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# Cherwell

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## Mental health struggles – part of ‘the Oxford experience’?

### Cherwell News reports.

An investigation by *Cherwell* has found that the number of students accessing the University's counselling service has been steadily increasing over the past decade, up by 7.4 percentage points since 2012. According to a *Cherwell* survey of 100 students, mental health care services are inadequate to treat the mounting mental health care issues they face. University Counselling Service data, however, suggests that students described their experiences and counsellors more positively.

Reports that mental health issues are on the rise in young people have become familiar headlines over the past several years. Between 2011 and 2022, the suicide rate has risen by 16%, with young people suffering at historically high rates. In a 2022 survey by the mental health charity Student Minds, 57% of respondents self-reported a mental health issue and 27% said they had a diagnosed mental health condition.

Oxford is not immune to the problem. Oxford's Counselling Service Annual report stated that the percentage of students presenting with anxiety has increased from 16.7% in 2017/18 to 33.7% in 2021/22. One student responded to the *Cherwell* survey with: "Sometimes it feels like the Oxford system is intentionally designed to keep you stressed and under pressure – no reading week, compact terms, two essays a week, finals as

eight exams over three weeks dictating your entire degree."

Across colleges, a common narrative among students is that being at Oxford is hard on mental health – and that University mental health resources are lacking. In the *Cherwell* survey, nearly two thirds of respondents said that their mental health had sig-

nificantly worsened or somewhat worsened since coming to Oxford. Over 95% of respondents said that the University itself played a very significant or significant role in this change.

While student mental health has recently worsened across all UK universities, Oxford and Cambridge in particular have

been criticised in the media and by their student bodies for the effects of their intense academics and social lives on student mental health. 47% of *Cherwell* survey respondents across all colleges said either academic workload or exams was the foremost factor impacting their mental health.

### Is student mental health the University's responsibility?

While young people are experiencing rising cases of self-reported and diagnosed mental health issues, it is unclear what the role of the university is in managing student mental health.

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## Oxford UCU motion calls for third Intifada in Palestine and Israel

### Rufus Hall reports.

A motion to be put before the University and College Union (UCU) calls for "intifada until victory" in the Israel-Hamas war and a "Socialist Federation of the Middle East." A letter from the Union of Jewish Students and Oxford Jewish students has since called for its dismissal.

The motion shared with the Oxford branch of the University and College Union states that the branch believes that the war is "a direct consequence of decades of violent oppression of the Palestinian people by the Israeli state."

It further argues that "only a mass uprising on both sides of the green line and across the Middle East can free the Palestinian people", going on to advocate that "the international movement of workers and youth support this struggle."

The motion is due to be put before UCU members for a vote during what the Telegraph describes as an "extraordinary general meeting."

"The appalling attacks by Hamas" were condemned by Oxford University earlier this month, after it received criticism from the Oxford Israel Society for its initial response to the conflict.

*Continued on Page 4*

## Oxford scraps results of botched admissions test

### Ed Legard reports.

The University of Oxford has confirmed that the Geography Admission Test (GAT) and English Literature Admissions Test (ELAT),

which took place on 19 October, will not be used to shortlist candidates this year. The decision comes in response to technical errors in the new online tests.

The ELAT consists of six passages of text, all of which are united by

a common theme. Students report sitting in exam conditions for up to an hour waiting for the passages to load. Applicants were further confused when the test asked for the passages to be considered in relation to the theme of the previous

year's paper.

In an email to candidates, the Director of Undergraduate Admissions for the Faculty of English, David Taylor, wrote that "the clear errors in the test's rubric..."

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# Find our Careers Guide inside!





## News Shorts

### Kevin Spacey at Sheldonian Theatre

Kevin Spacey recently received a standing ovation at Oxford's Sheldonian Theatre. On the invitation of Douglas Murray, conservative commentator, he performed a scene from Shakespeare's *Timon of Athens* as part of a lecture on cancel culture, marking his return to the stage since being cleared of sexual assault allegations. The lecture, held in memory of conservative philosopher Roger Scruton, discussed Spacey's metaphorical exile from Hollywood. The performance came shortly after a cinema cancelled a film premiere due to Spacey's involvement. In July, Spacey was acquitted of sexual assault charges in a London trial.

### Westgate evacuated after faulty alarm

On 23 October, an alarm malfunction at Westgate Oxford prompted the evacuation of hundreds of shoppers. The alarm, which went off at 6.15pm, was triggered by a faulty heat detector.



### Study on bumblebees and energy returns

A study led by Oxford's Dr Jonathon Patrick delved into bumblebee foraging behaviour. They trained bumblebees to visit artificial flowers with varying nectar sugar concentrations and different handling difficulties. The study revealed that bumblebees prioritize immediate sugar gains over energy efficiency, contrasting with honeybees. This has implications for crop pollination.

### Cafe owner hopes to avoid eviction hearing

Will Pouget, owner of the Vaults & Garden cafe in Radcliffe Square, and Fresh Connection, the cafe operators, are facing eviction by the Parochial Church Council (PCC) who aim to establish a new social enterprise at the Old Congregation House, amongst other renovations with a £750,000 commitment. An eviction hearing is scheduled for 14 November, despite a petition signed by nearly 10,000 customers to "Save the Vaults & Garden."

# Oxford tourism numbers rebound after the pandemic

## Emily Henson reports.

In Oxford visitor numbers are now surpassing pre-pandemic levels, after having been among the most reduced in the UK during COVID. Eight and a half million visited the city over the summer, according to the council's data.

The city centre has defied the nation-wide trend, with a 14.6% increase in summer visitors compared to the UK's average 0.3% decrease. The council has attributed these changes to the City Centre Action Plan, which was introduced last year in an attempt to strengthen the city centre.

The Covered Market has had consistently improved levels of activity. To meet and help fuel increased demand, the Market introduced longer opening hours which were warmly received in the 2022 consultation. The Council's redevelopment plan also includes refurbishment to the structure

and a potential pedestrianisation of Market Street which is set to be trialled next spring.

Compared to other cities, Oxford has a drastically lower vacancy rate of 5.6%. This is less than half of the southern average and nearly a fifth of the northern. While still above pre-pandemic levels, the numbers are going down rapidly, at 32 available units from 49 this time last year.

Councillor Susan Brown is optimistic about the future of the city centre, saying: "This summer's rise in footfall shows Oxford city centre continues to be a thriving destination, despite national trends and despite the challenges of the Botley Road Bridge closure."

"It's been wonderful to see the city's streets and businesses busy over the summer and we have a lot of exciting projects planned - including the redevelopment of the Covered Market and the Clarendon Centre - that will help to keep the city centre vibrant."

The City Centre Action Plan is



set to be completed in 2030. Part of the plan includes diversifying activities available, making the city safer and, controversially, limiting congestion. The council has expressed its hope that Oxford

will continue to grow as a tourist destination and a desirable place to live, with an aim to improve the local economy and retain talent.

*Image Credit: Sidharth Bhatia via Unsplash*

# St John's College exhibits Pollution Pods designed to raise environmental awareness

## Enkhtamir Erdenebulgan reports.

A Pollution Pods exhibit was recently erected at St John's College as a collaborative art project between the college, the Oxford Cultural Programme, and the University Environmental Sustainability team. The Pods represent different environments' pollution levels, attracting over 750 visitors so far. It intends to raise awareness about pollution and invites Oxford's wider community to join the discussion about the importance of air quality.

Part of a wider series entitled "Everything Is Connected", the piece is an immersive sensory experience by Michael Pinsky, allowing participants to enter five geodesic domes. Starting with "the clean air of Tautra in Norway, these each represent a specific location, "recreating the distinctive atmospheres found in highly polluted areas like Beijing, London, São Paulo, and New Delhi."

There is an immediate physical reaction, since the pods "utilise advanced air filtration systems and chemicals to mimic the specific composition and odours of polluted air". Despite the emulation of the air climate of Beijing, the installation is completely safe according to the project manager Jamie Wright.

Over the five pods, there are monitors with data about each respective city's air pollution levels using the Plume Air Quality Index

value (AQI). Upon leaving the installation, a visitor remarked how the sensation inside the New Delhi dome is "vile" and that she felt "very uncomfortable and dirty", while a fresher was relieved that "I can breathe again" when they emerged outside.

When asked about how the Pollutions Pods installation was going so far, Jamie Wright told *Cherwell*: "It's been an interesting

Sustainability team at the University."

He added: "It's been brilliant working with St John's College and the University, I'm a freelance Arts and Culture project manager. The work I do brings lots of artworks to people for free that wouldn't necessarily be seen in other places, so it's brilliant to have it here at St John's."

Two John's students find the

not very good and destructive way of putting forward climate protest, you know, by the Rad-Cam, I think this is possibly a better way of doing it and getting people involved and actively thinking about things since it's an environment they step into. I think it's cool, and free - it's fun."

"It's nice seeing external people come into college to see it - it's lovely and it's only for a short



project, I think this is one of the first times that a piece like this has been displayed in a university. It's quite a unique collaboration for the first time between the Cultural Programme at Oxford - which is relatively new - St John's College, and the Environmental

installation a positive addition to the college: "Personally, I think it's a very creative idea, it's a very immersive way to get people involved and actively thinking about climate issues and the environment. In light of a recent,

period, so it's good to experience it while it's here."

The St John's College Pollution Pods installation is open until 5 November.

*Image Credit: Enkhtamir Erdenebulgan*



# Oxford study discovers source of largest ever Mars quake

Anika Gupta reports.

An Oxford led team of scientists have recently revealed the results of a unique collaborative project which looked to explore the source of the greatest recorded seismic event on Mars.

The study indicated that the quake was a consequence of enormous tectonic forces within Mars' crust and ruled out the possibility of a meteorite impact.

This seismic event (S1222a) was recorded by NASA's InSight lander last year, on 4 May 2022. NASA recorded the marsquake's magnitude of 4.7 which caused the planet to vibrate for at least six hours.

While Mars is smaller than Earth, it still has comparable land surface area as it has no oceans. To survey this vast amount of ground, 144 million square kilometres, Oxford's project lead, Dr Benjamin Fernando from the Department of Physics, sought contributions from different space agencies around the world.

In an unprecedented fashion, it is believed that this is the first time that all missions in orbit around Mars have worked together on a single project. This

included assistance from the European Space Agency, the Chinese National Space Agency, the Indian Space Research Organisation, and the United Arab Emirates Space Agency.

On Mars, InSight (co-designed by Oxford) recorded at least eight seismic events caused by meteoroid impacts, forming craters that reached up to 150m in diameter. Eventually, after several months, scientists concluded that S1222a could not have been caused by a meteoroid, as no fresh or larger crater was found. Instead, it is thought to be from interior tectonic forces, which indicate the planet is much more seismically active than previously believed.

This study, drawing on global expertise, has highlighted the potential of collaborative work on scientific discovery and knowledge. Oxford's Dr Benjamin Fernando said: "This project represents a huge international effort to help solve the mystery of S1222a, and I am incredibly grateful to all the missions who contributed. I hope this project serves as a template for productive international collaborations in deep space."

Image credit: Daniel Olah via Unsplash



## Oxford scraps results of botched admissions test

continued from front page

...(which gave last year's theme of 'sleep' rather than this year's theme of 'the moon') are unacceptable. They caused stress and confusion for talented young people for which we are truly sorry."

One student told *Cherwell*: "these issues really threw me off and I felt so disappointed with what I wrote."

On 20 October, the University announced that "this year, ELAT scores will not be used in any formal shortlisting calculation. No candidate will be deselected (i.e. not shortlisted) on the basis of their ELAT score."

Earlier this year the University unveiled their plan to digitalise all but two of its admissions tests (the Thinking Skills Assessment and the Biomedical Admissions Test), aiming to "transform the paper-based testing environment typically still found in educational settings."

The task was entrusted to TATA Consulting Services (TCS iON), one of India's largest companies and a leader in the UK IT service industry. Following the announcement of the deal, TCS iON's Global Head, Venguswamy Ramaswamy, said: "We are excited to bring our expertise in working with the University of Oxford, one of the biggest names in education, to make digital assessment possible for its admissions tests."

Although those sitting the ELAT were subject to the most significant technical issues, applicants had difficulty accessing other online tests, such as the Maths Admissions Test (MAT). Students describe taking up to five hours to complete the MAT as a result of glitches in the new system. The ELAT is currently the only admissions test to have been removed from the shortlisting process.

The University told *Cherwell*: "We understand the difficulty and disappointment some UK students have

# Oxford researchers develop AI tool that can help predict viral outbreaks

Victor Cheung reports.

In a groundbreaking study published in *Nature*, researchers at Oxford and Harvard have unveiled EVEscape, a state-of-the-art AI tool designed to predict the emergence of new viral variants. The study highlights the tool's ability to anticipate variants solely from the data available at the start of an outbreak, aiding in preventative measures and vaccine design.

EVEscape combines a deep-learning model with a comprehensive collection of viral sequences. This synergy empowers the tool to forecast which viral variants are most likely to evolve, providing invaluable insights for vaccine and therapeutics developers.

The study's co-lead author and DPhil student at Oxford, Pascal Notin, emphasized the value of EVEscape in pandemic tracking and vaccine development: "Our study shows that had EVEscape been deployed at the start of the COVID-19 pandemic, it would have accurately predicted the most frequent mutations and the most concerning variants for SARS-CoV-2."

Researchers also tested EVEscape's versatility by feeding it data to predict mutations across various viruses. EVEscape successfully forecasted the mutations for viruses including influenza, HIV, and pandemic-potential viruses like Lassa and Nipah.

From Oxford's Applied and Theoretical Machine Learning group, Associate Professor Yarin Gal shed light on what set EVEscape apart from its previous iterations: "We developed new AI methods that do not have to wait for relevant antibodies to arise in the population."

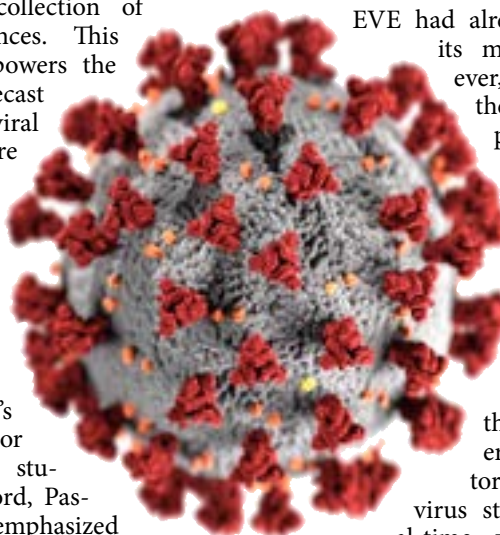
The origins of EVEscape can be traced back to its predecessor, EVE (Evolutionary Model of Variant Effect). Initially designed to predict genetic mutations on non-contagious diseases such as cancer and heart diseases,

EVE had already proven its mettle. However, the onset of the COVID-19 pandemic galvanized efforts to leverage its potential for predicting viral variants.

For now, the researchers are monitoring COVID virus strains in real-time with EVEscape, providing biweekly updates on new variants and sharing their data with global entities like the World Health Organization (WHO). The complete code for EVEscape is publicly available online.

With the potential to aid in designing resilient vaccines and treatments, EVEscape may soon play a vital role in predicting and mitigating the effects of both well-known viruses and lesser-known, yet potentially devastating ones.

Image credit: U.S. Government



experienced because of technical problems with online admissions tests run by a new provider, and we are very grateful to the students and their teachers for their patience and feedback.

"Tests are only one part of the admissions process and we will use a range of information, including candidates' individual circumstances, to

help us assess their potential and ensure no-one is disadvantaged by these events.

"We will be having further talks with the provider to understand better why these problems occurred with their systems and obtain assurances that there will be no repeat."

Image credit: Kampus Production via Pexels



## Cross-Campus

### Cambridge student takes over Hilary Clinton's Instagram

A Cambridge student recently staged a takeover of Hilary Clinton's Instagram account. Lois Ireland, a Theology and Philosophy student at Newnham, was given the chance to use the former presidential candidate's account. The Instagram takeover marked International Day of the Girl 2023. In the takeover video posted on Clinton's Instagram, Ireland and another student discussed championing gender equality and showing support for girls and women from different global communities.



### Stanford party apps hit the scene

Last year, student protests over the university's alleged "War on Fun" swept campus and led to the election of a "fun-oriented" student executive. The two apps, Wristband and Mixer, seek to address the need for "fun" on campus and become students' go-to platform to discover events across campus. They advertise upcoming parties and meetings on their app, while allowing their users to keep track of events they have registered for.



### Harvard creates Task Force for doxxed students amid backlash over Israel statement

Harvard will establish a task force to support students experiencing doxxing, harassment, and online security issues following backlash against students allegedly affiliated with a statement that held Israel "entirely responsible" for violence in the Israel-Hamas conflict. In the weeks that followed the statement, students faced doxxing attacks on websites, social media, and a billboard truck displaying group members' names and faces and describing them as "Harvard's Leading Antisemites."



# Oxford Council’s Local Plan acknowledges housing shortfall

Bea Keady reports.

Oxford City Council approved the first draft of the Local Plan 2040 on 18 October, acknowledging that they can’t meet the housing demand of the next 17 years. The plan aims to tackle the climate crisis, build more affordable homes, and “make Oxford’s economy work for all residents”.

Following the Council’s approval, the Local Plan will go to public consultation between November and January, after which a final draft will be prepared for public inspection. The Local Plan could be adopted in the summer of 2025, making it the legal document that governs decision-making on all planning and development applications in Oxford, replacing the existing Oxford Local Plan 2036. Investigations for the Plan identified a need for 26,400 homes in Oxford before 2040. However, the Plan only identifies 9,612 available sites for new homes within the city’s boundaries.

Oxford City Council has

asked neighbouring districts to accommodate more than 2,500 of these homes, on top of the 14,300 homes that the districts have already agreed to.

The Local Plan includes new approaches to tackling housing issues in Oxford, including allowing homes to be built on all types of employment sites for the first time and continuing to limit student accommodation to the city centre, district centres (including Cowley Road, Summertown, and Headington) and land adjacent to existing University campuses.

This decision to ask neighbouring districts to take on thousands of extra homes has been criticised by local MPs including Layla Moran, who commented: “Oxford City Council repeatedly decides to use sites in the city for retail and employment rather than housing, and then claims that it can’t deliver the housing the city so desperately needs.”

This is not the first cross-council issue over housing that arose in the drafting stage. The Plan was initially expected to accompany the Oxfordshire Plan 2050 but councils

across Oxfordshire were unable to agree on how many houses would be built and where in the county.

Additionally, the Local Plan 2040 only allocates 40% of developments over 10 properties as affordable housing, compared to the 50% it previously set in Local Plan 2036.

The City Council’s Website states that this is because “residential use now has a lower land value than offices and lab space ... Therefore, without this change it is very likely that developers would choose not to use land for housebuilding and there would be fewer affordable homes built in the future.”

The Plan also hopes to balance these housing goals with the council’s climate goals including requiring all new homes and businesses to be Carbon Zero by 2030.

Local Plan 2040 is the result of years of investigations as well as input from the local community with 1,730 Oxford residents’ and organisations’ comments having been considered as part of this draft.

Image Credit: Diliff/ CC BY-SA 4.0 via WikimediaCommons



## Oxford UCU motion calls for third Intifada in Palestine and Israel

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The University’s initial response to the conflict acknowledges “that the news of the recent conflict is very upsetting, particularly for our students and colleagues with connections to the area.”

When asked for comment, the Oxford Israel Society said that it “stands aghast at the motion put forward by members of the Oxford UCU”, saying that it had never “seen academics call for the violent destruction of the state of Israel, or for mass intifada, meaning a wave of murderous terror, in all of Israel and the Middle East.”

The society spokesperson equated calls for Intifada to calls for “violent deaths, ethnic cleansing and genocide of seven million Jews”, adding that “to hold Israel responsible for the October 7th massacres is morally corrupt.”

“Our sense of safety has been destroyed. Already calls against Israel have led to violence against Jews all over the world, this motion fans those hateful flames”, the spokesperson said, asking why “any member of the university involved in this

motion should retain their affiliation with this institution.”

“Intifada” denotes either of two uprisings of Palestinians in the West Bank and Gaza strip, which took place in the years 1987-1993, and 2000-2005 with the intention of ending the Israeli occupation of those territories. It is estimated that 5000 Palestinians and 1400 Israelis were killed over the course of both uprisings.

A spokesperson from Oxford Jewish Society (JSoc) said that they were “shocked and alarmed at the proposed motion of the Oxford UCU” highlighting the fact that “Jewish students at Oxford have been intimidated, harassed, and have faced antisemitic abuse” since Hamas’ attack.

Calling for the motion’s dismissal, the JSoc spokesperson said that it “shows an utter disregard for antisemitism and the safety of Jew-

ish students and staff at Oxford. The UCU’s actions will only exacerbate the hostile climate that Jewish students currently face.”

In conjunction with the president of the Union of Jewish Students (UK and Ireland), Oxford JSoc’s president published a letter to the presidents of the Oxford Branch of the UCU on 24 October. They released the letter on Instagram, in which they called for the motion’s dismissal, urging the UCU “not to use their statements to advocate for violence, but to express their opinions through peaceful words.”

“We also call on the UCU to unequivocally condemn the targeting of Jewish communities in the UK and around the world in response to the current conflict and acknowledge that such actions are antisemitic.”

Oxford Palestine Society and Oxford UCU were approached for comment.

Image credit: ZekaiZhu via Pexels



# Speakers criticise “uncomfortable” talk at Rhodes House

Chelsea Cresswell reports.

Panelists at a talk on the legacy of the Transatlantic Slave Trade hosted by the Rhodes Trust described the general experience of speaking at the Trust as “difficult” and “uncomfortable”, and accused the Rhodes Trust of “celebrating its colonial history.”

The talk, held earlier this month, was one of several events marking the £38 million renovation of Rhodes House, which houses the Rhodes Trust and was built in 1929 as a “memorial to Cecil Rhodes”, the British imperialist and diamond magnate who colonised much of southeastern Africa in what is now Zimbabwe and Zambia.

Chairperson Prof Kehinde Andrews, who spoke at the event, found the newly renovated Rhodes House “uncomfortable.” Andrews also took issue with the trust’s logo, which features an image of the Zimbabwe Bird, a mediaeval bird statue stolen from Zimbabwe by Cecil Rhodes in 1891. Rhodes erroneously believed the statue to be built by ancient Europeans and subsequently adopted it as an emblem of European superiority. According to Andrews, “the logo feels like Rhodesia” and is “an example of how colonialism carries on.”

Fellow panellist Onyekachi Wambu concurred that the organisation “perpetuate[s] imperialism.”

Wambu added: “Emblems are important - one of the first things that was done when Blair and Bush went into Iraq was to pull down the statue of Saddam [Hussein] – so we understand the importance of symbols.”

Responding to the criticism, chief executive Dr Elizabeth Kiss said the Trust was set on becoming “ever-more inclusive and diverse” and would continue to connect scholars and fellows to build “a better world.”

George Floyd’s death in 2020 initiated a wave of protests about colonisers like Rhodes, culminating in the decapitation of his statue at the University of Cape Town. A similar #RhodesMustFall campaign took place in Oxford that centred around the presence of Rhodes monuments at Oriel College, Rhodes’ alma mater. Despite initially acquiescing to protests, however, Oriel’s governing body has continued to block the removal of the two monuments to Rhodes.

Established by Rhodes in 1902, the Trust runs the prestigious Rhodes Scholarship programme at Oxford University. Twenty scholarships are currently awarded to postgraduate students from Africa and the trust claims that the continent is its “single largest priority.” It aims to prove its “commitment to reparative action” by achieving 125 total scholarships by its 125th birthday in 2028.

Responding to the comments, Dr. Kiss said: “Everyone at The Rhodes Trust recognises the difficult reality and legacy of our founding. We acknowledge that racism and other forms of exclusion have played a significant role in the history of the Trust. While we have substantially changed to move beyond our past, we recognise much more work is required and we are committed to a proactive role in the realisation of racial justice.”

## Analysis: Paradox of Rhodes House

Violet Aitchison comments.

Companies and charities around the world still neglect to properly sympathise with the anti-colonial movement and instead choose to act in a self-preserving, mindless way. A discussion on the removal of statues that represent individuals who continue to be celebrated despite their extremely problematic pasts is essential, and should take place across the world. What’s interesting here is the paradox that ‘The Rhodes Trust’, established in 1902 runs the prestigious Rhodes Scholarship programme at Oxford University where currently, twenty scholarships are awarded to postgraduate students from Africa and the trust claims it is its “single largest priority”. However, the Rhodes statue continues to stand tall in Oriel despite multiple campaigns for their re-

moval. What’s interesting is how the charity responded to the panelist’s feelings of discomfort towards the meeting. Instead of validating and understanding why they might have felt this way, they refused to accept some blame or criticism on why this might have been the case and made passive-aggressive comments back. It seems that large corporations are still indifferent to social justice matters and movements, even if they aim to prove their “commitment to reparative action”. Wanting to make reparations is great, but only if your actions can back this up. This is still yet to be seen by the majority of institutions that claim to advocate and fight for necessary rights.





Mental health struggles – part of ‘the Oxford experience’?

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Legally, the subject is largely untested. The UK Government has published that universities “have a duty of care” to their students. But in May 2022, a court case between the parents of a student at the University of Bristol who died by suicide determined that there was “no statute or precedent” concerning a duty of care owed by a university to its students to take reasonable steps to avoid causing injury.

According to Freedom of Information (FOI) requests sent by *Cherwell*, at least fifteen colleges and the central University employ in-house counsellors and nurses.

“...at least fifteen colleges and the central University employ in-house counsellors and nurses.”

However, Oxford’s mental health care resources are not designed to treat serious illness. If Oxford counsellors believe a student to require more serious medical care, they are encouraged to refer them to the University’s medical consultant, a psychiatrist, who may ultimately refer them to NHS secondary resources.

Oxford’s Counselling Service Annual Report stated: “It is not the role of our medical consultant to treat mental health problems of students, but to advise on the most appropriate course of action, i.e. to hold and work with the student within our service or to

advise the student’s GP to make a psychiatric referral.”

The report further acknowledged that while this system used to work well, in recent years, many students face “very long waiting periods to access NHS psychiatric services” and the university psychiatrist has been under “pressure to ‘hold’ students over much more extended periods.” One student responded to the anonymous *Cherwell* survey with: “I have been waiting 1.5 years to speak with a counsellor at the uni service, so [I] have sought help elsewhere.”

