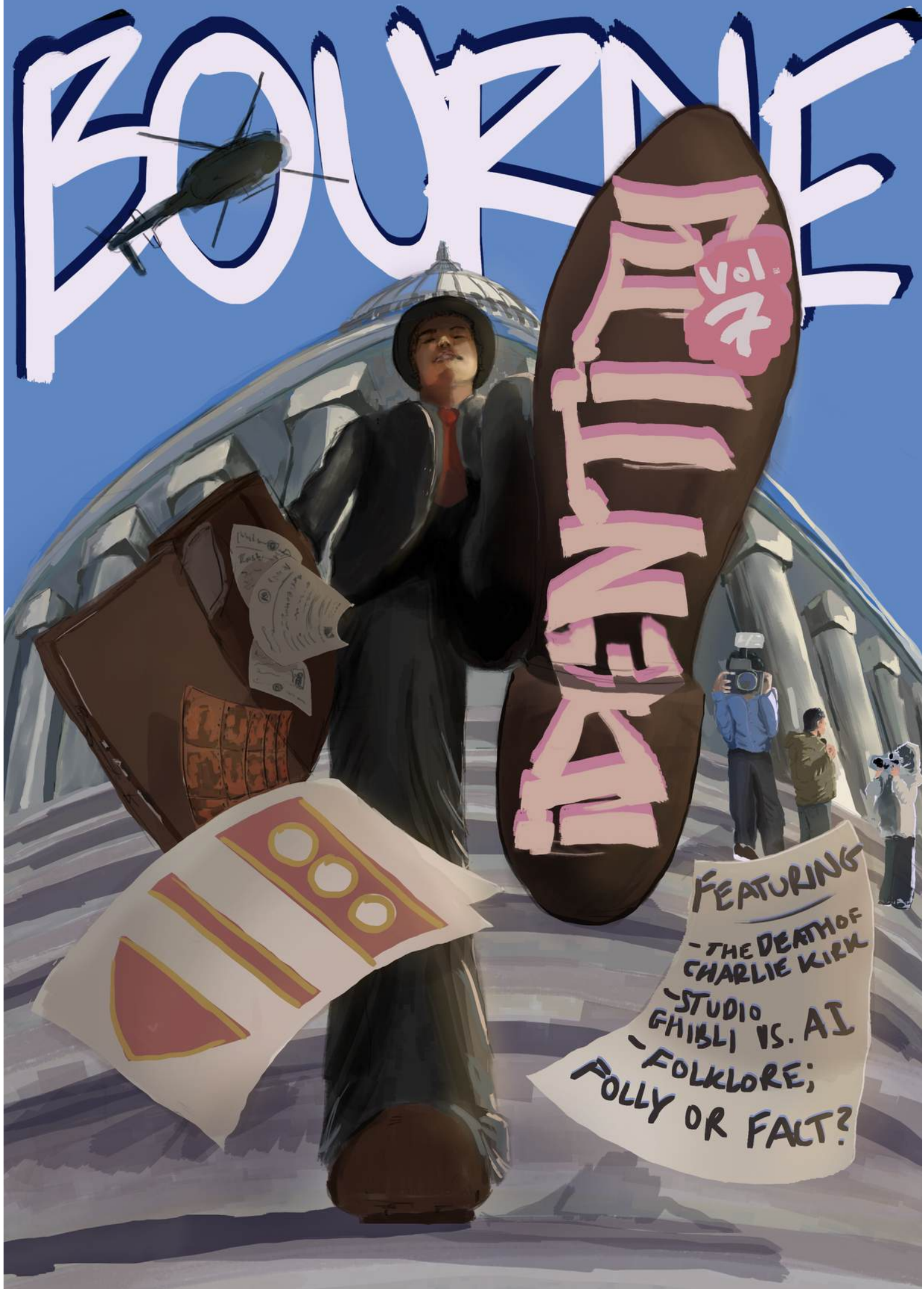


BOURNE



Vol 7
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Handwritten notes and documents inside a brown bag.

Handwritten notes with red and yellow markings.

FEATURING
- THE DEATH OF CHARLIE KIRK
- STUDIO GHIBLI VS. AI
- FOLKLORE;
POLLY OR FACT?

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ABBY GURACHA, ADELINA ZAGORODNIUC, BRONTË WYVILL, CALEM HEALY, CHLOE BURGIN, EMILY O'BYRNE, HAMSINI RAJA, MARCO PERNA, MAYRA NARANG, SEBASTIEN LOUZOLO, TEGAN HAW

EDITORS' NOTE



Welcome to the 7th edition of Bourne Identity!

This year has yet again seen a largely student-run process, with promising new contributors alongside some familiar names. With many of last year's editorial team having left Bourne Grammar, there have been some big shoes to fill! (*You can find out where they are now on Page 42!*) But if anything, this has only cleared the way for our new team, who have brought an abundance of raw talent with them.

As this year's Lead Editors, we would describe this edition with the word "Perspective." We have seen the perspectives of the writers pouring their all into their articles, the editing team who refine them into their most honest distillations, and the artists who have hand-drawn pieces to visualise written language. We have seen a range of perspectives in the pieces, with topics varying from those that explore political unrest and those that distract from it.

The most moving perspective by far is that of bravery. At the core of any school magazine is self-expression, and we are endlessly proud of our team's integrity and individual thinking. We hope you see our perspective; it is incredibly inspirational to read so many well-worded, complex and ambitious pieces, all written in a design language of doodle.

Some thank-yous are in order! As Lead Editors, we want to personally thank our new editors for their commitment to finalising this edition. It cannot be understated how indispensable they were to this process, and we firmly believe Bourne Identity will continue to thrive under them. As a team, we would **all** like to thank Ms Kemp, for her continued guidance and support. We hope that you recognise this magazine as a symbol of the self-expression that you have grown in us.

Last, and by no means least, thank you for reading this. Whether you have picked this up to check out a friend's work, want to check out the team's musings, or because you forgot your book for English silent reading and want to look busy (!), we hope you thoroughly enjoy what is one of our best editions yet.

Tegan Han
Mayra Narang



My Documents



Recycle Bin



Windows Media Player

File View Tools Help





MEMOIR

ARTWORK BY ADELINA ZAGORODNIUC

CHLOE BURGIN

Lincolnshire's Local Folklore: Folly or fact?

Throughout history, there have been few regularities in the kaleidoscope that is the human experience. However, I would argue the potent exception to this assumption is the longing for unity, and what provides a better opportunity for this than designing and sharing stories? When examining what has created community across time, art has been fundamental in shaping the dynamics between all – from strangers, to acquaintances, to the closest of friends.

Folklore, or folk tales, are a form of art integral to regional culture and human interaction, since it is founded on, and influences, beliefs – religious or otherwise. The likelihood of anyone not being familiar with seemingly improbable stories, of dubious nature and origin, is immensely low.

If you were to look back on your childhood, I would wager on the memory of bedtime stories, consisting of fantastical fairytales or lavish legends, leaving an everlasting effect. This fixation on the supernatural is not unique to naïve children, but has persisted from ancient times unto the modern world.

The Oxford English Dictionary defines a folk tale as any tale 'of, pertaining to, current or existing among, the people; traditional, of the common (local) people', with folklore being characterised by 'the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth'.

This category of storytelling fuels both togetherness and regional identity, and therefore, practically every inhabited land across the globe has conceived unique folklore. It has flowed along the lineage of peoples, oftentimes being embellished by flawed recounts or creative license, although much has been lost to time. Lincolnshire is no exception to this, with innumerable tales being devised no further than a few miles from our own school.

Without leaving the boundaries of this county, one can uncover stories of hideous hags, celebrated saviours, and even myths featuring Satan himself, emerging in a cloud of smoke! Let us delve into the curious fables that can be found close by...

THE HAG IN THE WOOD BY THE WELL

Just one mile away from Bourne Grammar School resides a fearsome figure within Math Wood, who punishes unchaste young women. Myth dating back to the turn of the 20th century (although the true origins likely precede even that), states that one day, a young girl was headed into this wooded area intending to meet her lover by a well deep within. On her journey, she was intercepted by a mysterious old woman, whose face was shrouded in an old shawl, leading to a strange conversation.

