- 38) FLOW BACK (3)
- 41) CLUMSY TYPE (3)
- 43) TRILLION: PREFIX (4)
- 44) QUES. RESPONSE (3)
- 45) HIGH PITCHED SOUND (3)
- 46) LXVII x VI (4)
- 48) APPROVES (3)
- 49) 100%(3)

THE BACK PAGE OF SCENE.

THE LITTLE ONE.



ACROSS

- 1) ARIES ANIMAL
- 4) ____ MASALA (WARM SPICE BLEND)
- 6) LAUGHED MENACINGLY
- 8) EXIST
- 9) PHOTO TAKER
- 10) CAPTAINS OF INDUSTRY
- 12) WITH SORROW
- 13) SLEEP STAGE

DOWN

- 1) PALINDROMIC VEHICLE
- 2) BIBLICAL BOAT
- 3) ____ X
- 4) GRAYS ANAG
- 5) VILLAIN
- 6) PURRING PET
- 7) PRIVATE CHATS, BRIEFLY
- 11) POEM OF PRAISE

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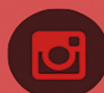
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YOU TO
JOIN US!***

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write for us?**



vision@yorksu.org



@york_vision

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Home Farm
University of York
York
YO10 5DD**

Global warming, Falling Creativity and the Loss of Truth...

EDDIE ATKINSON & MORGAN GROVE

IMAGE: PIXABAY

Over our time at the university, we have seen a real shift in attitudes to the use of AI. In our first year, AI was a bit of a dirty word, like the dodgy essay selling sites you sometimes hear about; a couple of people were probably using it for their assignments, but they certainly weren't telling anyone about it. Not to mention the lengthy lectures on academic integrity and the consequences of disregarding this, which were enough to strike fear into the hearts of even the laziest students. Now, a couple of years on, and quite a bit of technological development later, AI is everywhere. People are using it as a search engine, to make useless images they'll click away from 10 seconds later, and to write or plan whole assignments. At the risk of sounding like our grandparents, this change is really scary and we'd quite like it to stop.

According to researchers from the University of California, every 10 to 50 queries on ChatGPT drinks up to two litres of water. Now if you think about the University of York, over 20,000 students, each with multiple assignments a semester, it's starting to look poor. We're going to make other complaints in this article, but this one should really be underpinning them all; everything that's useless, or silly, or dangerous about AI is also obliterating the environment with every use. At a time when there is a lot of pressure on various industries to be more environmentally conscious, we have invented a brand new one which is far worse for the environment, but has the benefit that you don't have to associate it with its impacts at all. Driving a diesel car or using single use plastic at least lets you know that you're making a negative impact, but the swift, clean apparition of an image from the ether of the internet sells the story that what you are doing is harmless.

Using Chat GPT as a search engine is also going to put the final nail in the coffin of media literacy and research. While a quick Google can turn up questionable results, it provides so many different sources that allow one to get a reasonably balanced view of a subject within a few clicks. Chat GPT offers its solution as the only answer, and it is killing the urge to research, to compare viewpoints and come to your own conclusions. Not only does an AI search engine get things wrong, it does so so confidently, and so unchallenged, that it's very easy to be misled. What's more, is that even Google, which was our earlier example of a trusted search engine, now automatically opens any search results with an AI generated summary of what it deems the most relevant information, illustrating how AI is becoming the standard option, rather than the controversial choice.

A number of students have said that they don't use AI to write their pieces, only to come up with their ideas. This is arguably even more offensive to us. We are turning to the machines to do our thinking for us and accepting the menial tasks that put their ideas into action. In 1930, the influential economist JM Keynes predicted technology would have developed to the point where humans would have 15 hour work weeks. We've achieved those developments, but instead of using them to give ourselves more free time to pursue our passions, we are letting our machines paint and dream for us while we check their fans for dust. Even worse, most of this 'imagination' is just on the back of being trained on millions of pieces of work by genuine human artists and writers, most of whom have not been paid a penny by AI companies. This also begs the question of where new ideas will come from, or if we will just reach a point of stagnation where AI is learning from itself.

An easy shot at AI is to point out that its images often come with glaring errors: a ghoulish face popping up in an image of a sunset, or any text being completely illegible. These errors will likely buff out with time, but becoming more realistic comes with its own, much more serious risks. As AI images become more believable, it will become harder and harder to tell what has and hasn't happened. For a century, a photograph has been a catch-all proof of the reality of an event. This will no longer be the case. Even today, Facebook parents are having a hard time telling whether an image of a mustard spill that has formed the shape of a photorealistic minion on the cross is real or not. Soon, images of emerging news stories will be known worldwide as entirely unreliable, or worse still, seen as reliable when they are not, and used to spread fake and dangerous news.

IMAGE: PIXABAY

...why I'm worried about the rise of AI

FEATURES

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Editor: Faye Askew (She/Her)

Could the Archbishop of York's Position be Under Threat?

Allegations of enabling child abuse forced the Archbishop of Canterbury out. After a revelation of his own, could his subordinate be next?

GAVIN SOUTHWAY

If you kept half an eye on the news in late November and December last year, it was pretty difficult to escape the effects of the Makin Review: a Church of England report into the abuse of over 100 young men and children by John Smyth, a barrister and evangelist who ran summer camps in the 1970s and 1980s.

Smyth died in 2018 without facing justice, and after victims came forward following his death, the Church commissioned the report. This report eventually named the Archbishop of Canterbury, Justin Welby, as having been told of allegations about Smyth, yet had not passed them onto police. He originally told Channel 4 News that he wouldn't resign over the scandal: a week later, he did. So where do all the key parties stand, who is set to go, and who leads a leaderless Church?

Justin Welby's term finished early on 6th January. He didn't give the traditional New Year's message five days prior, and the current Archbishop of York, Stephen Cottrell, has taken over. Yet he too has had a rocky start. A BBC investigation revealed safeguarding concerns about another Anglican priest, David Tudor, while Cottrell was Bishop of Chelmsford, Essex.

Cottrell was aware of concerns against Tudor, such as a 1989 ban for sexual misconduct and a 2008 agreement barring him from being alone with children, as well as him having paid £10,000 in compensation. In December, Stephen Cottrell said he was "deeply sorry" that action couldn't have been taken earlier,

and Tudor was removed in 2024.

