

100

This year marks 100 years since the 'Representation of the People Act' was passed, allowing some women electoral equality with men. With the Suffragette movement originating here in Manchester, we felt it important to assess the progress made since then and look to our future, questioning whether we're heading in the right direction.

'100' showcases a range of content referring to personal interests with a political consideration from the viewpoint of young creatives. In a time of uncertainty, we hope to bring a sense of reflection whilst being hopeful of what is to come.



Emmeline Pankhurst -

The leader of the Suffragette movement. She refused to continue peaceful campaigning and the Suffragettes began actively and physically campaigning.

QUEENS OF THE MOB

ARTICLE OLIVIA MCGRATH
ILLUSTRATION MISSY STEINBACH

The campaign for women's rights began a hundred years ago with the Suffragette movement for women's rights to vote. The movement began in 1897 with the founding of the 'National Union of Women's Suffrage' by Millicent Fawcett. Fawcett was a peaceful campaigner and argued that women should have a say in creating the laws as they are expected to follow them. Although she managed to persuade some members of the then Labour Representation Committee, most men in parliament believed that women would not understand how parliament works and therefore, should not be involved. In 1903, Emmeline Pankhurst founded the 'Women's Social and Political Union' in Manchester alongside her daughters Christabel and Sylvia, which went on to be better known as the Suffragettes.

Emmeline Pankhurst was the face of the Suffragette movement and refused to continue the peaceful campaigning that Fawcett had started. Pankhurst wanted change and to prove this she created the motto 'deeds not words', showing that the suffragettes were not afraid to actively and physically campaign for their rights. During her campaigning Pankhurst was jailed and released 11 times. Other key figures of the movement included Emmeline Pankhurst's personal body guard, Leonora Cohen, who became known as the 'Tower Suffragette' when she smashed the glass case protecting the crown jewels in the Tower of London. Christabel Pankhurst, the eldest daughter of Emmeline, was an executive member of the WSPU and in 1905 was arrested and imprisoned alongside Annie Kenney for interrupting a Liberal Party meeting in Manchester, prompting the idea for militant action. They asked party members, including Winston Churchill, if they think women should have the right to vote before showing off a 'Votes for Women' banner when they refused to respond. Pankhurst gained the name 'Queen of the Mob' as she was later jailed and imprisoned multiple times. Christabel's sister, Sylvia, was also imprisoned multiple times but was best known for creating the iconic tricolour (white, green and purple) scheme. Another key figure of the movement was Emily Davison who joined the union in 1906 becoming an officer and chief steward of the marches. Davison became known for her physical and militant action which included setting fire to post boxes, smashing windows and hiding in the houses of parliament. She was arrested 9 times before her death in 1913 when she jumped in front of King George V's horse at the Epsom Derby. There were also many male supporters of the suffragette movement and The Men's League for Women's Suffrage was founded in 1907.

In 1914, Emmeline Pankhurst decided that the Suffragettes would halt campaigning and help the government's efforts during the First World War by working in farming and armaments factories. And when the war ended in 1918, the suffragettes finally gained the right to vote under the Representation of the People Act which allowed women over 30, who were members or married to members of the Local Government Register, to vote. 10 years later, women were given the same rights to vote as men.

100 years on, the Suffragettes remain an inspiration for people fighting for their rights and are admired greatly. In December of 2018, a statue of Emmeline Pankhurst will be unveiled in Manchester to honour the dedication and hard work of the Suffragettes which has been changing the country and women's lives but what would she think of the state of women's rights today? I believe she would be disappointed. Although there has been much progress in women's rights over the last hundred years, women are still campaigning for their rights especially in terms of equal pay which raises questions about how seriously women's rights have been taken since the Suffragette movement. Currently, the median gender pay gap in Britain is 8.6% for women working full time and a combined figure of 17.9% full and part time workers. 'Equal Pay Day' is the last day of the year women are paid for work, a date which has remained the same for the last three years showing how slowly the government are tackling the issue of closing the gap. I believe Emmeline would be outraged that such a day even existed, along with thousands of women today, myself included. The Suffragettes fought incredibly hard for their basic human rights and although the fight continues, we must rise up against these inequalities. Our rights matter too and we must continue to fight for them.



Christabel Pankhurst –
'Queen of the Mob'. She was arrested multiple times including in 1905 for disrupting a Liberal Party meeting in Manchester.



Sylvia Pankhurst –
Responsible for creating the iconic tricolour scheme.



Emily Davison –
Known for her militant action. She died in hospital after jumping in front of King George V's horse at the Epsom Derby in 1913.



Leonora Cohen –
Emmeline's body guard. Became known as the 'Tower Suffragette' when she smashed the glass case protecting the crown jewels in the Tower of London.



MENTAL HEALTH

ARTICLE LUKE DARLINGTON
ILLUSTRATION LAURA PAVLICKOVA

'Idiot', 'Lunatic' and 'Imbecile'. In our modern day, these words are considered derogatory and insulting but, 100 years ago, they used to be professional medical terms to describe a person suffering from a mental illness. Perception and treatment of mental illnesses has changed exponentially over the past century.

Before the NHS, mental health patients were treated in 'Lunatic Asylums'. These were grand Victorian buildings meant to house both patients and staff. Many of these asylums were self-sufficient communities isolated from the outside world. But, despite the grandeur, these treatment facilities were home to a plethora of horrors. Asylums were dehumanising, prison-like institutions. Patients were experimented on like lab rats for controversial treatments like electroconvulsive therapy and lobotomies, most of which left the patient in a vegetative state. The patients were often treated like animals, restrained using strait jackets or left to wander the filthy grounds. Staff would often physically abuse patients, some to the point of death. Asylums were over-crowded, hopeless places of abuse that drove many patients to death by their own hand, or the hand of their supposed carers.