The girl was warned against the dangers of the woods under darkness and of eloping without parental consent (evidently two concerns of equal weight). Neglecting the warnings, she progressed deeper into the wood in pursuit of the well. Despite her youthful ecstasy, the girl was met with disappointment upon not finding her lover there. As night encroached, a greater sense of misery developed; her lover did not appear.

The newfound cloak of darkness engulfing the forest, alongside her tears, obscures her vision, and she is no longer aware of her surroundings or her path. Blindly faltering about the woodland, she happens upon a dilapidated, old shack, whose doorway holds the same peculiar woman from earlier. However, the face is no longer concealed, and is now gruesomely visible, eerily exposing the hideous image of a ghastly hag.

Uncertain of her path, the girl stumbles away from this terrible sight, the shadow of Nanny Rutt advancing on her, freezing her in fear. In a final act of desperation, the girl attempts to cry out, but her voice deserts her, as does her life (potentially). The girl never was seen again.

In this instance, the story likely was intended to warn children against entering the woods alone, in which case it may be utilised as a helpful moral tale. Nevertheless, the additional warning against immodest practices of young women may be deemed more harmful to a modern audience. Instead, this prudence is more typical of Victorian stigma attached to certain female behaviour, exposing the contextual origins of this rendition.

Moreover, the ambiguity of the nature of 'Nanny Rutt' prompts a questioning of her own origin; various sources claim her original name to have been Nancy, a young girl shunned by society for pregnancy out of wedlock.

Subsequently, she was forced to seek refuge within that very wood, where she continued to face ostracism from everyone around her, even following the death of her child. Thus, it appears that there may be more beneath the surface of such so-called 'cautionary tales'.



ARTWORK BY CHLOE BURGIN

THE DEVIL'S WARNING (AND THE DISAPPEARING SKULL)

Travelling further – in time as well as distance – Crowland Abbey is the haunt of an intriguing tale, with the Devil himself playing a role. In the year 869, a group of monks had neglected their pious practices and turned to a life of debauchery, much to the despair of Abbot Theodore.

In return for this transgression, whilst the monks were engaging in sinful proceedings, the walls of the abbey begin to quake, and a fearsome veil of smoke arose.

Out of this hellish mist emerged Satan! Engulfed with terror, the monks received a terrible warning: after a year's passing, the abbey would be reduced to rubble in God's wrath. Upon this revelation, Satan then disappeared, never again to be seen by these miscreants – at least not during their earthly lives.

Reformed by this disquieting premonition, the monks changed their ways, and after no further disruptions, the year's end was approaching. Now, they likely had assumed that in reward for their improved behaviour, Satan's prediction would not come to fruition; this was not to be.

One day, one of the monks had been on lookout when he noticed a plethora of ships menacingly cruising the waves towards the abbey.

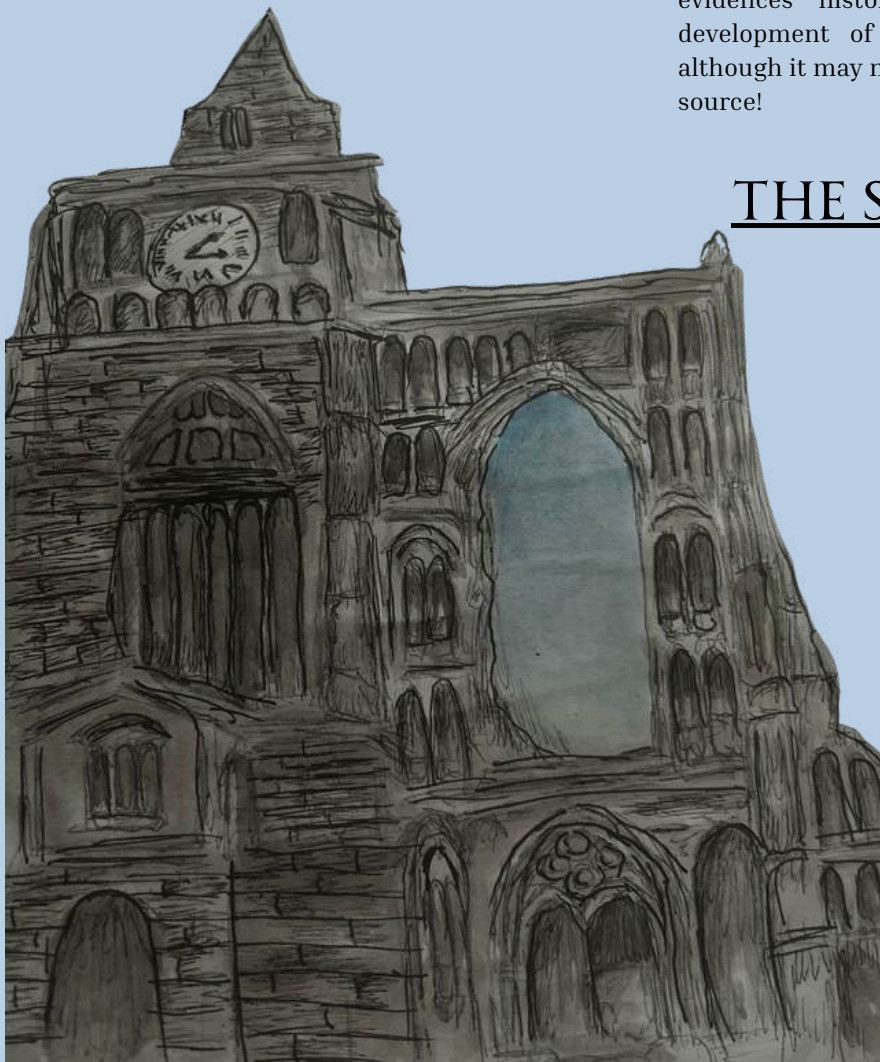
These vessels were commandeered by Viking raiders, who lay waste to the abbey and slaughtered eighty monks. Theodore was unfortunately not spared from this wretched fate and died alongside his monks while taking mass.

Despite the debate around the appearance of Satan, there is some historical evidence to corroborate the existence and murder of Theodore, in addition to a factual invasion by the Vikings in 870.

Curiously, the story extends well into the 20th century, when the skull of Theodore was stolen from its glass case above the abbey. Even curiously, this relic then found its way back to Crowland Abbey twenty years later, stumping all who attempt to decipher this mystery.

Moreover, this tale demonstrates the influence of religion on folk tales, especially ones stretching back into history. Thereby, we may discover importance of the diffusion of this material, as it evidences historical events as well as the development of religious beliefs over time – although it may not always prove the most reliable source!

THE SITTING DEVIL



ARTWORK BY MELISSA PENG

Mounted upon the outer wall of Lincoln Cathedral is a strange-looking gargoyle known as the 'Lincoln Imp'. The tale associated with this is ambiguous, but the earliest mention of this mysterious puck can be traced back to poet Arnold Frost.

Frost claimed to have heard of it from an approximately sixty-year-old North Lincolnshire man, who was told the tale by his own father as a young boy. If this is to be believed, this dates the first appearance of the Lincoln Imp no later than 1830.

Despite Frost's claim, the inclusion of the imp within any tale is argued to have been a product of his own innovation, rather than a result of being mentioned by the 'North Lincolnshire Man', whose legend was merely extended by Frost within a poem.

This iteration of the tale is centred around the arrival of Bishop Remigius to the county town, which greatly angered the devil, whose merriment was under threat. After fruitless attempts to deter the bishop from his intent of erecting a cathedral, the devil came to the decision that he would kill Remigius. To the devil's dismay, in his time of need, Remigius called upon the Virgin Mary in the hopes of protecting his life.



ARTWORK BY CHLOE BURGIN

In return, the Virgin sent a blast of wind to deter the malevolent being, who was forced to seek refuge within the Church, or rather, as Frost's poem indicates, to 'hop up without a limp' and [take] shape as the "Lincoln Imp".

Various tales also reference the Imp being a manifestation of the devil, encased in stone. Another depicts the Imp as merely an agent of the devil, who desired mischief on Earth. This interpretation and many others suggest there were originally two imps working in tandem, despite only one reigning supreme upon the cathedral. After the devil's chaotic instructions were given to the pair of spirits, and some trips to other religious monuments, they reached Lincoln with the intent of committing evil within the cathedral.