Tudor came to the UK from Barbados in 1975, and in 1988 Tudor was a defendant in two criminal trials. In the first, he was acquitted of indecently assaulting a 15-year-old girl, but admitted to having sex with her aged 16. In the second, he was convicted of indecently assaulting three girls, yet the conviction was quashed due to the judge having misdirected the jury.

In 1989, Tudor was banned by a Church tribunal but returned in 1993, assisted by then Archbishop of Canterbury George Carey - now Lord Carey. In 1996, Carey agreed that Tudor's name be struck off a record of members of the clergy subject to disciplinary proceedings. The next year, Tudor became Team Rector in Canvey Island. He would be suspended again in 2005 after police investigated an allegation of indecent assault in the 1970s. He was not charged.

In 2008, Tudor became an area dean in Hadleigh, near Southend, overseeing the care of parishioners - and was in place when Stephen Cottrell took up his post in November 2010. A spokesperson has revealed that he was briefed on allegations about Tudor's past in his first few weeks in office. Nonetheless, Tudor's contract was renewed in 2013 and 2018, and he only lost it in 2020. He was also made an honorary canon of Chelmsford Cathedral in 2015, with a certificate signed by Cottrell. The latter's office has said that this was due to a change in Church policy that all area deans be made honorary canons, noting it was "not a promotion and not a reward."

Multiple Canvey Islanders have said to the BBC that Cottrell



Justin Welby and Stephen Cottrell. Welby visited Chelmsford Cathedral in 2019. (forthandfifteen)

spoke highly of Tudor in a January 2018 service, despite knowing about Tudor's past, with one suggesting that Cottrell called Tudor a "Rolls-Royce priest". In 2017, one of his sermons was filmed for a BBC Two documentary, and he is a charismatic and engaging preacher. He cracks jokes with his audience that fills the pews. In a one-to-one scene, after his congregation has left, he's at ease with the camera, with a strong, calm smile. The other islanders featured in the programme think highly of him too: a supportive community man, who helped one resident after his son passed away.

Tudor was suspended in Canvey Island in 2019 after being arrested on charges brought against him for reports made in 1983. No charges were brought, he was not prosecuted, yet he remained suspended until he was removed in December 2024. Later that month, Lord Carey renounced his permission to officiate with the Church, after 65 years, after his involvement in the scandal was brought to his attention.

According to the 2017 documentary, 70% of the island was Christian. By 2021, adherents to Christianity in general had fallen to

The Archbishop of York's office has said that Tudor's £10,000 payment "admitted no liability", and that "legal advice" had meant no further action could be taken, but, as one of his complainants has said to the BBC, "Nobody would make a payment if they haven't got something to hide." But could his own position be under threat?

The results of the review into John Smyth's abuse, and then the more recent developments over David Tudor have put Welby's, and now Cottrell's roles, in the spotlight. Senior bishops originally backed Cottrell to stay in post, but one, the Bishop of Newcastle, Rt Rev Hartley has disagreed: she was the only senior clerical figure to call on Welby to go.

In light of the recent safeguarding scandals, a meeting of the General Synod, the Church's principal assembly, was always going to be dominated by one matter, especially when a debate about the response was on the table: whether that should be just overseen by an independent observer (similarly to how Ofsted oversees education), or whether an independent organisation should be created to employ all of the Church safeguarding professionals as well. The Synod voted for the first option, which garnered negative headlines.

The decision of who will be Welby's successor is not clear-cut, and requires a lengthy voting process, to ensure the new leader of the Anglican Church satisfies the representatives of its global reach. Nonetheless, the scandals over Smyth and Tudor have seen the top brass of the Church dented and will cast a shadow over the race to become the Archbishop of Canterbury.

It has also reinforced the role of the Church in the nation's fabric. After the 2021 Census results were collated, much was made of the UK's population becoming less than 50% Christian. In fact, both the Archbishops of Canterbury and York remain higher in precedence than the Prime Minister and are the country's most important men outside of the Royal Family. The Church still has a strong role to play in the establishment and society, and much of the coverage over these scandals.

As for the Archbishop of York himself, he is currently in de facto charge of the Church of England until his new superior is appointed. How he deals with the headlines in the genesis of his new term remains to be seen.

York's Society of the Year - One Year On

We interviewed the Society of the Year, one year on. Founded in 2013, the York Dialectic Union hosts regular debates with an array of distinguished speakers. We caught up with President Milo Morrod to discover more about the society's inner workings and his vision for the year ahead.

HAL MUXLOW FISHER

York Vision sat down with Milo, a third-year Law student who is the York Dialectic Union's (DU) President, to find out more about the society as it goes from strength to strength.

Describing the society's aims, Milo says: "our purpose is essentially to host distinguished external speakers and to promote the values of free speech and open discussion on campus in a way that other societies don't necessarily do. [...] We cannot only act as a bridge between different political stripes, but also as a forum where academics and people from all sorts of random fields can come and share ideas."

In recent years, the DU has welcomed a host of noted names, from former Labour Party leader Jeremy Corbyn to conservative commentator and journalist Peter Hitchens. However, it is ex-Scotland Yard detective Peter Bleksley and entrepreneur Liz Earle who "take the cake this year" in Milo's eyes.

Milo discusses the upcoming Higher Education Free Speech Act, describing the Government's review of it as "an excellent decision", explaining "one of the things I mentioned on my platform for getting elected president was refusing to shy away from controversial issues. [...] We're doing a debate on whether we have concerns about Chinese influence on British universities, which is something that I lobbied for last term, on behalf of a friend of mine [...] who had to flee China essentially as a human rights activist. Last time we tried to do that, we actually had some issues with York SU and they tried to kind of delay the whole thing, they said they had issues with one of the speakers and it got to the point where we were almost considering just going independent and hosting it privately off campus, so I'm going to be lobbying very hard to make sure we get that off the ground this term."

Despite this previous occasion, Milo stresses the relationship between the DU and York SU is "very healthy", adding that

"they've never really been angry with us or threatened to sanction us. [...] They give us a very healthy grant and we bring in good publicity".

He also recognises that "there is a fine line between controversy and inviting speakers that would be extreme enough to have us get in trouble with York SU", noting that "it is very important that everybody is able to be contradicted and disagreed with and that people do have, to a certain extent, the right to offend, which in a liberal democracy is fantastically important. But at the same time, we don't want to be bringing in speakers that are just going to be spewing things that cause people upset and saying hateful stuff."