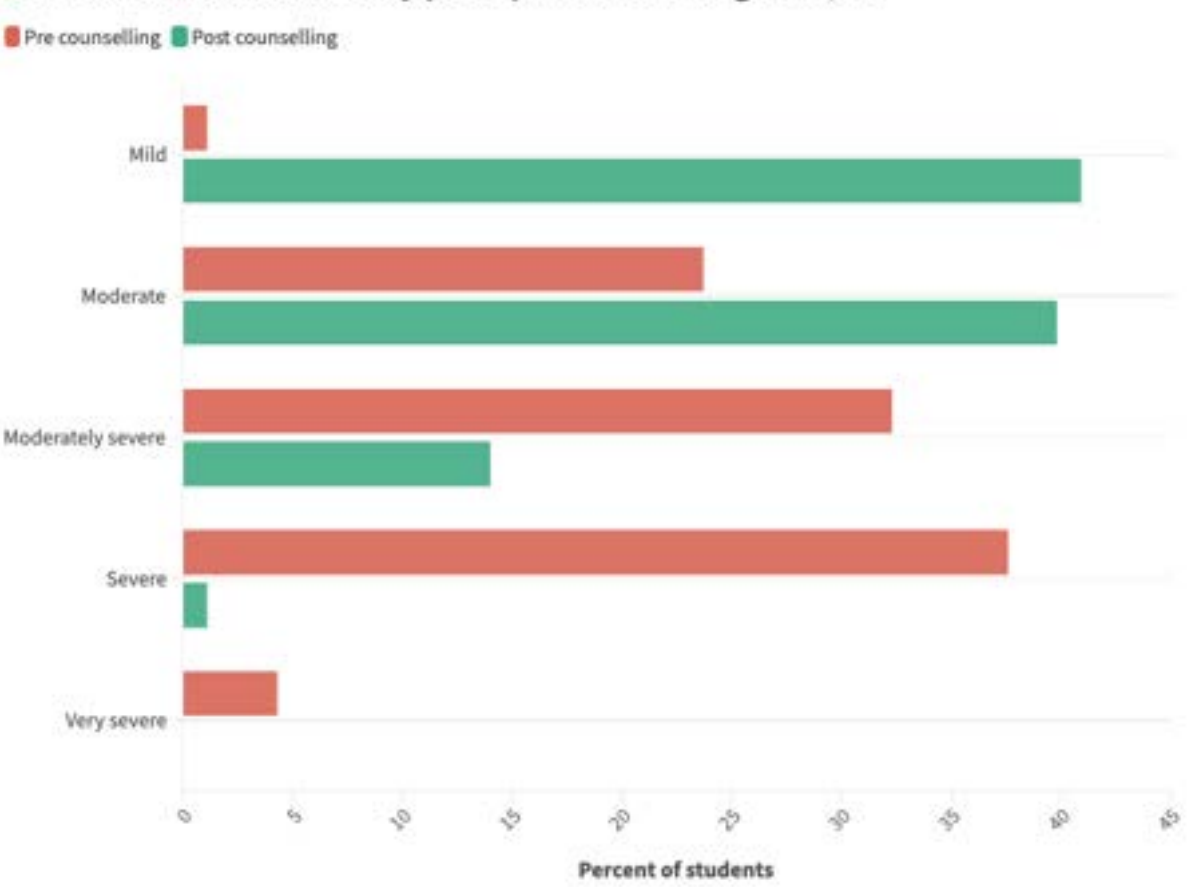
Oxford’s mental health care system may be underused

Colleges and the central University have invested significant resources into mental health care. According to the FOI requests, the highest spent on welfare in 2022/23 was £398,000 by Balliol college – the planned budget for 2023/24 is £425,000, an increase of 6.78%. Many colleges explained that they don’t have specific budgets for mental health or even welfare, with Corpus Christi adding: “If money is required for welfare it is made available to us.” St Annes further stated that their budget “is mainly staff costs.”

A University report has stated that the percentage of students accessing Counselling Services has grown steadily from 7.4% in the 2012/13 academic year to 13.8% in 2021/22. Based on the *Cherwell* survey, 41% stated that they had accessed college mental health support in their time at Oxford and that 30% had used university-level services; however, there may be a self-selection process.

There are also significant discrepancies in the demographics making use of services, indicating that some may be under-utilising them. In 2021/22, 65.6% of students

Level of emotional difficulty pre & post counselling 2021/22



using University counselling services were female and just 34.3% male, in spite of equal rates of anxiety for each gender and far higher rates of male suicide. While ethnic makeup of students using University mental health services was largely proportionate to their representation in the general student population, Chinese students were far under-represented.

The issue, then, may lie in students accessing the resources available to them. The majority of students receiving college and University support have gained it through self-referral, though parents, peers, and college welfare

representatives (elected, trained peers) can also refer college members to services, too.

Students report being generally aware of the services available to them. 41% of students surveyed by *Cherwell* reported being very aware of the services available to them within the university, while another 54% were somewhat aware.

University, college, and other resources

The *Cherwell* FOI requests to Oxford colleges also revealed that most colleges currently employ, at a minimum, a nurse as well as at least one position partly dedicated to student welfare. At some colleges, including Christ Church, the chief welfare staff member is “employed 50 per cent as College Chaplain and 50 percent as Welfare Coordinator” – a set-up one student said should be changed so as to “not be linked in any way to the Church.”

University services, though less accessed by students, are generally well-received according to reports from the University. Once students are referred to University services, wait-times before receiving care averaged at 9.4 days in 2021/22, with 42% of students seen in less than five working days. The majority of students described their wait as “manageable.”

Once care is received, student reports are also largely positive. The 2021/22 Counselling Service Annual states that 96% of students who accessed the Service described their counsellor as good or very good at listening, understanding, and making helpful contributions. Empirically, Counselling sessions resulted in significantly lowered emotional difficulty for students.

The University said: “Prior to counselling 38% of students

described their level of emotional difficulty as ‘severe’, and 1% as ‘mild’. Following counselling this was reversed, with 1% of students describing their level of emotional

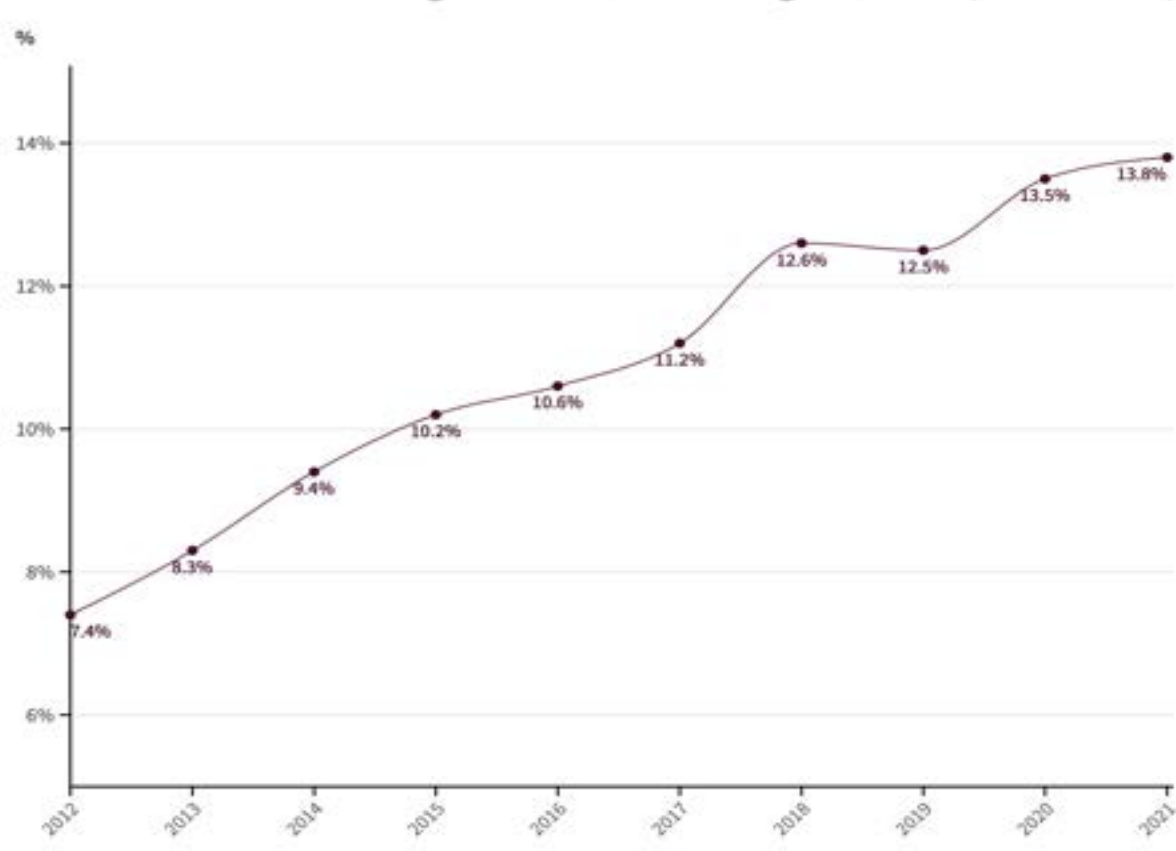
“Prior to counselling 38% of students described their level of emotional difficulty as ‘severe’ and 1% as ‘mild.’” Following counselling... 1% of students [described] their level of emotional difficulty as ‘severe’, and 41% as ‘mild.’”

difficulty as ‘severe’, and 41% as ‘mild.’”

Private mental health resources targeted at Oxford students can fill demand that university resources by nature cannot. A student comment said that Oxford Nightline, a phone listening service run by students in Oxford, made them feel heard “without any risk of repercussions from the university or tutors.”

A spokesperson from Oxford Nightline said that they offer a platform where students can express themselves “without fear of judgement or unwanted advice” and are open during hours when other support is not available.

% of students accessing Oxford Counselling Services (2012-2021)





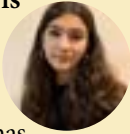
Do Labour’s latest by-election wins suggest that they are a government in waiting?

Tosin: one can only hope!



In the past month, Labour has seen 3 by-election gains, but the recent Tamworth win is a particularly outstanding example. While the Staffordshire constituency has been a conservative stronghold in recent years, the results earlier this week have painted Tamworth red for the first time since 2005, emblematising a change in the national tide. It would be wise for Labour party supporters not to set their hopes too high, as Britain does tend to get cold feet at the polling station, but Labour’s sudden wave of by-election wins does suggest that a decade of nationwide blues may be swapped for a scarlet variety.

Alicia: the nation is discontent with the Tories



Rishi Sunak has clumsily redirected the blame for this by-election’s result to ‘local factors’ and the common phenomenon of governing parties losing by-elections, but neither are enough to explain Labour securing a 20.5% swing in a constituency like Mid Bedfordshire, a rural area and supposed Tory ‘safe seat’ since 1931. It has become a symbol of the discontent of the most loyal Conservatives. Labour’s victory in Tamworth, a Conservative constituency but only since 2010, may suggest a Labour-leaning trend among floating voters. Counting on a Labour government may be imprudent, but this by-election foreshadows at least a significant blow to the Tories.

Adam: Labour is on track for a landslide



Labour’s by-election victories last week were a statement of intent. People are unhappy with the Conservatives. Sunak’s government’s “honesty and integrity” doesn’t seem to have turned the fortunes of the party around; possibly in part because they seem to have little more honesty or integrity than the flip-flopers they replaced. We seem on track for Labour to be the biggest party after the next general election but gaining a majority might be too great a mountain to climb in one election given the lows of 2019. Regardless, a year is a long time in politics, so it is too soon to know who will be leading the country by 2025.

The apocalypse is coming, what shall we drink to?

Phoebe Whitlock

B edbugs, politicians, and balmy weather seem to be everywhere at the moment, stirring up trouble wherever they go. However, closer to home some new research has been discussing the future of our alcohol. The University of East Anglia published a paper last week suggesting that increasingly widespread and severe drought and heat may cause substantial decreases in barley yields worldwide. Barley is brewed to make beer, and hence academics warned of “dramatic” falls in beer consumption with steep potential rises in beer prices. So what should our college bars, pubs, and restaurants turn to instead of the golden ales?

Well, last week our very own Oxford researchers have found that warm temperatures and higher rainfall are the secret to producing good wines, a weather pattern likely to increase with climate change. The research, published in iScience, concluded that changes in climate will likely result in improved wines.

The study, led by Andrew Wood, a DPhil student in the department of Biology, focused on Bordeaux. Admittedly the city of wine is not near the city of dreaming spires but given the quantity of its wine in our cellars (hundreds of thousands of pounds at the last guess) it’s safe to say there is a piece of Bordeaux right here in Oxford. Bordeaux’s reputation for wine precedes it, and it’s safe to say that the phenomenal wines are

matched by equally verbose wine critics: critics who will debate the subject with as much intensity as can be found in the Union on a Thursday evening. In this most recent study over 70 years’ worth of international wine critic scores were analysed against the weather conditions which made them and found that the conditions that make a good red in the south of France are also those most likely to prevail with climate change.

So where should the average drinker in Oxford turn?

Well, there is always French red wine. Red wine grapes thrive in warm dry summers, but Mr Wood was keen to emphasize that “we are not saying that climate change is a good thing, and there are lots

“...the conditions that make a good red in the south of France are also those most likely to prevail with climate change.”

of caveats to this research. But, on average, the conditions which make good wine are hot and dry summers, and cooler wetter winters. These conditions we have seen increase in frequency more recently, and so we have seen more and more better vintages, a trend we suggest will continue

into the future.”

Château-Figeac, one of two “Premier Grand Cru Classe A” chateaus in the Saint-Emillion region of Bordeaux, also remarked “With climate change this type of year comes more often and therefore great vintages come more often. But this has to be balanced against the more extreme weather conditions (frost, hail, extreme drought) which are very expensive to manage”. So, we can remain cautiously optimistic about a good future claret, but it is not the only option with a warming world.

If you’d rather something more ‘Brexit’, there is the potential for better future English wines too. Natasha Rompante, an English wine maker is seeing the impact that changes in weather have on wines. She says that “it is clear to winemakers that climate change is having a dramatic impact on wines globally, and especially here in the UK. 2020 was a stand-out year with and we even achieved ripeness levels to produce red wine”. An interesting prospect and perhaps an English red would make a delightful vintage to toast the end of the world.

For those who like fizz there is something special on the cards too. “The new harvest is exciting for winegrowers like us who work in an artisanal way, the juices are magnificent with a nice balance between acidity and fruit” says Aurore Soret of Champagne Soret-Devaux. Who can argue with the idea of quaffing delicious boutique ar-

tisan champagne while relaxing in the sun on an Oxford rooftop bar?

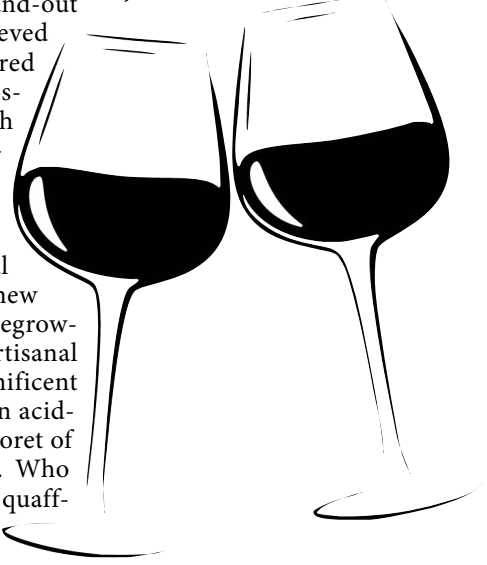
“You never want to say a climate change story will be a good thing,” said Mr Wood “But as a wine drinker, it might get a bit better.”

The wine paper is available for reading online at iScience. Andrew Wood can be reached at @

“...perhaps an English red would make a delightful toast to the end of the world.”

connectingvinestowines on Instagram. The beer paper is available for reading in Nature Plants.

Image credit: Rawpixel Ltd. CC BY 2.0 Deed



The Debate Chamber

Oli and Freddie go head to head on whether podcasts are here to stay

Would you not much rather be listening to my soothing voice than simply reading this? Of course you would!

Podcasts are here to stay. Just as we gradually moved from Elvis Presley on the radio to Aitch on your iPhone, podcasts are the future for talkshows and interviews. Not only do podcasts democratise the media through platforms such as Spotify and Apple Podcasts, but they also allow otherwise text-based media to be appreciated by more people and in a more dynamic way.

Podcasts can be put on in the background whilst you cook, tidy your room or even as you exercise. Listening to content is also a lot quicker than reading – you can’t just put your book on 1.5 speed (unless you drink a lot of Red Bull). Indeed, podcasts can condense a lot of information into a short 15-minute episode or, alternatively, can break up a very dense topic into lots of digestible episodes.

Certain podcasts also seem to be

the step between ‘proper’ media and social media. They can be relatable and convenient, and yet informative and helpful. Equally, they can be funny or dramatic. Podcasts offer an extremely diverse portfolio. Indeed, podcast guests are often more genuine ‘on the mic’ than they are on their weekly column or blog.

Personally, I don’t see how podcasts can die out in the coming years, especially with lots of celebrities starting their own shows, some even sponsored by big brands or endorsed by Spotify themselves. Though I’m not a massive podcast fan myself, I can certainly see their appeal, especially to those that hate that like to have something in the background all the time. So, the only real question is whether podcasts are viable media for discussion or whether they’re only background noise?



There was a time when no journey was complete without hearing the muffled murmur of some podcast host emanating from the headphones of a passing pedestrian. In many ways, it seems as though we are still living in this age. Celebrities, newspapers, even law firms have seized upon the podcast as an effective means of communicating their message. But podcasts have one problem. They just don’t seem to stick.

It is undeniable that podcast listenership has spiralled. From 2017 to 2023, it rose from 9 million to 23 million. However, these numbers are deceptive. What they fail to address, or even countenance, are the reasons why some listeners are switching off their podcasts. In a 2023 survey conducted by Statista, the biggest reason for having stopped consuming podcasts in the UK, was “losing interest in the content of the podcasts”. This is surely a damning in-

dictment of a medium intended to be both informative and accessible.

It is perfectly true that this statistic reveals little about how many listeners are abandoning their podcasts in the first place. Even if this number is small, however, the reason for doing so is far from auspicious, as far as the health of the podcast industry is concerned. The accusation of uninteresting content reveals the precarious foundations on which podcasts and their creators’ prosperity rest. There will surely never be an absence of content. Podcast hosts have found no shortage of matters to discuss, however inane these may have become. But the chase to remain interesting – to keep content exciting enough for listeners who require ever more high-speed stimulation to stay awake – is one which podcasts can surely never win.

The statistics may sit in favour of podcasts for now. But the fragile core around which the industry has been built should not be ignored. There is only so long before the effects will begin to sink in.



# Oxford's term structure needs to change – here's why it won't

Martin Conmy

You, reading this, are probably an Oxford undergrad. Or at least you're an Oxford undergrad some of the time. It might seem obvious, but Oxford students are only really Oxford students for less than half the year. We spend eight weeks at college, before the world of bops and essay crises, union hacks and Najar's, dissipates again and we have to return home. Like many of us, I've always found the structure of Oxford terms to be profoundly disorientating; once I've adapted to the pressure-cooker environment of this place, the term is suddenly finished and I've got to adapt to the dull monotony of the vacation again.

Why on earth does Oxford University persist with this ridiculous term system? There's a reason that Oxford is just about the only university in the world, apart from Cambridge, that uses it. If you want your students to learn as much as possible, obviously it makes sense to keep them in university for as long as possible. That's why almost all UK universities have term lengths around 32 weeks; across the pond, Yale and Harvard – the two academic institutions most comparable to Oxbridge – keep their students for around 40 weeks of the year. Modify term structure a bit, even just by slotting in a reading week or two, and you'd save students enormous amounts of stress, while helping prevent some of the disorientation that lurching between term and vacation causes. Worst of all is how Oxford's unusually short terms primarily hurt underprivileged students – if the vacation gives you an opportunity to saunter off to your

Swiss ski chalet, maybe you don't see the problem, but those who suddenly go from ancient banquet halls to council homes, from a world of privilege to a world of poverty, probably do.

One answer given for Oxford's short terms is the need to give students the opportunity to gather work experience and pursue internships. That argument is hardly convincing. For every hour I spent adding to my CV during the last vacation, I spent many more lying in bed – and you were probably the same.

Having a structure of three eight-week terms used to be the norm in Britain – but over the course of the last century, university after university has abandoned them. Why hasn't Oxford? There are two answers to that question, two answers that can serve as the solution to al-

“...almost all UK universities have term lengths around 32 weeks...”

most any question you might have about this place – tradition, and money.

Tradition is the more obvious answer to outline. Oxford's three terms are based around the religious calendar, the Feast of St Michael, The Feast of St Hilary and Trinity Sunday. But I had never heard of the Feast of St Hilary before beginning this article; Hilary term certainly isn't being modified out of fears of offending a Catholic bishop that died over a millennia ago.

Instead, one of the main reasons Oxford's terms haven't changed, no

matter how little sense they might make for the 21st century, is because of Oxford's bizarre system of governance. The authorities of Oxford University are set up like something from The Trial, like how Brexiteers imagine the EU to run, authority divided and subdivided between dozens of different institutions, whose authority is then divided and subdivided even more. In practice, the Vice Chancellor does most of the heavy-lifting for the central university, but the Congregation, Council, Pro-Vice Chancellors, Divisions, Departments and countless committees also play a crucial role – and that's not even mentioning all the colleges, who hold most of the real power, all with their own labyrinthian bureaucracies too. In practice, this means that trying to bring about change, especially radical change, in Oxford University is a difficult, usually fruitless, task. When do you think, for instance, Oxford's last all-male educational institution began admitting women? The answer is 2016, when St Benet's Hall finally wrapped its head around gender equality, at least several centuries after the rest of us. The dictates of reason or logic, whether around term structure or anything else, mean nothing when they fall on the deaf ears of an endless bureaucracy.

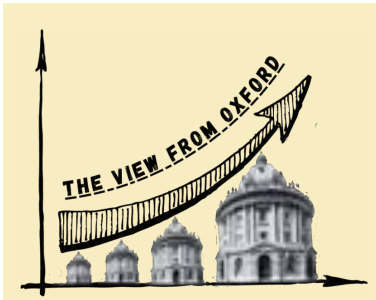
What about money, then? Oxford University's financial structure is about as impossibly complicated as its governance. The long and short of it, however, is that students, and undergrads especially, aren't really that profitable for the university – its coffers are instead mainly filled up with a steady stream of income coming from investments and land. Indeed, it's much harder making money when undergrads are here

than when they're away. According to the university, a home student at Christ Church can expect to pay around £15,000 a year in course fees, accommodation and utilities combined – around £750 a week. Spending a week at Christ Church as part of 'The Oxford Experience' – a residential program run during the vacation – costs more than twice that, as much as £1895 for a single week. Weddings and other recep-

“... change in Oxford University is a difficult, usually fruitless, task.”

tions rake in even more money than residential – a wedding reception at the Bodleian Libraries goes for as much as £12,000, more than the cost of an entire year of undergraduate studies made in just one night. The vacations are also the major period for DPhil students and fellows to complete their research. Giving students more term time would mean higher workloads, and therefore higher wages, for academics – and considering the payment for a tutorial is often as low as £25, we know how much Oxford dislikes giving money to its workers.

Oxford University's term structure is rubbish – but next time you find yourself overwhelmed by the pressure of termtime, or twiddling your thumbs during the vac, bear in mind that, unless you've got several billion pounds along with the powers of persuasion to bring several whole bureaucracies along with you, things probably aren't going to change.



Cherwell asked your opinion on the latest issues, big and small...

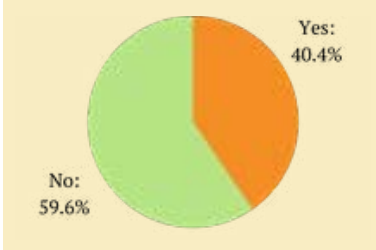
## Should Oxford ban disposable vapes?

With disposable vapes proposed to be banned, we asked students, most likely the same demographic that uses these vapes, what they thought. They overwhelmingly supported the ban, 83% vs 17%.



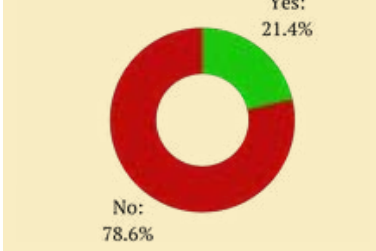
## Just Stop, Oil?

The controversial Just Stop Oil remains so at Oxford too, with a slim 59.6% majority supporting their actions and methods.



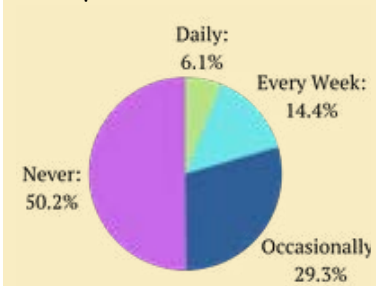
## Is Oxford doing enough to fight the climate crisis?

We asked our readers whether they thought the University was doing their part for the climate crisis. 78.6% thought they weren't, while 21.4% thought they were.



## Do you use ChatGPT?

We asked readers how often they use any AI to assist them with their studies. A razor-thin majority of 50.2% said they've never used it, but 20.5% said they used it every week or more.



# As Poland steps back from the precipice, others are ready to take the leap

Oliver Smith

There were signs that a political shockwave was coming to Poland this month when opposition parties organised the "March of a Million Hearts" ahead of the election on October 15th. Despite the close results, Donald Tusk, the opposition leader who ran Poland as Prime Minister from 2007-2014 before serving as EU President from 2014-2019, looks set to lead the next governing coalition in Poland. But behind closed doors, it is Brussels who is breathing a deep sigh of relief as Poland arrests its dizzying decline into what Hungarian leader Victor Orbán once proudly



called 'Illiberal Democracy'.

Not only has Poland enacted some of the strictest abortion and LGBTQ+ laws in the EU, but the PiS party – which has governed Poland for 8 years – has comprehensively eroded the judiciary's independence and hijacked the state TV channel. While the recent election in Poland may have been free, it was certainly not fair – with Tusk being painted as a puppet of Brussels and Berlin on the state broadcaster. Leading questions such as "Do you support the admission of thousands of illegal immigrants from the Middle East and Africa, in accordance with the forced relocation mechanism imposed by the European bureaucracy?" accompanied the ballot papers – an obvious attempt to sway the electorate. Such is the decline in standards of rule-of-law that the EU blocked Poland from receiving their €36bn share of the EU Recovery Fund, a fate only shared by Orbán's Hungary. I spoke to a group of Poles in their early twenties from Poznań to find out how young people perceived the changing political winds in their country. All four

agreed that Poland had moved in a more Eurosceptic direction, diverging from their own pro-EU stances. Zofia and Uno, who both voted for the Left coalition (which looks set to prop up Tusk's own Civic Coalition), told me that they were "scared that if the parliament [stayed] the same, we would have to leave the EU". Maria, another Left coalition supporter, echoed that sentiment, fearing that "the violations of EU law [...] could possibly harm our position in the EU".

While nobody thought a "Polexit" was imminent, the blame for the rise in Euroscepticism was laid squarely at the feet of the ruling PiS party. Michał, a Third Way voter (another ally of Tusk's Civic Coalition), was more cynical about the ruling party's motivations for demonising the EU, suggesting it was perhaps a populist stunt. A familiar tale of 'Us' vs 'Them' politics.

“In all, it became clear that for young Poles, the election was not decided ...”

In all, it became clear that for these young Poles, the election was not decided on Poland's relationship with the EU. Both Maria and Zofia explained that social issues such as women and LGBTQ+ rights were a greater driving force, with the latter clarifying that "I see the advantages of remaining in the EU in my everyday life, so I was never influenced by the rising Euroscepticism of our leading party". The group did agree that Poland's position in the EU was stronger as a result of the election. However, they seemed sceptical that the election would herald many great social changes. Zofia admitted that "[the new coalition] probably will not be as groundbreaking as some of us would hope"; Maria added that while she was still optimistic, her initial enthusiasm was "somewhat diminished after initial disputes within the opposition".

In any case, Poles have denied the PiS party an unprecedented third term in power. The EU lives to see another day and Orbán has lost a key ally in his fight against EU cooperation, even if Slovakia recently elected a pro-Russian leader.

Continued on next page...



As Poland steps back from the precipice, others are ready to take the leap

*continued from previous page...*

Nonetheless, it would be foolish to see Poland as the bellwether of Euroscepticism. Indeed, the EU’s internal position is as vulnerable as ever. Even Germany and France, widely considered the two most influential countries in the European Union, are not safe from the rising tide of populism and support for Eurosceptic parties that are sweeping the continent.