The establishment of the NHS in 1948 did nothing to change this as mental health services were not integrated with the physical health services. True change wouldn't be seen until 1961 when Enoch Powell, the minister of health at the time, made the 'Water Tower Speech'.

Powell outlined his desire to see greater community care for patients and expressed the need to close existing buildings as they were not fit for purpose.

"We have to strive to alter our whole mentality about hospitals and about mental hospitals especially. Hospital building is not like pyramid building, the erection of memorials to endure to a remote posterity. We have to get the idea into our heads that a hospital is a shell, a framework, however complex, to contain certain processes, and when the processes change or are superseded, then the shell must most probably be scrapped."

This speech sparked reform and change in attitudes towards the treatment of mentally ill patients. However, change was slow and many questioned the quality of service offered to patients. This further unease was bolstered by fashionable anti-psychiatric writing brought about by early 70s counter-culture.

The 1980s saw a rapid increase in the pace of change and 1997 saw significant spending increases for mental health under the New Labour government. However, many communities faced a mounting problem of mentally ill people ending up in the prison system. There was no 'real' solution to mental health demands.

The turn of the 21st century saw new transformation. Mental health became a priority issue in the debate on the NHS. A plethora of new policies have been introduced, putting mental health on par with physical health, improving access to psychological therapy and encouraging people to be more open with their own mental health.

The treatment of mental health within the UK is still widely debated and far from perfect. However, the days of normalised systematic torture, experimentation and dehumanisation are gone. This area of treatment has been one of the most dramatic in the history of the NHS and likely will continue to be for the foreseeable future.

BRE (AK)X IT!

ARTICLE DANE LONGDEN
ILLUSTRATION CHRISTIAN GREAVES

We can't possibly know what will happen with the deal of Brexit. Seemingly, neither can the Prime Minister. There can be predictions and assumptions but ultimately it has just become a waiting game.

As a student wishing to pursue a creative career in both theatre and film, I am largely worried about the consequential effect on the arts. Inevitable budget cuts will directly lead to lower funding for projects whilst reducing the number of opportunities for smaller filmmakers, which are already slim. Film festivals, created in order to honour a wide, international collection of work, will become less accessible, therefore limiting where our work can reach audiences. This is significant as it will reduce the likelihood of independent creatives being recognised, therefore making it harder to succeed in an already largely competitive and saturated industry.

Another change that concerns me is the potential cost of not being able to work and produce overseas if a deal is made. This could be a result of there no longer being free travel within Europe for filmmakers in the UK, leading to higher costs and a higher barrier of entry for creators trying to grow and share their work. Isolating ourselves will not better an industry based entirely on collaboration.

Film is a medium centred on storytelling and awareness through diversity. So to cut ourselves off from opportunities, we are limiting the degree of diversity in our stories. This applies to each of the art disciplines. A career in the arts is already undermined by many, so reducing its accessibility, will result in some young people, with great potential, becoming hesitant to pursue one.

I can only hope the government will start to appreciate the cruciality of emerging artistic talent rather than leaving us as a secondary thought.





WOMEN IN FILM

ARTICLE KATE ROPER
ILLUSTRATION KATE ROPER

Wertmüller. Campion. Coppola. Bigelow. Gerwig.

This is the complete list of women who have been nominated for Best Director at the Academy Awards; a ceremony that reached its ninetieth anniversary this year. Five women in ninety years. Only one, Kathryn Bigelow, for 'The Hurt Locker', has ever received the honour of winning. This inequality transcends directing, with gender disparity being visible in almost every role of filmmaking. A recent report found that women accounted for only sixteen percent of all crews working on last year's top 250 grossing films, despite the box office reporting a higher intake of female audiences. If women are more likely to watch the films, why are men offered the platform to represent them?

It's a familiar cycle. Opportunity comes from recognition and recognition comes from opportunity. So if women are refused one, they cannot get the other. Women are not worse filmmakers. Their ability isn't in question. Yet the door, still, remains closed for many.

Here are three women I think you should know who forced it open and keep it open for young women like me.

Agnes Varda - The Legend

Sure, the bowl-cut is cute. And the eccentric patterned suits too. But beneath them lies arguably one of the most innovative filmmakers in the industry's history.

Her debut film, "La Pointe Courte", released in 1955, established Agnes Varda as a crucial innovator of experimental cinema. And her claim she had only seen a handful of films before making it emphasises just how pioneering her talent is. Evident from her filmography since, what seems to separate Varda from the rest is her quiet focus on women without intrusion. Her films take on an explorative style, focussing on humanising marginalised protagonists. Following work in both photography and installation, Varda often uses the motif of conflict between moving and still image - giving her an Auteur-like approach to her practice.

After her first feature, Godard went on five years later to release "Breathless"; a film critics now believe to have started the French New Wave. I want it on record that Varda got there first.

Desiree Akhavan- The Rising Success

Desiree Akhavan can be characterised by her brutal honesty, refusing to shy away from uncomfortable subjects surrounding identity. Her first feature, "Appropriate Behaviour" seemed rather semi-biographical, exploring the life of a bisexual, Persian-American navigating her sexuality. Along with being too Brooklyn for words, the film is fascinating in its expression of the main character's self-confidence - fitting comfortably into a fabric woven by two seemingly opposing cultures. There are palpable themes throughout, making it an immediate favourite of mine. Oh and she also wrote it, directed it and starred in it. No biggie.

I had the privilege of listening to her talk recently, before a preview screening of her follow-up film "The Miseducation of Cameron Post". It centred around the importance of having queer stories told by queer people in order to reach authenticity. She spoke openly about the difficulties of getting these stories produced whilst defending just how crucial it is for her to be at the helm. You only have to look at her work to agree.