The conversation then turns to the DU's ambitious schedule for the year ahead, which Milo has been planning since he was elected president in November 2024. "We've got some big political debates coming up - we're planning a debate on proportional representation, and [...] I'm interested in getting people from the Lib Dems and Reform UK on the same side on the proposition. [...] I think [that] is a really excellent illustration of the fact that my whole ethos is being able to bridge the divide between different political factions, particularly on campus."

Milo, who was formerly Chair of the University of York Conservative and Unionist Association, states that he is "trying conscientiously to make it so that [the DU is] not an entirely political debating society", adding "I'm very deliberately trying to schedule events with speakers from the world of business. We've got one speaker who we're reaching out to who's a film director - a York

alumnus who founded Aardman Studios [famous for producing Wallace & Gromit]. We've got a debate on whether AI is an existential threat to humanity, so that's one where I'd like to bring in some computer scientists, philosophers, and people from wider backgrounds."

It can take a considerable amount of time and perseverance to secure speakers. Organising this is mainly the responsibility of the DU's Head of Outreach and three outreach officers, a task which "usually consists of emailing," Milo explains, along with "Instagram messaging, LinkedIn, and ringing up MPs' offices as a cold call. I think Dom [the previous DU President] calculated that, last term, the success rate from cold emailing was something like 8%. [...] If you already have some sort of backdoor connection to someone, like if they work with one of your parents or you've somehow

invitation as a letter, and I just went to London and found him and gave it to him on the street. He seemed like he was interested, but he still hasn't emailed us back yet, [but] I'm hopeful. Maybe next time I go home I'll have to try and find him again."

Despite York only being 1 hour 50 minutes from London via train, Milo has noticed that "people are less willing to come to the North from London," a situation he terms "bias" and "speaker deprivation." He regards it as "a real shame" that "distinguished speakers, politicians, academics, and celebrities [...] have more of a negative reaction when you say 'get the train all the way up to Yorkshire'. In London, they [debating societies] have got it absolutely made, because anytime they want a politician [to speak at] UCL, it's literally just down the Strand."

Once a speaker is secured for an event, Milo explains that the DU will "always cover transportation expenses and accommodation if necessary, so we put speakers up in Franklin House and pay for train tickets. We always take speakers out for dinner with the committee afterwards, which is subsidised for them."

The DU has seen significant growth in membership this year: "I think we've seen student engagement, at least in terms of measurable statistics, go up this year. Last year I think we had less than 100 members - this year we're currently at 143. [...] We have such an incredible and eclectic array of people who come to all of our debates. [...] I'm currently talking to the treasurer about whether we can lower membership costs [from £12 to £8], because ultimately

accessibility is at the heart of why this society was founded." This is exemplified by the fact that, in contrast with a number of other university debating societies throughout the UK, the DU does not mandate a dress code for its debates, believing that it is "entirely unnecessary to have all of the extra bells and whistles to be able to exchange ideas in a meaningful way".

The speakers at the DU's events are not always external guests - students are very much a part of the debates too, as Milo reveals: "We've got [a] student debate planned, but that's a fun debate. It's a joke [debate] which is going to be on April 1st, which is 'this house believes in wearing black tie to debate'. Anyone who supports the motion has to come in black tie."

Milo's passion for education is clear as we conclude the conversation by asking him which issue he would debate to the grave. "I'm very much willing to die on the hill of selective state education and bringing back more grammar schools. I'm a third generation grammar school boy and I think education is astonishingly important for social mobility. Personally, I'm incredibly disappointed by what this government has done on education policy."

"The education policy is probably the worst governmentally in my lifetime, not just in terms of the VAT [on private schools fees], but also taking away money for Latin and other programmes, refusing to bring in new grammar schools again, even though Keir Starmer went to one. Social mobility is really what the Labour Party should be standing for, and I feel like they could be doing a lot more to support that because it's something I'm incredibly passionate about."

The York Dialectic Union usually hosts events on Tuesday evenings from 6.15pm, and occasionally on Thursdays. You can find out more information about their upcoming events via their Instagram.



managed to get their private email instead of the official one, it's a lot easier."

"I think I personally performed probably the most adventurous bit of outreach in our Society's history about a month ago," grins Milo, as he begins to tell us about his expedition right to the heart of British democracy. "I'm very much hoping to get in Steve Bray, otherwise known as the 'Stop Brexit Man' [who frequents Parliament Square]. He had no contactable social media, and I had no way to find him, so what I had to do was print out my

LIFESTYLE



Explore Yorkshire with One Train Route

Five Trip Ideas between York and Leeds

PATRICIE SPERKOVA

Looking for a simple trip out of York independently but don't wanna break the bank? Here's five trip ideas you can do from the Northern train service from York to Leeds (Burley Park) via Harrogate (and Poppleton, Hammerton, Cattal, etc.), where one train journey can be as little as £3.65 with a railcard.

Knaresborough

It is no wonder that posting Knaresborough's viaduct has become an Instagram trend amongst York students. This picturesque market town, nestled along the River Nidd, is full of history and charm that everyone should see at least once in a lifetime.

Walk to the Mother Shipton Cave, the remains of Knaresborough Castle, or see their traditional Wednesday markets! The most popular activity might be renting a rowing boat to glide along the river, but a simple walk through town and its surroundings is just as rewarding. As a little tip, there's a very cute place called the Riverside Cafe that is tucked beneath the cliffs below the castle.

Almscliffe Crag

Step off the train at Weeton and embark on a hike to Pannal via Almscliffe Crag for breathtaking views of Yorkshire's hills. The whole walk should be just under seven miles.

This direction is deliberately chosen, because if you urgently need a hot drink or meal after your walk, you'll find The Black Swan at Burn Bridge in Pannal, whereas Weeton is a wee bit short on amenities.

Kirkstall Abbey and the City

If you set off in Headingley, you can combine the history of Kirkstall Abbey with the city vibe of one of the coolest student areas in Leeds, whether you are a charity shop tour enthusiast, love food, live music, or fancy a walk in Beckett Park.

Harrogate

For a mix of outdoor leisure and retail therapy, Harrogate is a top choice. You can walk a four-mile route from Knaresborough via Starbeck or simply hop off the train in the town centre.

It is a touristy spa town that is also the home of Yorkshire Tea, the proper brew. Its shops and cafés are just great; Bettys Tea Rooms is a landmark of the town, ideal for those of you who fancy the very traditional English tea experience, including Fat Rascals and Victorian maid-style waiters and waitresses. Are you a beer lover? Then I recommend the Cold Bath Taproom. However, Harrogate is one of the most expensive places to live in in England, so be prepared for higher prices. For the less consumeristic side: go for a walk in and around the Valley Gardens or visit the Church of St. Wilfrid.