Current polls in Germany indicate that support for the far-right AfD party has risen to a historic 22%, just behind the moderate conservative CDU/CSU party at 29%. The left-wing Chancellor, Olaf Scholz, has seen his share of support plummet to 16%; his governing coalition has the backing of just 35% of the electorate. Scholz is an increasingly unpopular figure, considered by many to have failed to contain the unfolding economic crisis. Only three in ten Germans are content with his leadership. Just like across Europe, each crisis makes far-right, Eurosceptic parties, once seen as an unthinkable choice for many, seem more and more palatable.

In France, the perennial spectre of Marine Le Pen looms large, and her electoral results speak for themselves. In 2017, Le Pen achieved 34% of the votes in the second round of the French presidential election. In 2022, the share was 41.5%. With Macron barred by term limits from running in 2027, France once again considers its future. It seems that Le Pen’s far-right message is find-

ing resonance among much of the French electorate. In 2017, her Rassemblement National party only had 8 seats in National Assembly, by 2022 that figure was 89 seats – making it the largest individual party in the opposition camp. Le Pen’s efforts to detoxify her party’s image and gain credibility amongst the electorate have opened the floodgates. Even Jean-Luc Mélenchon, the most influential left-wing politician in the country, is an outspoken critic of the European Union.

Macron may have been successful in his two campaigns for president, but in the process, the centrist politician has obliterated the traditional left and right-wing parties in the country. When the

“...Eurosceptic parties, once seen as an unthinkable choice for many, seem more and more palatable.”

dust settles, there is a considerable risk that the fractured and turbulent state of French politics may leave France with a Eurosceptic president.

Of course, all this is not to say that there is any real appetite for a Brexit-style departure by any of the EU member states. It is rather that as support for more extreme, Eurosceptic parties grows and that translates into electoral successes, citizens of these countries may find that their governments start picking bigger fights with the EU,

paralysing the institution in the process. As Radek Sikorski, the former Polish Foreign Secretary, explained, the PiS party gained power with only 38% of the vote in 2015 and then started packing the courts; it only took “an ideological sect and not much more than a third of the electorate to change the system”.

Across the continent, the far-right has found mixed success. While it is true that some countries, such as Spain, have seen their far-right parties lose support, more generally the trend has been heading in the opposite direction. Take Sweden and Finland for example: until last year, both countries were headed by staunchly pro-European Social Democrats, now the far-right Sweden Democrats and Finns Party prop up the governing conservative coalitions in their respective states. It is easy to see a future in which the far-right paralyses the EU by threatening to withdraw support from fragile coalitions.

Italy is perhaps the best example of what the future looks like for EU states that turn to the far-right in the face of instability. Prime Minister Giorgia Meloni’s Brothers of Italy Party has post-fascist origins, and it is the most right-wing government in Italy since WW2. While on the domestic front, Meloni’s government has made good on its promise to enact a traditional, Catholic vision on the country, Meloni has needed to placate the concerns of her European counterparts. For example, despite her close ties with Viktor Orbán, Meloni has followed Poland’s lead in supporting Ukraine throughout the Russian-Ukrain-

“It is easy to see a future in which the far-right paralyses the EU...”

ian conflict. However, immigration remains a red line for Meloni, as it did for Poland. The unfolding crisis on the Italian island of Lampedusa led Italy to block the EU’s migrant redistribution programme and proposals relating to

human rights guarantees. Meloni is now one of the most influential European leaders on immigration, ready to hold the institution hostage to enact her vision of a Fortress Europe.

While Eurosceptics may have narrowly missed out on an unprecedented third term in Poland, the future of European unity is put into question by the rise, in some cases meteoric, of parties across Europe that are completely opposed to the vision of further European integration.



The Rise of the Old Money Aesthetic

Liz Lane

Grab your linen shirts and Ralph Lauren loafers. Old Money is back with a vengeance. Amassing a hefty 54.3 million views on TikTok alone, the Old Money Aesthetic is dominating social media at the moment. But with some videos recommending outfits upwards of thousands of pounds, should we really be glamorising a trend that excludes so many wealth groups?

The Old Money aesthetic found its roots on TikTok in the

summer of 2023. It’s a hashtag associated with “quiet luxury”, quality garments and the lifestyle to match. Popular videos see montages of champagne flutes, signet rings and – you guessed it – plenty of Oxbridge content too. The aesthetic is best embodied in an upper-class twentieth-century style found in the likes of the Kennedys, Princess Diana and even fictional characters like Blair Waldorf of Gossip Girl. Many have credited the TV show Succession with this revitalised fascination with inherited wealth, but the rise of “nepo baby” influencers like Sofia Richie and Hailey Bieber has also had a huge part to play.

The trend for looking quietly (but obviously) expensive has found a new muse for the internet age. Sofia Richie, described by Business Insider as being the “epitome of Old Money,” is a social media in-

fluencer and daughter of singer Lionel Richie. Well known for adopting Vintage Chanel, tailored Ralph Lauren and “clean girl” aesthetics, Richie has become an aspirational figure on Instagram and TikTok. This natural progression of trends from one generation to the next is to be expected, but our desire to imitate someone who has inherited such enormous wealth in a society so crippled by inequality is also undeniably strange. With Rishi Sunak reportedly considering cutting the inheritance tax and recent studies predicting a rise in premature deaths following the cost of living crisis, it might be time for us to reconsider our casual idealisation of the wealthy online.

Amidst a torrent of content advising lifestyles possible only to the top 1%, there are an equal number of posts recommending cheaper fashion duplicates that can help you “cheat” the Old Money look. Old Money isn’t as unattainable as it was in the mid-20th century, and yet the internet is abuzz with articles dedicated to uncovering the “subtle differences” between someone from “old” and “new money”. Old money “imposters” are being simultaneously encouraged to exist

and exposed online in a move so egregiously classist it’s hard to believe we won’t look back on it with horror.

In a post-pandemic world of economic instability and cost-of-living crises, we have to wonder why we’re choosing Old Money and expensive-looking clothes now. Naturally, fashion, and how much people are willing to spend on it, has always been influenced by the rise and fall of economies. Following the bedazzled OTT-ness of the early 2000s, for instance, the 2008 recession saw a spiked trend for minimalism. Such minimalism is also a clear feature of the Old Money aesthetic but luxury items (another key Old Money staple) saw a notable downturn in popularity after the 2008 financial crisis.

Another possible reason for the popularity of Old Money is that it offers escapism at a time when many countries have been plagued by cost-of-living crises. Fashion, in some way, has always been able to offer a break from reality. Following the 1929 Wall Street Crash, a desire for fashion escapism manifested in cinema. The 1930s was a period that saw the chief wardrobe or costume consultant credited for the first time

on screen. Clothes were important, expensive and exuberant, as actresses offered something most movie-goers could only dream of. Today, microtrends like #Europecore and resort fashion have provided Americans with a rest bite from the turmoil of US politics. Many people, clearly, are seeking some kind of distraction online and in what they choose to wear.

But it’s what these trends are distracting us from that proves most important of all. The Old Money aesthetic may just be playful escapism for some, a desire to forget the economic bleakness that surrounds them. But the hashtag is a powerful symbol and one with a damaging and problematic history. The Old Money lifestyle, for all its glamour, is a product of centuries of wealth inequality. It’s built on the fantasy of belonging to a certain class that has excluded those of lesser means and prospered whilst others struggled. It’s not the dressing up to look expensive that’s the problem here but the mindset behind it: one that, intentionally or not, romanticises classist and elitist ideals and perpetrates the notion that inherited money is somehow worthy of our adoration.



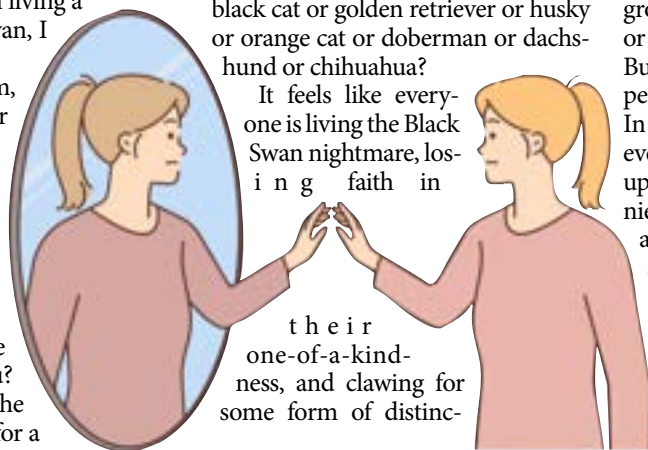


## Doppelgangers, thrifting, and cereal

Cindy Yu

I have a recurring nightmare where I'm being stalked by a doppelganger. She looks better than me, dresses better than me, and makes jokes that make people laugh so hard that milk shoots out their noses. In one dream, she walks in with a new top that's exactly my style, and when I ask her where she bought it, she responds, "Actually, my dead grandmother passed it down to me—sorry!" Cut to me – wearing a shameful frown and my college puffer-mangy jeans combination for the fourth time that week. Just as it starts to feel like I'm living a remake of Black Swan, I wake up.

It's a weird dream, but what's weirder is how it made me realize my defiant desire to be special, unique. Ask me: would you lose your arm or always be one step behind someone who is just like you? My response: does the missing arm make for a



good story? I don't believe I'm alone. Across the board, people are preening in anticipation, vying for a chance to prove to the world that they are different, and hence, cool. In nearly every online trend, there's a new distinction to be made; a new way to categorize and differentiate people. Is she the blonde to your brunette? Which one of you is dark curls and which one is watercolor eyes? Are you the mom of the group, or are you the baby? Are you a Blair Waldorf it girl or are you an Elle Woods it girl? (god forbid you be a Bella Swan pick me girl). Are you Chase Atlantic punk rock or are you Arctic Monkeys leather clad? Are you black cat or golden retriever or husky or orange cat or doberman or dachshund or chihuahua?

It feels like everyone is living the Black Swan nightmare, losing faith in their one-of-a-kind-ness, and clawing for some form of distinction.

We need to complain, in an almost childlike manner, "Hey! Look at me! I'm special!" Of course, everyone is special. But have we always cared so much to prove it? Today, it is drilled into the head of every single person: Stand out. Be different. Every ice-breaker asks its interviewee: "What makes you special?" The obsession with separating the self from the crowd has become pervasive. Now, from the clothes we wear to the music we listen to, there is a palpable and constant pressure to differentiate ourselves, to be saying something.

It is unclear to me whether this cultural obsession with individuality has grown in recent years to consume us, or whether I only grew to notice it. But I suspect it has evolved, and I suspect the culprit, as usual, is capitalism. In a post-Fordist capitalist landscape, everything is constantly fighting an uphill battle to differentiate—companies, brands, people. Since industrialization, things have become more and more homogenous, from the products we consume to the workplaces we dedicate half our lives to. Everyone has the same CeraVe skin wash (I give it 2/5 stars) and the same converse shoes, the

same iPhone and app widgets. Everyone shares the same future: tech or finance. In a world where everyday looks like a sea of blurred faces and blurred brands, novelty and difference is sacred. As I became more enthusiastic about thrifting and growing my tchotchke collections, two things became clear to me. #1, My wardrobe and possessions identified me with more precision than my thumbprint or any biometric data ever could. And

### "The culprit, as usual, is capitalism."

#2, It was the tip of the iceberg (and the beginning of the end for my bank account). Because it is not just how we dress or decorate—it is also our music taste, our media intake, our dreams and ambitions. We have become what we consume.

It is no surprise, then, why we have become so fixated on thrifting and collecting; it is a means to find one-of-a-kind items which can define us, to show to the world the one-of-a-kind type of person that we are inside.

Companies did it first; they rari-

fied products to make us consume more. New fall line, new seasonal flavor, new brand deal, limited time item drop! You make it exclusive, you make it coveted. Then comes the trusty invisible hand, and suddenly a million slightly different marketing ploys are competing with each other to sell the most product. Now, the entire cereal aisle in grocery stores is filled with identical cereals by different names.

Somewhere along the way though, our identities got mixed in with the breakfast cereal. Instead of solely being obsessed with what we consume, we have also become obsessed with how we market ourselves. We desperately advertise our identities the same way Kellogg advertises its corn flakes. Economics has become us. We view ourselves as consumers, but also view people—including ourselves—as commodities. We buy stuff to build a unique identity with which we can associate, then project that identity to sell an image of who we are.

So we obsess and stagger different aesthetics and combinations of labels to define ourselves as if to say, look, I'm relatable but different!, not so unlike the cereal aisle.

## The Conservative Path to Victory in 2024

Jake Dibden

With the next General Election on the horizon (betting markets currently place the best odds on somewhere between October and December 2024), the attention of the media and much of the politically minded public has turned to the question: how do the Conservatives intend to fight a campaign that current polling and smart money say they're almost guaranteed to lose? In the run-up to this week's party conference, new government policy announcements have turned to two major fields that the Tories appear to intend to fight the next election on – immigration and climate change, or more specifically a complete reversal of recent policy on the two.

The question many in and out of the party, myself included, are thus left asking is the following. How sound a strategy can it be to completely U-turn on government policy of the last four years, let alone to fight an election on it?

Whilst one can sense the mystical hand of the great minds that brought you notable Conservative victories in 2015 and 2019 in this sudden reversal, the logic behind it is quite clear – the Conservatives know that they will not win new votes, but they also do not need to. Some electoral models suggest that even a lead of only 4% (38% to 34%, a substantial fall from 2019), would be enough to secure the Conservatives a majority. They therefore think that they have identified two policies they can use to mobilise the traditional Conservative bases of rural and semi-rural voters, and especially the elderly, as well as their important 2019 swing voters: those

in formerly industrial constituencies, those without university degrees, and those who supported Brexit. These are the demographic groups that traditional wisdom have assumed to be the most sceptical of immigration and climate change policy. These policies are designed to prevent defections, especially to the Reform Party; both of the last YouGov VI polls place this defection rate at 16% of 2019 Conservative voters, compared to 13% and 12% defecting to Labour.

That being said, these groups are, if

### "How sound a strategy can it be to completely U-turn on government policy of the last four years, let alone to fight an election on it?"

not comparatively then at least nominally, generally quite progressive of both issues anyway. The Home Secretary's assertion last Tuesday that being discriminated against for being gay is not sufficient to claim asylum, is not likely to be well met by voters, even those traditionally sceptical of immigration. According to the World Values Survey, "low" acceptance of homosexuality in the UK stands at only about 19-20% of those with "low" incomes or "lower" education levels, whilst rates of high acceptance were consistently high regardless of age group. ONS data suggests people of all ages, levels of qualification, and in-

come are consistently very concerned about climate change, and unified behind the commitment to net zero before 2050, or "even earlier". The point being that the hills on which the government seem intent on dying on may not be as fertile ground as they had hoped.

So, what might be a better campaign strategy?

First, one has to accept that there is no policy the government can propose that will fix any of the problems the country faces today. Based on that assumption, on January 4th, the Prime Minister set out his five priorities for 2023 and asked the public to judge him on them. What was smart about them was that, with the exception of the fifth (stop the boats – a policy which is not necessarily opposed to immigration in the same way that the government have turned over the summer), they were all factors which were likely to improve regardless of government action – to halve inflation (at the time this stood at about 9%, just over 10% excluding housing), grow the economy, reduce debt, and cut NHS waiting lists. In the case of debt reduction and NHS waiting lists, both were likely to continue to improve as the country recovered from the effects of the pandemic, without the influence of the government (and public understanding of national debt is notoriously bad, meaning measures such as the debt-to-GDP ratio, and the current deficit rather than nominal debt were likely to distort this even further).

The beauty of this message however, lay in its first two points – to grow the economy, and to halve inflation, both being macroeconomic factors almost entirely beyond the influence of the government, and both of which

are almost guaranteed to improve the globe over. As the world recovers from the dual inflationary shocks of the Russo-Ukrainian war (and its effects on food and energy prices), and the supply chaos of China in 2022, so too is the inflation rate virtually guaranteed to reach more manageable levels (with the 12-month rate already down to 6.7% CPI). Similarly, "growing the economy" – i.e having a GDP growth rate of more than 0%, or literally not being in recession – was not a particularly high bar to set. In short, by setting laughably achievable economic goals and hoping that the public (whose main electoral concern at the moment remains the economy), would lack the economic know-how to understand the complete lack of agency the Conservative government had in these positive trends, was a remarkably sound electoral strategy, or at least one which gave them the best chance at winning a tough battle. Besides having the added benefit of not tying the government to policies they may come to regret, confidence in throwing themselves at the mercy of macroeconomic trends should also be buoyed by current growth and inflation; the Bank of England forecasts that inflation should break 5% by the end of this year, and return to its 2% target in the first half of 2024, whilst the BCC estimated growth for 2023 to finish at 0.3% and 2024 at 0.4% (the OECD estimates are slightly higher), which is slow but importantly meets the target of growing.

And this economic chicanery can be applied elsewhere too. At the Liberal Democrat conference, Ed Davey scorned the Conservatives for

sending interest rates soaring – of course interest rates are beyond the control of the Conservatives but this speaks to my point as a whole – a point on which it is laughably easy for the Conservatives to retort something about helping savers. Over the last year, the FTSE 100 is up only 1.46% and 4.72% over five years, whilst the FTSE 250 is down in both measures. This ultimately means that rising interest rates, whilst obviously punishing borrowers, means that traditional savings accounts are competitive investments for the first time in over a decade.

Overall the party this year appeared spend much of its conference working its current strategy with the more hard-line of the party claiming that multiculturalism has failed in Britain, and some even courting Nigel Farage as a possible member. That being said, I know which campaign I'd rather hitch my bandwagon to.

Image credit: Andrew Parsons/ CC BY 2.0 Deed Via Flickr





# “We must vicerally disrupt our comfort zones to create opportunities for evolution”

**Sophie Magalhaes speaks with Philippa White, founder and CEO of TIE, about her global background and her mission to connect disparate people.**



**P**hilippa White's mission is to help companies create “people-centred leaders” by introducing talented employees to different cultures and challenges, helping them better understand their own unique qualities and potential.

Over a Zoom call I greet Philippa, who is all exuberance. An enthusiastic and open-minded conversationalist, she tells me of her myriad cultural influences growing up. We bond over identifying as ‘global citizens’. Born in South Africa but raised in Canada, it was the South African side which had the most influence. The niece of Nelson Mandela's personal doctor during the first round of negotiations with the Apartheid government in 1990, her uncle was trusted implicitly to ensure that Mandela stayed healthy and well during these im-

portant discussions. White's uncle risked his life to fight apartheid. His fascination with perspective and possibility sparked her own drive to breach global barriers and find common humanity with disparate people.

I ask about her time working at an advertising agency in London. Was

**“It was often the same conversations. (...) A middle class bubble. People who saw the world in similar ways.”**

it the creative job you'd hoped for? She replies, “it was an innovative and creative work environment.” Yet there was still something missing. “It was often the same conversations. (...) A middle class bubble. People who saw the world in

similar ways.” I tell her that I have had a similar experience in Oxford. Whilst conversations are engaging, they are insular. People stick to what is familiar.

Hearing this, it's unsurprising that White veered away from the London corporate world to create a life in the Northeast of Brazil. Being half-Brazilian myself, I am curious why Brazil was the ideal place to establish TIE. “It's a bit like the wild west. The independent way of life is so entirely different.” Despite having contacts in South Africa, Cape town was not good enough. “It's quite European, it's quite comfortable. You can see the disadvantaged areas if you want to. But it's very easy to stay in the posh lovely part.” White is adamant that we must disrupt comfortable ways of living if we are to see the world differently. “It's that visceral feeling which creates that change. It's taking people to the edge and not quite tipping them over yet. And then you create an opportunity for evolution.”

For the first few years TIE programmes were primarily in Brazil.

**“White is adamant that we must disrupt comfortable ways of living if we are to see the world differently.”**

Early experiences hosted employees from the communications world for 30 days, working in various environmental and educational social initiatives, developing professional leadership competencies. An early project included an awareness raising initiative for an HIV and AIDS organisation. As the business progressed, programmes became widespread. When I ask about a favourite TIE experience, White tells me of a designer from New York who spent 30 days in Malawi, using

his communications background to bring fuel efficient clay stoves into the hands of Malawians. Through his work, the new stoves not only lessened high rates of infections caused by smoke inhalation, but decreased deforestation in the region. Before the private sector made it to Malawi, only 500 stoves were sold in two years. However, 30 days after the TIE programme, 10,000 clay stoves were sold. Such impactful change transcends our communities. “It provides a necessary global perspective and opens the minds of those within the corporate world.” By developing more human focused leaders from the private sector, TIE programmes humanise the corporate world, making it more competitive. The experience immerses professionals in real global challenges, demonstrating how the world works beyond their bubbles. She says, “through this you not only impact people but you yourself become more interesting and more valuable to businesses and their clients.”

White describes the Covid-19 pandemic as an “atomic bomb”. For a business model which depended on international borders being open, the TIE model had to be completely rethought. Staying authentic to TIE's values, White had to bring worlds together virtually. TIE transferred briefly to a business - consumer model, pulling together ten cohorts of professionals globally to develop professional skills and expand horizons. Throughout our conversation White repeats “necessity is the mother of invention.” A phrase that has always been the basis of all TIE programmes, but also became the TIE motto when having to re-think their business model. The constraints of the pandemic paved the way for revolutionary development solutions. Since the pandemic, White has returned to the original business focus. Now TIE has a host of options available for companies, both in person and virtual, as well as a scaled programme that involves up to 500 people around a business and is executed once a month throughout the year.

TIE has also expanded into a podcast and, most recently, a book: Re-

turn on Humanity, Leadership lessons from all corners of the world. Written by White, she draws on stories of inspirational leadership from around the world and encourages readers to approach business with a human focus. When I asked White why she'd chosen to write a book, her answer did not surprise me. “I'd

**“The experience immerses professionals in real global challenges, demonstrating how the world works beyond their bubbles.”**

had people for years telling me that I should write a book.” No doubt a natural storyteller, Return on Humanity stories show that leadership potential doesn't depend on your educational background or income level. People from all walks of life can use their human assets to impact businesses and the world around them.

Our conversation ends with a piece of advice. White says that well-educated and worldly students must seek the companies that share their set of values. “It's a two-way system.” You have to be qualified to get the job, but the job must also deserve you. “Ask yourself what fulfils you, identify your idea of success. And find a company that fits that.”

You can pre-order *Return on Humanity: Leadership lessons from all corners of the world* here: <https://my-book.to/ReturnOnHumanity>

TIE *Unearthed Podcast* is available to listen to on Spotify.

To find out more about TIE, visit their new website : <https://tieleadership.com/>

Images courtesy of Philippa White



# Quickfire questions with Martha Lane Fox

**Freddie Evans** interviews Martha Lane Fox about her diverse and impactful career, her involvement in public service, business, and charities, and her advocacy for important causes.

**M**artha Lane Fox studied at Magdalen College. She co-founded lastminute.com with Brent Hoberman in 1998, offering late holiday deals online, and was a pioneer of the dotcom industry. Now she has a very broad portfolio in public service, business and charities.

A Member of the House of Lords since 2013, Chancellor of the Open University since 2014, President of the British Chambers of Commerce since 2022, Martha Lane Fox is on the boards of

several commercial companies, including Chair of Lucky Voice Group and We Transfer, and Director of Chanel.

**“History taught me to ask questions.”**

She is a leading advocate for human rights, women's rights and

social justice, founder and patron of a number of charities including Reprieve (which campaigns for justice, defending marginalised people facing human rights abuses, often by powerful governments), Just for Kids Law (providing legal advice and representation to young people in contact with the criminal justice system to ensure their legal rights are respected and promoted, and their voices heard and valued) and the Tessa Jowell Foundation (inspiring ambitious, long-term change to improve quality of life and

longer-term outcomes for brain cancer patients). *You studied Ancient and Modern History at Magdalen, what impact did this have?*

M: History taught me to ask questions.

*How would you characterise your career trajectory thus far?*

M: Diversity, sustainability and responsibility. I have had incredible opportunities but always been tilting to entrepreneurship from LastMinute.com to GOV.UK to Lucky Voice. I want to lend my small voice to things that matter. *Could you talk about the charities and causes you support, and what they do. What are the toughest challenges?*

M: I am very lucky to have worked in the public, private and charitable sector. I have supported criminal justice causes such as Re-

prieve and Just for Kids Law and big institutions like the Open University.

*What is it like to be a Member of the House of Lords?*

M: Complex!

*Can being a Member of the Lords make a difference?*

M: Yes, it is an incredible legislative and public platform.

*What are your main policy interests?*

M: I am a Crossbench peer and so independent and try to get involved in topics I work on - digital, education, business.

*What do you see as the future of the Lords?*

M: Complex!

*What would you like to change?*

M: How people get there - I applied and had an interview and everyone should do this.

*What would you like to see in terms of the UK's relationship with the EU?*

M: Re-engagement.

*Are Horizon and Copernicus pointers to future engagement?*

M: Fingers crossed.

*Has the public mood in the UK shifted?*

M: Marginally - I think we should be a Member of the EU but I think that most of the country is tired of the debate.

*What does being Chancellor of the Open University involve?*

M: Being a symbol and an ambassador and doing the amazing degree ceremonies

*How would you single out the OU from other universities in the UK and worldwide?*

M: Access to anybody to study as flexibly as they want.

*You have been a great business pioneer and advocate. What started your interest in and passion for business?*

M: I'm not sure I'm very good at business but I love thinking about how to solve problems and i love working with brilliant people.

*What are the biggest challenges UK businesses face now, what needs to happen to help businesses grow and prosper, and what can you do, as Chamber of Commerce President and more widely, to support that process?*

M: Being a globally trading country, moving to net zero, solving our skills crisis and keeping up with technology.

*Do your board roles focus more on strategy and oversight, or can you get into the detail of what is going on in each firm?*

M: Depends - some smaller companies you are in the detail. At Twitter for the six months before sale, we were just upholding the law!

*What advice do you have for students and young professionals who aspire to make a positive impact on society?*

M: I'll quote Martin Luther King "If you can't fly then run, if you can't run then walk, if you can't walk then crawl, but whatever you do you have to keep moving forward."

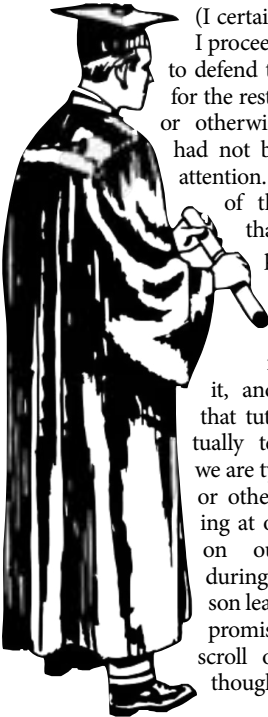
Image Credit top right: gdsteam via Flickr.





# Tute notes...

Everyone loses focus in tutorials occasionally (or often). It isn't that difficult to drift off, especially when you have your laptop open and can change tabs to scroll Facebook or messages unbeknownst to your tutor. This is precisely what I was doing during one of my tutes. My tutor was in the midst of one his usual tangents, and he seemed deeply engrossed by his own musings, so I flicked open Facebook and started to look through the invitees of an upcoming event. All was well and good, and I was pretty certain that my loss of focus was not apparent. I then vaguely heard my name - my tutor had asked me a question, which I had mostly missed. In my moment of panic, I quickly said 'yes'. Turns out the question was whether I agreed with the de-



nial of climate change (I certainly do not). I proceeded to need to defend the position for the rest of the tute, or otherwise admit I had not been paying attention. The moral of the story is that it's important to know what you are saying before you say it, and, crucially, that tutors can actually tell whether we are typing notes, or otherwise looking at other things on our laptops during tutes. Lesson learned. I can't promise not to scroll occasionally, though.