In response to a storm of destruction – which involved the smashing of windows and the breaking of lights – an angel appeared to put an end to the devil's designs. Whilst one imp cowered beneath a table, the other was not affected, instead turning its taunts onto the angel, who showed no hesitation in enacting the dreadful discipline of petrification (solidifying him). According to this tale, the imp has remained this way ever since, perched cross-legged upon the wall.

Due to the numerous variations of the origin and nature of the 'Lincoln Imp', the purpose or moral of these tales also varies. To some, it is a reminder of the benevolent always conquering the malevolent, but to others it remains a symbol of the devil presiding over the town.

As we have explored the tales of times past, we have witnessed that even the folklore surrounding us is comprised of vast range, in terms of both content and purpose. When imagination flourishes and conversation flows, it is possible for stories to evolve and become more than ever expected – for ill or for good.

Just consider what stories you may come across if you were to venture beyond the county borders, or even across the world!

Sixth Form Fashion

With the rise in the expectation to fit into constraining fashion aesthetics such as office siren and clean girl, many of us may feel limited in what we can wear in professional environments. However, while it may seem that our creativity is limited due to dress codes, we implore you to experiment, explore and think outside the box! In this campaign, we will give you inspiration and advice on how to be bold in your style and feel confident in a formal setting.

OFFICE FASHION

There is a tendency in corporate fashion culture to wear monochromatic outfits, neutral tones, and predictable pieces, not to mention the lack of accessories. We are here to put a stop to this and show you there is more to formal fashion than the mundane.

Whilst neutral can look smart, it lacks originality, and we want to encourage you to let your personality shine through your wardrobe. An article from forbes.com states that "Research from Temple University found that when workers wear clothes they feel good about, they perform better". Clothes can actually have a far bigger impact on our work or school life than we imagine.



COLOURS, PATTERNS, AND FABRICS

Going to school can sometimes feel like a chore, but wearing what makes you feel like you, can create much more enjoyment and can even help you perform better. In fact, the Temple University research also reported that "96 percent of women feel more confident in their abilities when they're also confident in their style." Being confident in yourself is the most important thing, and feeling good about what you're wearing can do wonders for your self-esteem!

In Sixth Form, typically clothing is black or grey, and simple. While that may be your style, we want to see something different! When was the last time you wore your favourite colour to school, or experimented with different patterns?





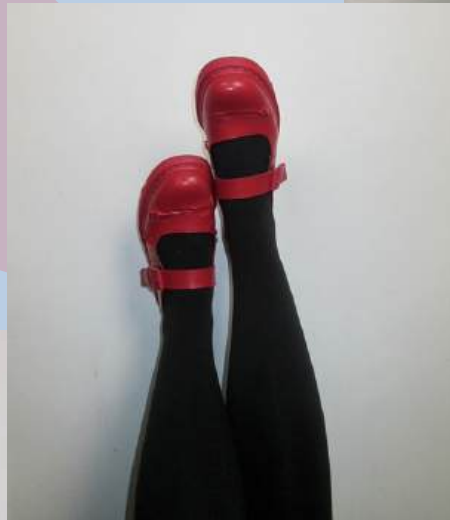
“Each editor has a very unique point of view when it comes to office style, but there’s one common thread: we like to add a splash of fashuuun in the mix with our polished pieces.”

– Vogue article, October 22nd 2025



Top Tips to Spice up your Look:

- Colourful / patterned tights
- Different fabric / patterned skirts
 - Vivid, bold jumpers
- Statement shoes/boots
- Multi- coloured scarves
- Pop of colour blouses
 - Bows
- Fun headbands



Fashion can be so exciting, but it’s important to remember that you don’t need piles of clothes to have fresh, creative outfits. We don’t encourage overconsumption. Instead, you can use these methods and curate a collection of staple pieces, integrating your style and preferred colours into timeless outfits.

Further, implement the 3-3-3 rule: choose three tops, three bottoms, and three pairs of shoes that can be mixed and matched to create numerous outfits. This can eliminate the stress of constantly trying to find something new to fit in with trends. With the rotation of colours, patterns, fabrics and accessories, this is a way of adding visual interest without buying needless clothes.

The work environment may feel like it limits our creativity, but there are ways to overcome this and feel confident!

Studio Ghibli VS. AI

HOW DID THIS START?

From search engines to healthcare and even simple navigation, AI is everywhere. Founded in 2015 by Elon Musk and partners, OpenAI released ChatGPT in 2022, which is now used by billions all over the world, for things as menial as Year 9 maths homework, to summarising quantum Physics. However, in recent years, OpenAI have been putting human-made work into jeopardy. In 2023, the DALL-E integration was added to ChatGPT, giving it the ability to generate images. Further, in March 2025, OpenAI created a new version of image generation from a prompt, known as GPT-4o.

The prompts are followed in a manner that makes real work physically indifferent from the AI generated work. Meaningful human-made work such as art, paintings, drawing and animation, the culmination of all the thoughts, experiences, feelings and lives of many, now risk being underrecognized and even replaced. Almost immediately after the release of GPT-4o, users began discovering an art style that ChatGPT could generate in seconds: Studio Ghibli anime, which are the works and creations of Hayao Miyazaki.

WHO ARE STUDIO GHIBLI?

Studio Ghibli is one of the most influential Japanese animation studios, with many well-known films such as *Spirited Away*, *My Neighbour Totoro*, *Ponyo* and 22 others. The studio employs almost 200 animators, producers and editors, who spend hours, days and months perfecting each second of the films we all love. Hayao Miyazaki, the co-founder artist, pens every scene creating an intricate storyboard for the animators to bring to life. However, in 2025, anyone can generate this style of art in a matter of minutes, but it can never replace the depth of the work by Ghibli artists. Why could AI never replace Ghibli, you ask? Because careful observation and experiences of the world is what brings the animations to life. Emotion, the environment, and what we as the people of this world see, AI can never replicate; it will never experience in the way humans do.

Studio Ghibli takes on the Japanese concept 'Ma'; the idea that the absence of objects is as intentional as their presence: darkness holds equal meaning as the light. The art focuses on the tension and interplay between objects rather than just focussing on the objects themselves.

This negative space is crafted meticulously, with negative moments intentionally crafting sensory details. For example, even though a film is mainly auditory and visual, in moments with rain you can sense the dampness on your skin, and in moments of coldness, you may feel a light shiver going down your spine. 'Ma' echoes throughout the Ghibli films as viewers are not only looking at objects on the screen but are being immersed in emotion via sensory descriptions such as those relating to the weather. As Miyazaki says, "the sensory experiences make up the animation".

Another Japanese concept that is woven through the Ghibli films is another play on darkness; 'Komorebi': the Japanese word for dappled light that filters through the leaves of trees and dappled lighting that creates a dreamlike atmosphere. Miyazaki uses the environment as a tool to paint a fuller picture of the narrative and its characters.

One of the most well-known Ghibli works, *Spirited Away* (2001) represents this through the sisters Yubaba and Zeniba. Their juxtaposing apartments embody who they are as characters: twins, yet unsimilar in every aspect.

This observation about the twins is purposeful, with each scene being drawn by artists, producing a feeling rooted in human thought process. Miyazaki uses human experience as a central concept to his art and his creative process. AI-produced versions, then, are heavily misinformed and demean Miyazaki's art, as they show no emotion.

HOW DO THEY COLLIDE?

2025 saw an uprising in the trend to ask ChatGPT to generate Ghibli artwork. One can give ChatGPT an image and a simple prompt, and it will generate an image in the style of Miyazaki's Ghibli masterpieces. This brought about many inerasable inaccuracies, in ways such as people having extra hands, symbols being distorted entirely, or new people just appearing on the generated image that weren't there in the original prompt. Although these vast inaccuracies put the time and skill that Ghibli art takes into the spotlight, the spewing out of images from AI completely disregards and disrespects the days put into the art style of Ghibli anime. Even artists not employed by Studio Ghibli have protested the use of AI image generation by creating their own Studio Ghibli inspired artwork. Yet, the image generation had progressed into some AI tools being able to create animated videos in the Ghibli style. The sheer disrespect to all those working on Ghibli movies is crystal clear, as the further development of these AI tools can put, and is already putting, Ghibli artists out of jobs.