Arthington Viaduct

Stop at Weeton and set out towards Arthington Viaduct. While it's not a mainstream tourist attraction, I find the views from the train are mesmerising. Though I haven't tested the route myself, Castley Lane appears to be the way to go. I recommend packing a lunch and a hot water bottle with tea for the road.

Make the most of Yorkshire while you're here!

PS: Always check opening hours and plan your routes in advance.

PPS: Enjoy the views on the train!



IMAGE: PIXABAY

Budget friendly activities for the perfect night-in

GRACE MARTIN

Clubbing is seen as an integral part of the university experience, and not wanting to participate can leave you feeling left out and lonely. Not going out doesn't mean you're boring - a relaxing night-in can be a great way to spend quality time with yourself or with friends. Here are some ideas for a fun, alcohol-free evening to mitigate your feelings of FOMO.

Tapas Nights

Get some of your friends together, with each person bringing a small tapas-style dish for you to create a cheap and tasty platter. This is a great way to have an inexpensive meal with all your friends, with every supermarket supplying frozen and chilled appetisers at various price points! You can make a spread of everyone's favourite cuisines and create a lovely relaxed dinner at home.

The Ultimate Self-care Evening

Take some time for yourself and have a little bit of a refresh. Tidy your room, change your sheets and put on a facemask before relaxing into your comfy bed. From here you can do whatever it is that makes you feel calm - from journaling, to watching a movie, or delving into a good book. Try to avoid your phone so you can escape the chaos of the day and spend an evening dedicated to enjoying your own company. Although this seems simple, a classic self-care evening does wonders to help you unwind and reduce stress!

Craft Nights

A craft night can be a fun way to spend time with your friends or by yourself, and keep yourself busy with some creativity. Grab some inexpensive craft supplies and make some jewellery, scrapbook some memories, or paint some tote bags - the possibilities are endless. Pinterest is a great way to find some inspiration, and don't worry if your work of art isn't perfect - it's all part of the fun!

IMAGE: PIXABAY



Games Evening

Another classic, but for a good reason. A games evening is always an enjoyable way to spend time with your friends and have a laugh. Whether you keep it simple with a pack of cards, or branch out for a more complicated board game, you're guaranteed to be entertained all evening. You can keep it cosy with pyjamas and hot chocolate, or make it an occasion with snacks and mocktails.



IMAGE: PIXABAY

Colouring-in

My personal favourite for chill alone-time, grab some colouring pens and a colouring book and relax yourself into the perfect self-care hobby. Order some food, put on a movie and take some time away from your phone by colouring-in - I promise it's not just for kids! You'll honestly be amazed by how much time flies but and it really is addictive.

RELATIONSHIPS



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Lessons in Love

A 50-year-old Divorcee's advice for students navigating dating

AOIFE WOOD

Providing a fresh perspective on student dating, this interview brings the wisdom of a 50-year-old divorcee to situationships, age gaps, flatcast and more.

First things first, what are her credentials? Without revealing too much-relationship gurus are best left anonymous - she met her former husband at university, has raised three teenage girls, has decades of relationship experience and, most importantly, made it out of the student dating scene alive.

Flatcast: Worth the drama?

"If there's actual drama, is it worth it at all? Relationships should be enjoyable on the whole, shouldn't they? I do know people who did this at uni. None of them lasted. There was one couple who were married in their foundation year too - they didn't last long post-graduation although I never asked why. "You've got to weigh up the impact of going with it against leaving things where they are."

Age gaps: Can they last?
My interviewee emphasised

"shared values" over age and shared an anecdote:

"One of my daughters jokes that one day she's going to come home with a man in his 50s. I keep joking that 20+ years down the line she needs to be prepared to be on arse-wiping duty. We are both joking, of course, but there's also a pinch of reality there."

Life Partners: Is meeting the one at University possible? And, should you be looking for the one?

"I suppose it depends what you want - it could be yes to both, or no." She expands on this, explaining that finding a partner at university might be easier because: "as you get older, your ways of meeting new people shrink".

However, she offers reassurance for those struggling and those who choose not to look at university, sharing that she doesn't know anyone who met their life partner at university but does know "people who met theirs at school & couples who didn't go to uni who met in the 18-21 window."

Who to Avoid?

To provide some context, I gave the example of avoiding

certain degrees or club goers.

She replied:

"Ha! When I went to uni, it was the 'agrics' also known as hoorah Henrys (hence 'rah!') - loud, boisterous & beer-guzzling with a warcry of 'Rah!'"

"In reality, I'm not sure it matters. There's bigger red flags than their degrees or socialising preferences (although the latter may be a part of a shared value)."

Some red flags she highlighted were love bombing, cold shoulder, prejudice, lack of shared values, emotional unavailability, and imbalanced labour.

Situationships: Harmless fun or recipe for heartbreak?

Raising an important issue, the interviewee questioned whether situationship participants know "what they're in" or if it's "a romcom moment where at least one of them is waiting for the moment."

She expressed that "there's definitely a place for harmless fun if both parties know that's where they are and are comfortable talking about any changes in their situation whether that be wanting more or less. You're only young once but stay safe



IMAGE: UNSPLASH

stay safe (emotionally, physically and sexually) and all that."

So, situationships can be fun but only if you are both on the same page and staying safe.

Final Advice?

"Know yourself. What makes you happy? What are your lines in the sand that shouldn't be crossed? What are your core values? Don't ignore red flags."

"Why do your friends not like your relationship? They can't all be wrong and misunderstanding the real situation. Educate yourself - what is and isn't healthy?"

She also reminded students to be open to change: "The human brain isn't thought to have fully

developed until mid-20s, or thereabouts. Be prepared to change over that period. Things that seem fixed might not be as important when you're in your 30s/40s/50s. Loving the same music might be a deal-breaker now but imagine a lifetime loving the same music but hating each other's food. Compromises are possible - but not on our core beliefs."

The Takeaway:

Whether it's flatcast, age gaps, or situationships, the key is knowing yourself, communicating openly, and never ignoring red flags. And when in doubt, seek advice from the metaphorical 50-year-old divorcee in your life.

COMMITMENT ISSUES? YORK'S GOT THEM TOO

EMMA MALIN

Believe it or not, if you have your sights set on finding the one, you may not have to look any further than your front door.