# CHERBADLY

## Oxford to expand PPE course with additional subjects

Oxford University has announced the expansion of its PPE (Philosophy, Politics, and Economics) course to include more subjects. The expansion will be staggered over a number of years. From next year, the course will add Psychology to become PPPE. The following year it will add Physical Education to become PPPPEE, and by 2026 will have added Physics, Photography, Ethics, Practical Environmentalism, Entomology, Personality, Equestrianism, Esperanto, Egg, Euthanasia, Evilness, and Purpose, to become PPPPEEPPEEPEEEEEEP. According to the University, the expanded course is designed to 'allow PPE students to explore a wider range of different skills, enabling them broader opportunities in the workforce'. However, insider reports suggest that an ulterior motive for the courses' introduction may be to keep PPEists as busy as possible, thereby preventing the risk of them becoming the leaders of tomorrow, and also keeping them out of everyone else's way. In preparation for the expanded course, the university has already hired several new academic staff. Professor Quentin Fitzquentin-Quinquinton, for example,

was this weekend appointed as Trinity-College's first ever Fellow in Egg. 'I am honoured to be able to show incoming Oxford PPPPEEPPEEPEEEEEEP students the fantastic wonders of Egg,' he said in a press statement. When asked exactly what the subject of Egg entailed, Professor Fitzquentin-Quinquinton only shrugged and replied 'Egg'. He then took an egg out from underneath his mortarboard and proceeded to eat it whole, without shelling it or anything, and also without breaking eye contact with the interviewer. Meanwhile, the newly-appointed Fellow for Evilness at Christ Church, Doctor Magnus Von Evilheim, was also contacted for comment, but responded instead by kidnapping several Cherwell writers, taking them to his secret lair, and threatening to use his death ray on them unless we sent him 'all the money in the whole world'. After negotiations, Dr Von Evilheim agreed to let them go in exchange for free promotion for his latest book. In completely unrelated news, Despicable You: A 21 st -Century Guide To Committing Heinous Crimes, Perpetrating Villainous Deeds, And Just Being Generally Nefarious, written by acclaimed academic and supervillain Doctor Magnus Von Evilheim, releases on 31 st October, containing all you could ever need to know about being evil in the modern day! With dozens of essential villainy tips accompanied by a series of thoughtful essays on the place of evil in today's society, it's required reading for any aspiring despot. Available from select bookshops for the price of only 2 grams of plutonium!

# John Evelyn

26th of October 2023

Salutations, one and all. While it had been widely presumed that Jordon Belfort's Nose would take over as the leader of the Cursus RO-norum, Tuesday's conclave demonstrated that fortune favours the bold, placing 7th weeks trials in their safe hands - the election remains uncontested, meaning they can have a break and have a Kit-Kat (but perhaps not eat the ballots, like an esteemed predecessor). Academia dragged Jordon Belfort's Nose away from presiding over the Frewin Court powder-keg (but perhaps not powder altogether), also dragging Uncle Fester to Peru - but, with a fresh ODC impending, JE is sure there will still be plenty to entertain them. The Fresher's Fair was classic Sabbatical Cult incompetence, with the threat of fire hazard necessitating the Union's relocation to the much more expensive commercial tent for free! JE can only speculate that the Cult's upset at failing to sabotage the Union's recruitment drive that drove them to send defamatory emails to the Termcard's speakers, forcing Comandante Corduroy into action; however his experience preparing responses for stock controversies allowed him to parry the press effectively. Caesaraea has been in her element, offering ersatz friendship to freshers who know no better; the only thing more strained than her smile -- the near-collapsing roof's structural supports. Meanwhile, on the river, his hull must have oxidised - Captain Jack has rusticated, but JE also hears that Hebeus Corpus is rusticating also - JE wonders if he'll still have his

predilection for fresher waterfowl returning for 5th year. Evading his stalker, the Highly Developed Spy has been visiting that hub of espionage, Berlin, for a new cheeky link - he is now inside her (The Union Insider). The Alabama Scotsman seems unable to let the union go, becoming the (share) holder of more than just a knotted family tree - joining him in attempting to seize institutional relevance is Wait-your-turner, whose bid for Trusteeship will likely meet a similar fate as his attempt to join Auto-Resignations committee. JE reports that Goody-Toosy-Shoes is running for Standing -- his mediocre Union career will probably be served up as fast as his naturally fast food. The Roof-Repairman has taken time out of his busy schedule, saving lives on death row, to embarrass himself in CC, nothing that (yet) another cigarette can't fix. Jevlen wishes that Caesaraea had borrowed from the Prime Minister's pledges and stopped the boat(s). They say render unto Caesar-aea what is Caesaraea's - does that mean should've offered her an over-expensive, under-resourced boat party? Contrastingly, organising a free event that actually did have free drinks, the Kaiser Kuck hosted his Kazan Queen, her closing performance of Ave Maria but one of two, simultaneous, climaxes. So, remember, while hacked by narcissists bandying promises of betterment and reform: beware geeks bearing gifts.



Yours, ever scripturient  
John Evelyn

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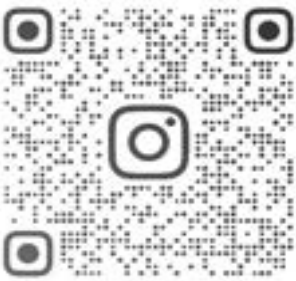
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Thomas Bristow  
*Editor-in-Chief*

‘You evil child!’. This was the response I had from one of my tutors to an email I’d sent apologising for missing a tute. An extremely embarrassing moment indeed. There I was, late Monday afternoon, lazily reclined and probably watching some inane drivel on my phone, whilst my tutor was sat expectantly, waiting to quiz me on this week’s subject. The worst thing is that this wasn’t the first time this had happened.

Arguably, missing a tute isn’t as bad as being violently hungover in one, and being intensely grilled whilst trying not to vomit everywhere. This has happened more times that it should have throughout my degree, though there is always a certain level of solidarity

when you’re tute partner is in the same boat. The worst, however, is when you’re on your own, and can’t keep your eyes open due to a lack of sleep. Some tutors have annoyingly comfy sofas, and as soon as you sit down on 4 hours sleep it’s game over. I am not proud to also admit that I’ve fallen asleep twice, though not for long as you’re quickly jogged back into reality and, dreary-eyed, confronted with a fairly pissed off Oxford academic.

Perhaps the most embarrassing moment was when I forgot to tell my tutor that I was expecting an important phone call at some point, and, when the phone inevitably rung, I had to interrupt him mid sentence and run out the room. He was understandably very unhappy when I returned. I’d hope that tutors would understand that we’re just silly students. Other tutorial highlights include a Macedonian Symposium being referred to as something of a crewdate, one tutor aggressively demonstrating how one may have effectively stabbed an enemy on the battlefield and another comparing the lives of elite Romans to modern day students because all they did was eat, sleep and drink luxuriously. All highly educational stuff. When I informed the tutor first mentioned here that I would be going to Greece during the summer, he simply replied with ‘Oh you little shit!’.



Suzanne Antelme  
*Editor-in-Chief*

At the end of last week, I went to ALTS for the first time since coming to Oxford – and I can’t recommend it enough. ALTS, or the Alternative Ice Hockey Club, is the chill and beginner friendly cousin of the actual Ice Hockey Club. Twice a week ALTS marshals a ridiculous number of people to the rink at a rather late hour, lends them ice hockey sticks, and sends them out onto the ice to pursue an extra light orange puck with limited expertise and limitless enthusiasm. Last week the night was ‘80s themed, and while overall costume commitment was low amongst attendees, there were a few brave troopers – luminescent purple trousers with black waistcoat left an impression, as did tie dye suit.

‘80s tunes felt like an appropriate-

ly nostalgic backdrop to the familiar cacophony of ice hockey sticks. This was my first foray back into the land of ice hockey since first year, when I played briefly for the Women’s Blues before my Varsity career was aborted by an ill-timed bout of covid and then all my free time consumed by Cherwell. I started ice hockey when I was ten or eleven and living in a small Swiss mountain village – which is exactly as picturesque as you would imagine, bar the world-consuming fog that swept in regularly and the obnoxious clique of English-speaking teachers attracted like flies by the presence of three international schools.

Ice hockey is a great sport. It’s quick and involves a lot of moving parts. And a lot of things you can get better at, no matter how long you’ve been doing it. I stopped ice hockey for about two years when we left Switzerland and picked it up again in England when I was sixteen, agonised to discover how much progress I had lost. There I was again last week, rediscovering the uncomfortable corners of my old ice skates. I’m trying to learn the art of hobbies that don’t eat me up, but still I wondered ruefully what thirteen-year-old me would be thinking – all those 4:30am starts, what for? Perhaps for exactly this. ALTS ice hockey in only knee pads with ‘80s music blasting overhead to momentarily beat back the Oxford smog of essays and thesis timetables.



Adam Saxon  
*Deputy Editor-in-Chief*

Music has been an integral part of my life for as long as I can remember. It’s always been a core part of my family’s dynamic. From poring over my Dad’s extensive record collection built up since his teens, to my Mum’s carefully curated holiday playlists which aimed to appease the tastes of both my sister and I on long car journeys (usually the compromise was we listen to Mum’s music). From Dad’s pride in his booming sound system in the living room, to listening to tales of the glory days of his university radio show (‘The Long-haired Lancastrian Lager Lout show’ - what a name by the way). Our family revolves around mu-

sic.

I suppose, given all this, it should be no surprise that one of my greatest hobbies is listening to music, and more specifically making playlists. There is no greater joy than having a playlist to turn to regardless of one’s mood, the time of year, or favourite artist of the moment. One of my favourite playlists I’ve ever made is an ‘influences’ playlist- a nostalgia filled reboot of all the songs my parents love, and which have influenced my own taste as I’ve grown older.

One of my favourite things about music is the way that certain styles of music fit certain times of year so perfectly. Slow

chill songs as the sun sets on a warm summer evening. Sad songs on a cold (or wet) walk in the depths of winter (The Weekend works best for this purpose). Fast paced music to combat the boredom of being stuck inside on a wet summer’s day. The beauty of music lies in the fact that there’s so much of it, and in our digital era almost none of it is off-limits. One really could spend days, weeks, or years making playlists- and why shouldn’t they?

So, if you ever need a playlist for your current mood- don’t fail to ask me. I’ll either have one ready to go or will be more than willing to oblige in making you one.



Jakub Trybull  
*Deputy Editor-in-Chief*

Third week feels like being juiced or whizzing round in a cerebral blender. The 0th week resolutions have faded into forgotten memory and eyes sting from scrubbing through books, however, one thing that has stuck for me is... taking cold showers. If I’m honest I am a sucker for New Age trends and Wim Hof’s allure does speak to some primal pit in my brain that wants to “get high on its own supply”. I’m also the type that glorifies a nice morning routine with stretching, a hint of meditation and a feast for breakfast. Although when the cogs of term start to rust and tire, the 7+ hours of sleep start to feel like 2, and then like magic the cold showers find their place.

While I’m not 100% on the sci-

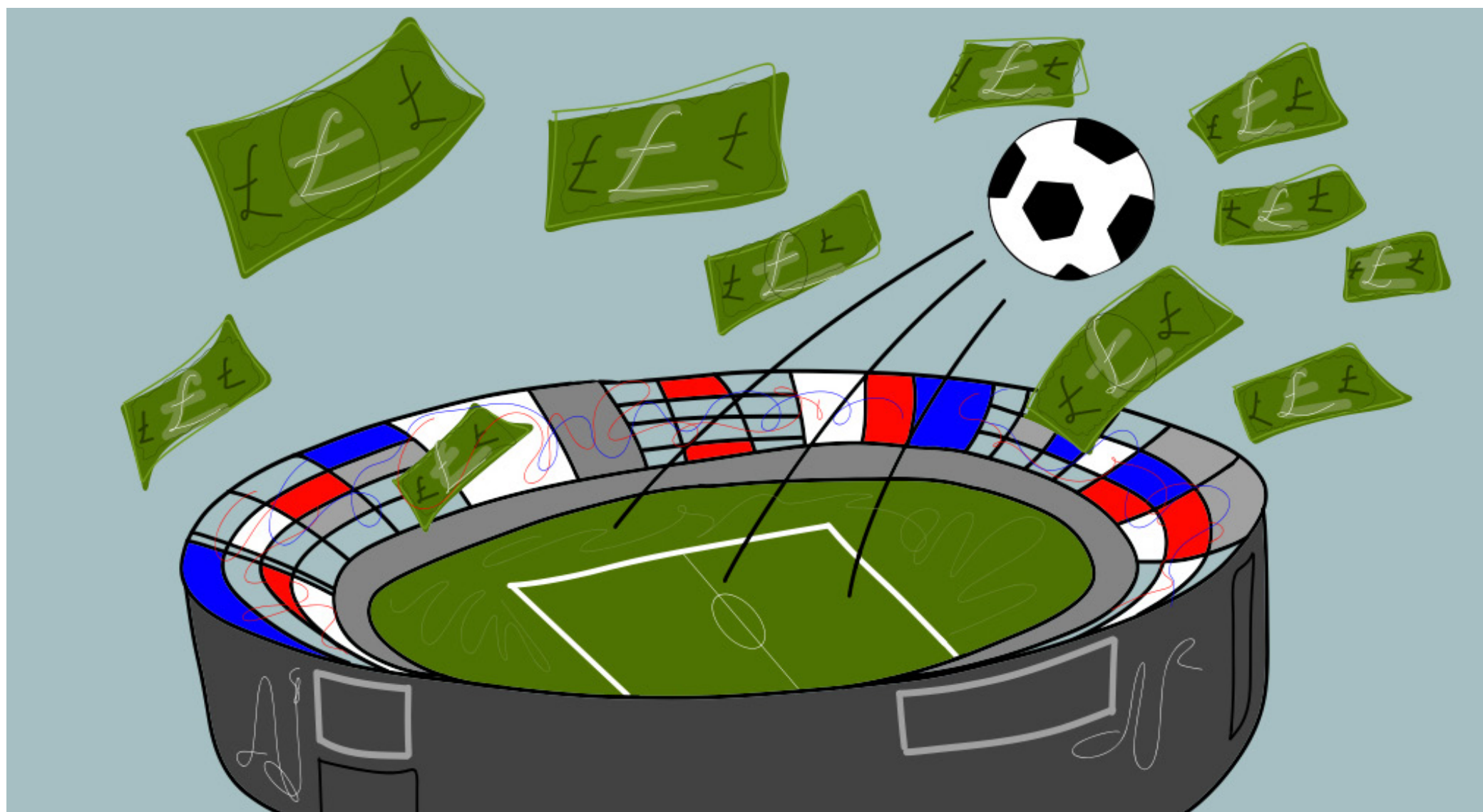
ence, from my own experience it seems to ring true: we often find ourselves groggy and unable to think as a nasty alarm might drag us out of the grace of a sleep cycle. So subjecting yourself to mild torture sounds like the worst thing to do next? Well, in fact, those 2 minutes are an easy fix for foggiess and procrastination by stimulating your parasympathetic nervous system, enabling alertness and relaxation for hours afterwards. Hoff compares this high to “cocaine”; I see it more like caffeine (coke never did much for me anyway), giving a drive that pulls me through the day, reduces my stress levels, and allows for an immense amount of gratitude when I wrap myself in a warm, crisp towel. Don’t worry I’m aware

I sound like someone that’s about to sell you some botched well-being course for a ridiculous amount of money teaching “reading vibes” and “bro depression is just in your mind”, but I mean it honestly that this has been the single most effective thing that has helped my sludge through the marshland of an E&M degree, and what’s more it’s free!

There’s possibly some precautions to consider and a bunch of other positive effects this might have, so do some research if you’re interested but if I had any advice to you as a third-year burnt-out deputy-editor: Write your own forecast; run yourself a cold shower.

Peace out x





Artwork by Madeleine Storer

# Is football becoming inaccessible?

Thomas Bristow

discusses the financial implications of being a football fan in 2023

Like millions of other people, my first football match is an important memory. West Ham lost 0-1 to Stoke in the 13/14 season, but I still remember seeing the pitch for the first time and being unable to comprehend the size of the stadium and the amount of people in it. If it sounds like something of a religious experience, you're not mistaken. In many ways, supporting a team is like subscribing to a religion, with all of the heightened emotions and admiration of a few exalted figures. But like religion, historically the privileges are given to those who can afford them.

In general terms; where there is sport, there is money. Clubs need to be established, equipment bought, staff paid, home turf hired/

purchased and players need to be signed. Football is no different in this respect, and perhaps presents the most clear example of all sports. Vast amounts of money have nearly always been involved, from Giuseppe Savoldi's transfer to Napoli in 1975 (the first over £1 million), to Manchester United paying £80 million for Harry Maguire in 2019. Despite the recent astronomical inflation of the transfer market, these huge amounts are far easier to manage for the top clubs, who are backed by enormously wealthy individuals (and sometimes entire countries). But a football club is as much a business as a passion project, and when people invest their money they logically expect a return.

Clubs can profit in many ways,

from lucrative broadcasting revenue, sponsors and transfers. But, aside from Todd Boehly, fans are perhaps the most willing spenders of all, and they alone represent a huge potential for profit. In 2021, Barcelona took £110,900,000 on the matchday experience (tickets, food, drink etc.) and Tottenham were not far behind with £94,500,000. Whilst these may seem like huge figures, for top clubs the money made from fans actually accounts for a small portion of the overall revenue. Thus the question arises; if fan revenue is far less consequential for clubs than other streams, why is it seemingly so expensive for supporters?

An immediate answer could be as simple as, 'Clubs are businesses, they can charge what they like'. But

this does nothing to address the issue that, for many people, football just is expensive. The most obvious place to start is with tickets. Many would claim that you're not a true fan if you've never seen your team play. There is something truly unique about being in a massive stadium of people with a shared passion. But for West Ham fans it will cost a minimum of £50, and that's likely for a seat as far away from the pitch as possible. Factor into this the travel to and from the stadium for supporters from all around the country, matchday food and drink, and the cost of attending a Premier League match skyrockets. Of course West Ham cannot be representative of the whole league, and according to *goal.com* tickets can be bought for as little as £9 at

Liverpool and £16 at Burnley. But this in itself is not representative, as there's very few of these tickets available and the view from your seat will be greatly affected.

The reality is that attending a Premier League game is expensive. For Manchester City's upcoming league game against Bournemouth, the tickets range from £58-75. Not exactly a casual day out. European cup games usually mean a more modest price, and West Ham are offering a 3-match ticket to adults for £60, decent value for three home games. There is, however, one major condition, aside from the fact that these will almost certainly be for the worst seats in the stadium; this deal is only available to season ticket holders. An adult season ticket for the current season which



guarantees semi-decent seats starts at £630. The offer is there, but only if you're willing to fork out £100s in advance. For many people, attending a game, arguably the essential aspect of supporting a team, is unaffordable. Consider further the fact that Premier League teams will play 38 games in a season, and the idea of semi-regularly watching your team play becomes a mere fantasy. Fans create the matchday experience and are the backbone of any football club, but so long as tickets inevitably become more and more expensive, fewer and fewer genuine fans will be able to participate.

But attending a game is not the only way to signify your support. The football shirt is famous and iconic, and the appeal is obvious. You can clearly display your support for your team, sometimes amongst thousands of others at matchday, and have the chance to wear what the players themselves wear. It is an intrinsic aspect of one's identity as a football fan, almost like a uniform which can distinguish the wearer from fans of other teams. Some would call football deeply tribal, and I would probably agree. Seeing a random person wearing your team's shirt is a strangely comforting experience, almost as if being reminded of being part of an enormous family. The football shirt is a deeply desired garment, but this inevitably comes at a significant cost too. I remember buying Dortmund's 14/15 shirt with a name and number on the back and it cost £65 which was not cheap. The same item, for this season, now costs £87. I've read a few articles from the late 2010s which claim that the modern-day cost of a football shirt is partially negligible as they've always been expensive and, adjusted for inflation, cost pretty much the same. Whilst this may have been the case in 2017, it's not anymore. In 1973 Leeds United began selling kits to their fans for £5, a considerable amount of money at that time. Using the Bank of England's inflation calculator this would come to £51.69, but this season's Leeds shirt is £65. The gap is not huge, but it's noticeable, and shows that Leeds shirts now cost more than ever.

The most striking examples, however, are those of the world's biggest clubs. For the clubs that sell the most shirts, there are often two options available; the replica and the 'authentic'. Replica shirts are more common, they are a slightly cheaper-produced shirt for the everyday fan. But authentic shirts are, as is probably obvious, exactly what the players themselves wear on the pitch. These shirts represent a deluxe option, being made

of higher quality fibres and having all of the latest (probably quite insignificant) technological advances in football shirts. Take Real Madrid for example, one of the world's biggest and most successful teams. Their replica shirt for this season costs £95, which seems unbelievable until you come to their authentic shirt which costs \*deep breath\* £140. This doesn't even include the cost of player name and number printing. Even their child's shirt is £70, a price comparable to most premier league clubs' adult shirts. At this point I'm just glad I'm not a Madrid fan.

Prices such as these have to be justified, and in fairness clubs only receive a small portion of what the shirt sells for. But £140 for a single shirt is bordering on the price you'd pay for a luxury brand, not exactly what football is meant to be about. The biggest clubs, however, are global brands, and that cannot be denied. You're far more likely to see a Barcelona or Manchester United shirt in some far flung corner of the globe than Crystal Palace. And so football shirts become as much a fashion statement than one of support or a practical garment of sportswear. Perhaps the best example is Paris Saint-Germain, whose collaboration with Michael Jordan's 'Jumpman' brand has turned the shirts into borderline streetwear. This is only compounded by the opening of a PSG club shop in New York, of course on 5th Avenue (the

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**“£140 for a single shirt is bordering on the price you'd pay for a luxury brand, not exactly what football is meant to be about...”**

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Google reviews are hilarious). The connection to football is minimal, and the intention is clear. It's difficult not to view this collaboration as anything more than a cash grab. But, as I hope is clear, it shouldn't be like this. Fans want to show their support for their team, but the price of a shirt is starting to become unfeasible for many.

One solution is the enormous and rapidly growing market of fake shirts that are produced in China. On sites such as *dhgate.com*, the

same aforementioned Real Madrid replica shirt is available for around £13, an offer which seems too good to be true. But reading the reviews of these fake shirts, the customers seem to be quite happy with the quality of them. Many even mention that they've bought one for their children, who are themselves happy with the shirt. For people who, understandably, can't afford exorbitant shirt prices, these fakes seem to provide a viable and satisfying alternative. But there is a huge elephant in the room which is yet to be addressed; this is a completely illegal practice. People are mass producing designs which they don't own the rights to and then selling counterfeit goods in their thousands. Further questions can also be raised over the ethics of large-scale factory production in China concerning the environmental damage and well-being of those who are actually making these shirts. On one hand, you can purchase a decent quality shirt for a very low price, but on the other hand you must consider what sort of possible exploitation and illegal activities you're contributing to. On top of all this is the fan's consideration as to whether they're undermining their own club. Fake shirts are not really the perfect solution they seem to be.

But fake shirts is not the only illegal practice that many fans decide to indulge in. For as long as I can remember, illegal streaming sites have existed, promising an unstable connection, a million pop-ups and a few viruses, but ultimately allowing you to watch the game. These sites are extremely popular, with a 2017 article in *The Guardian* finding that 54% of Millennials surveyed had watched an illegal sports stream. A recent report by the *Sports Business Journal* reveals that in 2019 the Premier League had 210,000 illegal streams blocked, and that last season the number increased to a staggering 600,000. It goes without saying that illegal streaming represents something of an epidemic to broadcasters. But even watching football at home is becoming increasingly difficult. *Sky Sports Premier League* starts at £20 per month, admittedly not a huge amount, but this doesn't include the installation fee. *NowTV* is £35 monthly, *BT Sport* £40 and *Virgin Media* is £70. You do get access to a great deal of football, but I can understand why people would rather use alternative, if questionable, means of streaming. With the enormous rise of streaming companies in the last decade, people are watching less TV. The problem, probably due to this, is that more football matches are being taken off the main channels and stuck be-

hind something of a paywall. Despite my fear of sounding like some grumpy old man, I fully believe that when I was younger there was much more football available on the TV. For fans who live far from their teams, crowding around the TV to watch a match with friends or family can be an important mo-

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**“if fan revenue is far less consequential for clubs than other streams, why is it seemingly so expensive for supporters?...”**

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ment. But with the rise of costly streaming, football matches are being made more exclusive and, so it seems, inaccessible.

This has been a pretty pessimistic article so far, so I'd like to say that I genuinely believe there is hope for football. Football is, on the whole, very accessible. Footballs are relatively inexpensive, you can kick a ball around nearly anywhere, and when you factor in illegal streaming it's technically very easy to watch. The lower down the leagues you go, the generally cheaper it becomes. Non-league football is brilliant, provides a much more intimate experience than the Premier League and is far cheaper. Non-league games might not be as flashy and pristine, but there is something almost reassuring about this. They embody the raw spirit of a football match; 22 sweaty people chasing after a ball on a large rectangle of grass. At my local non-league club, Salisbury FC, Adult tickets are £13 and Children's are just £4. I'm not implying that Premier League clubs should be charging as little as this, that would be ridiculous, instead what is hopefully clear is that real football is very accessible to fans up and down the country for a low price. Many people, including myself, support a 'Big League' team and their local Non-league club. But if we turn to Germany, First Division football is far more affordable than in England. Due to the '50+1' rule in German football, Bundesliga clubs have to be at least 51% owned by their members in order to compete in the league. The potential for external ownership is thus far more limited than in the Premier League, and it ensures that the actual members of the

club retain overall control. These member-led clubs are far more concerned with putting the fans first than their Premier League counterparts, and this has been the case for a while. Way back in 2010, the then CEO of the Bundesliga, Christian Seifert, stated that “The clubs don't ask for money” and that “It's not in the clubs' culture so much [to raise ticket prices]”. This is still seen today, with Germany's two biggest clubs, Borussia Dortmund and Bayern Munich, charging as little as €18.50 and €15 for a ticket respectively, largely due to the Bundesliga's implementation of Safe Standing. Bayern Munich charge slightly more for their Champions League games, but the chance to see two of the world's best teams play for €19 seems too good to be true. To add to this, Germans clubs restrict the number of season tickets sold, giving more fans the chance to watch their team at a reasonable price. In Germany, it seems that the fan truly does come first.

Where, then, do we go from here? To dream up some way in which the Premier League could be remodelled based on the Bundesliga would be futile. That sort of change simply is not going to happen, and to be honest it's difficult to suppose any change will happen at all. As the seasons progress, the Premier League could become more and more commercial and expensive, and thus inaccessible. There seems to be a trend towards a more American style of sport, with the increased pre-game and post-game coverage on streaming services and the alarming rate at which huge, but ultimately vacuous, stadiums are being built. It is a trend towards a menacingly corporate form of football, where sterile and luxurious stadium experiences at £1000 per ticket take priority over the average fan who could never dream of such things. As far back as 2017 the BBC reported that 82% of the 18-24 age group were put off football by the cost of tickets. Whether football, at the top level, is even losing its soul completely is up for debate.

Elite-level football is one of the greatest shows on earth. It is enthralling, full of drama and includes many of the world's greatest teams and players. But even at this level, the fans form the backbone of the clubs, and so without fans there can be no football. More and more people are being priced out of the game that they love, and elite football is no longer as readily accessible. The average fan, it seems, is gradually being left behind.



# Marking 50 Years since Chile's Coup

**Toby Carmichael**

reflects on the impact of the country's 1973 military overthrow on the Chile of today

It's been a good year for rugby, despite how much it hurts to admit it as an Irish rugby fan. Supporters have been absolutely spoiled. This isn't just owing to the massive, heavyweight matchups but also comes from a blurring (an exploding, in some cases) of that boundary of supposed 'tier-one nations' versus lesser-known 'tier-two nations'. But of all the upsets (Portugal-Fiji) and matches going either way (France-Namibia), I think there was only one eighty-minute game which managed to steal my attention from start to finish. On the 30th of September, Nantes hosted the first ever South American derby in a world cup: Chile v Argentina.