In 2016, when the use of AI in general had begun to grow, Miyazaki's team had presented him with a disturbing AI generated animation to show him the idea of bringing AI into Ghibli works for time-efficiency. To this, Miyazaki said, "AI is an insult to life". His statement is the truest ever; AI cannot capture features and emotions the way that genuine Ghibli art does. The concepts of 'Ma' and 'Komorebi' and many more concepts that resonate through Ghibli art will crumble away, as AI slowly creeps in and strips away all the meaning weaved into the simplest of moments in Ghibli films: the magic that creates complex experiences.

Even though AI could bring greater revenue to Ghibli, Miyazaki never wanted his work to be about that. He wanted to go against consumerist society and create intricate work that echoed human life, experience and observations. However, a pivotal problem with stopping AI generating Ghibli style work is that only the animations and art from each film is copyrighted; the art style, methods, ideas and concepts themselves cannot be copyrighted,

Although Ghibli is one of many that may wish to sue, even if a legal case is made AI companies are so successful that the case may be an unfair fight, as they simply throw large legal teams at the problem.

To preserve the humanity of Ghibli and any art form, we must all fight against AI image generation. Act, inform the world, and save the originality of Ghibli anime. Studio Ghibli is one of the world's most loved anime studios, and to continue to see the deep works of Miyazaki, we must protest to prevent the uprising of AI image generation.

We control our memories; we control our imagination; we must control our art too.

**"ONCE YOU'VE MET
SOMEONE, YOU NEVER
REALLY FORGET THEM. IT
JUST TAKES A WHILE FOR
YOUR MEMORIES TO
RETURN."**

**– ZENIBA, SPIRITED AWAY
(2001)**



ARTWORK BY PETRA SZOBOSZLAI -KENDRICK

ADDISON, THE ALBUM

When you think of Addison Rae, you might recall a ditzzy brunette doing the Renegade for clout. When you think of her releasing music, you may think of a clumsy-influencer-pop album. But “Addison”, her thirty-three minute debut album, is nothing short of rebirth.

Addison challenges fame.

“Tell me who I am. Do I provoke you with my tone of innocence?”

“Fame Is A Gun” says what a new artist isn’t meant to; that she lusts for the “glamorous life” with all its ugliness. It’s a counterintuitive statement for a new artist because it works against the ‘ingenue’ narrative; when fame just ‘fell into their hands’, whether a blessing or a bane. Some view Addison’s subversion as desperate and talentless: you shouldn’t have to scream at your audience to love you. Others view it as I do; the only way she could’ve succeeded. Playing the fool would have sacrificed her artistic integrity, because to come from being a TikTok no-name to a debut artist isn’t effortless. To pose Addison as an ingenue is to play her as the fool.

Addison reveals honesty.

“Misunderstood, but I’m not gonna sweat it / Isn’t it all for the show?”

Although Addison plays the hypersexual, fame-loving persona on the album, she balances it with vulnerability. “Headphones On” is about that feeling when listening to music turns around a horrible day, with an ethereally produced, tightly-driven chorus. “Times Like These” discusses discontent with life itself, writing about body dysmorphia and divorce. And yet, these songs never linger on a negative tone, with musical interludes such as “Life’s no fun through clear waters”.

Addison occupies culture.

“Wanna roll one with Lana, get high with Gaga...”

Name drops such as “Diamonds are my best friend, like I’m Norma Jean” (Marilyn Monroe’s name before the fame) naturally set benchmarks, but anyone can name drop. The real integrity is seen in how she engages with the music industry. Addison works with all female producers in a male-dominated industry where PinkPantheress was the first woman to ever win “Producer Of The Year” at the 2026 Brits, an award that has existed since 1977. The synth-pop, sample-split sound is described as “esoteric, sultry, melancholic, confident and experimental” by Clash, and as I listen to the last 60 seconds of “New York”, I couldn’t agree more.

The culture has also accepted her; Charli xcx was confident enough in Addison to back her up in 2023, with a joint single named “I got it bad”. Further, Addison was originally going to name her breakout single “Backseat”, but Charli encouraged her to name it “Diet Pepsi.” It then went on to surpass 600 million streams. Part of the song’s success can be attributed to the drama about Addison ripping off Lana Del Rey, but in a turn of events, Addison opened for Lana on tour, even performing the song on stage together, giving her the ultimate endorsement.

Should I listen to Addison?

Yes. She was nominated for Best New Artist at the 67th Grammy Awards for a reason. I recommend listening to the album on a walk, as it’s 33 minute runtime lends it perfectly to one. If it’s not for you, then that’s just how it has to be.

VIRGIN – LORDE'S REBIRTH



MAYRA NARANG

Lorde was an industry sensation at 16 years old, swept up in teenage ecstasy and writing letters to her adolescence. A phenomenon of young fame is its artistic stagnation; when a pop star gets stuck at the age they got famous at - especially with the strength of Lorde's discography, some fear she's already peaked. And yet, she proves us all wrong with *Virgin*, a mature and tumultuous return. Looping and winding in on itself, she tugs at the knots of her gender, grappling with her womanhood and eating disorder. The threads pull taut, tension revealing tapestries of how she shrunk and oozed back into her life. She asks the question: what does it mean to heal?

Hammer

"It's a beautiful life, so I play truant, and I've sent you a postcard from the edge."

This song sets the emotional tone for the rest of the record, speaking of her rebirth.

What Was That

"I didn't know then that it'd never be enough."

The first single, it reads like she's screaming to the world "I'm back."

Shapeshifter

"How'd I shift shape like that? [Honourable mention: The vocalisations at the end]"

The contrast between her deep-spoken voice and glimmering chorus strings are enchanting. The soundscape amps up throughout the song, ending with volatile layering characteristic of Lorde's synesthesia, a perceptual phenomenon where she sees sounds as colours.

Man Of The Year

"Sirens sing overnight, violent sweet music."

Cathartic and questioning, she asks herself if the world will still accept her with her newfound identity. The pace picks up more towards the latter half of the song, suddenly intense with drums and synth.

Favourite Daughter

"Breaking my back, just to be as brave as my mother."

Taylor Swift must love this song, because it has a certain steely, self-mythologising gaze.

Current Affairs

"Mama, I'm so scared. Were you ever like this? Once you went out, on the edge?"

A fearful, poetic dive into intimacy, so raw that you feel uncomfortable listening.

Clearblue

"I'll try letting the answer be part of the dance as I trip and I stumble."

About accidental conception, she traces pain down bloodlines. Its stripped-back production makes it reminiscent of a poetry reading.

GRWM

"Wide hips, tooth chipped, 96."

This song doesn't mean what you think it means.

Broken Glass

“Won’t outrun it if you don’t hit back.”

An exposé on her eating disorder. The mirror becomes her cage, except she’s the one in the mirror. What else can one do except break the glass?

If She Could See Me Now

“I bring the pain out like a synthesizer”

Lorde reflects on the person she was and is, even if that distance can’t ever truly be measured.

David (If you listen to any song, make sure it’s this one.)

“If I’d had virginity, I would’ve given that too.”

“Ribs”, often considered Lorde’s magnum opus, is a song she wrote at 16 that few thought she’d ever rival. And David comes biblically close.





ARTWORK BY EMILY O'BYRNE



SOCIO POLITICAL

The Evolution of Chinese Characters

MARCO PERNA

HOW ARE CHINESE CHARACTERS FORMED?

Chinese characters are not actually individual symbols, but a collection of smaller ones called radicals. These radicals prove a story behind each character, making the learning process intuitive. Radicals provide context to the general meaning of a character, help classify characters, act as building blocks in character formation, and lastly give sound hints for phonetic pronunciation. There is a limited number of radicals, 214 to be precise, and yet there are thousands of individual characters with their own meanings – this is the beauty of the language and what differentiates it from other systems.