According to a 2023 survey by The Knowledge Academy, the University of York came first on the list of the top ten universities in the UK to find love. 3,500 individuals were surveyed and asked which university they attend/attended, whether or not they met a romantic partner there and if they then went on to marry that partner.

At first, it sounds overwhelmingly romantic, but here's the kicker... Whilst the polls boast

that 63.30% of students at the University currently have or previously were in a relationship, only 7.34% of those surveyed married their university partner.

So for now, Venice is safe with its title of the "City of Love". It is worth mentioning that those students who are currently with their partners and may go on to marry them are not included in that statistic, as well as couples that may still be together, but chose not to get married.

Answering the question of why relationships at university can be so fickle isn't straightforward - there are many factors at play. Students are in a transitional phase of life, where many of us

are unsure of our futures and plans post-university. There are also multiple commitments to juggle on top of a relationship, like the commitment to your degree. Not to mention that many university students are young people, and this can bethe time in your life when things get messy. On the other hand, all these factors working against you may also prove to be what makes your relationship, instead of breaking it.

If your partnership can survive three years of Wednesday sports socials, assessment periods and long-distance summers, then perhaps you are ready to face anything.

IMAGE: UNSPLASH





IMAGE: PIXABAY



DEEPSEEK: HOW THE \$6 MILLION STARTUP CHALLENGES US TITANS

ALEXANDER NIMMO

When DeepSeek was released to the public last month, it left America's artificial intelligence firms and investors in shambles.

The following day \$1 trillion in market share left the US stock markets, with Nvidia losing nearly \$600 billion in investments alone. This was the largest depreciation of a stock in a single day in US history.

The Chinese firm was able to outperform its competitors, achieving this with \$6 million of funding, a minuscule amount compared to the billions US juggernauts such as ChatGPT (Open AI) and Gemini (Google) were able to use to develop.

Before examining how natural language models work, we need to understand the basics of AI first. It works by having a series of layers and nodes. After the input passes through these layers and the series of connections, it spits out an output.

Part of what makes these models 'intelligent' is that they are able to learn by changing the strength of the connections between those nodes.

In natural language processing models these nodes are words, and the connections help form syntax, semantics, and context. These systems can be incredibly complex as they have to account

for the tens of thousands of words they have access to and how to link them.

The first major improvement DeepSeek made on its counterparts was a decision to use chain of thought reasoning. This is the process of making the AI 'think' through its answer, before giving it.

It goes back on its answer and checks the chain of reasoning before outputting a result. This fixes a problem a lot of other models face, which leads to them giving nonsense results at points.

The researchers at DeepSeek also used pure reinforcement learning in order to improve on their previous models. This was done by testing the model using a set of rules for completeness and fluency. It chooses to use a more relative approach, rather than the stricter rewards-based systems other artificial intelligence has used. If you try looking into this system and how it works, you find there is a wall of complex maths behind it keeping the model learning.

Recently, there have also been accusations made against DeepSeek, that some of the training that it did was built off learning from ChatGPT. This is called distillation where one AI model has some of its training taken from a different model.

This is common in the industry and is normally used to develop and improve old models. OpenAI has said that the company will be investigating this, which seems to be supported by David Sacks, Donald Trump's AI and crypto tsar, telling Fox News: "There's substantial evidence that what DeepSeek did here is they distilled the knowledge out of OpenAI's models."

Overall, DeepSeek's massive explosion is indicative of a rapid growth in artificial technology and the impact its improvements have on the global economy at large.



IMAGE: UNSPLASH

Is It Too Late for Action on Climate Change?

What next?

CONNOR SZULIST

For the last few decades, the global priority has been to control the levels of CO2 emissions for the reduction, or at least maintenance, of global temperatures.

However, successive efforts have been delayed, limited, and blocked. So now, is it time to accept what is increasingly inevitable and find a way to live in a post-climate catastrophe world?

By now everyone knows what's at risk. Predictions of Venice being under water, droughts in sub-Saharan Africa, and heatwaves in Britain have all been forecast by scientists, yet there is no change in the international community.

This apocalyptic future has been greeted by platitudes as statesmen turn to each other saying "something must be done", forgetting that they are the people that must be doing something. The rise of the radical right and the re-election of Donald Trump has mainstreamed climate skepticism, weakening any current environmental protections.

Climate scientists have been clear about what is necessary to save our planet. 1.5C has been set as the point of no return. Beyond this point we will have done potentially irreparable

harm to our planet. The temperature currently sits about 1.47C, and due to our negligence will continue to rise over the coming years. We have now reached a point in which what were once predictions are now turning to reality, we only have to look at the devastation of LA. Now is the time to start preparing for this post-climate catastrophe world.

The Netherlands has been at the forefront of this. The low and flat nature of the country (1/4 of which lies below sea level) makes it susceptible to rising sea levels. To protect their territorial integrity, the nation built the Afsluitdijk along with other dams and causeways. This type of action is necessary if we wish to preserve what we can of our current world.

Yet despite the climate collapse, the only hope we have is that one of humanity's great strengths is its ability to survive in all environments.

From the deserts to the Arctic, humanity has been able to scratch out an existence no matter how challenging the terrain. So, as we enter into a new post-climate catastrophe era, it's not without precedent that humanity will take the new conditions and find a way to survive.



IMAGE: PIXABAY

Apex Predators: Why we need them

FINLAY DOUGLAS

Apex predators, those at the very top of the food chain, are pivotal to the health of various ecosystems.

Predators, such as wolves, lions, tigers, and sharks, effectively control prey populations through predation techniques. This helps to maintain a healthy balance and a diverse ecosystem. The removal of apex predators can result in an abundance of prey species, causing overgrazing, loss of habitats, and a decline in biodiversity.

Wolves, often vilified and hunted to extinction, were re-introduced in the mid-1990s to Yellowstone National Park after 70 years of absence. In their absence, unchecked elk populations stripped much of the vegetation, specifically willow and aspen trees along riverbanks, which were crucial to the livelihood of many species.

The return of wolves altered prey behaviour through direct predation but also influenced prey behaviour due to the ecology of fear. By marking territory with scent, they keep prey moving, reducing overgrazing, allowing vegetation to recover. This shift benefited a range of species, demonstrating how apex predators are able to shape and control entire ecosystems.

The success of Yellowstone's reintroduction of wolves acts as a pivotal blueprint for further predator reintroduction programmes, including the reintroduction of the Eurasian lynx in the UK. Once native to the UK the Eurasian lynx was hunted to extinction for its fur 1,300 years ago. The reintroduction of the lynx is part of a larger movement to restore

an ecological balance to the UK's forests.