Zoe White - The One to Watch

I was first introduced to Zoe White's work as a cinematographer on Maggie Rogers' music video for "Falling Water". Her work struck me for its masterful approach to intimate visual storytelling, having a clear, unflinching style. Since then, I have appreciated her work on "The Handmaid's Tale", with her name becoming a recurring feature on the show's credits. When asked about the future of cinematography, she recently told Little White Lies "there seems to be a new wave of diversity at a very cinematic level standard...it seems limitless". And a woman's voice seems crucial to that.

AGNES VARDA



DESIREE AKHAVAN

CONSPIRACY

HERXES

ARTICLE KATIE JOHNSON
ILLUSTRATION KATIE JOHNSON

conspiracy

noun

a secret plan by a group to do something unlawful or harmful.

"a conspiracy to destroy the government"

synonyms: plot, scheme, stratagem, plan, machination, cabal; More

• the action of plotting or conspiring.

"they were cleared of conspiracy to pervert the course of justice"

synonyms: plotting, collusion, intrigue, connivance, machination, collaboration;

treason

"he was due to stand trial for conspiracy to murder"

A conspiracy theory is an explanation of an event or situation that invokes a conspiracy—generally one involving an illegal or harmful act supposedly carried out by government or other powerful actors—without credible evidence. According to the political scientist Michael Barkun, conspiracy theories rely on the view that the universe is governed by design, and embody three principles: nothing happens by accident, nothing is as it seems, and everything is connected. Another common feature is that conspiracy theories evolve to incorporate whatever evidence exists against them, so that they become, as Barkun writes, a closed system that is unfalsifiable, and therefore "a matter of faith rather than proof". A conspiracy theory may take any matter as its subject, but certain subjects attract greater interest than others. Favoured subjects include famous deaths, government activities, new technologies, terrorism and questions of alien life. People have long been puzzled why, in the face of overwhelming evidence to the contrary, a small minority choose to believe in an alternative truth. And when we say long, we mean long.

Some trace the mysterious brain-washing Illuminati conspiracy to a secret society in 1776, but that society was nothing like the 'Illuminati' of today. The origin or the Illuminati are real events and are real history. Historically, the name refers to the Bavarian Illuminati, an Enlightenment-era secret society founded on 1 May 1776 by Adam Weishaupt. The society's goals were to oppose superstition, obscurantism, religious influence over public life, and abuses of state power, however, now it has turned into one of the world's biggest conspiracy theories after secret societies were outlawed by American government and so the Illuminati was thought to be disbanded; but was it? In the more modern day the Illuminati group are often alleged to conspire to control world affairs, by masterminding events and planting agents in government and corporations, in order to gain political power and influence and to establish a New World Order. Celebrities are often conspired to be Illuminati members as the like of Beyoncé, Kanye West and Barack Obama are thought to be maintaining the society and carrying on its legacy presenting how time changes these theories and such big names can be thought to be involved with something acknowledged as unlawful.

Conspiracy theories can be as seemingly outrageous as denying the events of the Holocaust. Despite the harrowing evidence that includes first person accounts, physical artefacts, Auschwitz itself still standing and Nazi confessions people still maintain that the Nazis did not torture, dehumanise and kill six million Jews along with others victimised because of their sexual orientation, political or religious beliefs or ethnic background. This is evidence of extreme conspiracy and begins to recognise the utmost beliefs that people are drawn to for, in many cases, unknown reasons as they deny historical fact and force themselves against normal society.

Among the longest-standing and most widely recognized conspiracy theories are notions concerning the assassination of John F. Kennedy, the 1969 Apollo moon landings and the 9/11 terrorist attacks, as well as numerous theories pertaining to alleged plots for world domination by various groups both real and imaginary. Some scholars argue that conspiracy theories once limited to fringe audiences have become commonplace in mass media, contributing to conspiracism emerging as a cultural phenomenon. Now, new findings from the University of California, Berkeley, suggest that feedback, rather than hard evidence, boosts people's sense of certainty when learning new things or trying to tell right from wrong. Belief in conspiracy theories has therefore become a topic of interest for sociologists, psychologists and experts in folklore. According to findings published in the journal *Open Mind*, developmental psychologists have found that people's beliefs are more likely to be reinforced by the positive or negative reactions they receive in response to an opinion, task or interaction, than by logic, reasoning and scientific data.

CONSPIRACY THEORIES

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While some conspiracy theories are largely harmless, others have ripple-effects, damaging our future. With new insights, researchers are getting closer to understanding why so many people believe things which are not true. Those that do not vaccinate often choose not to. They are called "anti-vaxxers" and they largely believe that vaccinations are harmful – and, often, that pharmaceutical companies (and others) cover up damaging effects of vaccinations. A common belief among those against vaccinations is that they cause autism and other problems that children will carry on through life. It is but one of many conspiracy theories that flies in the face of scientific evidence. But the main issue here is that these people begin to refuse to vaccinate their babies and children which initially puts them in danger but also, if done in mass amounts provokes new outbreaks of diseases such as small pox, polio and rubella previously eradicated by vaccinations to return and begin triggering thousands deaths that could have been prevented.

Climate change deniers are convinced that the Earth is not warming, and some say that scientists are tweaking evidence to make it appear so. This is radically decreasing the chance of our planet being saved from climate change. New science tells us that, now in 2018, we are only twelve years away from climate changing being irreversible. This is making most of the human race become hysteric; recycling, using less water, producing less waste, and promoting small business – all things that have proven to aid the restoration of our planet and if done by everyone, reverse the effects of climate change. However, those who point blank refuse to believe the news are endangering our future. The future of the humans, the environment, animals, everything is being put at risk because of those who conspire against the state, believing all they do is feed lies to the vulnerable and impressionable.