ORACLE BONE INSCRIPTIONS

Chinese characters come in many forms, but have the same origins. The language can be traced back millennia – Jiahu symbols in Henan, incised on tortoise shell and bone, were excavated from a site in 1989 which dated back to 6600-6200 BCE during the Neolithic period of China. These inscriptions, (Oracle Bone inscriptions), had similar markings to the characters 目 'eye', 日 'sun; day'. However, currently, most historians and linguists doubt any proper written form of the language was created due to inconsistency and primitive grammar. These signs have been interpreted into a systematic form of writing, and these characters were a key development into the evolution of the Chinese language and written system, revealing the origins of the language as pictographic which can still be seen in the modern language with character 日 (sun) and 木 (tree).

Between the period before the written language had developed, discoveries of characters were seen in various other regions and cultures in China. For example, the 240 Liangzhu symbols (3300-2300 BCE) unearthed in Zhuangqiaofen ruin in Lindai, Zhejiang (discovered 2003) were determined by academics as not being a formally written language; and the Damaidi at Beishan Mountain in Ningxia (6000-5000 BCE) have been uncovered, revealing 8453 different kinds of pictures linking to celestial bodies, gods and hunting scenes which have been identified as pictorial symbols.

The language, after many years of pre-dynasty and legislation, had developed through a proto-Sino-Tibetan spoken language. This was unified into a written language system in the late Shang dynasty (1250-1050 BCE) during the Yellow Emperor's reign.

TEXTILES BY ISABELLA PERNA



The writing system was created primarily for recording divination. This was done through inscribing questions onto oracle bones before heating them to interpret the resulting cracks. Records of the results of these rituals provide evidence for the first form of written Chinese – systematic characters, syntax, phonetic components, and continuity with later Chinese writing, all showing evidence that at this point the Chinese written system came into fruition.

According to the saying, “苍颉造字”, Chinese characters were the invention of Cangjie, the four-eyed official historian to the Yellow Emperor. The legend states that Cangjie, renowned for his intelligence, was tasked by the Yellow Emperor to invent a writing system to record information. After studying each object around him in intricate detail, from animals to the moon and stars, he designed characters into logograms, which incorporated their special characteristics. Upon creation, grain rained down from the heavens and the gods cried because they knew that Cangjie’s invention would make human beings more cunning.

BRONZE SCRIPT JINWEN (金文)

During the Bronze Age, (specifically late Shang dynasty to Zhou dynasty), characters were carved or cast on bronze ware, signifying the start of the bronze script. During the Western Zhou period (1046-771 BCE), bronze inscriptions reached their highest level of complexity; vessels, like the Xiaoyu Ding, narrate royal grants of land and military achievement. Ritual vessels (vessels used during sacrificial rituals) with higher complexity denoted wealth and power, and noble titles and royal grants came with vessels as means of loyalty. The craftsmanship of the vessels themselves played a crucial role.

Highly ornate bronzes, often decorated with taotie masks and intricate patterns, signified wealth, status and participation in the elite ritual system.

Bronze script provides valuable insight into political structure, religious practice and social hierarchy during one of the most formative periods in Chinese history.

SEAL SCRIPT

Seal script represents a major stage in the evolution of Chinese writing, developing from earlier forms into a more formalised version. Its earliest form, large seal script, emerged during the late Zhou period (770-221 BCE). During this time, regions produced variants of writing, leading to regional character structure, stroke form, and orthographic conventions. Although these scripts exhibited continuity with earlier Bronze Age characters, they tended to be more rounded and aesthetic, reflecting attention to calligraphic beauty and functional clarity.

The most significant development came after the Qin state unified China in 221 BCE. Under the first emperor, Qin Shi Huang, the chancellor Li Si carried out a nationwide reform known as the ‘unification of writing’ (书同文). This produced ‘small seal script’ (小篆) – a fully standardized writing system intended to unify communication across the empire. Small seal script regularised stroke order, codified character proportions and reduced regional variations in the written language, creating a coherent and harmonious script characterized by even lines, symmetrical structures, and smooth curves. It became the official bureaucratic script of the Qin dynasty and served as the foundation for later evolutions.

CLERICAL SCRIPT

As China's development continued, clerical script (隶书) emerged during the late warring States period, reaching maturity in the Qin and Han dynasties (221 BCE - 220 CE). Originally developed by lower-level clerks and scribes, it arose due to the need for a faster and more practical writing style suited for expanding administrative demands across the country. Compared to the rounded nature of small seal script, the clerical script introduced flatter character shapes and more pronounced strokes with its distinctive 'silkworm head and wild goose tail' brush movements. Stone inscriptions such as the Stone Classics exemplified the emerging sophistication. Clerical script paved the way for regular script, which inherited the structural emphasis on clear stroke composition and balanced proportions.

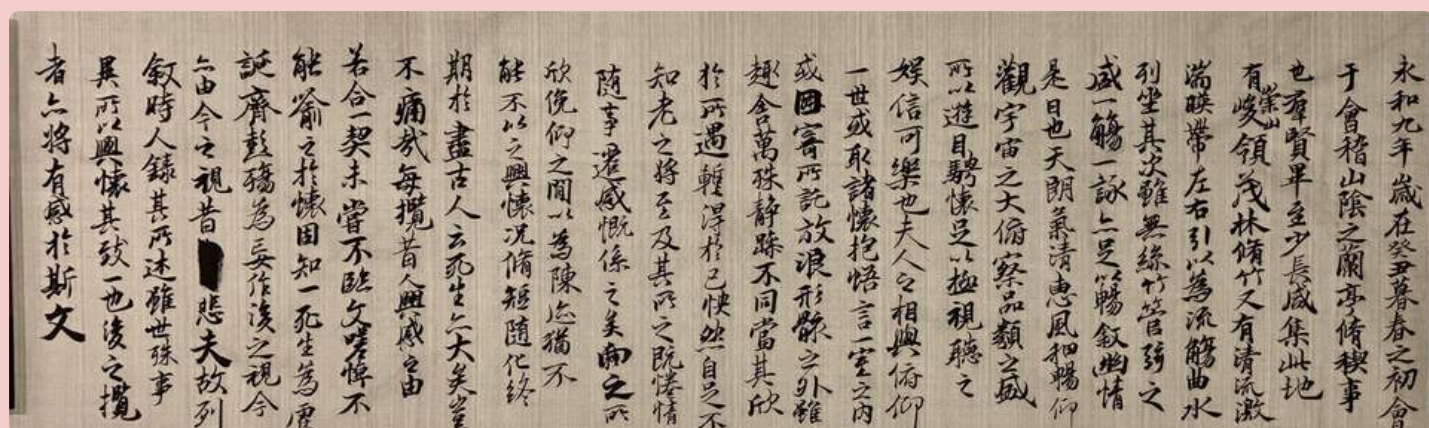
REGULAR SCRIPT (AND ITS CURSIVE COUNTER PARTS)

Regular script (楷书) and cursive forms of writing, specifically running script (行书) and cursive script (草书), represented the latest stages of Chinese calligraphy from the late Han dynasty onward. Regular script became the refined version of clerical script. Taking the standardised proportions even further, it had become the dominant script for formal documentation, classical texts, and education.

From this period emerged the two cursive scripts: running script, which maintains legibility, and cursive (grass) script which pushes the fluidity to a more expressive form (which most natives cannot read!). This push for artistic evolution produced pieces from Zhang Xu and Wang Xizhi, illustrating the aesthetic freedom of the Chinese language.

SIMPLIFIED AND TRADITIONAL

Traditional written script, derived from the regular script, stayed as the main Chinese script up until the establishment of the People's Republic of China (PRC) in 1949. The party initiated another national language reform because of the low literacy rates in China, due to the difficulty of the language. This effort led to the creation of Simplified Chinese characters in the 1950s-60s, drastically reducing the number of strokes in many traditional forms. While traditional Chinese remains used in Taiwan, Hong Kong and Macau, mainland China adopted this new form of writing within decades, proving how easy it was to learn as the literacy rates boosted up to nearly 100% for ages 15-24 (TheGlobalEconomy.com). However, simplified characters carry several disadvantages.