It could restore ecological balance by controlling the overabundant roe deer population, which currently lack natural predators in the UK. Deer overabundance has led to depletion of undergrowth in forests, affecting plant species and damaging animal habitats. Beyond direct predation, the lynx would alter deer behaviour further through the ecology of fear, reducing habitat destruction. However, reintroduction



IMAGE: PIXABAY

could only be successful in areas that meet the correct conditions, and the lynx will only thrive in locations where they are accepted by the local people.

Elsewhere in Europe, lynx reintroductions have been successful, however, concerns remain in the UK regarding safety of livestock and management in human populated areas. Restoring apex predators to the habitats they were forced out of, not only strengthens ecosystems, but acknowledges their vital role in maintaining nature's balance. Thoughtful rewilding efforts could lead to a healthier, more biodiverse environment that benefits both wildlife and humans.

IMAGE: PIXABAY



SCARLETT MORRIS-WILES

Since the advent of industrialised fishing in the late 19th century, UK fish populations have drastically declined.

Landings per unit of fishing power, a measure of fishing productivity and an indirect measure of population size, decreased by 94% between 1889 and 2007 for bottom-living fish such as cod and haddock. The true extent of the decline is unknown because data collection on landings only started after an 1885 government inquiry investigated claims industrialised fishing was damaging habitats and fish populations.

It is not only the UK where fish populations have declined: overfishing in Canada led to the collapse of the Newfoundland cod fishery in the 1990s for example.

Fishing negatively impacts the wider ecosystem with the most damaging form of bottom trawling, hydraulic dredging, killing 41% of seabed-dwelling organisms in a single pass. The seabed in actively fished regions is unlikely to recover, as it takes at least two undisturbed years to do so.

Farmed fish, in theory, impact less on the wider ecosystem and reduce the pressure on wild fish populations, however, this is not always the case. Wild fish are often used to feed farmed fish in the form of fishmeal and fish oil. The inputs are greater for farmed salmon and trout than the outputs: more wild fish is used as feed than farmed fish produced. In addition, farmed fish live at high densities which promotes disease transmission.

Antibiotics are used to tackle this, which have the unintended consequence of encouraging the development of antibiotic resistant strains of bacteria. This poses risks if the resistance is transferred to bacteria that can infect humans.

Despite all these issues, it is difficult to stop eating fish because they provide omega-3 fatty acids, especially EPA and DHA. EPA and DHA can be synthesised in our bodies from the omega-3 fatty acid ALA, but at insufficient levels for optimum health. Both are important for brain health and have anti-inflammatory properties as well as other benefits. Hence EPA and DHA are vital dietary components, explaining why NHS guidelines recommend eating 2 portions of fish per week, one of them oily.

Fish obtain their EPA and DHA from consuming microalgae, which suggests an algal supplement is a potential alternative to eating fish. However, the evidence on the benefits of algal supplements is inconclusive, which prevents them from being recommended by dieticians and health services. Further research and innovation are needed in this sector to reduce prices and show that microalgae can be beneficial dietary supplements.

Although more research is needed, you can still take action now to tackle marine conservation while supporting your own health.

If you eat fish:

- Look for MSC or ASC certifications on packaging.
- Check the sustainability of different fish on the Good Fish Guide by the Marine Conservation Society.
- Choose smaller fish such as sardines or mackerel over larger ones. This reduces the number of steps in the food chain, increasing resource efficiency.
- Consider eating farmed shellfish, one of the most sustainable seafoods alongside seaweed.
- Regenerative ocean farmers such as GreenWave grow them for their ecosystem benefits; shellfish filter water, improving its quality.
- If you eat more than two portions of fish per week, consider reducing your intake and replacing it with plant-based sources of protein.

If you don't eat fish:

- Eat plenty of foods high in the omega-3 ALA such as walnuts, chia seeds and tofu. Some of the ALA will then be converted to EPA and DHA by the body.
- Consider taking a microalgae supplement which contains both EPA and DHA. If it contains similar levels to a portion of oily fish such as mackerel (about 450mg) you'd only need two per week to meet the NHS dietary guidelines.

OR NOT TO FISH?

That is the question



IMAGE: PIXABAY

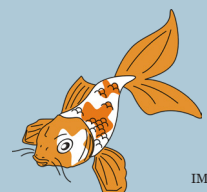


IMAGE: PIXABAY



The RISE of Darts and Luke Littler

LUCI O'DONNELL

The popularity of darts has risen, particularly amongst the younger generations, since Luke 'the Nuke' Littler's arrival on the scene.

Yet, it must be mentioned that Phil 'The Power' Taylor, 'Cool-Hand' Luke Humphries and other players served as the faces of darts for decades before the young Briton's debut.

So, who is Luke Littler? Born in 2007, he has supposedly been playing darts since he was just 18 months old and won his first senior title at 14. Qualifying for the 2024 PDC World Darts Championship, he secured the title of the youngest person ever to win a PDC match.

His rise in darts has been rapid and his continuous growing success has put him on everyone's radar. With powerful scoring and exceptional consistency, many have set their expectations high and challenged him to take on established stars as he continues to develop.

From competing at local pubs to a global stage, Littler has definitely made a name for himself; yet to what extent can the success of the Warrington 'Nuke' be attributed to the growing craze surrounding target games?

2024 saw the rise in the sport's fan base due to the mass collective shock over a somewhat rookie bulldozing seasoned veterans at a mere 16. Darts has seen a surge in global popularity due to various factors over the years, such as the dominance of players like Phil Taylor, Michael van Gerwen, and the increased visibility through television and streaming platforms. However, players like Littler, with their impressive skill and social media presence, definitely add to the excitement and appeal of the sport. Darts has also exploded in popularity due to its ability to entertain. With walk-on music, fast-paced action, interesting characters and roaring crowds, the sport is an interesting and exciting spectacle. Many people watch darts primarily for that clever blend of sport and immersion.

In contrast to other sports, darts is relatively easy to follow, with a basic goal of scoring 501 points in the fewest number of darts and ending on a double. Those new to the fanbase do not find themselves worrying about learning new lingo and overly complicated rules, making darts one of the most accessible sports out there.

That being said, darts has an extraordi-



nary fan culture and some of the most enticing atmospheres. The club-like environment sees fans singing along and dressing up in fun costumes. The energy brought by supporters is electric, particularly at the home of the World Championships, Alexandra Palace.