The radical promotion of believing in conspiracy theories is becoming increasingly commercial in the world of media. Videos produced by the oh-so-popular Shane Dawson are forcing conspiracy theories whether based on silly beliefs or serious events to exist as entertainment. Although seemingly harmless right? Actually, the spread of influential conspiracy propaganda can have serious societal consequences. Those that believe in one conspiracy, like the phenomenon that the earth is flat, are in turn more susceptible to believe others that can cause danger within society. With new insights, researchers are getting closer to understanding more of the factors involved. This will, they hope, help mitigate some of the very real dangers and societal divides that conspiracy theories encourage. Conspiracy theories are becoming more common and much more extravagant to the point where nothing is believed any-more. Everything is looked further into and exposed as if the everything is against us knowing the utmost truth and nothing is a simple as it seems which is destructing society, putting people against each other in a bid of who believes what.

Or is this just a conspiracy theory against conspiracy theories?



APOLLO

Here is a bulletin from
Texas, three shots at pre
cade in down-town Dallas.
that president Kennedy was
this shooting. This pict
transmitted by wire, it is a
moment or two before the inci
Texas, the flash apparently of
Kennedy died at 1pm Central
clock Eastern standard
Vice president

guarded

media and

everybody.

ing it right now.

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SAVE THE BEES



ARTICLE EMILY HARTLEY
ILLUSTRATION KASIM RAUF

Across society, we tend to undervalue nature and what it does for us. We need to look after our environment if we want an economy that provides for everyone's needs in the long term. And without bees, we're in trouble.

The buzz about bees is that all sorts of fruit and vegetables are pollinated by honey bees we rely on. Not only is pollination important for the food we eat, it is vital for the foraging crops such as field beans and clover, used to feed the livestock you may depend on. In addition to this honey and wax are two other substantial by-products that bees provide. Bees contribute about £400 million to the economy and pollinate the 1/3 of our food that is pollination dependant.

Bees provide to the countryside, gardens and landscapes. Animal and plant biodiversity would not exist without bees. Whilst contributing to the beauty in nature, bees pollinate wild flowers, thus helping herbivores and omnivores that feed on plants stay alive. This leads to bees helping to sustain farmers through pollinating their crops, without bees it would cost UK farmers £1.8 billion to pollinate their crops.

Bees, especially bumble bees, are in decline in the UK and globally. In the UK we have lost around 13 species of bees and there are currently 35 more at risk. The biggest factor in the decline is the intensification of farming. An increased use of pesticides, like neonicotinoids, combined with this intensive farming has led to loss of traditional hay and flower meadows, hedgerows, trees and other habitats such as ponds and water meadows. In addition as winter becomes warmer and wetter and seasons shift due to climate change, species may be caught in the wrong place at the wrong time.



Climate change may also be affecting the time that plants flower that bees rely on for food. These individual causes, that are bad alone, are enhanced by their combination, weakening bees and other pollinating insects. A hungry bee exposed to pesticides and poor weather conditions is unlikely to survive for long.

Here are simple actions you could do to help prevent the decline of bees:

Protect the bee habitat. One of the largest threats to bees is the lack of habitat due to urban life. To help this you could plant nectar rich plants such as wildflowers in a small space like balconies.

You could also be more aware of your own garden by making it more bee-friendly, avoiding hybrid flowers that are low in nectar and by planting flowers in patches, as bees like to focus on one flower type at a time.

You could sponsor a hive, or appeal to reduce the use of pesticides, or when buying your weekly shopping choose organic fruit and veg.

If bees die we're going down with them!