Playing the South American derby, Chile's first international test match was also against Argentina. In 1936, the result was the same: just as then, Argentina won a resounding victory. The Chileans, determined to prove their place on the international field, fought for every inch. Today, some players have quit their jobs, even sacrificed personal relationships to beat the world cup. A booming rendition of the Canción Nacional set the pitch for lung-busting carries, selfless tackles, heart-pounding breaks. It wasn't enough.

I start with this game of rugby because I think it captures something about Chile and their fight for certain values. This includes the current nation, not just its rugby team. There is a similar self-critical but determined struggle underway in the country to challenge cynicism about its past and, despite impairments, strive for improvement.

This September, Chile marked the fiftieth anniversary of an infamous coup - arguably the acme of this

struggle for values. Elected President by the Chilean Congress in 1970, Dr Salvador Allende was murdered, his administration and the democratic process were betrayed and dismantled by General Augusto Pinochet and his soldiers.

The shame of this episode cannot be borne exclusively by the domestic perpetrators, with the overthrow having been anticipated and even partially orchestrated by foreign powers. The kidnapping and subsequent murder of Chile's General, René Schneider, who bravely resisted pressure to involve the military in politics, was criminally endorsed, consecrated by Henry Kissinger and the United States security apparatus. More than 40,000 people were to be executed, dis-

democracy was restored in 1990. The Chilean people and their representatives were not permitted to choose their own future. Instead, their government was to become a ventriloquist for irrelevant Cold War politics and a laboratory for 'neo-liberal' Chicago Boys ideologies.

The process of unearthing sinister crimes continues to this day. Just this summer, new evidence arrived which finally demonstrates that Pablo Neruda - Chile's second Nobel Prize winning poet, and confidant of Allende - was likely poisoned to death by bacterium clostridium botulinum.

Do not believe the apologists and reactionaries: Pino-

Pinochet's regime was a key ally for Britain in fighting Galtieri's Argentina. One regime of extrajudicial murder and thuggery required to defeat another regime of extrajudicial murder and thuggery. Apart from the ignorance of the claim itself (Chile, Pinochet or not, would always have been eager to agitate against Argentine expansion), the greater damage was an overwriting of a richer tradition of shared values between the UK and Chile. The official campaign in Britain for Chilean independence, the closeness between both countries' maritime culture, Chile's uniquely anglophile political tradition; these nuanced bonds - not to mention the small but courageous campaign for solidarity with Chile - became subordinate to an alliance with a jumped-up despot.

The British effort for solidarity with Chile is, in itself, an apt illustration, a sort of photographic negative, revealing an instance of brief resistance to the slow decline of internationalist values in Britain. Apart from a brief resignation by cabinet minister Eric Heffer over British military exports, it was largely through the individual efforts of MPs Judith Hart and Neil Kinnock that the anti-Pinochet campaign, including support for victims and exiles, was sustained in both Westminster and Brussels.

This era was also witness to some last vestiges of a radical, internationalist tradition in the British labour movement. Perhaps most famously, Scottish workers at the East Kilbride Rolls-Royce factory flatly refused to work on jet engines intended for export to the Chilean Air Force (the airmen of which bombed Santiago into submission in 1973).

Conciliatory though these acts were, the values of inter-

nationalism they espoused did not easily track vertically. In what could have extended the effort of solidarity from the factory floor to the highest courts, the UK arrested the elderly Pinochet in 1998 citing human rights violations brought forth by Spain's highest criminal court. In response, Thatcher came up with another painful irony. The investigations into Pinochet were "circumstances that would do credit to a police state", she said while giving credit to a po-

lice state. The entire affair ended up setting major precedent not only for British law but general legal theory on state immunity and national-universal judicial boundaries. This was the first major arrest of a former head of state, in a foreign court, for international crimes.

Britain could have secured the best example since Nuremberg of a former despot tried on the basis of universal human dignity, rather than laws protecting a specific nation's citizens. After three separate rulings, the Supreme Court finally ruled that Pinochet was not immune from state prosecution as accusations against him were so heinous. He nonetheless could not be tried for acts taking place before 1988.

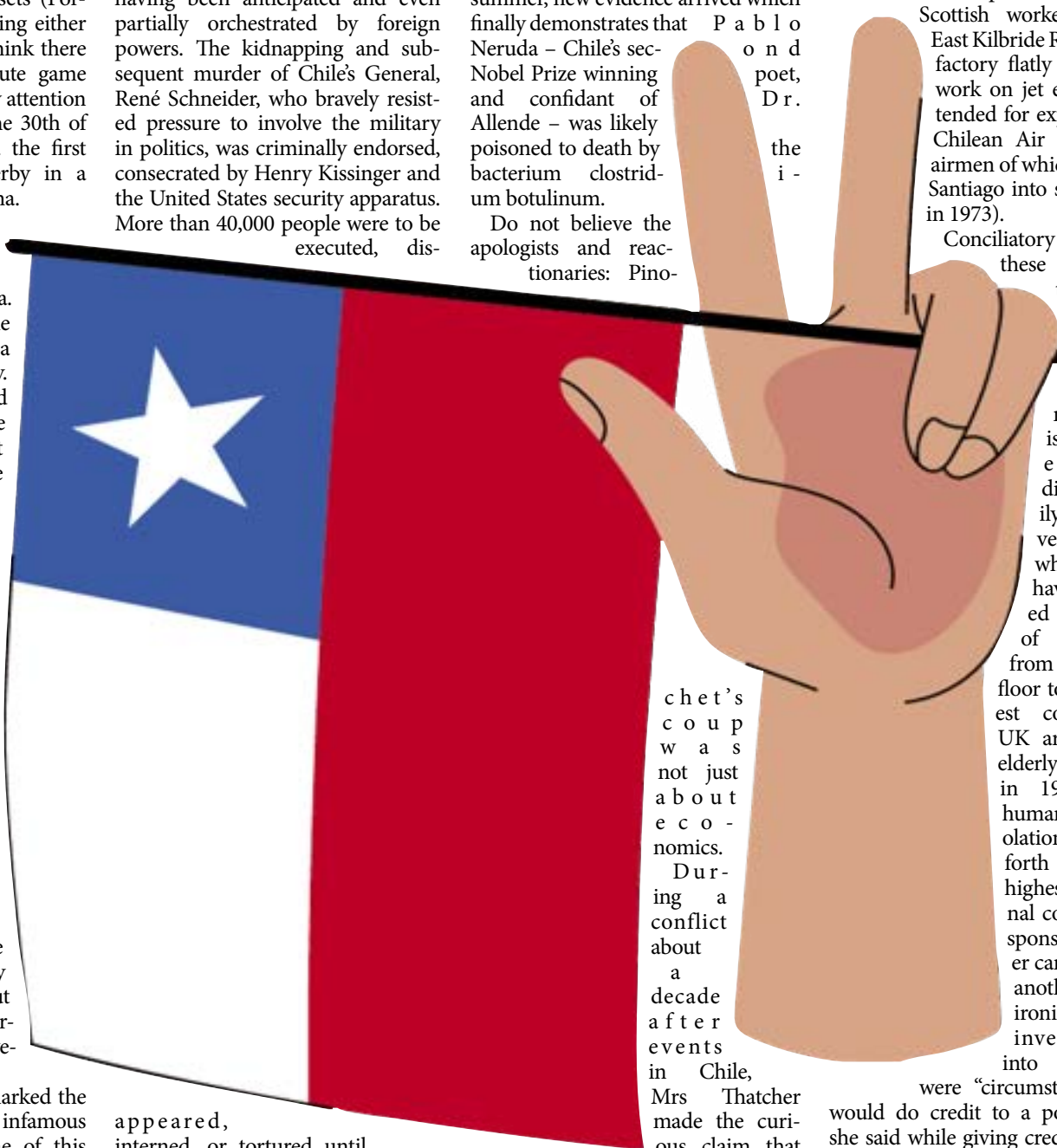
In March of 2000, the Home Secretary set the ageing dictator free from house arrest. Upon his arrival at Santiago de Chile airport, having been released on the basis of 'ill health', Pinochet miraculously stood up from his wheelchair to the elation of his supporters.

The internal struggle going on in Chile, a struggle to unearth and overcome its history, can be interpreted as a fight to preserve certain values and oppose others. The events in Santiago were never outside the purview of the UK and its own values: this struggle extended internationally. The old and modern fight for certain values in Chile was never just spectated. It always reverberated through to Britain. That old metaphor of Donne's applies similarly to values as it does to 'men': no value is an island, entire of itself - they always inform a larger conversation, a struggle which implicates us all.

The upshot of all this is an obligation of sorts. A participant in this history, there is so much the UK can both contribute to and learn from this anniversary of reflection. Chile reveals to us how the UK was changing as a country, what different people aspired for it to become, and now allows its inhabitants to reflect on how the country was in fact changed. Archives and collections about the UK's response, such as those exhibited this year by the People's History Museum and London School of Economics, are crucial in this process. By no means are the lessons purely theoretical; there is a practical, prescriptive bent to these matters. For example, I can picture how many activists campaigning for similarly abused and displaced peoples in modern conflicts may take inspiration from the example of the Chilean Solidarity Campaign, in particular from their independence and third-way persuasion against the influence of invasive political forces.

The path of Chile's democratic reconstruction has come from the painful but thorough re-examination of its own recent history. There has been a refusal to bury past crimes, instead pursuing them on the basis of the values of democracy and free expression. Chile is a model for mature self-examination. We could all learn from Chile's critical time of reflection and re-evaluation.

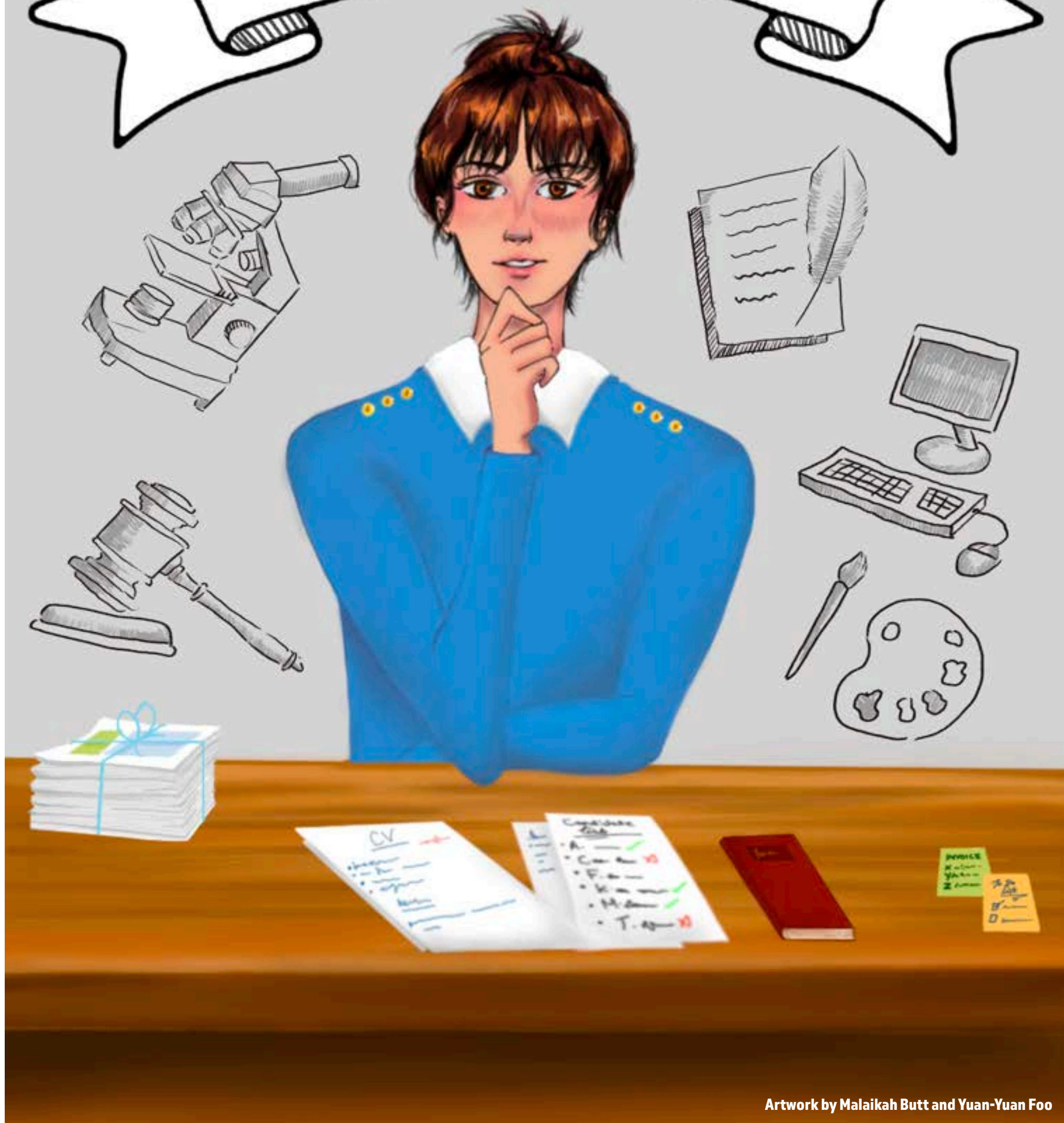
appeared, interned, or tortured until



chet's coup was not just about economics. During a conflict about a decade after events in Chile, Mrs Thatcher made the curious claim that



# Cherwell Careers Guide 2023





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# How to forge a successful career in the legal world

LAW

## Rebecca Chalkey

Rebecca Chalkey is a barrister at Red Lion Chambers specialising in all areas of Business Crime & Fraud and Financial Services Regulation. She studied Experimental Psychology at St Hilda's College, graduating in 1997 and got her Graduate Diploma in Law from City, University of London. She then completed a pupillage at 6KBW and has been at the bar at Red Lion Chambers since 2000. She was awarded "Lawyer of the Week" by The Times Newspaper last April for the prosecution of

German tennis player Boris Becker, found guilty under the Insolvency Act relating to his bankruptcy.

### What inspired to go into the legal profession?

It's something I've always wanted to do. It's one of those questions I don't actually know the answer to, I just found, for as long as I can remember, that I wanted to be a barrister. I liked the idea of getting into court and doing trials in front of a jury, and cross examining and trying to make a difference - giving people that needed proper representation, well, proper representation.

Lightest light via Flickr (CC BY 2.0)



### What advice would you give to students hoping to pursue a career in law?

You've got to want to do it - it's not a career you can just sort of do because "why not, there's nothing else to do", because it really does become an enormous part of your life. There's a lot of sacrifices - the hours you work, places you have to go to, certainly at the beginning, and in the early days for not necessarily much financial reward so you really have to be passionate about it.

It's taken as a given that you're going to have a good degree at a good university so it's the extracurricular stuff that's going to make you look special and different from the next person - you have to do something that makes you stand out from the crowd; make that work experience based, volunteering, doing pro bono work - but don't just assume because you've got a first in law from Oxbridge that you're going to be a shoe in, because you're not. Advice I was given early on; never say no to anything because you don't know

where it will lead you.

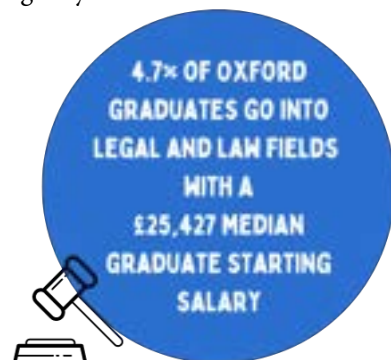
### What, to you, makes someone a great lawyer?

It's one of those professions where you can learn an awful lot from pupillages watching other people, what you read in law books and textbooks, but when it comes down to it, an awful lot of it, especially at the bar, is listening to your gut. It's an instinctual thing, especially with the sort of stuff that I do. There's quite a lot of strategy and tactics as well as using the law - you have to have a feeling for it. That's the sort of thing you can't learn, it just happens with experience.

### When have you been most proud to do your job?

It [the Boris Becker case] was a very difficult case; there was so much publicity and so much press interest - the pressure was more intense than any other case I've ever done, so when we got the convictions on that, after we'd all pulled together so much as a team as well, it felt good. You don't get any pleasure in someone getting convicted but you do get satisfaction in get-

ting a case home. Other moments you're as proud in a different way are when you've made a difference to somebody, defending somebody who's got some sort of disadvantage and you do a good case and get a good result for them, and you know that it was because you did your job properly. And it might not make the papers and it might not be on BBC news that night, but you have made a real difference to that individual. That is as rewarding, as satisfying as being lawyer of the week in The Times, because, ultimately, that's the stuff that's most worthwhile. You go into this job hoping to make a difference and sometimes, rarely you do. I'm as proud of those as I am the big glossy moments.



## JOURNALISM

# Career advice for young journalists

## George Greenwood

George Greenwood is investigations reporter at The Times. He has previously worked as a data journalist for The Times & Sunday Times and as an investigations producer for the BBC. He studied PPE at Oxford and is a Cherwell alumnus!

Firstly, just get stuck in. Being a journalist is all about talking to people, and in the age of WhatsApp, many a seasoned reporter moans about young journalists afraid to pick up the phone.

Get on the blower and out for coffees with people that interest you. Don't just email, these are so easy to ignore.

Find people doing something that interests you and talk to them,

even if there isn't an obvious story there and then. You'll pick up ideas which might help you with stories that you write ten years' time.

Be persistent without being aggressive.

Start writing for the student paper.

But don't just write bullshit regurgitated PPE essay crisis style pieces on the politics of countries about which your only experience is a hasty scan of a Wikipedia page. These take no effort and are a waste of your precious time.

Write something that will help you develop a skill, not just stroke your ego. That could be improving your interviewing skills by talking someone famed for something.

Review a university sports match, write a theatre review, or write a feature based on calling a load of people, even if this isn't something you've done before.

These are all hard skills which will improve your confidence and help you be a better journalist earlier in your career, whatever you specifically end up doing. This is something that sitting in your room scrolling Google just won't help you with.

Try to get into newsrooms on work experience, be it print, radio, or TV news or documentaries, as long as you will be doing something useful. Try and bring something to pitch every time you go somewhere, the most valuable currency in a newsroom is a good story.

Leverage the university alumni network for industry contacts which development offices and the university careers office can help with.

Even look up who went to your college and now works at your dream publication. Nostalgia is a powerful tool of getting people to talk to you, both for general networking and for specific stories.

In terms of training, a journalism masters on a good course are a reasonable bet, but can be pricey. NCTJ training courses and similar programmes are worth looking at too, especially if you've already spent a decent amount of time in newsrooms.

If you want to be a news reporter in particular, FOI the hell out Oxford and its colleges.

You have the right to get hold of information these institutions

don't routinely publish about loads of issues that affect students, such as how they handle mental health issues, deal with sexual harassment on campus, or take donations from dictatorships. Exercise those rights liberally.

If you get a good story about Oxford from this that makes the student paper, go back and ask all UK universities the same thing. While it takes a bit of effort, this sort of education reporting is the kind of thing that a national paper might

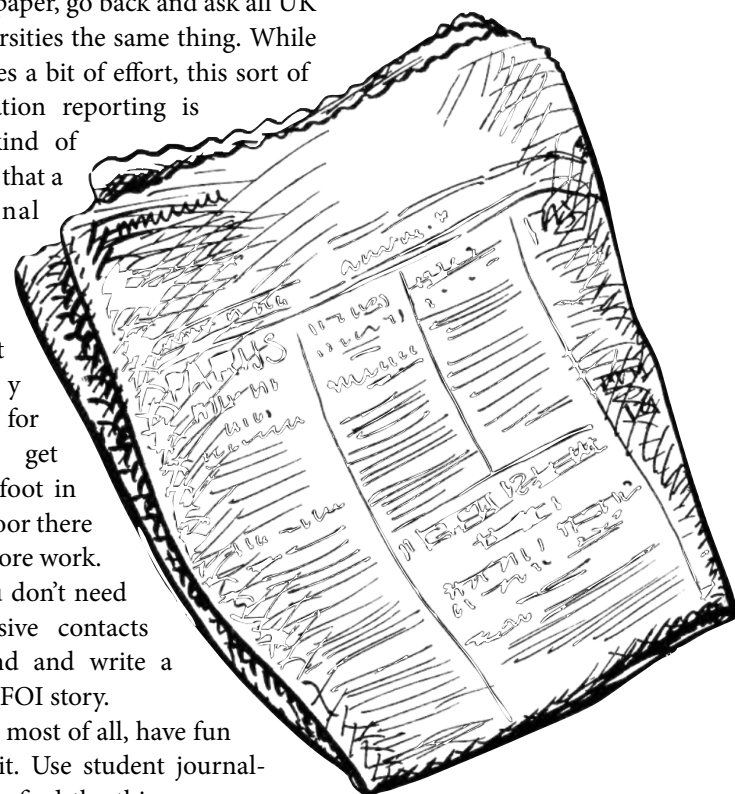
might pay you for and get your foot in the door there for more work.

You don't need extensive contacts to find and write a good FOI story.

But most of all, have fun with it. Use student journalism to find the things you genu-

inely like writing about. Journalism should be a vocation and not just a job.

If you're not having fun with it, you might as well go off and earn your six figure graduate salaries filling in spreadsheets for fourteen hours a day as an investment banker or consultant.





# BIOTECH

## A look into a career in Biotech

### Orion Tong

Orion Tong is an Australian Oxford graduate, obtaining a Dphil in Oncology. He is now the Computational Lead/ Chief of Staff at Infinitopes, an Oxford-based biotech spin-out from the University. Led by Cancer Research UK, Infinitopes aims to develop immunomics medicines to fight cancer and enhance patient survival. **To start, could you describe your current role and what a typical day looks like?**

I'm work at a start-up biotech called Infinitopes! I'm currently the Computational Lead for our discovery platform where we look for cancer targets your immune system can recognise. I'm mainly using computational biology skills for this, although having immunology and molecular bio experience certainly helps too for working with our pre-clinical and wet lab teams. My role also has commercial strategy and operations elements too since I moonlight as a Chief of Staff, and I'm enjoying that variety a lot.

Truly as the saying goes, every day is completely different but I can give a flavour of my last week; developing some new code as part of a computational

pipeline, planning out experiments for our discovery platform, co-ordinating with our wonderful technical team and advisors, working on some investor committee documents for our CEO, and keeping on top of some recruitment processes.

It's a wild ride.

**What motivated you to pursue a career in the biotechnical field?**

As generic as it sounds – to help people and contribute to medicine. I started out wanting to do something related to medicinal chemistry but quickly found my passion for immunology, and particularly immunotherapies. Ever since then, I've wanted to get closer and closer to translational medicine, my previous research work was looking at clinical samples from patient samples, and now I'm in the super lucky position to be directing working on new drugs that are going to be put into a clinical trial next year.

There's also so much innovation going on in biotechnology and it's super interesting to be in a field that's going to be driving lots of social change and improvement. The 21st century really is shaping up to be the century of biology, so the world is your oyster!

**What advice would you give to students looking to get into biology, tech-**

**nology and related fields?**

I would say it's really helpful to find a mentor that can give you career advice – simply because biology, pharma, tech, data science are all super broad fields and it can often be difficult to understand all of the different roads and routes that you can take. There's also lots of differences between these in terms of flexibility, structure, stability, work-life, innovation, cross-functional working, teams, and having exposure to these can be hard at the beginning.

I might be a bit biased, but there's also a lot of demand for coding skills as biology turns to big data, multi-omics, bio-ML etc. So if there's a way you can get experience through like coding courses (lots of free ones online on Coursera from UCSD, Harvard Chan Bioinformatics Core) and learning how to write development-ready code, that certainly can set you apart.

**Are there any particular experiences you had whilst still a student (ie extracurricular, research, internships) that got you interested in this field and helped you secure your role?**

Definitely doing some research projects (as part of my course and internships) to gain experience and also figure out what I liked, or more importantly, maybe didn't like, was

great. Whether this be with academic research groups, biotech start-ups or industry pharma – biotech is one of those industries where experience counts.

I'd also say that participating in other non-research opportunities was really helpful – for example, my experience with the Oxford Strategy Group, University's micro-internship and strategy programs was really helpful for thinking big picture and in a different way to the normal way we're trained in science. I also enjoyed these a lot as a different experience to research too!

Although I didn't do them, Nucleate and other entrepreneurial programs are also great for building exposure to biotech and commercial awareness, especially if you're interested in start-up.

**What do you think is the biggest misconception about biotech?**

That biotech is only for 'biology' people – it's most definitely the confluence of many fields including all areas of STEM, finance and business, operations, management etc. Biotech also doesn't have to funnel you further down into research and R&D since there's so many additional areas and ways you can grow.

**What have you found most surprising about your career so far?**

A tricky question! I would say speaking frankly, that I've ended up where I am now – in a great start-up doing some cool kick-ass science (if I'm allowed to say so). Actually, I was almost going to try and transition into a non-research career (surprise #1) because I felt that being a technical expert or academic wasn't for me, especially with so many other passionate and more knowledgeable people out there. I'm sure lots of people with technical degrees or backgrounds can relate, but breaking out of your niche feels like you might have to start from scratch which is a somewhat disheartening thought.

But I'm surprised that lots of opportunities, and increasingly so, exist at an intersection of biology, tech, business, strategy and people, and having both technical and generalist skills can be super valuable. So I'm glad that I didn't completely give up on the science part (surprise #2).

More generally, it really has been people that've shaped my career decisions more than anything else – so it's always worth trying to broaden your horizons, roll with the punches, and to try and find something you enjoy, with mentors and a team that you love being around!

## From subfusc to apostolnik, the filmmaking career of an English graduate

### Marco Alessi

I've just got back from Italy," Marco Alessi drops lightly into our conversation. The filmmaker, writer and director has indeed gone a long way since studying English at Oxford. They have spread their creative wings but I wanted to know to what extent Oxford has been the wind under them.

Marco's international artistry began, out of the blue, with a "lucky sideways leap" at a student society. Alongside the Oxford Broadcasting Association (now OUFF), they were involved in the acapella group, Out of the Blue. From here, Marco's first job came from a "weird connection."

"I first found out of uni working as a production assistant to a producer, Lizzie Pickering. She was the head of fundraising at Helen and Douglas House, the children's hospice in Oxford." The pair met while filming a charity music video for Out of the Blue. "I asked her if she needed an assistant and she hired me."

Sometimes it's "lucky" but others, it's as simple as making friends. Marco says that the filmmaking world "is a constant journey of finding your people and you're constantly picking up new people along the

way, and being picked up and being dropped as well." You've got to love people.

In a group of bright young things, Marco's Oxford friends have kept in touch and now pursue artistic careers: Emma D'arcy (actress), Georgia Bruce (musician), Tom Bailey (theatre). Likewise, Marco met their current producer at Oxford. She was the executive producer for the first short film Marco filmed. It seems you can never underestimate the power of a university friendship. It's through these "decade long working friendships" and learning to "collaborate with as many people as you can" that Marco has propelled their career.

These qualities will hold you in good stead in the filmmaking world. "Essentially, it is an industry that is made up entirely of connections and friendships and people you meet and how you network. People are very receptive to others reaching out."

Marco's got a technical term for this: "coffeing the fuck out of people". Of course, coffee culture at Oxford will help as "coffees never change". Artists are forever plotting their next projects and "next script editing jobs" over a cuppa.

The Oxford skillset, then, has proved invaluable for Marco. They said, "when I have meetings with development executives on a script I've written, it's essentially a tutorial." Coming up with ideas in meetings, "being able to think on the spot" plays a big role in making your artistic voice heard. Like in editorial meetings, "being challenged in tutorials, learning to accept that challenge and not take it personally. Understanding that that's a legitimate criticism, and absorbing it on the spot and building on it" keeps you creatively flexible.