Unlike seasonal sports, darts runs throughout the year; as one tournament ends another begins, giving fans something to watch at all times.

It's not a secret that darts is rooted in pub culture and with weekly games many form friendships and connections through a shared interest down at their local. A sense of nostalgia certainly adds to this point. It is definitely a sport with an appeal spanning the generations, from older fans who cheered on Eric Bristow to younger fans now cheering on Littler, darts is a sport enjoyed by everybody.

Littler's rise is certainly a positive addition to the sport, but it's part of a much broader movement involving various players and teams that deserves credit.

Campus Comebacks Uni Sport Results

LUCI O'DONNELL

York Hornets Future Cheer UK Results - 17/02/25

Lvl 2 Sting - 2nd Place
Lvl 3 Venom - 3rd Place

York Centurions Results 16/02/25

Centurions - Sheffield 6-43

Women's Football Results - 16/02/25

UYWAFC 1 - Newcastle 1 1-1
UYWAFC 2 - Leeds Trinity 1 4-0

UOY Rugby Club Results 15/02/25

UOY 1 - Manchester 3 38-25

Men's Volleyball Finals Results - 12/02/25

UOY Men's 1 - Bradford University 3-0
UOY Men's 2 - Teeside University 2-3

Basketball Finals Results - 11/02/25

UYBC Women's 1 - Sheffield Hallam 42-41
UYBC Men's 1 - Manchester Met 57-115
UYBC Men's 2 - Leeds 53-78

Handball BUCS Results- 04/02/25

UOY Women's - Lancaster 16-3
UOY Women's - bangor 16-11
UOY Men's - Leeds Beckett 12-7
UOY Men's - Uni of Leeds 2 17-5

Dodgeball BUCS Result - 04/02/25

UOY - Newcastle 10-18
UOY - Sheffield 2 16-12

Success or Failure: Ilona Maher at Bristol Bears

JACOB BASSFORD

The world's most followed rugby player (of either men's or women's rugby union), Ilona Maher is, nearing the end of her loan spell at last season's Premiership Women's Rugby (PWR) finalists Bristol Bears, joining the club in January. But how successful has her stint been?

Ilona Maher, who exploded to fame as part of the Olympic bronze medalist US team at women's rugby sevens at Paris 2024, joined Bristol Bears on a three month loan in January 2025 with a personal goal, transition back to the fifteens code to help the USA at the upcoming Women's Rugby World Cup this summer (who are set to play two fixtures in York itself).

For those of you who have seen Maher all over TikTok and Instagram Reels but are unfamiliar with women's rugby, sevens differs significantly in skillset from fifteens because it involves less players over a much shorter period, prioritising space and pace. Fifteen-a-side women's rugby union prioritises stamina (up to 80 minutes) and set-piece with much more aligned defence patterns and attack strategies.

And although there is no doubting Maher's ability as a player (despite constant unfounded accusations she is famous purely because of her social media presence), adapting to

fifteens after specialising on sevens for most of her senior career was always going to be a challenge in a short amount of time.

So how has she fared?

Despite being last season's finalists, Bristol Bears Women have struggled with consistency and have flirted with being in and out of contention playoff all season in the PWR, but still managed to qualify for the playoffs.

Since joining in January, Maher has played in every game for the Bears, coming off the bench as a replacement in one game but otherwise being played on the wing or at outside centre. There was plenty of intrigue around Ilona's position before she played for Bristol, with some fans believing she suited the back row more than the wings.

Nonetheless, she has played all of her games for Bristol as a back, but has only scored three tries in six appearances, that is not a good strike rate for a winger hoping for international honours. Having said that, her tries (particularly the one against Exeter) were box-office, showcasing her ability to get through players one-on-one.

It has been off the pitch where Ilona's impact has been keenly felt. In a league packed with stars but stadium attendances struggling to average more than 1-2000 and scattered and inconsistent television coverage, Maher playing for Bristol has made a huge impact.

The Reinvention of Rugby League

EMMA TOMLINSON

Rugby league's latest effort to reinvent itself begins this season, with the Men's Super League anticipated to garner more attention than ever. Traditionally, sport has been decided on the pitch, but English rugby league is going for a brand new approach.

The Men's 2025 season kicked-off on the 13th February, and the game faces some major changes in its format.

Entry into the game's top division will no longer be decided by promotion but instead by who achieves the most points across a range of criteria. This new system has been introduced in an effort to drive up standards and increase engagement with rugby league in the UK.

Tried out for the first time in 2024, IMG (International Management Group) and Rugby League Commercial have introduced a grading system into the game in which teams are assessed across 5 categories: community engagement, on-field performance, stadium, fandom and finance. All teams are then given either Grade A, Grade B or Grade C based on their scoring across these categories.

There are 20 points on offer altogether, with clubs requiring 15 points for Grade A and 7.5 points for Grade B. Grade A teams are guaranteed a place in Super league, high ranking Grade B teams make up the remaining spots and the rest enter the championship. The remainder of the Championship and League One spots are taken by Grade C teams. The long term vision is that as grading

scores improve and more than 12 clubs manage to achieve Grade A, the league will expand as seen in other successful franchises like the NFL.

Nine clubs have been awarded Grade A for the 2025 season: Wigan Warriors, St Helens, Leeds Rhinos, Warrington Wolves, Catalan Dragons, Hull KR, Leigh Leopards, Wakefield Trinity and Castleford Tigers. The remaining 3 spots in the Super league are to be made up of Category B teams Hull FC, Salford Red Devils and Huddersfield Giants.

The 2025 season has seen the return of Wakefield Trinity to Super League following their new Grade A status, with London Broncos dropped down to the championship. Wakefield would have gone up using the previous system of promotion based on league results, beating Toulouse Olympique 36-0 in the Championship Grand Final last year.

There have been many critics of IMG from within the game, with some believing it undermines the fundamental point of the sport and renders games meaningless. Neil Hampshire, CEO of Hunslet RLFC who were awarded Grade C and will play in the Championship this season, told me: "No one can argue with improving facilities, standards and the general fan experience. But where I think IMG fails is in taking away the emotions of promotion and relegation at the highest level. The highest rewards in any sport should be for performance on the field, not the boardroom."

IMAGE - YORKVALKYRIE



Indeed, the new grading system begs the question of what sport is all about it. If the concept of promotion and relegation is removed then fans may have less interest with the risk that attendances and attention on the sport could decrease.