ARCHITECTURE

ARTICLE ARON WALKER HAMZA MUGHUL
ILLUSTRATION CHRISTIAN GREAVES

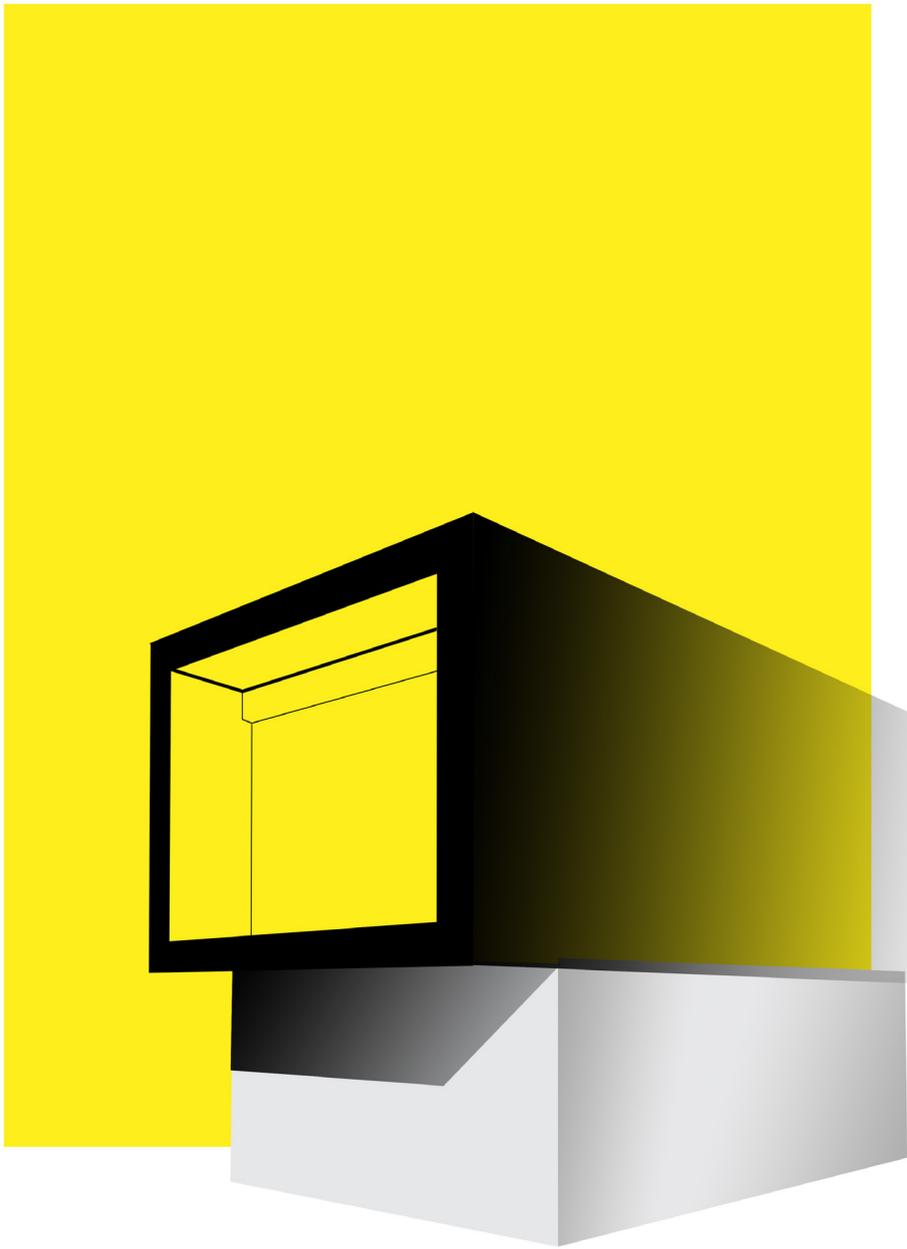
With the population increasing around the world, governments are finding it extremely difficult to provide reasonable living for this increasing population. Architects have designed enormous structures, and this is what many practicing architects now are trying to achieve. Everyone wants to be the next Zaha Hadid and to design magnificent work around the world, however, the one thing that architects are seeming to forget, is the fact that functionality, space, environment and people also need to be considered before designing buildings. The issue with how architects finding it much harder to try and house the growing population for the years to come and try to not harm the environment while doing so, is the main problem the government and architects face. Even though, beautiful buildings that were designed by the most famous architects, have changed the face of major cities around the world and made it a luxury place to live in. Unreasonable amounts of space have been used, materials wasted and by the end the overall purpose of these building were not for the housing of people, but for luxury and leisure.

Population growth in countries such as India, China, United States, Brazil, Pakistan and many more are perfect examples of trying to design functional buildings that will be able to house individuals without homes as well as making sure the environment will not be harmed. China used to have a policy which only allowed the mother and father to have one child due to its overpopulation. This policy has recently been discarded by the government as there were more than 33million boys than girls in China in 2016. In all of the countries that are overpopulated, they also have an environmental problem. With the slums in India and the favelas in Brazil, it is extremely difficult for the government to cope with the issue of increase in waste products. I believe architects can contribute to housing the homeless and helping the environment at the same time.

What are architects doing right now to battle the problem of overpopulation?

The world is seeing a dramatic change in the growth in population. By 2050 it is predicted that there will be 10 billion people on the planet and 2/3 of them will be living in cities. This has caused a huge demand for housing and has led architects to having to think differently about the way in which they need to design buildings to cope with this in the years to come.

Society is changing and becoming more advanced and diverse, so architecture needs to keep up with this growth by creating buildings and spaces which will cater to this. In previous years high rise buildings have been designed to cope with the growth in cities and yes, they are effective in creating large amounts of floor space in the limited areas for building in cities. However, the main building materials for these buildings are concrete and steel. These materials, however, they leave a large carbon footprint due to them not being renewable. For architects to be creating sustainable buildings it is crucial to move away from using these building materials. The Economist brought forward the idea of replacing concrete and steel skyscrapers with wooden high rises. Concrete and steel are costly to produce and heavy to transport, whereas timber can be grown sustainably and while it is growing it absorbs CO2 from the air. Scientists say that building a 125m timber building will reduce the carbon footprint of the building by up to 75%.



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ARTICLE KATE ROPER
ILLUSTRATION LIV DRAKE

I'm not on a school trip. My parents didn't bring me. I am here for the same reason as anyone else.

Despite attention in other areas like theatre, elitism in film still seems to go unnoticed. But remains so painfully visible. The British Film Institute recently ran a "Working Class Heroes" season, celebrating work surrounding socio economic issues of the working class. I don't disagree that this work should be honoured, but I couldn't help but laugh at the vision of an entirely white, upper class audience sat clutching a San Pellegrino, whilst watching a film like 'Bullet Boy', only to pat themselves on the back as the credits roll. Taking the time to watch working class subjects is not charity work. And it is certainly not made for you.

As someone who wants to make films, I would never want to create work for anyone but me and others like me. Yet audiences remain so repetitive and predictable - carbon copies of the filmbro who "really didn't see the hype around Lady Bird". As a spectator, we like to feel seen. So surely it would make sense for an audience to reflect what's shown on screen. But this mostly isn't the case.

For places like independent cinemas, inclusivity appears to be promoted. Yet too often, those not attending are deemed as merely disinterested with the word "uncultured" being harmfully thrown around. Villanising people won't solve the issue. Attention should be moved, instead, to questioning why this is, looking at at the industry itself. Money seems to be the primary factor, with ticket pricing simply being too high - alienating those of a lesser household income before they've even stepped through the door. And if they do make it in, those inside don't always make the experience exactly inviting.