And, Marco is under no illusion that there haven't been challenges along the way. They call it a "slow path" to stability. "It just doesn't pay for a very long time. And that's just the truth of it. I'm just getting properly paid now. Like, what 10 years later?" For a long time, "tutoring was a lifesaver and Oxford definitely makes that a lot easier to do be-

cause you can jump straight in at very nice rates.

"But the realistic thing is you will have to do second jobs for a while before it becomes a proper career."

It's hard. But, when I asked about a memorable moment in his career so far, Marco seemed to relax as a smile spread across their face. Filming the short, The Bower, "I had a real sense of something beautiful happening, that you managed to kind of realise out of thin air. It was a beautiful and sustaining moment."

To get to this point of artistic realisation, Marco naturally worked hard. They advised: "It's really, really fucking hard to get a film made. And one of the biggest things you can do to help yourself is use your time at university to do as much as you can."

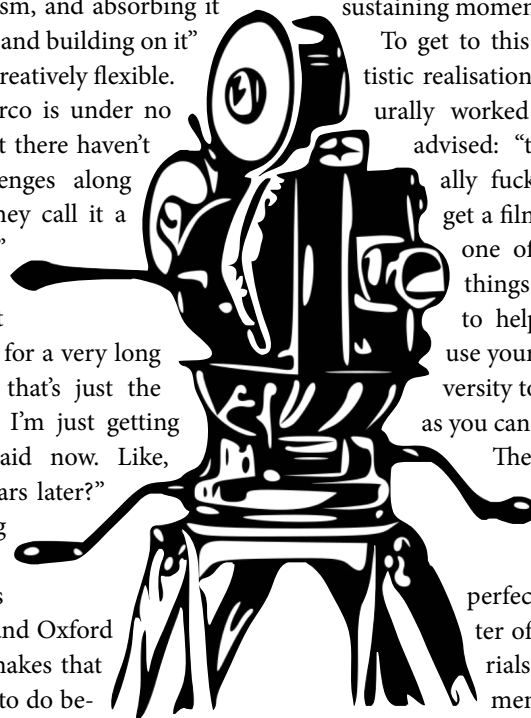
They stressed that it doesn't have to be perfect. It's a matter of: "the materials, the equipment, the people

you have available to you at university to make that short film because it will be fundamental to you getting future films made when you've left university and suddenly things become very expensive."

You will thank yourselves later on. Alessi explained that "to apply for public funding, you have to have work that you can show. I didn't make a short film when I was at Oxford, and it just meant that making that first short film was really hard."

But, before all that begins, experience Oxford fully. I got the sense that Oxford was a vital time of idea-genesis for the writer and director. Marco said that "Oxford is a rare moment where you get to think about an extremely broad range of things. You're introducing new ideas and new people at such a rate and with such breadth."

"So many of those little moments, ideas, things, still come up in my brain, like sparks of inspiration a decade later. It's going to keep coming back and feeding creativity years and years later." You never quite know which choir practice, coffee catch-up, set book, friend might be standing behind you when you're directing your first feature film in ten years time.



## FILMMAKING



# A career as an economist in an international organisation

## FINANCE

### Tatjana Schulze

**T**atjana Schulze is an economist in the Research Department of the International Monetary Fund. She joined the IMF after obtaining her PhD in Financial Economics from the University of Oxford in 2022.

I still often get a little kick when navigating my way through the main entrance, past the big screen that would occasionally read "Welcome to Head of State\_\_\_, meeting with IMF staff", up the elevator to the floor of the Research Department. Trite as it sounds, it was a dream of many years come true when I got selected into the Economist Program of the IMF in Washington DC at the end of an intense application cycle with various central banks and inter-

national organizations (IOs) in the final year of my DPhil in Financial Economics at Oxford.

Work at an IO is rewarding and can be surreal at times. You get to meet and engage with important decision makers, including finance ministers. You get to work on topics that are pre-occupying policy makers around the world, from global inflation to concerns about a China slowdown to the climate transition to fragmentation in global trade driven by geoeconomic interests. You get to dive into many analytical challenges as you rotate across different teams over the years. Every day brings an opportunity to learn from your colleagues who have worked on economic and financial crises in countries like Sri Lanka, Argentina, Greece,

Ghana, Ukraine, and many others.

The way I describe part of the job to my family: we are "global firefighters" who come to assist governments when the home is in flames (they need to borrow money but cannot get it from private markets), but we also incentivize them to carry out their duties in mitigating risks (for example through prudent fiscal budgeting). We travel on missions to meet country authorities, either for "surveillance" purposes to provide advice or for "programs" to get the books back in shape. We work with 190 member countries, from Belize to Kiribati, from Japan to São Tomé and Príncipe.

My way to an IO was well planned and path dependent. My three cents of advice: do relevant

coursework and research, do internships, and get curious by following global developments in the media. It was an internship at the German central bank after undergrad that got me hooked on the idea of pursuing a PhD. A PhD in economics or finance is not a must to get a job at an IO. But it will help a lot with tackling analytical challenges in your job and with career progression. Internships are important too. They help getting a foot in the door at central banks and IOs, and getting exposed to the trade-offs that policy makers are grappling with day to day.

I transitioned from the MSc in Financial Economics to the DPhil and applied for internships every year. I ended up doing summer internships at the Mexican cen-

tral bank, the Bank for International Settlements, and the European Central Bank. I felt that each individual experience helped shaping my expertise to qualify for the next one. What sounds like a linear path though came with many unsuccessful internship applications, including three times (!) at the IMF. Hence my final advice, keep trying, get on your path, but remember there is more than one path.



## BROADCASTING

# A journey into broadcasting

### Reeta Chakrabarti

**R**eeta Chakrabarti is a broadcast journalist for the BBC. After graduating from Exeter College, Oxford, she began her career at the BBC. She now works as a newsreader for BBC News.

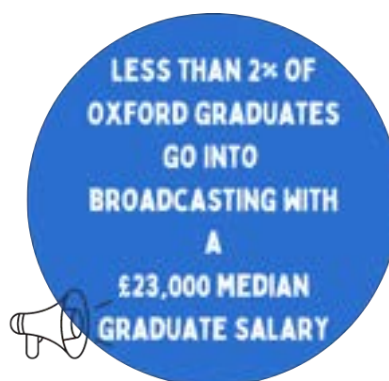
By the time I graduated from Oxford, I didn't have a great deal of journalism experience. I had been an editor of my school magazine but shied away from student journalism at university after attending a couple of Cherwell meetings and being rather intimidated by how much everyone else seemed to know. Having finished my degree, I had no connections in the industry, so I went back to my hometown of Birmingham and wrote to a local

paper, the local BBC station, and an Asian magazine programme asking for work experience. All three accepted, and it soon became apparent to me that I was interested in radio.

It was leading on from that work experience that I managed to get onto the BBC training scheme, which was an eighteen-month long process where they taught us about editorial standards, media law, and other crucial subjects. The scheme also seconded us to various programmes, which was a valuable experience. By the time I had finished, I was ready to apply for jobs, and got my first job as a producer on Radio 5 Live, which was at that time a very new station. From working behind the scenes as

a producer, I went into reporting, and then finally into television. I was a correspondent for over twenty years, and am now a broadcaster for BBC News.

The journalism industry has changed a lot since I started out: in those days, print reigned supreme, and the internet was non-existent. Now, of course, we have seen an



explosion in digital media, which has presented a world of opportunities. The other big change is the much-heralded death of TV news, although we're not quite there yet. In many ways, however, the industry hasn't changed at all. Journalism is still the place for people who are, above all, curious and able to take an interest in anything: a sort of inquisitiveness which borders on nosiness. Journalists need to have an energy and thirst for facts, and an aptitude for distinguishing them from opinion. Most important, in a world which might seem to be full of big personalities, is the ability to be a team player, it takes around 20 people to create a TV news bulletin.

Getting into journalism requires tenacity. I got onto the BBC train-

ing scheme on my third attempt, reapplying is welcomed, and the industry does not by any means penalise candidates for that. What matters is that you get feedback, and work on it. Having said that, training schemes are by no means the be all and end all, there are opportunities available everywhere. Of course, any experience is welcomed – be proactive; write a blog, get involved with student journalism, write to your local newspaper or hospital radio station. Most importantly, don't be blinded by the clear idea you may have of what you want for your future, be broad-minded. I went into journalism with an English & French degree and an interest in print, I ended up in television.

# How to get into publishing

### Mariam Quraishi

**M**ariam Quraishi is the International Rights assistant at Peters Fraser and Dunlop. After graduating from the University of Essex she completed her Masters in Post-Colonial Studies at SOAS, University of London. She joined Peters, Fraser and Dunlop in 2022, and currently handles rights in Thailand and Vietnam. After working in a few roles after my undergraduate degree, I spent a year applying to roles in the pub-

lishing industry while also finishing my MA. Eventually I landed a three-month internship at Peters Fraser and Dunlop, a literary agency based in London. My internship was extended and then I got my job as an International Rights assistant after interview. The industry can be quite competitive, and it can take a long time to get your foot in the door, but it is worth it to work in such a fantastic industry – full of people who love books.

In my role, I support a team of three rights agents who sell the rights to books to international

publishers who will then translate the books and get them out into the world. I help organise schedules for exciting trips (that I hope to one day go on!), and provide general admin support, for example, creating the catalogue of rights and handle rights in Thailand and Vietnam. I am still quite early on in my career, but, in terms of the future of the industry, it seems that publishing has a long way to go in terms of diversity, that includes writers and people working in the industry. This is something that I hope to see in the future.

For people who would like to get into the industry, I think that organisational and communication skills are essential in many entry level publishing roles and office experience is always useful! It is also crucial across publishing to be engaged with current trends in book sales. If you would like to learn more, I would recommend attending events run by The Society of Young Publishers.

In terms of employers, the five big names in publishing are Harper Collins, Bonnier, Penguin, Hachette, and Simon & Schuster.

When looking for jobs, I'd recommend looking for openings on The Bookseller or Book Brunch or Creative access. I would also recommend reaching out to literary agencies and following them on Twitter to see any internship or work experience openings. I also make a point of saying: do not feel disheartened. Publishing is a notoriously hard industry to get into and it can feel like there is an issue with you or your application, but that most likely is not the case, it is just very competitive!

## PUBLISHING







# Pent

SOURCE

## Lillian Trickey

I live in a square of yellow stone, as old as Time herself.  
I dance in halls with ghosts tied to home- melancholy hundreds  
In the complementary cobbles that huddle like wefts  
Of brocade fabric, lining the yellow brick road to the Wonders

Of the world. On my morning walk I pass that old library  
With books stamped with the authority of scholars and celebs,  
Prolific poltergeists' Hollywood Boulevard, and it's all fairly  
Weird and great, but less so from the perspective of your web.

I find myself thinking how the slope of your nose rivals the beauty of spires-  
Your eyes a kaleidoscope of emotions, more tragic and poignant than stained  
glass,  
Your hands so perfect- fingernails the ideal cathedral arch. You cast blooming  
fires  
Where I didn't know they could survive, kindled by the warmth of your laugh.

I think you must be related to an ancient weaver, my mighty spider-  
I can't get out of your grasp, and I'm helpless to you, afraid and impressed-

Because I'm not someone to be caught- incessant, passionate, fighter-  
But you reduce me to a know-it-all who has no idea what happens next.

Am I to be stuck here now, forever? In a place I never wanted to be?  
Am I to die, starved here, together? As you approach, clinically rip off my wings,  
My legs, so I can't leave, severed. Am I to repent for all I loved before you:  
Art, film, books, stories, all banal in comparison to the silhouette of your kiss?

I resent you for what you have done to me- the greatest betrayal to bring an end  
To Grimm, Dickens, Hans Christian Anderson, Shakespeare- all the best put to  
bed  
With a twitch of your smile or a glint of your teeth. The way you stand is poetry,  
Your breath is music, your voice is song. Again and again, I am reduced to idola-  
try.

All I ask of you is that in the churning ocean of the days, weeks, months- spent  
In books, tripping over spaces between words, after the other, which never relent  
As they crash against me again and again: just exist- and like a river reed, I bend:  
I can roll with the punches if you keep me cocooned, pent.

## ART

# Madame Yevonde: The woman who revolutionised colour photography

## Rachael Cummings-Naylor

I walked into the *Yevonde: Life and Colour* exhibition at the National Portrait Gallery wondering what to expect. I felt ignorant ever having heard of her before when it seemed her work was all anyone could talk about. I wanted to understand the hype so I took my morning break and headed to the exhibition room.

I was met with black and white monochrome photographs plastered over the walls. My first instinct was to walk right out. I appreciate photography but it is by no means an interesting medium to me. I quickly glanced over these before focusing on the information on the wall next to the portraits.

Madame Yevonde (1893-1975) was the first British photographer to exhibit colour portraits. She was born and lived in London, where she became wrapped up in the suffragette movement as a member of the WSPU, later going on to serve in the Women's Land Army.

This revelation suddenly breathed life into her photos, as I began to notice the number of soldiers featured in her portraits alongside an impressive range of celebrities from A. A. Milne

to Paul Robeson. As it turns out, Yevonde began taking photos of celebrity 'workers in war-time' which were reproduced in *The Sketch* and was responsible for helping families identify their loved ones who were lost during wartime through portraits she had taken of them.

There was a sharp transition in the exhibition from her early work to her work following the war.

Yevonde became interested in colour photography in the aftermath of World War I; despite it being an expensive and complex undertaking, she remained undeterred. Her work re-

flected a renewed optimism in the wake of destruction and devastation with its bright colours, quirky costumes and creative settings.

The most striking image which comes to mind is Joan Maude (1932) with her fiery hair posed in red mon-

ochrome. However, I would argue her later series, *A Gallery of Goddesses* (1935), triumphs over everything else. She was inspired by the costumed guests at an Olympian-themed charity ball she attended that same year. Yevonde asked twenty-three women she knew within her social network to pose as mythical characters. 'Lady Dorothy Warren as Ceres' and 'Olga Burnett (née Herard) as Persephone' stood out to me for their use of composition and colour, but perhaps it was just the ancient history student in me which drew my eye.

*"Portrait photography without women would be a sorry business." (Yevonde Middleton, 1921)*

Tragedy struck with World War II, but Yevonde continued to work throughout the war. Business was slow to recover: she set up a brief partnership with Maurice Broomfield (1916-2010), whose work focused on the rapid transition from the industrial revolution towards

new technologies. They eventually went their separate ways.

The landscape of colour photography changed during these years as colour printers were forced to shut down. Yevonde's portraits reverted to black and white monochrome during this period. It was not until the late 1950s and 1960s that she began experimenting with Solarisation to produce distinct portraits which fell between a positive and a negative print. I was slightly underwhelmed by the end of the exhibition given the build-up of all her work, but it kept true to the fluctuations of Yevonde's work over her life which I appreciated.

This exhibition is worth a visit if you are interested in photography or are willing to learn more about it. It is even better if you are fortunate enough to see the *Colour Revolution: Victorian Art, Fashion & Design* exhibition at the Ashmolean; Yevonde's work serves as a nice continuation from its brief section on the rise of colour photography. I learnt a lot about photography and even have a newfound liking for it, which is something I never expected.

*Illustration by Rachael Cummings-Naylor*





# Introduction to Oxford Drama: how to get involved

STAGE

## Flora Symington

The drama scene at Oxford is vibrant and thriving - in fact, the Oxford University Dramatic Society (or OUDS as everyone calls it) is the biggest university drama society in the country. However, because of its size and the way it runs it can be a little tricky to navigate at first, so we've put together this easy to follow guide which explains how to put on a show in Oxford. If you came to our OUDS introduction event in fresher's week this may sound a little familiar, but for those who couldn't make it I hope it's of some use!

### How to get involved with OUDS:

Get onto the OUDS portal on Facebook! This is where all upcoming auditions and crew calls are posted by individual productions companies within the drama society. Along with these will always be a link to a Google Drive with all the information you will need to apply. For a crew position (ie anything other than acting!) this will usually just be filling in a google

form with your personal details, any experience you have and why you want to join the show. Crew positions can be anything from lighting design to assistant stage managing, and there are lots of assistant roles available for which you don't need any experience - just an interest in theatre and lots of enthusiasm! If you want to learn a particular skill or just how a show in Oxford works, you can also sign up for one of the shadowing opportunities also advertised on the facebook portal. These have no application process, you can simply sign up using the form on the facebook, and you will be able to attend rehearsal and production meetings to get a sense of how Oxford theatre works.

For auditions, there will also be extracts or monologues for you to have a look at. You will then either need to send a self tape or attend an in person audition slot. There should also be links to additional advice on preparing for an audition and filming a self tape.

### How to put on a show:

If you're keen to put on a show yourself as a director or producer, we'd recommend you join a show this term in an assistant or shadowing position first.

Once you've got an idea of how a show in Oxford works, you'll want to find another person to start a production company with. Starting a production company means you'll be able to put on a show in Oxford within the drama society. This involves setting up a bank account and registering on the OUDS website. If you have questions about this you can reach out to any of the OUDS committee members, or your college drama rep. You will then put out your first crew call on the facebook page for your core crew members. This includes: a marketing manager, a lighting, sound, and set designer, and a welfare rep.

Once you have your crew and have chosen a show (and secured the rights if it's not out of copyright - reach out to the committee if you're unsure on how to check this!), you then need to go through a process called 'bidding'

for one of the venues in Oxford. For a first production, both the BT studio and the Pilch theatre are really good options as they aren't too expensive or big to fill. Theatres will advertise their bid application dates later in term, usually around 4th or 5th week, and you will need to submit an application with a budget, created using the OUDS budget template, and include statements from heads of department. You will then have an interview with the venue, who will tell you whether or not you have secured a slot.

After that, it's pretty self explanatory! You will need to hold auditions by putting a casting call on OUDS, and maybe another crew call if you need additional crew members like assistants. You will also need to secure funding for your production, which most shows get from OUDS and a variety of other funding bodies whose details you can find on the OUDS website. You will need to send them your budget and sometimes have an interview about what you're going to do with the funding.

Some shows, especially if they are in the first half of term, will cast actors the term before, but lots of shows also leave it to the term of the performance. Once you have a cast, it's simply a question of rehearsing, having production meetings to discuss design elements and practicalities, and marketing your show to sell tickets.

I realise this was a lot of information in one go, and I promise being part of OUDS isn't all admin and Facebook posts! The main piece of advice I would give anyone wanting to get involved is to start somewhere - it doesn't matter if it's a role you've never done before or a show you've never heard of. Everyone in Oxford drama is incredibly friendly and we all share a love of (some might say obsession with...) theatre, so you're sure to have something in common with everyone you meet. Come along to the OUDS Halloween and Christmas socials if you want to meet some friendly faces before diving in to a show. I look forward to seeing you there!

## Hamlet in the modern world: an interview with the director and cast

### Kiaya Phillips

Shakespeare is making a return and it's a big one, Hamlet is back and fresher than ever!

When I heard there was a new production of Hamlet in town my ears immediately perked, as an avid Shakespeare fan, and a more avid Hamlet lover, I was excited to see what this was all about. I always find with any Shakespeare play that it can be difficult to tackle, that the director and actors need to bring something new to the table to be able to gain traction. Therefore, my first question upon meeting the cast and director at Mansfield college last week, just ahead of their regular rehearsal slot, was; **Why Hamlet, and why now?**

Carys Howell (Director): Shakespeare has kind of exploded again in oxford drama after covid, and loads of people are doing lots of the same productions especially garden plays, and I thought what about hamlet? Because no one had really done it at that point. But the main reason why is because I was watching what was going on with our own royal family, the death of a monarch, the instillation of a less popular monarch, and also the young royals being in the spotlight in the way that Hamlet and Ophelia are, and I thought that tracks quite nicely. I thought I can make that relevant, entertaining, new, and a bit fresh; which is always what you want to do with Shakespeare. That was the impetus and from there it exploded outwards with interest. The crew have made it their own with the press angle, including paparazzi and social media and thinking about how the modern world could affect these characters if they lived today.

**Kiaya: Are you actively taking a more modern approach? Are you keeping the original text? How are**

**you altering it to fit this more modern vision?**

Carys: We are keeping the original text, but merging the folio version and the quarto version. The quarto version gives the women a bit more to do, as well as changing where 'to be or not to be' comes, meaning there is more preceding it instead of more action before it. So I've modernised it in that way but the text has stayed the same. But in terms of modernising the context, it could happen today. If something happens in the news in the next couple of weeks that's relevant to it, I'm going to find a way to reference it in the play.

**Kiaya: Tell me about yourself, what your interest in drama is, and why you wanted to do this play in Particular?**

Josh Sneddon (Hamlet): My main impetus for getting involved was the fact that I also did Hamlet at school and really enjoyed it. After the first audition, speaking to Carys and seeing where she was taking it was really interesting with the influence of the news. I also really like the Andrew Scott version, so that was another reason for me doing it.

Carys: Yes! It was a huge inspiration for this production, the Andrew Scott version, as well as the David Tennant version. Taking set and design inspiration from those ones, and then making it our own thematically.

Nic Rackow (Claudius): I have never acted in a Shakespeare play before, but I vaguely knew Hamlet. I wanted to try it out and I think the role of Claudius in particular was quite an interesting one. He is obviously a villain but I think he is often played quite straightforwardly, as a "pantomime villain", which I think is quite boring. I think, as Carys said, there's lots of relevance to the current royal family, the power

grabs and what power does the people have, which is always relevant particularly with the way we are putting this one on, it's quite fun to draw the parallels.

**Kiaya: Was it important in your casting to have people from different acting backgrounds?**

Carys: I was really keen to have people like Nick, who haven't done Shakespeare, or even people that have not acted in OUDS drama before, put in roles that perhaps they have not been considered for before and create a new group of actors that are trying something different. By putting it in Michaelmas and having it be such a recognisable play, it's really good for encouraging freshers to get involved with drama. We had over 60 auditionees and half of the impetus of it wasn't just who would fit the character but who wouldn't the audience expect to fit this character. So that was a lot of my casting decision. It's been really cool seeing people shine in ways they perhaps have not done before. It's also my first time directing.

**Kiaya: Is it? Wow that's interesting, you really went in hard with Hamlet!**

Carys: Yeah I chose a big one. I have only been doing drama for a year, I never did GCSE or A level. But the drama I have done over the last year has been amazing. So, I thought why not just put something on and just have people who are just as passionate as me do it. It's been really fun. The rehearsal room has been ecstatic. We are having a blast!

**Kiaya: How long have you guys been rehearsing? And when is the performance?**

Om Muthukumar (Laertes): We are performing from the 25th to 28th. We did a lot of zoom rehearsals because the play was so early. I think our first rehearsal was last Wednesday, so we have really hit the



ground running. Obviously there's that pressure, but we have still been having fun and getting to know each other, it's been great.

Nic: It was really nice over the summer that by the time we came back to oxford we already had done a run through of the whole play on zoom. We knew everything that was happening, who everyone was, who they were playing, and what people wanted to do with their characters. We discussed with Carys quite a lot before we started about characterisation and relationships between characters in particular, which now means that now we are actually together it's pretty easy.

Carys: We started rehearsing in August, which feels like ages ago. We did a month of nothing with the script. I would just pick pairs and trios of characters and we would all sit and talk about how these characters relationships worked and then we would put what we'd done in August into the script in September. And then we did the final run through in first week and we started in person this week. The first time everyone met was for the poster

shoot and everyone was in costume! It was a bit weird but it was the nature of the show.

**Kiaya: What are some unique directing, tech and set ideas you are implementing?**

Carys: Libby, our lighting designer, is going crazy! They did the lighting for midsummer night's dream last term and Magdalen, and they used UV lights and it looked amazing. We aren't using UV but we are going really heavy on depictions of cameras in various ways. We have backstage lights that are going to act as camera flashes as characters come on and off stage. We also have a permanent security camera on the stage that's blinking in the back, to enforce the idea that you are always being watched.

*Hamlet will run at the Keble O'Reilly from the 25th-28th October.*

*Read the full article on cherwell.org!*

*Image courtesy of Freddie Houllahan and Evie Holloway.*



# Fallen Angels? Investigating Victoria's Secret's redemption arc

FASHION

Ellen Rowlands

Simultaneously iconic for its glorious displays and notorious for the impossible beauty standards it perpetuates, the Victoria Secret Fashion show was a cultural staple of the fashion world. From The Weeknd and Bella Hadid's tense mid-runway reconciliation in 2016 to Gisele Bündchen in a \$15 million jewel encrusted bra, it seemed the phantasmic allure and sex appeal of Victoria's Secret held no limits. The first live streaming of the show in 2001 garnered over 1.5 million viewers and crashed the website. And at the centre of it all were the brands' "Angels", a heavenly set of models- all, of course, tall, tanned and toned- flaunting the latest designs and topped off with a set of wings.

However, facing a global closure of 250 stores and a 33% decrease in sales in recent years, the lingerie house has since been forced to undergo a major rebrand, cancelling their runway show and shifting their marketing to focus on promoting inclusivity and diversity. The crumbling of a once megalithic pillar of both fashion and pop culture begs the question: why did the Angels suddenly fall from grace?

Originally founded in 1977, Victoria's Secret began as an outlet for men to purchase lingerie in a more 'comfortably masculine' environment. From the 1990s onwards, however,

the pivoted from its boudoir-esque roots toward captivating an audience of young women with its annual fashion show. The hook of Victoria's Secret lay not in their affordable, trendy lingerie, but in the myth building around these products. The glitz, glamour and association with A-list faces that encircled the brand's models continued to draw in a younger audience. And even though it was no longer men doing the fantasising, the heavenly image had not changed. The illusion that by buying into the brand would somehow



magically transform a customer into an Angel propelled the brand to stardom. To millions, the Victoria's Secret Angel epitomised an impossible level of sensual, feminine beauty. And even as other lingerie brands seemingly left behind Y2k's body standards to reflect their audience's growing desire for inclusivity- Fenty x Savage, for example, saw queer, trans, and non-binary models grace its first catwalk- Victoria's Secret still seemed reluctant to expand its tightly curated image. In a 2018 Vogue in-

terview, Chief Marketing Officer Ed Razek justified his aversion to body diversity by describing the show- which was cancelled that same year- as 'a fantasy... a 42-minute entertainment special'.

Now, after a 5-year hiatus, the Victoria's Secret fashion show has returned to our screens- in a manner of speaking. Self-described as 'part documentary, part fashion fantasy', the

new show premiered on Prime video earlier this month under the name "The Tour 23". In the



process of carving out a sleeker, more Gen-Z adjacent brand, elements needed to be shaken off; there is a clear feeling that the essence of the original show has been receded into a hazy, hyperfeminine dream. Instead of sporting the newest designs, Gigi Hadid hosts a spotlight focusing on global independent designers creating looks about what it means to be a woman in an 'imperfect' body.

Not only was the traditional format dropped, but the title "Angels"

has been swapped out for "VS Collective". Self-consciously bridging the gap between old and new, original Angel Naomi Campbell walked alongside Winnie Harlow, drag superstar Honey Dijon and all-American soccer icon Megan Rapinoe. And while the supermodels might not have graced the runway in wings, the show retained some of its previous luxe allure with A-List faces on the carpet and a performance from Rapper DoeChii. This balancing act between retention and evolution makes it clear Victoria's Secret is being built anew- at least at surface level. Clearly, marketing has realised the need to keep up with the "unbridled inclusivity" that Business Insider described as Savage x Fenty's USP. But it's difficult to shake off a controversial past, particularly when any success remains in part indebted to the lingering shadow of its high-kitsch beginnings. And, during this rebranding saga, another more problematic question: if the brand's original allure was premised on an unattainable vision, what marks it out from the competition now? If the show now offers us a reality over fantasy, will the audience be willing to buy in? Only time will tell if their revamping successfully walks the tightrope between maintaining its allure whilst also moving towards inclusivity.