I know personally some of my fondest memories of rugby league are when my team, Hull KR were promoted to Super League in 2017- the emotions associated with achieving that goal through hard work and skill are arguably irreplaceable.

Other critics of IMG grading have argued that the criteria used to assess clubs is not fair. Clint Goodchild, CEO of York RLFC, has previously argued for the inclusion of womens sides in the criteria. Last season, York Valkyries became the first team to win back-to-back Women's Super Leagues, beat-

ing St Helens 18-8. As more and more young girls are getting involved in the sport, is this a change IMG needs to make to incentivise clubs to invest in women's teams?

So will grading improve the sport? On the one hand if the new system has its desired effect; to improve standards, increase engagement and generally grow the sport, then no one can argue with its benefits. However, when performance only accounts for 25% of the overall score, surely teams lose incentive to put their best on the field every game and fans lose the anticipation of narrowly avoiding relegation or managing to finally achieve promotion after a grueling season. When Rugby League Commercial are paying over £400,000 for IMG's services, the question could be posed - couldn't this be invested into the sport instead?

Why you Should Join a Sport Club at University

LUCI O'DONNELL

There is a lot that can be said about sports societies. Sometimes, those things aren't always great. But if you don't join a sports society, I can guarantee your student experience will not be the same and here's why ...

Although there's this stigma that you have to be the best performing athlete to join a club, this couldn't be further from the truth. Anyone, regardless of capability or experience can join a sports society at university. Many, if not all, UOY clubs cater for abilities ranging from complete beginners to national athletes. UOY offers an exceptional variety of sports. From football to octopush there's something for everyone. Each UOY society is different with its own character and charm and with over 70 clubs available on campus, you really are spoilt for choice.

Whilst a sports club is, as expected, mainly about the sport it is also about the socials. Whether it's pub golf on a Wednesday or a simple brunch date, being a part of a sports society gives you an automatic group of friends with a shared interest.

"When people say that 'sport brings people together', there is no better example of this than college sport. Whether you have never played a sport before joining university, played a bit, or played professionally, everyone is welcome as the club provides a space to learn, play, and socialise. Additionally, the club creates a community where people make friends for life, and I don't think there's a day where our girls don't see each other, a lot of us can't avoid it since we live together! We have all gained friends, new netball skills, a competitive edge, team spirit, and a whole new wardrobe (we have great merch)."

- James College Netball

Unfortunately, sports societies have gained a negative reputation for binge drinking and unavoidable peer pressure however in recent years sports clubs have been increasingly embracing sobriety and more casual socials. After all, many club members do have games and competitions to partake

in that wouldn't be best performed hungover. UOY clubs offer a range of socials to suit your preference and thus sports societies have never been more diverse and inclusive as they currently are.

Joining a club introduces you to a world of people you're guaranteed to have at least one thing in common with - sport. Relationships can flourish well beyond the court and might well be some of the best you make in your time at York. Some of my fondest memories and closest friends come from people I've met through societies. All those TikTok advice pages tell you to join societies for a reason as I promise it will be the best thing you ever do.

"From someone that has never been the best at sports but always had an interest, college sport was the perfect way to get involved in a new sport whilst being relatively low pressure and very social!"

- Member of Alcuin College Netball

If life long friendships and comradery

can't convince you, I'm sure ROSES will. ROSES is an annual varsity competition between UOY and UOL, inspired by the historic war of the roses. Every year students participate in what has become one of Europe's biggest university sporting events. The rivalry, the experience, the competition and the life long memories make ROSES an unmissable event.

"Joining college sport has been the highlight of my uni experience and has allowed me to meet so many new people and friends, and get involved in both sport and social activities with some lovely people."

- Member of Octopush

UOY can feel like a huge institution at first but if you embrace its sporting culture you'll become a part of an incredible community of students, staff and alumni alike.

So, get out there and try something new, join a sports society today!

Myles Lewis-Skelly: Leading the New Wave of Football with Confidence

CHARLOTTE THIRKETTLE

At just 18, Myles Lewis-Skelly has rapidly emerged as a beacon of football's new generation, seamlessly blending youthful exuberance with a maturity that belies his age.

His recent performances for Arsenal have not only solidified his position in the first team but have also showcased his innate confidence and commanding presence on the pitch.

Lewis-Skelly's fearlessness and aura are reminiscent of seasoned professionals, setting him apart as one of the most exciting young talents in football today.

In a standout match against Manchester City, Lewis-Skelly's audacity was on full display. After scoring a pivotal goal, he celebrated by mimicking Erling Haaland's signature meditation pose — a move that instantly captured

headlines. This wasn't just an imitation; it was a statement. By recreating a celebration associated with one of football's most prolific scorers, Lewis-Skelly was boldly signalling his ambition to compete with the best.

The gesture was particularly significant given the growing rivalry between Arsenal and Manchester City. It showed not only his confidence but also his understanding of the psychological aspect of the game.

Fans loved the cheekiness, while pundits praised his boldness, calling it a sign of a player who thrives under pressure. However, this moment also sparked debate about the line between confidence and cockiness, especially for a player so young.

Lewis-Skelly's journey to the first

team has been marked by decisive moments that reflect his remarkable self-belief. At just 14, he made the bold decision to decline an Arsenal scholarship, opting instead to focus on his long-term development, a choice influenced by his family's belief in patience and growth.

This maturity and vision have translated onto the pitch, where he plays with the poise and authority of a much older player. His tactical intelligence, technical prowess, and leadership qualities have drawn comparisons to seasoned professionals.

However, not everyone views his confidence in a positive light. Some critics argue that his boldness borders on arrogance, suggesting that his decision to mimic Haaland's celebration

was premature for someone still making his mark. They worry that his swagger could come across as disrespectful or even set him up for criticism if his performances dip.

Yet, it's precisely this audacity that makes him a standout.

In an era where mental fortitude is as crucial as technical ability, Lewis-Skelly's fearless approach could be his greatest asset.

Whether seen as cocky or charismatic, his aura commands attention. He embodies the spirit of football's new wave — confident, bold, and unafraid to challenge the status quo. As he continues to grow, there's no doubt that he's on track to leave an indelible mark on the sport.

IMAGE: UNSPLASH



Every Arctic Monkeys Album Objectively Ranked

LAYLA ROBERTS

SCENE P.5

Reviewing the William Morris Exhibition at York Art Gallery

RHEMA HEALY

SCENE P.8

Has 'BookTok' Ruined Literature?

GRACE MARTIN

SCENE P.9