Independent cinema isn't a niche subculture made for a certain demographic. I shouldn't have to lose count of the amount of times I've looked around at a screening only to realise I'm bringing the average age down by 40+ years.

Enter these spaces. You are who filmmakers make their work for. And your opinion on it is just as credible as anyone else's.

THROWAWAY

ARTICLE KATIE JOHNSON

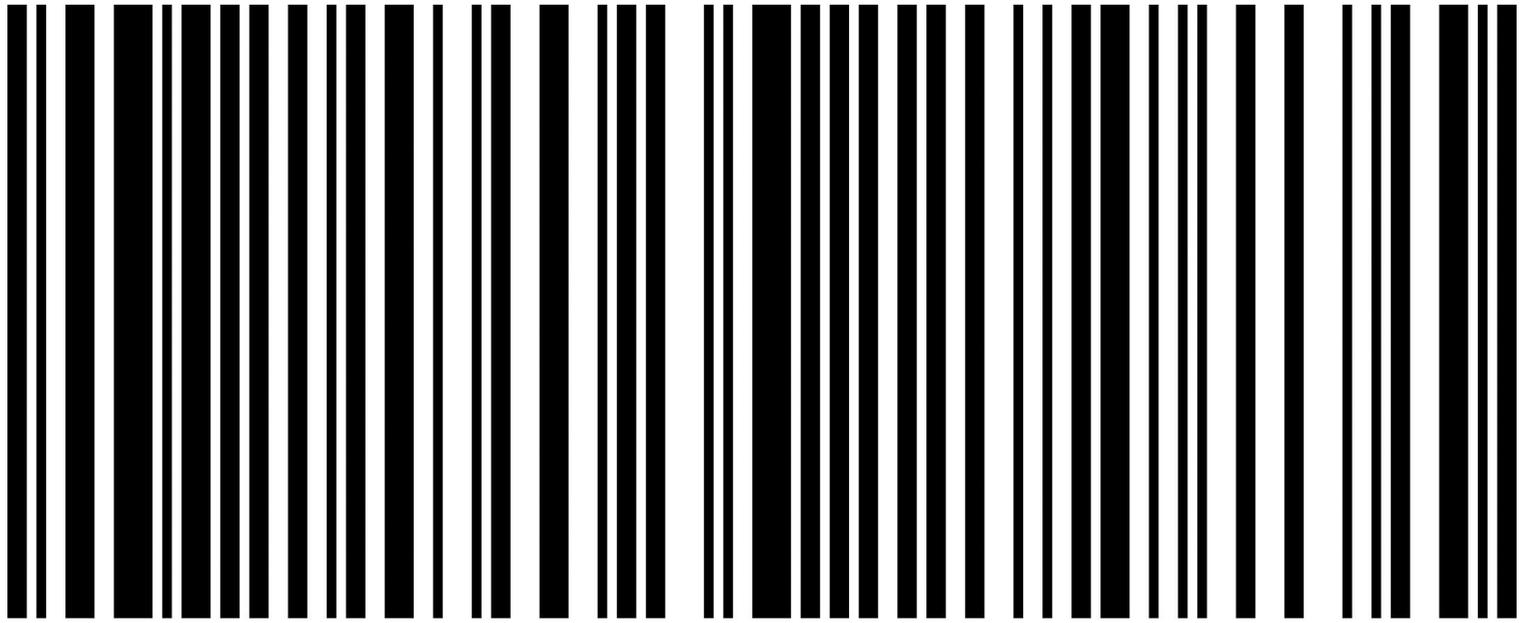
ILLUSTRATION PRIMROSE GATES - NICOLL

About 20 years ago fashion changed within the industry. Clothes became cheaper, trend cycles sped up and shopping became a form of entertainment. Enter Fast Fashion – and the global chains that now dominate our high streets and online. Fast fashion allows you to dress like your favourite celebrity on a budget and long for quantity over quality whilst contributing to a catastrophic reality for the people involved that are hidden away from the media's eyes.

Fast fashion may seem like a good idea to the average teen living in the UK, but it has a serious dark side. In 2013, the world got a reality check when the Rana Plaza clothing manufacturing complex in Bangladesh collapsed, killing over 1,000 workers. It exposed the conditions forced upon those who make our £5 t-shirts. To us, buying from the companies that enforce fast fashion is a choice but to those in developing countries, this movement is a matter of life and death. Unfortunately, this comes with a very fine line. They can go to work in factories, where they often earn less than the equivalent of £1 a day, to scrape survival, but at the same time, volunteer to spend up to 16 hours a day in a building susceptible to danger, disease and mental distress.

The companies involved don't advertise this on their billboards scattered with the new season's puffer jackets, understandably, so your ignorance can be excused. However, you are now aware and therefore can decide to put a stop to global suffering and privileged selfishness. Bare the tears and exit your ASOS tab, because you really can help. Research is key and it doesn't take long to google whether certain brands involve themselves in fast fashion. A few examples are H&M, Zara, Primark and Forever 21. Avoiding these will stop you handing over your money to finance the way their products are made and reduce the demand for fast fashion. If enough people do this and openly support those with better ethics, brands will follow the demand of the majority and turn to higher morals in manufacturing.

There are so many other easy ways to make your wardrobe more sustainable like buying second hand (charity and thrift shops hold some absolute treasures: a real leather suede jacket for a tenner baby). Invest in more ethical clothing when buying new, this can be as simple as buying locally produced items that are much better quality. Try to buy a few statement pieces that will last forever rather than stocking up on tat that will fall apart by next summer. But, if you do have a wardrobe malfunction, GET IT FIXED. Ask your mam to get her sewing kit out (or learn to do it yourself) or take it to a tailors so that you can hold on to your beloved for that little bit longer and save money by not running out to buy a new one. If it is broken beyond repair, recycle as much as you can to resist contributing to landfills. Clothes that you don't want or don't fit anymore, but are in good condition, don't have to be remastered or thrown away. They can just simply be passed on to someone who has been asking you where you bought it from for months or to charity shop collection points where you will be having a clear out. Allowing someone else to enjoy it for a fraction of the retail price whilst supporting a charity in need. How can you not?