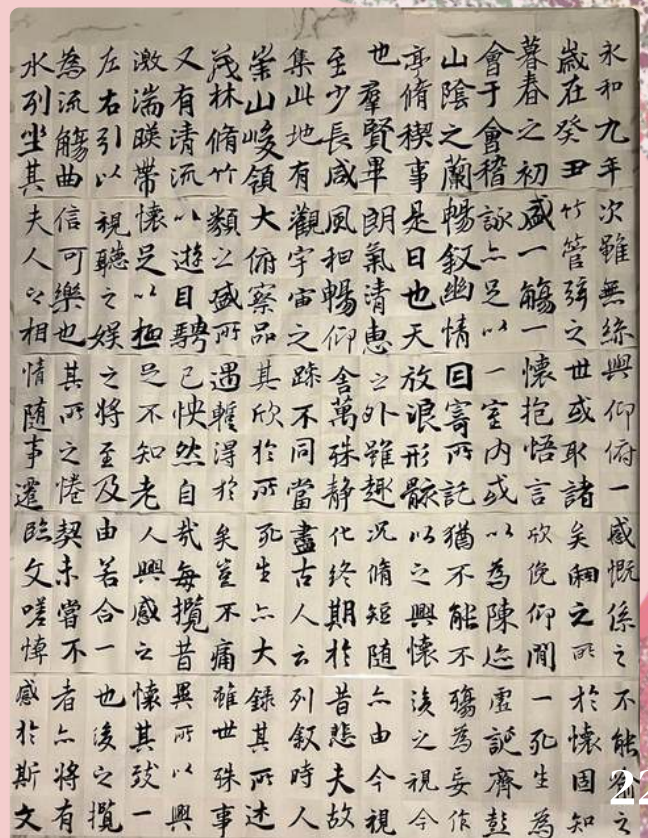
Firstly, they obscure the original pictographic, which originally helped aid in the understanding of the characters. Secondly, they are not cohesive, as some radicals within words remained unchanged whilst others were completely revamped. Additionally, traditional, classical texts would be difficult to understand as natives don't have the ability to read traditional characters.

Despite the limitations, the PRC's standardisation created a unified writing system and played a significant role in rapidly expanding literacy during the mid-20th century. In addition to the large reform, the language was Romanised (the conversion of written system into Roman (Latin) script) as part of another effort to improve literacy across the world, labelled as Pinyin. As a result, computers and other devices were able to adopt the Chinese writing system through Pinyin, and schools across the world were able to demystify the confusion with pronunciation.



Today, the Chinese language is the second most spoken language in the world, reflecting the success of modern standardisation and the enduring appeal of China's linguistic beauty. Standard Mandarin (Putonghua) serves as the leading bridge between China and the rest of the world, now used in education, government, media, and communication across the world, proving its efficiency through China's rapid development. Yet alongside Mandarin, hundreds of regional Sinitic languages such as Cantonese, Shanghainese, Hokkien and Hakka continue to thrive in local regions, maintaining cultural heritage and diversity.

Over centuries, these characters have evolved through simplification and abstraction, developing into the beautiful writing system we know today.



WORK BY JING WANG

CALEM HEALY

The Death of Charlie Kirk: Martyrdom & Media Frenzy

It is impossible to discuss American politics in the 21st century without examining the polarising figures at the forefront: names like Barack Obama, Kamala Harris, and Donald Trump have left their permanent mark on the political landscape. Yet, looking beyond the actual politicians forces us to confront the mess of online political conversation, and the sway which political commentators hold over the thoughts and feelings of the masses. There has been great debate on both sides of the political spectrum, but, in particular, the discourse on the conservative right has sparked controversy, attracting international attention.

With the killing of Charlie Kirk, a political activist, debater – and staunch advocate of Trump and the Republican party – on the 10th of September 2025, tensions between political opponents in America seem as high as possible. But how has political violence come to be something we expect, and that some even endorse, and what does it mean for the future of America?

As founder of the conservative non-profit organisation Turning Point USA, Charlie Kirk held a unique influence over the minds of young Americans. His appearances on a plethora of podcasts and shows led him to virality, among both supporters and critics. For example, the Jubilee surrounded debate is the organisation's most popular video with 39 million views.

Watching this debate, we learn what characterises Kirk's debates: immigration, abortion, trans rights, college, and the presidential election. These issues appear in the most popular discussions and clips online, with Kirk's inflammatory views often creating divisive reactions.

Kirk was heavily critical of Kamala Harris's election campaign, calling her a 'DEI candidate', and instead advocating for a second Trump presidency as the best path for America to make a return to conservative values. When considering Kirk's history of activism, though, this is hardly surprising.

He was recruited by Donald Trump Jr. as a social media co-ordinator in 2016, and from then on was a strong supporter of Trump Sr. The contributions made by Kirk to the election's discourse have been recognised even by Trump himself as a reason for his second electoral victory; Vice President J.D. Vance stated that "*we wouldn't be here without him,*" supported by White House Chief of Staff Susie Wiles's claim that "*he made the winning difference.*"

Though it is impossible to truly quantify the extent of Charlie Kirk's impact on the results of the 2024 election, it is clear from the online support he had garnered in the past few years (over 5 million YouTube subscribers) that he played a significant role in the Republican space.

So, it must have been a tragedy when they lost their social media powerhouse the following year. When we think of political assassinations, we imagine an air of mystery surrounding the exact chronology and nature of the event, but through social media, the exact moment of Kirk's death has been forever archived. At a '*Prove Me Wrong*' talk at Utah Valley University, a shooter fatally injured Charlie Kirk with a bullet to the neck, clips of which circulated online soon after. Whilst major news and media organisations censored the brutal attack, it was possible, and still is, to watch a man bleeding out in front of thousands.

The irony of this was that Kirk was shot during a discussion about mass shootings in the USA. Some highlighted that Kirk's previous statement that some gun deaths are necessary to protect 2nd Amendment rights would imply that he would view his death as a worthy sacrifice.

Some extreme leftist opponents of Kirk's even began to celebrate his death in posts online, to the scorn of the majority of both left and right-wing Americans. All currently living former-U.S. presidents publicly condemned the murder, citing it as an indicator of the growing normalisation of political violence in America – a sentiment shared by other Democratic politicians, such as Gavin Newsom and Ilhan Omar. On the right, prayers for Charlie and his family were abundant. Many Republicans mourned his death as the loss of free speech. President Trump, at Kirk's funeral, praised his particular efforts to persuade young men to Trump's side, and called him "a martyr now for American freedom."

Characteristically, the president managed to sow further division even at an event with 100,000 people who were largely supporters of his, with his statement that *"I hate my opponent, and I don't want the best for them."* Trump's ambivalence here towards the tenet of forgiveness, which in contrast was a concept that characterised Erika Kirk's memorial speech, drew criticism even from his supporters.

Conflict around the appropriate response to the murder illustrates a question in its wake: **can we justify political violence?**

No, is the answer which the vast majority of people conclude. Even in times of stark political disagreement, violence is never an appropriate response, and is antithetical to the principle of democracy. This is broadly agreeable, and so if there is consensus on this issue, what are we really discussing here?

Arguably, it is the issue of Charlie Kirk himself. A fascist or a hero? With hindsight, we can see that

Kirk's murderer was not motivated by 'woke' leftist politics, but by an irreconcilable frustration with the rhetoric that Kirk espoused.

Charlie Kirk endorsed myriad verifiably false claims and conspiracies, among these the white nationalist Great Replacement Theory, Cultural Marxist conspiracy, COVID-19 misinformation, and the stolen 2020 election. Christian Nationalism was at the centre of Kirk's philosophy, informing his controversial views on the role of women (they should "submit" to their husbands), LGBTQ+ rights ("Marriage is one man, one woman"), and abortion. Whilst MAGA Republicans defended Kirk's views ferociously, it is dubious to call such a polarising figure a "great American hero," when large sects of the American population hotly contest his views.

In contrast, Kirk has been glorified as a defender of Christianity and evangelist, and as an advocate for free speech. He apparently advocated and practised free speech by conducting debates and conversations across college campuses, allowing his greatest opponents the chance to put forth their views. Regardless of the image that Kirk really presented, what he evidently shows is that political turmoil is rampant and unending, and that common ground is becoming harder and harder to reach.