Image via Rawpixel

MUSIC

## Loyle Carner: The new poignant, personal and political voice of rap

Keziah McCann

Loyle Carner's 2022 album *Hugo* openly grapples with his heritage and identity, his performances openly discuss climate change and racism, and he even samples his mother's own meditations upon childhood and love in *Dear Ben*. His stage name itself, a spoonerism, is a nod to his dyslexia. Ben Coyle-Larner is nothing if not authentic, honest, and introspective. His combination of boldly personal poetry and soulful, jazz-infused beats stands out not only in the undeniable quality of his music (boasting a Mercury Prize and three Grammy nominations, plus the NME Award for Best British Solo Act), but in its audacious deviation from the rap tradition.

Where rap has long been associated with gang crime, misogyny and substance abuse, Coyle-Larner is instead both disarmingly honest and boldly personal in virtually every one of his songs. Having been raised in a household of women who speak openly about their feelings, Coyle-Larner is thus able to give voice to his every intimate, painful experience. Being abandoned by his biological father meant that he grew up with his mother and grandmother, and only recently reconnected

with his father. Reaching out to him, and the long, painful conversations that ensued as his father taught him to drive, form the basis of his 2022 Mercury Prize-nominated album *Hugo*.

*Hugo* tracks the artist's own complex relationship with his roots. Born and raised in Croydon by a single mother, he knew little of his father's, and thus his, Guyanese heritage. It was not until 2020 that he contacted his estranged father and travelled to Guyana to more closely identify with himself and understand where he is from.

The opening single *Hate* almost bleeds the heartache and pains associated with a heritage Coyle-Larner has not previously fully understood, ignorance of which he has himself been a victim, "yo, they said it was all that you could be if you were black / Playing ball or maybe rap, and they would say it like a fact" and *Georgetown*, a hard hitting yet "self-fulfilling" (in his own words) track, refutes the concept of 'half caste' to describe his black and white ethnicity. *Plastic* directly attacks instances of racism and antisemitism in UK media, as well as obsession with materialism and excess: "With the plastic guy at the paper that thinks that Kano looks like Wiley / Yeah, look at this plas-

tic place, yeah, look at those plastic slaves". Coyle-Larner attacks both greed and decries an instance of antisemitism in UK media in a single breath.

The closing track *HGU* is fraught with the raw pain of reconnection. The strength and selflessness needed to forgive his estranged father is palpable as the artist questions: "how can I hate my father / without hating me?" To himself be a good father, he needed to be selfless, in the same way he must develop an understanding of his lineage, for "you fear what you don't understand" (*The Guardian*, 2022). As emotionally painful as he knew it would be, restoring his relationship to his father and to his Guyanese roots helped him grow, to move away from the fear he once felt.

Coyle-Larner has vocalised his desire to shake the UK hip-hop 'nice guy' label. Not only does *Hugo* succeed in this, but it is an album that proves the artist's development lyrically and musically. The artist's recent Royal Albert Hall performance underscores Coyle-Larner's genius (although I devastatingly was not there, videos of the performance must suffice): the musical arrangement of each one of his songs was pragmatically thought out for maximum emotional impact. *Plastic's*

intense clamour juxtaposed with the smooth piano of *Ice Water*, and of course the show featured much of Coyle-Larner's patented honesty: he even brought on the same speaker featured in *Blood on my Nikes*. Discussion of knife crime and climate change is certainly not something the rapper fears, and he balanced this perfectly with a striking show that entirely deserved a standing ovation. Every TikTok video of his concert spotlights the passion of both performer and audience. His raw vulnerability and stage presence shines through.

I fully identify with the growing hype surrounding Loyle Carner, yet it is not only the personal he shows in his music that draws one to him. Benjamin Coyle-Larner understandably keeps certain parts of his private life, such as his girlfriend and son, private. What he does show endears one to him. The creation of a cooking school for children with ADHD ('Chilli Con Carner') is one such example: he combines a personal passion with the desire to better society, just as he combines genres and musical styles, the personal and political, the joyful and hard-hitting. Loyle Carner is an artist who should not, and in fact cannot, be overlooked, and I for one cannot wait to see what he does next.

# WHAT'S ON!

STAGE

*Angels in America: Millennium Approaches*

1st-4th November, @Oxford Playhouse

"History is about to crack wide open."

Prior Walter is a gay man with AIDS, experiencing visions from the heavens as he lies in his hospital bed. Harper Pitt is a neurotic Mormon housewife who is suffering from hallucinations. Their increasing disconnection from reality brings their confused partners, Louis and Joe, closer together. Tension builds, secrets abound, and sexuality is questioned in the pressure cooker that is an increasingly conservative and intolerant America.

MUSIC

Pixie Polite

28th October, @The Jolly Farmers

Watch the Halloween special featuring Pixie Polite, of *Drag Race UK* fame, this weekend at The Jolly Farmers!

Shostakovich's 11th Symphony with Ravel and Grant Still, 10th November, @Sheldonian Theatre  
Performed by Oxford University Orchestra and conducted by Toby Purser.

FILM

Foe

3rd November onwards, @Ultimate Picture Palace  
Saoirse Ronan and Paul Mescal star in this thought-provoking sci-fi adapted from the acclaimed novel by Iain Reid and directed by award-winning filmmaker Garth Davis ('Lion').

BOOKS

Early printed books from Ukraine: Treasures from the Bodleian  
30th October, @Weston Library

This presentation reflects both on their significance as specimens of printing from Eastern Europe and as part of one of the oldest and most extensive English collections.



# Falling at the First Hurdle

**FILM**
**Keziah McCann**

“Yeah, I liked it, I just wasn’t expecting it to be so political” declared my (female) friend as we discussed Greta Gerwig’s record-breaking comedy. This was over text, but I like to imagine that silence, or perhaps a retort, would have followed this comment if it had been a conversation between us all in real time.

Because seriously? Even the many *Barbie*-related TikToks I have seen highlight that yes, the film does touch on the existence of the patriarchy, on the impossible standards women must face every day, and on the complexities involved in resolving these issues, while ensuring all feel seen and benefit from feminism. But, it could easily have been far more radical. The very fact that one of my friends thought *Barbie* did so much, when it effectively just conceded that sexism exists, is shocking. This is not to say that Barbie should have attempted to deal with more than



it did, though. In fact, Gerwig did an incredible job in dealing with a very difficult task, and the film should instead act as a stepping stone towards real change — change that so badly needs to occur.

Barbie’s image as a fun, pink toy for girls is also one that many have seen as anti-feminist in her male gaze-conforming, stereotypically beautiful construction. But this actually makes dismantling this iconic doll an excellent place to start; the world she occupies, and Barbie herself, appear as perfect and effortless, partly because she is beautiful and knows it. Yet, Barbie’s journey to the real world is in fact a path to painful discovery of the patriarchy while she had believed sexism was solved. The point is that she immediately runs up against walls while men catcall and assault her in the street. As a woman, she feels uncomfortable in her skin. She is not perfect, the world does not treat her better for looking

the way she does, and the same would go for the other Barbies, because sexism is everywhere. Taking a doll formerly seen as unrealistically perfect (and thus anti-feminist) and using her to underline reality is an impactful decision, and it works so well. It shocks people, and that is what we need.

And still, the film remains fun and humorous while dealing with the hardships of womanhood, of motherhood, and of raising awareness of, and attempting to solve, these issues while giving voice and space and opportunity to everyone. By the end of the film, there is acknowledgement that sexism does in fact exist and there are optimistic steps to be taken.

Perhaps making the film more ‘radical’ would have been too mean a feat, and instead *Barbie*

**“Admitting that real issues do exist seems too much to so many people, so they hide from it...”**



serves as a realisation that more needs to be done. There are gaps to be filled; I have read complaints about a lack of intersectionality, ignorance of rape and sexual assault, and too much comedy (the obsession with ‘I’m Just Ken’ distract from the message and instead draw attention to the men). But this film cannot do everything. I would have appreciated a jarring, painful watch — statistics and the shocking revelations we all need to acknowledge. The fact that *Barbie*, in merely drawing attention to sexism, has sparked controversy amongst critics — many of whom are men — is painful, claiming they can’t deal with the ‘misan-

dry’. What misandry? The facts? What if Helen Mirren informed us that one in thirty women are raped every year? That 99% of rape cases in the UK go unconvicted? What if, God forbid, black feminists spoke of the misogynoir they face? Admitting that real issues do exist seems too much to so many people, so they hide from it. It is an understandable response: flight. But it should no longer be allowed as an option.

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## BOOKS What books can say that we can’t

**Ananya Parakh**

As people, we love to talk - to other people, to ourselves, to the mirror (don’t lie, everyone does it!) We all have opinions and that’s fun. We can leave comments and choose to like and dislike things for the world to see, with emojis to help. We can smile, shed a tear, gift a flower, hug someone dear. But I believe that despite our self proclaimed greatness as a human race, there are some things a book can say or do that we simply cannot.

A blanket draped over my bunk bed, in the darkness with a torch in her hand, my mum would read fairy tales to me. Hansel and Gretel and the gingerbread house, Red Riding Hood and her wicker basket, all from the same book passed down thirty years from my father’s childhood. Tattered edges and a big

shiny painting of Goldilocks eating the perfect porridge connected me and my mum through tales of magic and kindness and, a shared appreciation for Cinderella’s gorgeous glass slippers. Cue to my best friend from second grade forcing me to read Harry Potter. The feeling of excitedly anticipating a letter in the mail, chocolate frogs and binge-watching movie nights was exhilarating (we all know the books are better) and a shared grief for Dumbledore’s death brought us together in a way that nothing else could.

From exploring feminism through the eyes of Austen and Woolf to feeling accepted in the world of Walker and Camus, books took me through a journey through time and the lives of people I wouldn’t have met otherwise. Being gifted *All the light you cannot see* by Anthony Doerr let me experience the world of a blind girl

through descriptions of tactility and olfactory perception; I was with her as she found joy in a city struck by bombs during World War Two, and met a boy that liked birds more than bullets when he wasn’t supposed to. In turn, gifting one of my favorite books, *The Color Purple* by Alice Walker, allowed me to share my love for the freedom and happiness found by an African-American girl in circumstances that weren’t aligned for her joy.

The scene of running through a meadow, perhaps a meadow of hope, filled me with an appreciation for friendship that I have now passed on to my friend.

Feeling the angst of Orwell and Plath and the audacity of Nabokov and Miller was transformative and challenging, leaving me brimming with enough questions to make me rethink my own rationality and beliefs.

I embraced the idea that there are things more important than money, love or fame. Things of interest beyond what we see, so fundamentally human yet perplexing and impossible to comprehend, some



that made me smile and others that caused confusion. And yet, while I’ve got books, I’ll never see the world the same.

A game of numbers and sleuths, I devoured Agatha Christie’s

books as a race to the suspect before the pages would dwindle to an end. Raymond Chandler and Sam Spade showed me who was cool and what was real, and that a book of great one-liners was enough to make a good book great. Under a tree on a windy day, on a picnic by the river engulfed by stress for a collection we didn’t study for, sharing *Before the coffee gets cold* with my best friend taught me love when you’ve got no time or reason.

With a book, a line of poetry or even a word that perfectly encapsulates how you feel, you are alive, understood, and have discovered something that only exists here.

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# The Tier List

Green spaces in Oxford

## Port Meadow

Truly a hidden gem in north Oxford. Walk for 10 minutes out of Jericho, and you are in what feels like the middle of countryside. Unruly and untamed - just watch out for the horses.

## Magdalen deer park

What is even crazier than the mere fact that Madgalen has a deer park is the sheer size of it. You can walk around it for hours, reaching the Fellow's Garden and realising that the thing is endless.

## Christchurch Meadows

As a green space, the meadows tick all the boxes - a body of water, lush trees, a pasture. The experience can be slightly dampened by how busy it can get, especially during the summer.

## The college quad

This depends on the given quad of a given college, but the college quad is a pleasant nugget of greenery right outside your window. Points deducted if students can't walk on the grass.



# Pedal to the metal

Grace Barnett-Cox

Oxford is a city ruled by cyclists. In this cycling paradise, pedestrians often find themselves swept up in the whirlwind of cyclists and tourists, particularly in the nightmarish semi-pedestrianised section of Broad Street. This raises a fascinating question: What fuels this love of cycling in Oxford? And what happens when you switch from being a pedestrian to a cyclist?

I believe that transitioning from walking to cycling is a transformative experience; it alters the way we think, offering a sense of freedom and independence. One of the most compelling aspects of cycling is the liberating sense of time management it gives. Walking through Oxford can often be a slow and time-consuming endeavour, characterised by navigating yourself around selfie-snapping tourists. Cycling has the magical power to shift your focus from time lost to time gained. Getting on your bike, in my opinion, literally changes your perception of time and distance, as a 20-minute slog becomes a 5-minute breeze. In a place where people often grapple with their schedules and heavy workloads, gaining an extra 15 minutes here and there feels like a small victory. Those extra minutes can be used for more sleep, tik-tok scrolling, or library time. While I relish a leisurely

stroll to Christ Church Meadows or South Park, there's a distinct shift in my mindset when I need to be somewhere quickly.

As my friend Alice said, "there's something about cycling past tourists in the little streets that is very empowering." There's nothing nicer than cycling past gridlocked traffic or mass crowds and tour guides, revelling in the fact you're on your trusty bike.

A bike offers a sense of being untethered, the potential for more fun, and a chance to escape from the Oxford bubble. If your friends are gathered in a café or pub across town, and you're in Jericho, the choice to join them isn't burdened by a 40-minute walk. Cycling opens new pathways of possibilities and serves as an escape from awkward encounters. Encounter an ex on foot, and there's no avoiding the situation. On a bike? Just pedal away, leaving your past behind for the day.

Cycling around Oxford also invites you into a new relationship with the city, one that enables a deeper connection through participating in the city's rich cycling culture. You become part of the larger narrative that surrounds the city, the university, and all those that share a love of cycling. You shift from being a mere walker to an integral part of the city's foundations and society, adding to the long lineage of cyclists inspired

by the whispering spires and cobbled streets- from the literary greats, scientific pioneers, and political visionaries (or Hugh Grant and Nigella Lawson). In this way, you bridge the gap between past and present, whilst leaving your unique mark on the city's history and preserving the cycling culture for generations to come.

There are, of course, downfalls to cycling. Bike theft in Oxford is on the rise. I had my bike stolen last year. For a long time, I had such anxiety around losing my new bike that I became nervous every time I went to go and pick it up. Over time, my anxiety started to dissipate, as I learned to trust in the shared responsibility of the cycling community to watch out for one another's bikes. Plus, I invested in a (very) large lock. It's funny how adversity can actually lead to personal growth and a sturdier D-lock. Importantly, this experience taught me the resilience and determination that cycling enthusiasts in Oxford share. We continue to embrace the joy and community of cycling, even in the face of such challenges.

Cycling in Oxford isn't just a mode of transport, it's a means of freedom, excitement, and adventure. It transforms the mundane into something fun and connects you more deeply with the city's culture. There's a love story between Oxford and its cycling, and when you make the leap from walker to cyclist, your life takes on new meaning and new possibilities.

# A care leaver's note on Oxford's whacky traditions

Matt Taylor

This week is National Care Leavers Week. The act of dedicating a week to raise awareness for a cause is a PR strategy as old as this university. Now, barely a calendar date can pass by without a charity demanding attention. So if this landmark passes you by, you'll be forgiven. However, there comes a point where awareness weeks shift from a PR campaign to a tradition.

The word tradition literally means the transmission of customs or beliefs from generation to generation. Now in its 21st year, Care Leavers Week has finally reached the point where it has crossed generations and become a tradition. Every year, during the October holidays, the country is asked to give attention to those who grew up in the state's care. To celebrate their achievements. To amplify their voices. To raise awareness of their challenges. But this is not one we should be proud of and not one I will pass down to my children. This got me thinking: are traditions important?

This university is famous for its whacky, arcane traditions, from setting clocks wrong to swearing

not to light a fire in the Bodleian library. Last week, I saw one of the most public Oxford rituals: matriculation. The ceremony that confers a student's place here. An induction into the family. Acceptance into this strange world.

But traditions scare me. I've never really experienced them in the way most people have. In the care system, we don't have any family traditions, let alone any school ones. I didn't receive a birthday cake until I left the system, and I won't horrify you with our Christmases. So, when I got an email from the university demanding I participate in this one, every rebel bone in my body was triggered.

My gut reaction was to run away. To convince myself that this was some outdated, posh rhubarb that didn't need me. The truth was, I was scared. To take part in a tradition, you must feel part of the thing that is being celebrated. That's a feeling I'm not used to. Care leavers are used to being ignored, overlooked, and demeaned. By definition, we're not usually seen as 'part of the family'. We're used to broken promises from institutions. Scars like that are hard to heal.

Some say the Oxford traditions go against everything we have learned about being progressive, productive, creative, and innovative, and they are just not inclusive. But is that really the case?

Traditions form a collective identity. They touch us, connect us, expand us. As much as I hated being paraded down the street in a silly hat, gown, and white bow tie, for once, I felt included.

The moment when the Sheldonian Theatre was filled with black and white TV static was unique. For that moment, all the differences in background, area of study, interests, or personalities no longer mattered. At that moment, as the static froze and the Latin was spoken, we were all the same. We were unified in the collective experience of officially becoming students at the University of Oxford. Finally, I felt part of something.

Are traditions important? I come from a world where traditions didn't happen, leaving my life as unstable as a Mento in a Coke bottle. But as Oxford opens up to more people from diverse and low-income backgrounds, they will be touchstones that make us feel part of the university. They give us permission to be part of something.

## THE COLUMN

# Cherpse

CHERPSE 1

First impressions?

My date was very confident - but a bit loud for me. His rude comment about my chai latte meant the date started off badly.

What was the highlight?

It was good to get out there and meet someone I wouldn't normally have spoken to.

Did it meet your expectations?

I didn't have high expectations; the date wasn't the best I've ever been on.

What was the most embarrassing moment?

He got my name wrong in the middle of the date. I don't think he noticed...

Describe the date in three words.

Awkward. Could-have-gone-better. Expensive.

Is there a second date on the cards?

No. LOL.



CHERPSE 2

First impressions?

She was lovely; very friendly smile.

What was the highlight?

Meeting someone new.

Did it meet your expectations?

Yes. I thought I'd give it a go, wasn't expecting much, so I was pleasantly surprised.

What was the most embarrassing moment?

It was very awkward trying to find her in a busy cafe - I thought she'd stood me up!

Describe the date in three words.

Friendly. Fun. Good!

Is there a second date on the cards?

If my date would like one, yes!

## Looking for love?

Email [lifestylecherwell@gmail.com](mailto:lifestylecherwell@gmail.com) or message one of our editors.



# The Not So Secret History: The Party

**Flora Symington**

reflects on the chaos accompanying her recent Cowley houseparty in the latest instalment of her column.

I'm beginning to think a fortnightly column simply isn't enough to cover everything that goes on in this house of mine. To give you a brief summary, in the last two weeks we've hosted a party, had a long-awaited near miss with the infamous sewage hole, unexpectedly put up an overnight guest, and bailed out our downstairs corridor after a flood. So buckle up, readers, it's going to be a wild ride.

Let's start with what we might call the main event: the post-collectors/housewarming/belated birthday party at the end of noughth week. After much discussion of exactly which cups we were going to allow people to drink from and how much light we wanted in the dancing room, we had the house and ourselves party-ready rather earlier than we were expecting. With an unforeseen half hour to spare, we responded in the only way that was reasonable, and decided elaborate drinks were in order. The spirits we had hidden moments before miraculously reappeared, and espresso martinis all round seemed like an appropriate choice. By the time we had succeeded in making them - a process which involved a lot of pouring of coffee from one receptacle to another, not to mention the shaking of brown sticky liquid in a container with a very precarious lid - we had successfully undone all our hard work cleaning the kitchen, and the guests were arriving. At least we had started as we meant to go on...

The party was an all-round success as far as I was concerned: a respectably high proportion of those who clicked 'Going' on the Facebook event actually came, and a respectably low proportion of

these disgraced themselves. I don't want to go into too many graphic details (readers of this column have heard more than enough about our plumbing system and what goes into it for the time being), but suffice it to say that the plastic bowl we served punch from at the start of the night was serving a different purpose by the end. The garden was (almost) fixed, so I spent most of the night out there, chatting and keeping half an eye on the box of gravel we'd put over the final exposed portion of the sewage pit.

I'm going to take a risk here and tell a story which, if the relevant person ever reads this column, might cause some upset - but given the amount of alcohol consumed by the time

hadn't actually touched anything except some dank underground earth - if I had been in this position, I would have liked to have been told anything that would have made me feel better in the moment.

Incidentally, this very question had arisen in earlier household debates about how we should handle the sewage-pit-in-the-garden situation. The Poet, who suffers from a heavy conscience (at family dinner the other day we decided to label everyone with a complex - they got guilt), was in

this incident occurred, I think I'm probably safe. One unfortunate party-goer, walking just behind the only person all night with a strong enough stride to dislodge the box of gravel, ended up plunging her foot straight down the hole. I swooped in before she had sunk past the ankle, but not before someone behind had shrieked 'she put her foot in the sewage!'

'Sewage?!', the poor girl shouted at me in distress.

'Not sewage! Drainage,' I replied soothingly, setting her on her feet again.

'Oh thank god!', she said, stumbling off into the garden.

Now, in my defence, what I said wasn't actually a lie. Our waste does, technically, 'drain' into that trench in the garden. It's just that the word sewage conjures a much more disturbing image to someone who has just put their foot in it. The damage had already been done, and her foot

favour of a message on the Facebook event to warn all attendees of the potential danger, and the Classicist concurred. The Cook, favouring a more free-range approach, thought they should take their chances. I pointed out we could always sue the landlord if anyone did get injured. The Thespian took the middle road and suggested a sign on the garden door which would warn people if they cared to look, but wouldn't scare them off coming, with which we all agreed, at least in theory. But somehow none of us got round to putting it up. Anyway, Sewage Girl suffered nothing more than a brief moment of horror, which I quickly dismissed, so no harm done.

The night was rounded off at a suitably ungodly hour, and only one party guest was left tucked up on the sofa in an unfit state in which

to walk home. It's a shame my brief doesn't allow me to include pictures, or I would be regaling you all with a visual rundown of the night too, for there was - as one partygoer exquisitely put it on the Facebook the next day - 'a scrumptious number of digi cams on the loose'.

Coming down into the kitchen the next morning with the mysterious clarity that sometimes comes with the very first stage of a hangover, however, I found said guest had vanished. The plastic bowl we'd left him nursing lay washed up on the side, the blanket was folded neatly back onto the sofa. When later quizzed about his mythical departure, a mist seemed to descend over his eyes, as he explained that he'd been awoken by the rising sun, and began his journey home across the city in the dawn. It's the most poetic way I've ever heard anyone describe a walk of shame, but oddly enough, I sympathised; I've rarely seen the dreaming spires look more beautiful than in the first light of a Sunday morning.

Since that weekend we've all settled into a rather quieter routine, with lots of nights in drinking tea and cultivating a sourdough starter. The biggest drama of last week was the day of the horrific rain storm, which saw the Cook stealing the Classicist's towel to mop up the water cascading in from under our back door. The subsequent email to the letting agent provoked a response which included the exceedingly gratifying phrase 'I'm so sorry to hear there's been yet a further issue at the property'. 'Yet a further issue!' Never in the history of student tenancies has such an admission of guilt been made by the owner to the tenant, and, sure enough, a drain was put in outside our back door the very next day. Perhaps the Poet has a point - it seems guilt is a potent force.

**"I've rarely seen the dreaming spires look more beautiful than in the first light of a Sunday morning."**

**"The night was rounded off at a suitably ungodly hour, and only one party guest was left tucked up on the sofa in an unfit state in which to walk home."**



## HOROSCOPES



**Aries**  
Other peoples' business is another way of saying your business before you remember it's yours. Get involved, beef is full o' protein.



**Taurus**  
Reply to those Whatsapps wondering whether you're interested in an exciting business opportunity. Just don't be a sucka.



**Gemini**  
Push yourself. Put some weight behind the drinking this week. You're fierce for boozing, remember that champ.



**Cancer**  
It's a week of nightwalking. Cigarettes, headphones and the flick of a badger's tail as it passes you on your midnight waddle.




**Leo**  
There is something very important being sent your way this week. Open your and your neighbours' post.



**Virgo**  
Quit the horseplay. Cease to shenan and stop hanging around that fool Tom.




♎ **Libra**




Twinkle, twinkle little star. Libra season may be closing out but no-one can wait until it comes back around.

♏ **Scorpius**




Choose 7-9am, 10:30-11am, or 2-4am. Go sicko mode then. Chill otherwise.

♐ **Sagittarius**




Try seeing your life less as a real journey and more of a film in which you are both protagonist and devoted audience member. Fun, eh?

♑ **Capricornus**




You have been far too quiet about your dreams recently. Folks should know and objectors probably sleep sitting up.

♒ **Aquarius**



You've been slaying the academic. Your social life has suffered. Keep at the books—if they want you they will ring.

♓ **Pisces**



If you have been unaware of the current affairs lately, flick open the BBC and tune back in. Maybe try a pumpkin spice latte.

# Bittersweet friendship break-ups

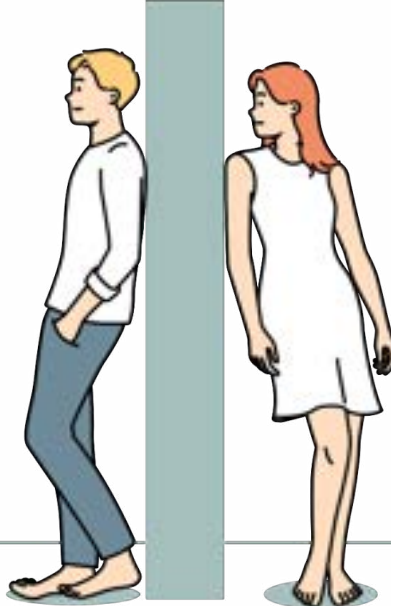
Deborah Ogunnoiki

My earliest memories from school are of walking to lunch with my best friends, Feyi and Elizabeth. We had been friends since we were in nursery and by Year Five we were still as tight as ever, despite being in different classes. Walking to lunch arm in arm, we attempted to match our steps. We wanted to be perfectly in sync - essentially the same person. And, for a while, we were. Everyone referred to us as the 'skipping girls', the girls who skipped rope at break and lunch, the girls who were inseparable. Seeing each other at school five days a week wasn't enough so we saw each other on the weekends. To my nine-year-old mind, we were the same people. When we fell out in Year Six, it was devastating. I no longer had my support group when I started getting bullied in my class, and it was lonely. Worst of all, I felt like I had lost a large part of myself. For much of my life up to that point, my identity had been shaped by my friendships, so when I no longer had those friendships, I felt like I no longer knew who I was. I tried playing a new instrument,

finding new hobbies, and making new friends, but the scars of that friendship break-up lasted forever. I write this now as a 21-year-old - no longer a sniveling ten-year-old girl sobbing to her mummy because her friends don't want to play with her anymore - but still fresh from a friendship break-up. Though 11 years have passed since my first friendship break-up the sting of severance still hurts. It's taking my brain a while to catch up with the fact that the person who sang me happy birthday, who went on holidays with me, whom I saw almost every week and talked to almost every day was suddenly gone. It's not like death, where the person can't speak to you anymore; it's a more empty feeling, living with the fact that the person who was once your friend has made a choice to let go. Sometimes it's your fault, sometimes it's theirs, and sometimes there's no one to blame but circumstance. But still, the ten-year-old girl in me can't help but feel sad because her friends don't want to try and fix things. There is a real perceived permanency to friendship on TV and media. Carrie Bradshaw had her girls with her in the city and even when they fell out they were

back together by the end of the episode. In popular culture, such as 'Friends', 'How I Met Your Mother', and 'The Big Bang Theory', we're bombarded with the permanency of friendship: forever friends. Everyone craves these groups of love, in which the people you're friends with never stop loving you. But that's not reality, at least not in full. Of course, your friends may never stop loving you, but that love, like life, will change. People get new jobs and move away, they get partners who get more of their attention, and they experience grief, love, heartbreak, and romance; all these things change them as people, and, when you change as a person, the love you give changes too. The fact that love changes is a fact that I and others who experience friendship break-ups struggle to wrap our heads around. A lot of the time it's because we hardly notice the changes in ourselves. It comes as a surprise when we realize we are just not the same person we were at the beginning of that friendship. The person I was when I was three years old and had just met Feyi and Elizabeth was a completely different and much less mature person than me at ten when our friendship

fell apart. My priorities, interests and tolerances had changed, and this is true to this day. The sting of the break-up hurts, but I can look back and be happy that we're going in different directions. While I had hoped that we would walk down our separate paths together, it's okay for my former friend to decide otherwise. The love hasn't disappeared, but I can recognise the other sources of love in my life - and, you know what, I love them too.