F A S T F A S H I O N



ILLUSTRATION NOW

ARTICLE LILY ORTON
ILLUSTRATION LILY ORTION

There is a common misconception among pretty much the entire population that art is only about going to galleries and admiring the work there. People will believe a person who doesn't visit art galleries isn't "tasteful" enough. I have been told countless times that I need to go to galleries or else I'm not a proper artist, I haven't got inspiration, and that I can't possibly be an art student if I don't visit my local gallery.

However, this simply isn't true. Everyone has different tastes in art style, and the problem for some people is that a gallery is suffocating. It's so quiet and serious when art doesn't need to be. There's also a huge under-representation of some of the lesser-known kinds of art style, with modern illustration being one of them. Illustration itself is represented quite well: Leonardo Da Vinci is a perfect example. He has beautiful drawings that are anatomically correct and incredibly detailed. But it's starting to get a little boring. Every time you visit a gallery, the drawings, paintings, illustrations, they all blend into one. There is nothing distinct about any of the artists. They all strive to create work that is almost realistic. There's no stylisation, no noticeable features, it's the same with every piece – and on the other side, the modern art, it is mostly too abstract to even mean anything. Sadly, there's this long-standing falsehood that art is only good and gallery-worthy if the drawing is almost lifelike.

In order to find art that is more unique you don't need to go to galleries and stand silently while you look at essentially the same art style for hours on end. To look at and support lesser-known artists is to visit book or comic book shops. But for me, the place I find most inspiration is from the internet. "Tumblr is my art gallery," is what I say. It's so easy to find a variety of different unique art styles that represent each individual and shows their own take on human anatomy.

Do not think that I hate artists who draw photo-realistically. Despite my love for the illustration industry on the internet, there are a lot of problems with this method of displaying art too. Among the massive sea of art, it is hard to get noticed – incredibly hard – which means that sometimes it's hard to make a living from something you enjoy through illustration alone. And sometimes if you don't draw something the way everyone wants you to, it can lead to hate from other internet users that's so severe it can lead to suicide, or depression.

I think truly believe realistic illustrators and artists are phenomenal, but because of how my mind works, I cannot find any meaning behind them. I, and possibly other people too, struggle to enjoy something unless it's visually interesting. Art is a way of expressing yourself and creating an identity. How can you do that if your art looks just like everyone else's?

ARTICLE LIV MAZZELLA
ILLUSTRATION KASIM RAUF

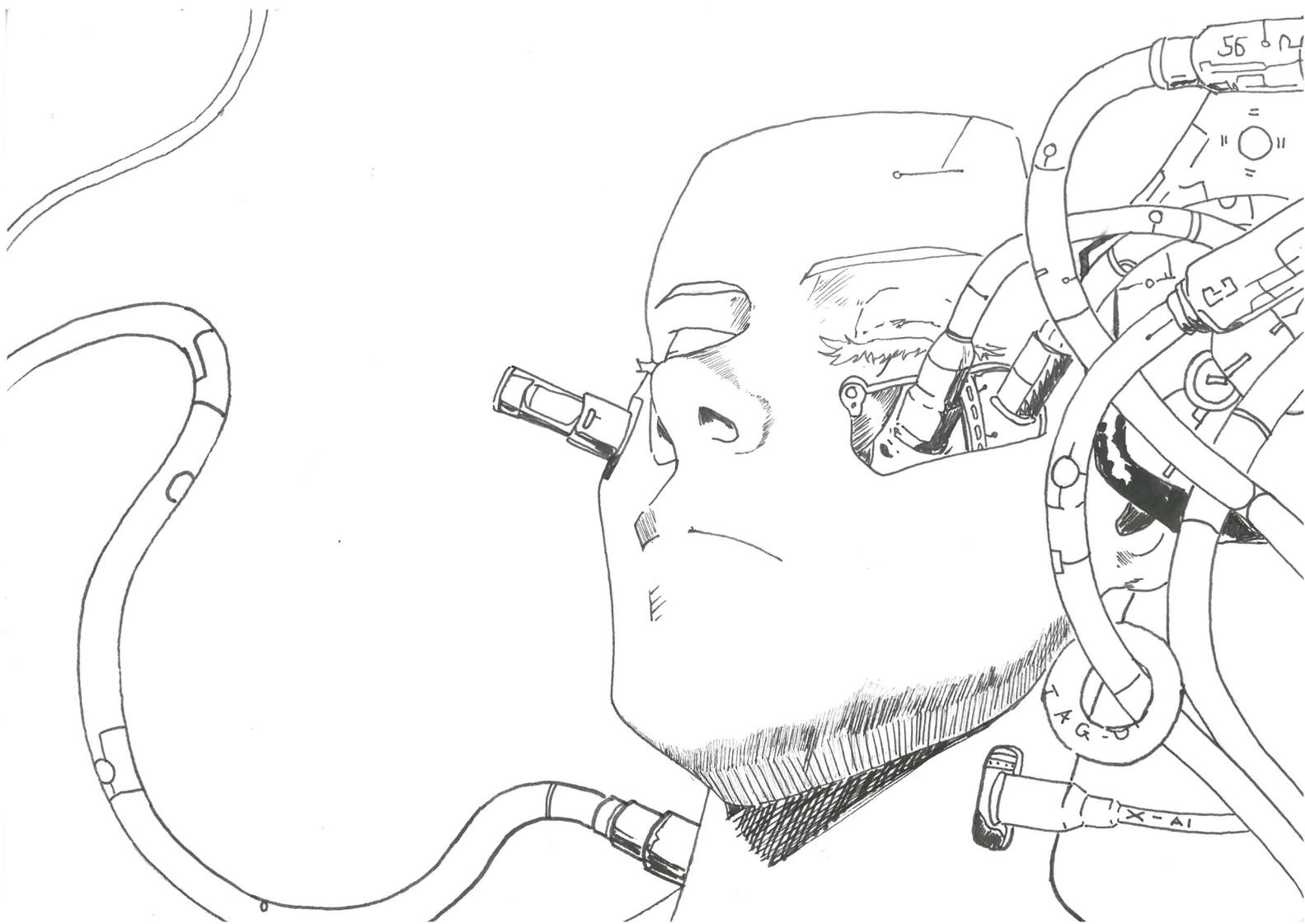
Should robots have rights? On the surface this question will sound ridiculous but when you think about where humanity was 150 years ago and consider where artificial intelligence is likely to go in the next 15 years it makes the question seem like a serious query rather than the title of the next sci-fi blockbuster.