So, what killed Charlie Kirk? An answer to this comes in the initial reactions to the shooting. Large swathes of far-right Republicans immediately blamed the Democrats, the transgender community, or the left more broadly, despite no information about the killer being available. On the left, celebrations were held for a murder. The 'culture war', if it truly exists, has never raged more violently.

The Democrats are divided and scattered, and the Republican apotheosis of Trump has dissuaded hopes for cross-partisan agreement. America is in a Cold War with itself, and from this culture of division, death has come. A bullet did not truly kill Charlie Kirk; the bitter political resentment which he and others emboldened was responsible.

“Where are you from?”

In the past decade, diversity in the UK has skyrocketed. The percentage of people in Wales and England belonging to a non-white ethnic group has risen to over 18.3%*. It seems unsurprising that the current generation of children and young adults is made up of more second-generation immigrants than ever before. Being a child of immigrants myself, I know first-hand the trials and tribulations this conflicting identity can bring about. But to solve this problem, we must understand it. That begs the question: what are the struggles of the modern second generation?

A LOSS OF HERITAGE

In my research for this piece, I read through personal blogs, social media posts and news reports. The pattern was clear: second-generation immigrants experience cultural disconnect from their home country, but also from their parents'. A divide is seen between cultures and therefore identities, leaving many having to “pick a side” or worse, left stranded in the middle. This can manifest in many ways, such as forgetting or never learning native languages, complete estrangement from some family members and feeling as if they don't belong anywhere.

CLASH OF BELIEFS

Like any parent-child relationship, there is often a stark difference in ideals which can generally be attributed to contrasting life experiences. However, in terms of immigrant families, the chasm between values is even deeper. Although exacerbated by generational gaps, the deeply rooted principles of an entire culture, one that has persisted for years, is hard to overcome. The child struggles to understand why sharing their opinion can be treated as a personal attack by their parents, and the parent is simply applying their own cultural understanding and perspective.

Over time, this can breed the idea that their views and perspectives are unwanted. When the child gets older, the understanding that this dynamic may never change is an isolating and bitter realisation. A child may often feel they can't be themselves around their own family, adopting different personalities to please their parents. This dynamic is one of martyrdom, where the child sacrifices their sense of self for the approval of their parent. Especially when considering topics such as neurodiversity, gender or sexual orientation, or in some cases even mental disorders and medical problems, the child fears being disregarded.

THE UNCONSCIOUS GUILT

The largest driving factor of immigration is opportunity: the belief that more can be achieved in a first-world country like Britain. This can often influence a parent's expectations or wishes for their child and in turn, negatively impact the child's self-esteem and conscience, as there is a standard they cannot live up to. The fear that their achievements don't warrant the sacrifices made by their parents is a difficult burden to bear that can weigh on the mind of a young person heavily. Paired with other factors, it can give way to depression and overworking, which can have detrimental effects on the livelihoods, aspirations and relationships with their parents and friends.

Fortunately, times are changing. With open portrayals in media, such as *Never Have I Ever*, and more discussions within families about these experiences, the world is becoming increasingly educated on the struggles of immigrant children. Children are being shown how to accept their identity, in all its forms.

*Census 2021, Office for National Statistics

Is the athlete always to blame?

When a news story of a cheating scandal in the Olympics hits the front page, the blame is placed on the athlete. Whilst there's no doubt that there is a proportion of athletes, coaching staff and other members of the respective National Olympic Committees who are cheating, the media often fails to notice and report on those who do unintentionally cheat, especially in the case of doping.

Doping refers to *“the use of substances or methods to illegally enhance athletic performance.”* In most sports, athletes are subject to both in and out-of-competition tests. In 1928 the International Association of Athletics Federations (IAAF) became the first federation to prohibit performance-enhancing drugs. Following this, the International Olympic Committee (IOC) published the first list of prohibited substances in 1967, eventually creating the World Anti-Doping Agency (WADA) in 1999. Since then, WADA has coordinated anti-doping rules across all sports and countries.

Without looking at the details, one may not know that some of WADA's prohibited substances can be accessed easily in over-the-counter medication. Unfortunately, the risk of cross-contamination is always present.

For example, the top Polish tennis player Iga Świątek, received a one-month suspension under the Tennis Anti-Doping Programme after testing positive for the prohibited substance trimetazidine (TMZ), in an out-of-competition sample in August 2024. The International Tennis Integrity Agency (ITIA) stated that the positive test was caused by the contamination of regulated non-prescription melatonin that she had been taking for jet lag and sleeping issues.

As the violation was not international, and her level of fault was at the lowest end of the range for 'No Significant Fault or Negligence', the ITIA proposed a one-month suspension. Świątek accepted the offer, forfeiting all matches within her suspension period, causing her to surrender her prize money and titles during that time. After the suspension was over, Świątek was able to compete internationally with no further punishment.

As someone who has been subject to doping regulations for the last 3 years, although I have never had to take a physical test, I cannot begin to explain the impact that having to check every medicine, every tablet, every cream has on you, especially if you don't have access to a team that monitors everything you intake. At the end of the day, all athletes are human, and not solely to blame.



Fast Fashion's Flames

Fast fashion is an approach to the design, creation, and marketing of fashion that emphasises producing fashion quickly, cheaply and accessibly, whether that be online or in stores. In a society that prioritises appearance and trends that are constantly changing, it is inevitable that we want everything we see on a thirty second internet clip; we want what we don't have. Except, in the 21st century, we can have it. We can have it all at the click of a button.

Add to basket.
Ship.
Repeat.

It raises the question; have we shifted to value quantity over quality? Do we prefer baskets packed full of cheap, mass-produced garments that fit trends, over items that will last us years and benefit the environment? And do we really know the impact that fast fashion has on our planet?

We are all likely victims of this. I know that on multiple occasions I have seen the perfect outfit on TikTok and looked it up, and to my delight, find exactly what I'm looking for, at a low price. However, in retrospect and following my research, I no longer feel delight at this. Instead, I feel concern at the fact that none of us seem to know the damage that fast fashion does.

Nevertheless, it is important to acknowledge the benefits of fast fashion. The fast fashion industry makes trendy, affordable clothing accessible to a wide range of consumers, particularly those with lower incomes. Arguably, it levels the playing field; the industry prioritises matching trends over luxury logos and material quality, hence we are able to wear poor quality fabrics and people are none the wiser.

Teenagers who are struggling to be hired can maintain their appearance at affordable prices and low-income households can buy new clothes for their families. We can look similar to those around us, rather than being the odd one out because of what clothes we can afford.

Size inclusivity has also improved, since a wide selection of clothes can be made efficiently and easily. The constant introduction of new products also encourages customers to frequent stores more often, which means more purchases and growing revenue. However, retailers do not replenish stock, opting to replace sold out items with new ones. This allows retailers to pay their sales associates higher than minimum wage and offers the buyers steep discounts.

However, everything comes with a cost. Fast fashion is the second-largest consumer industry of water, requiring ~700 gallons to produce one cotton shirt and ~2000 gallons of water to produce a pair of jeans. Textile dyeing is also the world's second-largest water polluter, since the water leftover from the dyeing process is regularly dumped into bodies of water. This means that traces of dyes enter our water systems, and are extremely difficult to filter out due to their tiny particles.

Further, fabrics such as polyester take decades to biodegrade. A report from 2017 by the International Union for Conservation of Nature estimated that 35% of all microplastics found in the ocean come from the washing of synthetic textiles.



PHOTO FROM [HTTPS://WWW.PEXELS.COM/](https://www.pexels.com/)

Lab studies have shown that these micro plastics and chemicals may delay an animal's development, cause problems with reproduction, and even impact the systems that help them to fight off disease. It's estimated that the world produces around 80 to 150 billion new pieces of clothing every year, a significant portion of which is never sold. This is 400% more than the consumption 20 years ago, meaning a significant increase in micro plastics in our water.

In addition, the production of making plastic fibres into textiles is energy-intensive and requires a lot of petroleum. This contributes to climate change, as the fossil fuels burnt by the fashion industry contribute to 10% of global emissions, producing 1.2 billion tons of carbon dioxide annually. Carbon dioxide is a driver of the greenhouse effect, and all its horrible counterparts.