**DOUBLE TAKE:**

*Dear Cherwell... all my friends have job offers and I don't even know what I want to do with my life! Please help!*

We ask our resident agony aunts for their advice on your problems.

**Remember it's okay for you to choose a different path**

That sounds like a scary position to be in. It can be quite daunting to know that all your friends know where they're going and what they'll be doing next year, and you still have no idea. Let us reassure you: it will be okay. People can take longer than others to find their calling, and there is no correct timeframe to do it. First of all, take a deep breath and pause. If you graduate without a job next year, what is the worst that will happen? Remember that you do not have to go straight into your dream career - you can always take some time working in a less prestigious and fast-paced role for a few years while you figure out what it is you want to do. However, if this is stressing you out, we recommend that you take some time to have a think about what you might like to do. Take a couple of hours a week (maybe treat yourself to a nice coffee whilst you do it) and research your options. I'm sure that once you take the time to look into it more, you will find that your dream career might jump out at you. But remember, it's okay for you to choose a different path to your friends. Everyone might seem like they are applying to Law, Consultancy, or Banking, but there are lots of other options available to you -- and many that you will fall in love with if you give them a chance. Open yourself up to the possibility of taking an unconventional route. Remember, it's worth taking time to make a big career decision, as it can impact your whole life. It will all work out with time.



**You are only at university once**

You've heard of Wall Street, but have you considered Park End Street? This is your final year of university - now is not the time to be stressed about jobs. You have this time to enjoy with your friends, in Oxford, which you might never get again. Everyone will move away to different places in a year to start their new lives... so make the most of being together while you can. Go out as much as you can, take advantage of drinking on week-nights and the flexibility that comes with not having a 9 to 5. There will be lots of time to find a job later, but you only get university once, not to mention that you'll be working for the next 40 years of your life. So what's the harm in starting a little bit later? Consider, even, taking some time out after uni, rather than starting a stuffy, boring job in the city. Go travelling, or get a job in a cafe, and take the time to just be 21. A career will come along eventually, as

long as you keep looking out for it. Who knows, maybe travel writer is your true vocation! You probably don't want to be a consultant, anyway. What could you even consult on? Nobody grows up dreaming of the stark white walls and desk cubicles of KPMG, and if your friends tell you that, they are lying. Taking time to find your dream job, instead of just doing what everyone else is doing will pay off in the end.





# A taste of Tuscany

**Georgie Allan** writes about trying wines in Tuscany...

My travels through Italy took me to the small Tuscan town of San Gimignano, an undeniable tourist trap, but beautiful and worth it all the same. The Main Street, which traces its origins to the days of the Roman Empire and runs north to south along the length of the village, consisted of 3 types of shop; leather, cheese and wine. Fortunately for me the latter offered tastings at either a low or no cost, and were more than happy to indulge my curiosity about the minutiae of wine produced in the region.

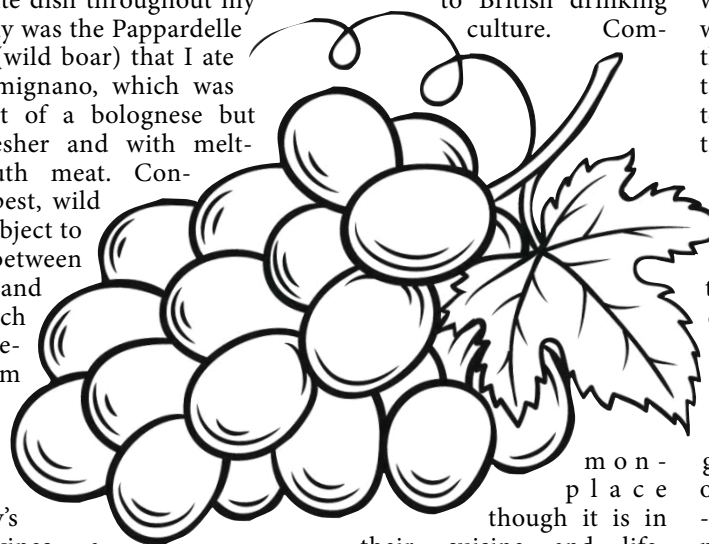
Regional pride was a common theme throughout discussions with the sommeliers I met, who insisted that Tuscan wine, olive oil and really all produce was by far superior to that found elsewhere. The ceramic, clay-like quality of the soil, allows for water retention producing crops saturated with flavour. I was repeatedly told that Tuscan wine has much more body than its French counterparts, with more tannins and acidity, though wines produced on the coast did bear some greater similarity to the French

style. One sommelier informed me that the most similar wines to those I tried in San Gimignano were produced in Ukraine before the war due to similarities in soil quality.

My inquiries also led to some insight on food in the region. My favourite dish throughout my time in Italy was the Pappardelle Cinghiale (wild boar) that I ate in San Gimignano, which was reminiscent of a bolognese but lighter, fresher and with melt-in-the-mouth meat. Considered a pest, wild boar are subject to hunting between November and January each year to prevent them from consuming the grapes essential to Tuscany's famous wines, a point of great pride to locals. I was told in no uncertain terms that supermarket wine was good for cooking, especially for cooking meat, but for drinking it was better to spend the money on a locally sourced bottle not available on supermarket shelves.

Wine was so prevalent throughout my Tuscan culinary experience, it replaced whole courses when dining out. By far my favourite dessert was amaretti biscuits dipped in sweet wine, a reliable classic I found myself returning to time and time again in Tuscany. San Gimignano

was no different, though their reverence for wine assured its quality even when only a minor component of the meal. Wine was integral to Tuscan culture, as both a part of their regional identity and an intimate element of social life, held in reverence completely alien to British drinking culture. Com-



mon- place though it is in their cuisine and lifestyle, the consideration for quality and the production process even for casual use in cooking or day to day drinking could only inspire admiration for the care taken in choosing the relatively mundane. Below I have detailed a few of the wines I sampled throughout my trip, which I felt not only made for an enjoyable drinking experience but were also worth the price - a considerable jump from most supermarket products.

Falchini Paretaio, 2017, 95% Sangiovese 5% Merlot - this wine was the first I tried, and the only one I ended up purchasing to

bring home. It suited my personal tastes being fruity with a good body, and without the bitterness or tart quality sometimes found in heavier wines.

Draco, Chianti dei Colli Senesi Riserva, 2019, 100% Sangiovese - much drier than the first wine I sampled this chianti was sharper, and more acid, though retained a berry like taste which made it pleasant to drink and would pair beautifully with a strong cheese.

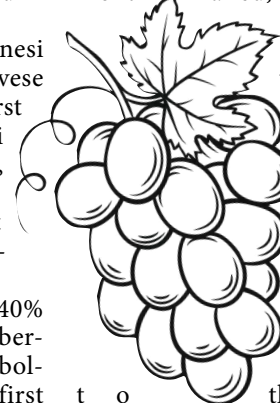
Mediterra Toscana, 2021, 40% Syrah 30% Merlot 30% Cabernet Sauvignon - made in bologheri, different area to the first two wines and from a completely different mix of grapes, this wine was somewhat drier than the first with a bitter aftertaste which was not unpleasant.

Titolato Colombaia, 2020, Sangiovese with small percentages of other red grapes - this red was a simpler drink, not as flavoursome as the others, though very dry. Aged for one year in a barrel of oak, this light wine was dry enough to make my eyes sting slightly, and personally would not be my first choice unless paired with an equally pungent snack.

Hydra Il Palagione, 100% Vernaccia - A typical, organic San Gimignano white wine. Fairly dry

with little flavour.

Il Colombaio di Santachiara, 2021, 90% Sangiovese, 10% Merlot - a red, not made in the

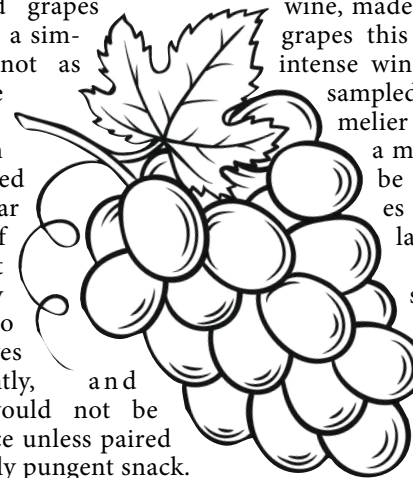


Chianti area and fruitier than a regular chianti.

Il Colombaio di Santachiara Cremisi, 2022, 100% Sangiovese - This wine was the rose counterpart

to the last Colombaio. Light and almost juicy in flavour this wine was light and would pair well with fresh greens

Pergolaia, 2019, 76% Sangiovese, 18% Cabernet Sauvignon, 6% Merlot - A full bodied wine, made with a blend of red grapes this was a much more intense wine than those I had sampled so far. The sommelier explained this was a much heavier wine to be drunk in half glasses and certainly not in large quantities.



Il Luoghi Rosso, 2022, Cabernet Sauvignon - made on the coast of Tuscany, with a fruity but intense raisin smell this wine was incredibly flavourful. Aged for a year it had mellowed giving it a mature taste.

## Grabbing lunch out without going bankrupt

**Kobi Mohan** explores lunch on a budget...

There is a world in which I am the person who casually cracks out their carefully crafted packed lunch in hall - a symbol of impeccable organisation and competency, the envy of all around me. Unfortunately, that world is not the one I occupy - on more days than I care to admit, I wander about town, lunch box empty and stomach growling, in search of lunch out. However, without a keen eye on prices, this lifestyle can easily get the best of one's finances. With this in mind, I've tried to string together a list of lunch options that



have kept my finances in the green whilst also meeting my basic nutritional needs. Rozana's hummus falafel salad wrap £4- After a long morning of sitting and staring at the ceiling of the Rad Cam or people watching in the bod/rad cam/Exeter marquee/newly opening Exeter college library (!), I feel I need to treat myself to a warm and nourishing meal.

Rozana's humous falafel salad wrap (with both garlic and chilli sauce) is that meal. No complaints from me, it's just good. Who doesn't love hummus and falafels? Sainsbury's meal deal £3.50- Yes, I am not like other girls, I love me a Sainsbury's meal deal. I feel like the options for sand-

wiches and snacks are just better, and if you miss Magdalen Street and hit up one of the other slightly further flung branches (eg. St. Aldates Sainsbury's) of this under-rated meal deal provider, you will, as I do most days, be able to get your hands on some real lunch gems - salmon cream cheese sandwiches, Starbucks chocolate fraps, yoghurt and granola pots, chocolate twists and more.



Alternative Tuck Shop £5.10- This is more of a special lunch for me- it either serves as a therapy lunch after a morning of uninterpretable lectures and failed attempts at essay-writing, or as the nice lunch I have with a

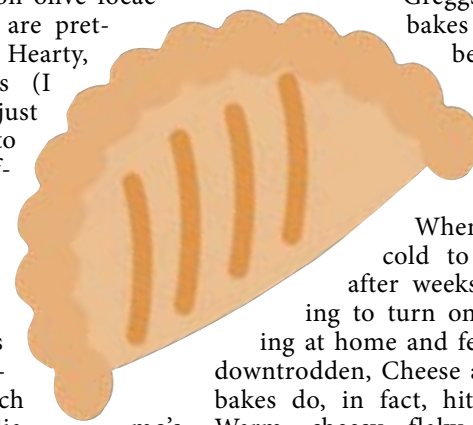
friend to convince them I do not have Greggs for lunch most days of the week. Their avocado and cheese sandwiches with lemon pepper dressing on olive focaccia in particular are pretty damn good. Hearty, filling, nutritious (I think?)- they're just what you'll need to prepare for an afternoon return to whatever hovel you have chosen to complete the day's work.

Italiamo's calzones £4- Calzone for lunch anyone? Italiamo's calzones provide a warm, cheesy, saucy respite from a busy day, and were definitely a staple for me in first year. Back then they were £3.15 with their 10% student discount added, but, unfortunately, times having changed and economic crises abounding, this calzone lunch now inches slightly

ahead of a standard meal deal on price. Still, they remain a delightful tomato-y alternative to the meal deal humdrum.

Greggs' pastry bakes £1.80- To be honest, I have had my fair share of Greggs lunches.

When you're cold to the bone after weeks of refusing to turn on the heating at home and feeling a bit downtrodden, Cheese and Onion bakes do, in fact, hit the spot. Warm, cheesy, flaky goodness, maybe with an orange juice and a snack added on the side - it's really not that bad! And if you're a truly committed fan and have the Greggs loyalty app then prepare to make some killer savings (Buy 9 pastries and get the 10th one free? Bargain alert!).





# Changing the meaning of a World Cup

Jessica Cullen discusses.

FIFA recently announced the winners of the 2030 World Cup Bid, and Morocco, Spain, Portugal, and Uruguay, Paraguay and Argentina. In a shock move FIFA has set the tournament to be played in three continents, with six teams qualifying automatically.

The initial bid was unconventional from its inception - the World Cup has never been played on more than one continent let alone more than one country, and although the next stage is set to be the US and Canada, there is no way to determine if this format will be successful. The bid was initially Spain, Portugal, and Ukraine in a demonstration of hope that did not last long. Morocco joined in March and complicates things further as the weather variations increase. Despite the insecurities and unknowns about the host nations, the prospect of sharing the prestigious tournament in 3 football crazy countries is at least an idea that promotes unity and collaboration. But to add 3 more? And for those to be in South America, the other side of the world? Players will sweat in Rabat and freeze in Montevideo.

Although the reasoning may be "logical", commemorating the centenary of the World Cup in Uruguay in 1930, it begs the question why not

just give Uruguay, Paraguay and Argentina the hosting honour? there is no doubt the interest is there, especially in a nation that just won the World Cup. The decision has shocked climate groups, as the carbon footprint of FIFA events seem to grow; flying to a game across the ocean will have a significant toll on the climate, and monetarily on fans alike.

Legally everything gets even more complicated. Say we had another Rubiales, an alleged crime committed during the World Cup in a country that the offender is not from. In order for this to be prosecuted in the offender's home country the act must be criminal where it was committed. So, if the crime occurred in Uruguay but was committed by a French person it would have to be prosecutable in both countries in order to go to trial in France. FIFA regulations would then have to be consulted as they craft their response, and each jurisdiction would have to consider their own laws if they were to support..... It makes for a much more difficult case.

All in all it reads as a money grab from FIFA, able to exploit World Cup fever in 6 different countries all at once. It fits their track record, as Qatar's carbon dumping proves, but questions the integrity of football's greatest competition. Essentially ensuring a Saudi World Cup in 2034, it will change the World Cup as we know it.

# Sir Bobby Charlton: A True Gent of the Beautiful Game

Adam Saxon eulogises Sir Bobby Charlton.

On Saturday afternoon, amidst the regular chaos of the 3 pm kick-offs, the news of the death of one of football's all-time greats spread from crowd to crowd. The death of Sir Bobby Charlton is a sad moment for all football fans. He was one of the last remaining representatives of a different, gentlemanly era of football that has long since been lost.

No more so was his gentlemanly persona better represented than in his response to winning a BBC Lifetime Achievement Award in 2008. Charlton was quick to deflect praise to the friends he made along the way in his footballing journey, stating he couldn't have done it without them. He was characteristically humble, downplaying his achievements and saying it was a dream to have played for a football league club and to have played for England.

Though he was arguably one of the most successful players of his generation, Charlton's journey was not an easy one. He was one of the Manchester United players present on the plane in the Munich air disaster of 1958, a tragedy which killed 23 people, including eight United players. The disaster stuck with Charlton through his life, and he

later remarked that though he felt 'lucky', it sometimes didn't feel right to still be around when so many friends had been lost to the tragedy.

Sir Bobby Charlton was a hero for many because of the era of football that he represented, an era that stands in stark contrast to the ultra-sensationalised stars of today. In interviews and other public appearances, Charlton always seemed so down to earth and like any 'normal bloke' in a way that made him seem so genuine in comparison to the pampered millionaires we see on our screens today. Money in football is not inherently bad, but it is undeniable that it has to some degree been a corrupting force on the nature of the stars we see in front of us.

In contrast, Charlton was a man of his era: paid to play the sport he loved and grateful for that opportunity. He stuck with Manchester United through their darkest days and became a legend for both club and country. He was loyal, and that loyalty paid dividends, with Charlton getting the honour of captaining the team that won the European Cup for United in 1968.

We celebrate the heroes of today for what they can do with a football. The likes of Messi and Ronaldo are rightfully praised for the monstrous records they have set in their careers that have spanned twenty years. However, it is often forgotten the ex-

tent to which the technology has changed since the likes of Charlton were playing. To score the screamers Charlton scored with a ball that has a closer resemblance to a modern bowling ball than a football is a near-unfathomable achievement. The legacy of such players must live on, and it will, because of the way in which they wrote themselves into the history books. Charlton's goalscoring records for Manchester United and England stood for over forty years before being beaten by Wayne Rooney, again demonstrating the level of company that Charlton should be mentioned alongside.

Image credit: Italiano/ CC BY 1.0  
Deed via wikimedia commons



## CAPTAINS CORNER

This week *Cherwell* spoke to the current women's Blues captain at OUHC- Megan Cottee

When did you start playing hockey?

When I was in year four, at 11. Did you try any other sports? What was it that drew you to hockey specifically, and what made you keep playing?

I started out doing a lot of individual sports when I was little, so swimming, running, tennis, things like that. My sports teacher, introduced hockey to the school and to me. I just stuck with it. And still do it now.

Are you a returning blue?

This would have been my third year as a blue, but unfortunately my injury may change my personal season.

How did last season go for the Women's Blues?

Last year we were plagued by ACLs and injuries. The Captain at the start of this season was Rachel Diggin but she tore her ACL in the first game. I took over from her, so it has been quite a complicated start. Last year, we got relegated from the Premier Division in BUCS where we played against the best teams in the country. That league



is basically divided into two, and you're either in the top six, or you fight to stay up every year against the bottom three. We went down unfortunately, but it means that this year, it's a bit more exciting because we can actually win games and our whole aim is to get promoted back up. On Saturday we play in the National League, and we had a pretty mid-season, finishing middle of the table. We're hoping to finish a little bit higher, but staying up in that league is not an easy thing to do.

Do you find high turnover, intrinsic to a University squad, a difficult thing to deal with? Losing and gaining players each year.

I think this year has been particularly interesting. In my first year I was part of a pretty new squad - I didn't know that because I was a

fresher, but it had very little remaining Blues. In second year, the squad pretty much stayed the same which I think is quite rare. That was really nice, and we were actually able to build without restarting things but even then, we got a new coach, so everything was different in terms of tactics and training. This year we lost essentially our entire squad and I think there are only three or four of us who played in the 2023 Varsity. It has definitely impacted the squad but at the same time it's just the nature of university sport and I think that the start of our season is normally not great anyway, as we start to pick it up later in Michaelmas. I think it has its pros and its cons.

Reflections on last year's Varsity; how did it go? Did the cancellation affect you or the team's performance?

Last year we lost 1-0, which was a big frustration as Cambridge got very lucky and basically pulled off a small margin victory. To be fair, it tends to be quite an even test against Cambridge, and its swung from side to side consistently, especially in recent years.

Are there any specific goals for this season?

The main goal is getting promoted back up to the Premier Division. Definitely. I think that's pretty achievable. So far, we've beaten Cardiff pretty convincingly and drawn

against UCL. This means we're in the top three teams currently. What we want and we need is to have an unbeaten run in BUCS, so that's our main goal. On Saturdays, the standard has increased quite a lot - a lot of the teams that got demoted are very good, and the teams that got promoted into our league have basically been climbing for the last five years. Now knowing that and how hard the last four weeks have been, staying up on Saturday is in itself a pretty big achievement. They're quite different ends of the spectrum, getting promoted and not getting relegated.

What has been your best win with the Blues?

Obviously winning Varsity in my first year is an experience you can't replicate anywhere else.

But my most memorable game is probably when we played Loughborough. We actually lost 1-0, but Loughborough essentially pay their players to go and play hockey there and have the entire GB squad in their team. We held them to 0-0 until the last minute but that for us was a huge achievement, when we'd been going to Exeter and losing 10-0. So that was probably my favorite game of them played even though we didn't win.

What would you say is the worst defeat?

I mean, that 10-0 score line was pretty tough, and we had a severely depleted squad with concussion, broken fingers and toes, and then ACLs like mine. It's definitely the

worst loss I think I'll ever have in life.

Will you stay captain now or will the mantle be passed on to another player?

When Rachel Diggin got injured, she wanted to stay so she basically did all the admin. I was Captain on the pitch, but I think I'm going to take a step back and probably take up a coaching role. I'll pass the baton onto the two vice captains who are both very capable people, so they'll probably co-Captain together for the rest of the season, Alice Jackson and Lotti Knights.

What is the best thing about being a Captain?

I'd say the relationships you form with people. In hockey we have like a 4-week preseason, so I've been with the girls for a while now. This year I really like I've rarely been fully at the end. You really get what you put in, and it's interesting to manage people and care for them a lot more closely than you might if you don't have as much responsibility.

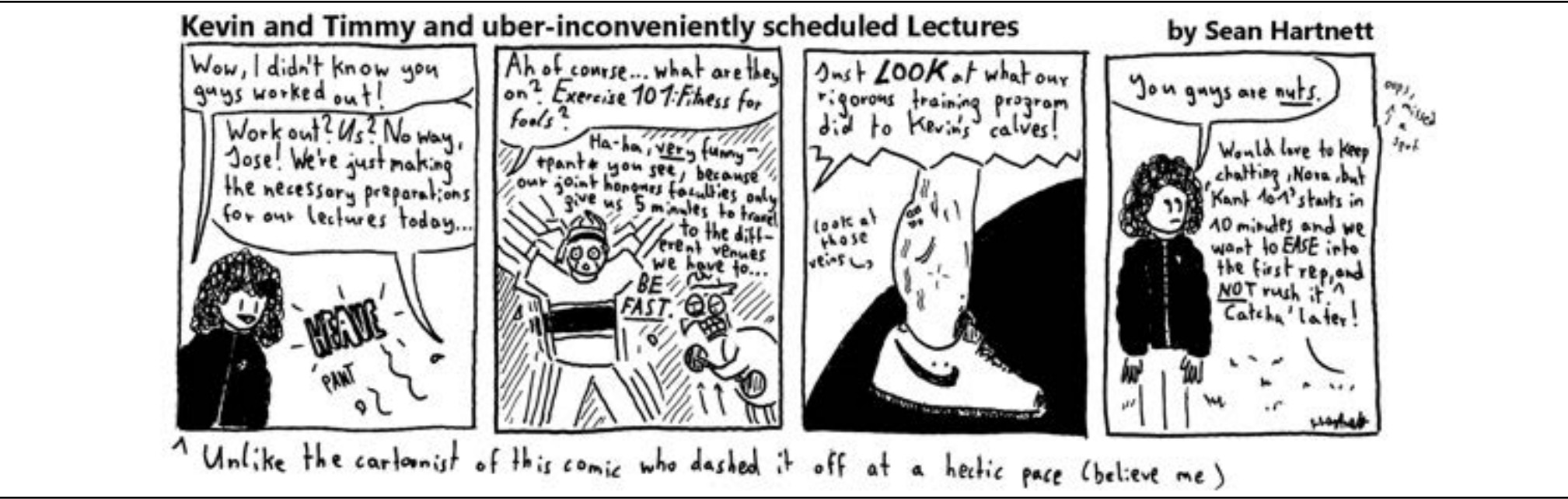
Any key players to watch on the team or rising stars?

All three of the freshers that have come in have been very good, such as Izzy Dowling. Holly Smith has been our solid Centre back for a long time, and she has improved every season. Alice and Lottie are also both great players, which is why they are my vice captains.

Where can our readers watch you play?

Iffley Road Sports Club, every Wednesday and Saturday.





Cryptic Crossword by Sarah Beard

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**ACROSS**

1. French novel for gladiator, for example (5)  
3. Leap once a year (6)  
7. Alcohol starch tastes sweet (9)  
8. Vision necessity finishes with affirmative (4)  
9. Stop hotel alternative (4)  
10. 1000 is the difference between a long and a short pause (5)  
11. The conclusion is partly battered (4)  
12. Kind characters (4)  
15. Inventory of a hybrid Spanish- Filipino language (7)  
16. Viewed sharp (3)  
17. Prepared in bread yeast (5)  
18. And the rest hidden in secret cases (3)  
19. Delayed after squirt causing fatigue (9)  
20. Thus, intricate fabric creates comfort (6)  
21. Energy measurement sounds precious (5)

**DOWN**

1. Drums again mean serious consequences (13)  
2. The world revolves on the sound of choppers (4)  
3. Leave Slovenian town for a lot of breakfast (9, 3)  
4. Dick with money (4)  
5. Obtain the portrait, understand? (3, 3, 7)  
6. Unexpectedly out of 5th week (3, 2, 3, 4)  
7. Heavy guide (4)  
12. High-speed train's initial tracks get vandalised (3)  
13. Amidst nausea symptoms, there's nothing to worry about (4)  
14. Starting with a cooler serve (3)  
22. A generation in a matriarch (4)  
23. Reject spoiled vote (4)

**Sarah Beard's Cryptic**

1ST WEEK | MT 23

**ACROSS:** 2) rule of thumb; 6) Saturn; 7) dilemma; 9) chapter; 11) wonky; 13) oasis, 15) barista; 18) trailer; 19) static; 21) catastrophe

**DOWN:** 1) meadow; 2) real; 3) loom; 4) tiara; 5) market; 8) acrobat; 10) pita; 12) Kiwi; 14) Mantta; 16) suits; 17) streak; 20) ASAP; 22) lace

**Sudoku**

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

**& Oxdoku by Lewis Callister**

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

**Devini de Mel's Cryptic**

1ST WEEK | MT 23

**ACROSS:** 1) DEAD IN THE WATER; 8) AS I MOV; 9) RHETORIC; 10) TWILIGHT; 11) LEGEND; 12) COGENT; 14) CRAFTED; 16) COTERIE; 18) SAPPHO; 21) SAW RED; 23) PRELOVED; 24) STRANGER; 25) DETOUR; 26) CANDY FROM A BABY

**DOWN:** 2)ABIDING; 3) NAVIGATOR; 4) HERETIC; 5) WHEEL; 6) THOUGHT UP; 7) REIGNED; 13) ENTERTAIN; 15) AMSTERDAM; 16) CHAOTIC; 17) EMPEROR; 19) PAVLOVA; 20) ORDERLY; 22) DAGGY

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