In the last 150 years we have seen incredible amounts of inhumane discrimination, proving equality was/is nothing more than a delusion. We, as humans, have enslaved over 12.5 million Africans, deprived women of the right to vote and work, massacred 6 million Jewish people in the holocaust and even banned homosexuality, going as far to listing it as a 'sociopathic personality disturbance' in the American Psychiatric Association's diagnostic manual. This article is not meant to be an attack on the human race or an implication that everyone is as evil as the likes of Hitler or Stalin but it is clear to see humans as a collective have the potential to hold a great deal of animosity and savagery. As embarrassing it is for our society to admit, it is evident to see we have a very strong issue with acceptance- due to the megalomaniac nature of the human race. What things will be deemed unacceptable in the next 100 years that we view as perfectly civilised today?

With this in mind it's important we take a look at where artificial intelligence is today or more importantly where it is going in the very near future. The hypothesis that a 'technological singularity', in which AI overtakes human intelligence and becomes the superior race, has been proposed and we need to be ready. Renowned futurist Ray Kurzweil has made some interesting predictions suggesting that by 2029 robots will be petitioning for the rights to vote and be recognised as a humanoid within society. He even goes on to proclaim that the singularity will officially occur in 2040 as we will have all the technological means to create superhuman intelligence, resulting in the end of the human era. But why should we believe Kurzweil? Since the 1990s he has made over 147 predictions relating to technological advances and an astonishing 86% of them have come to be true. That kind of data is difficult to ignore when considering the potential for future technology. If you approached your parents and asked them about technology in their childhood we can see that the tech world has made staggeringly fast advancements in the last 30 years and it's only expanding more.

It's interesting to question what makes a being worthy of rights and it's exciting to see where the future will take us. Thinking about a society where supercomputers hold superiority over humans in intelligence and power seems terrifying but is this something we should be afraid of? Some of the most widely respected scientists and engineers like Steven Hawking and Elon Musk have expressed some concerns regarding AI exceeding us and beginning to want control resulting in a tyrannical fascist society. However, the singularity shouldn't be something entirely intimidating. There are many optimists that believe the singularity will hold the key to a truly omniscient society. Whether it's positive or not it's definitely something to ponder... and prepare for.

AI



ARTS
STAY
W!

WILL

WORLD

ART WILL SAVE THE WORLD

In all its forms, art can strengthen the will and push people to act. Some art challenges our beliefs whilst other work affirms them. It can help us gain perspective and understanding, acting as a visual record to organise the world. At its centre, art remains one of the only tools accessible to all. Anyone can make art and everyone should.

Art is about more than just you and me. It is an escape from the world around us, for not just an artist trying to express themselves but also for the viewer. People can find a connection with art unlike anything else. Whether through music, theatre, illustrations, photography, fashion, graffiti, it surrounds us every day. It's a way we express ourselves. Art keeps us unique and exceptional, whilst revolving around the world in so many forms. It is one of the strongest connections the human race has and that, in its self is enough to save anyone, even the world.

I believe art will save the world because the world wouldn't survive without creativity. The world is constantly developing and creating new technology to replace humans and make our lives easier, but no one has yet found a way to replace creative minds. Art challenges people to think not just creatively and evokes emotions of happiness, sadness and confusion. It is a key factor to how we grow and develop new ideas in a constantly changing world and in times of struggle, it is new and creative ideas that save us.

Design. The only real thing to mean anything. We all see things advertised and media throwing words with some random pictures at us. Design is a craft: created, unique and has that personal factor added in- that is not just someone bargaining to take your money. Design is the thing that can easily be ignored or can easily captivate you and can have endless meanings. The things that takes more than just a couple of seconds to fully understand or may leave you forever thinking- design is a piece of all of us. It is everything and anything- there is no world without it. Design.

We're saving the world! We are the only people who don't care what you think about us, clearly! Have you read this magazine? The only way people express themselves is through art. Well... you can read a pathetic article that just states facts OR you can read an article that believes in something! That shouts at you about actual topics, not fluttering around trying to make things feel special. We get down with the nitty gritty! We tell you how it is... and by the way, those shoes *cringes* don't match that outfit.

CONCLUSION

Art is something often overlooked in everyday life especially by those who don't understand or appreciate it. But the truth is, nothing exists without art and design. Just look around you. Everything and anything during its creation takes elements of art and design for it to come alive.

Art students are too often accused of not being academic or traditionally successful, being told choosing a creative path is useless and risky. Without us, the world would be bare. Without art, everything would change.

COLLECTIVE

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