But all hope is not lost; there are many ways in which we can reduce the environmental impact of our clothes and buy trendily, cheaply and sustainably. Firstly, instead of Shein or Zara, we can buy clothes from sustainable brands. Lucy and Yak has become one of the UK's most popular eco-friendly fashion brands.



PHOTO BY IZZY ROCK-JERRAM

64% of all their products are made from 'deadstock' material, turning waste into want. All their fabrics are either reclaimed, recycled, or organic.

Another leading fashion brand is Stella McCartney, who are on a journey to prove that luxurious fashion can be cruelty-free and ethical. Stella McCartney uses no furs, leathers or skins, instead, the brand uses vegan materials that mimic leather without the negative impacts. The brand also operates on 100% renewable energy in its UK stores, offices and studios, meaning that, as of 2022, it has cut operational emissions by 76%. They are described by Glamour as *'Leading the charge... proving you can push boundaries to make luxurious products that are for today's world and the future.'*

Another way we can shop sustainably is by buying second-hand. With vintage fashion coming back into style across social media platforms, we can utilise charity shops and donate money from second-hand sales to worthy, charitable causes. Even popular shops amongst young people have second-hand options. For example, some Primark and New Look stores have pre-loved stands, full of good quality clothes that have belonged to others.

Alternatively, online platforms such as Vinted allow users to buy and sell unwanted clothes. As they say, one man's trash is another man's treasure! These platforms and stores often include the latest trending clothes at affordable prices anyway, and according to Oxfam research, if all UK adults bought half of their next wardrobe second-hand, it could prevent an estimated 12.5 billion kilograms of carbon dioxide emissions entering the atmosphere. This is the equivalent to a plane flying around the world >17,000 times!

Fast fashion has made trends cheap and easy to access, but its cost is paid by the planet. From polluted waters and overflowing landfills to brutal working conditions, the impact of our clothing choices reaches far beyond our wardrobes. However, we can all help. Sustainable fashion isn't about sacrificing style – it's about valuing what we wear and understanding both where it comes from, and the impact of where it goes once we're done with it. If we make thoughtful choices, fashion can become a force for good.

Do you have power over your healthcare?

Do you feel safe at your doctor's office? For most people, it is a place of trust - where one can confide in their doctor and feel heard, cared for, respected. Have you ever realised how much of your life can depend on a doctor's decision? Standardly, doctor's will have their patients' best interests at heart, so this should not be a cause for concern.

However, this is not the case for everyone. For minorities, this reality can be harrowing. It is not guaranteed that they will receive proper care; it is not even guaranteed that they will survive. In medicine, power is everywhere. It decides who gets correctly diagnosed, who can receive treatment first, and ultimately, who gets to live.

WHEN MALPRACTICE WAS LEGAL

Like many powerful institutions, medicine is not immune to abuses of authority rooted in prejudice. Hidden within its history are cases of racially motivated malpractice enabled by medical authority, systemic power and deeply embedded racial hierarchies. From 1932 to 1972 in Tuskegee Alabama, a "study" took place to investigate the natural progression of syphilis. The U.S. government's public health service deliberately left black men with the disease untreated, without informed consent to observe the course of the illness, whilst the participants were under the impression that they were receiving penicillin. This early case may have planted the seed of mistrust between black patients and doctors and provides documented evidence of the harmful effects of

negative medical stereotypes such as the belief, "Black people feel less pain".

Similar cases took place globally. During 1948 to 1971, many Caribbean immigrants in the Windrush generation experienced neglect or poor treatment within parts of the NHS due to the racial bias and systemic barriers of the times. Higher maternal mortality rates, delays in diagnosis, and lack of compassionate care were documented, by journalists, among Black Caribbean patients. Historically, aspects of the medical system have at times used their authority unjustly especially towards marginalised communities.

THE STRUCTURE LEFT BEHIND

These disparities have not remained unique to the past. Instead, they have manifested, integrating their way into modern health care systems. In many ways, it has only become harder to detect. Today, prejudice in medicine is displayed in more subtle forms. For example, some doctors manipulate medical results by under-documenting symptoms or using harmful wording in patient reports. A patient described as, "drug-seeking" instead of "requesting pain killers", or "aggressive" instead of "distressed" may face dire consequences for future care, insurance claims, or legal cases. Having one's words twisted can be irritating, but in medical context it is life-threatening. Another form of modern medical bias emerges through misdiagnosis and gaps in clinical education.

any medical textbooks historically depict illnesses primarily on fairer skin leaving some doctors less familiar with how the same conditions appear on darker skin. In addition, long-standing myths about biological differences – such as the false belief that Black patients have a higher pain tolerance^[C(1)] – continue to influence diagnoses. As a result, many easily treatable and preventable complications go unnoticed or neglected. The consequences can be devastating: in the UK Black women are more than twice as likely to die during childbirth as white women. These instances are a fraction of the disparities existing today. Childbirth is already notoriously painful; enduring it while being denied adequate pain relief or attentive care amplifies the risk and worsens the injustice.

Death is the most visible consequence of inequality in healthcare, but it is far from the only one. There are quieter costs which can be detrimental and go unnoticed. When patients feel powerless, unheard, or maltreated they may choose to avoid medical care altogether. The crucial trust between a doctor and a patient begins to deteriorate and as a result the system fails. We progress backwards. Minor infections and non-fatal illnesses have devastating impacts despite the technological advancements of today. Not only does medical bias harm individuals, but also it reduces faith in the entire system that healthcare depends on.

TRUST MUST BE REBUILT

Accountability, unsurprisingly, is commonly evaded. However, it is a fundamental step in undoing decades of harm. Rebuilding trust requires a review of medical education, with greater focus on ethics, the history of racial abuse and the responsibility that comes with medical authority. There is also a collective responsibility of ensuring the past is not repeated. The number of victims of medical abuse can be reduced through education and awareness, as well as a clear understanding of patients' rights. This could entail seeking a second opinion, requesting distinct explanations of diagnoses, and not attending appointments alone (steps that can help rebalance the power dynamic). Patients need to be better represented and working alongside doctors. The medical injustices of the past should not only shock us but also serve as a guide towards a more equitable future away from medical bias. It is possible for modern medicine to be reinvented, but healing the wounds of history requires acknowledgment.

Treatment is more than biological; it has roots in politics, history, and human relationships, acknowledging this will lead to change and progression forwards this time. For the communities affected by this abuse, receiving proper care will go beyond improved health, but will also bring about respect and allow for a minority to be seen as a person in need - rather than a statistic. The aim for the future is simple: to be able to ask, "Do you feel safe at your doctor's office?", and to hear an assertive, unequivocal, "Yes".

** from Wikipedia: The Tuskegee Study of Untreated Syphilis in the Negro Male^[1] (informally referred to as the Tuskegee Experiment or Tuskegee Syphilis Study) was a study conducted between 1932 and 1972 by the [United States Public Health Service](#) (PHS) and the [Centers for Disease Control and Prevention](#) (CDC) on a group of nearly 400 [African American](#) men with [syphilis](#) as well as a [control group](#) without.

Devil's Advocate: Digital IDs?

The current Labour government has re-introduced controversial plans for the digital voter ID, first proposed by the Blair government in 2002. It would operate as an app, in which personal information like residency status, name, date of birth, and photo would be stored.

At face value, the benefits to the proposal include curbing illegal immigration by making it more difficult for people without residency to find a job, preventing personal information like your National Insurance number being stolen, and simplifying the application process for services like driving licenses or childcare. Other countries such as Estonia, Sweden, and India have already established forms of digital ID to allow more efficient health and welfare services- meanwhile, the UK is stuck in the past.

Whilst economic benefits are not the primary purpose for the proposal, The Blair Institute estimates that digital ID could increase the government's economic position by roughly £2 billion per year by cutting benefit fraud by £1.25 billion and collecting £0.6 billion in extra tax revenue each year.

Today, it is estimated that Sweden's BankID is used twice daily by each Swedish citizen to identify themselves according to Open Banking Expo. BankID benefits both Swedish banks and the government, as it gives banks extra revenue and a shortcut to e-services for the government, without complex infrastructure.

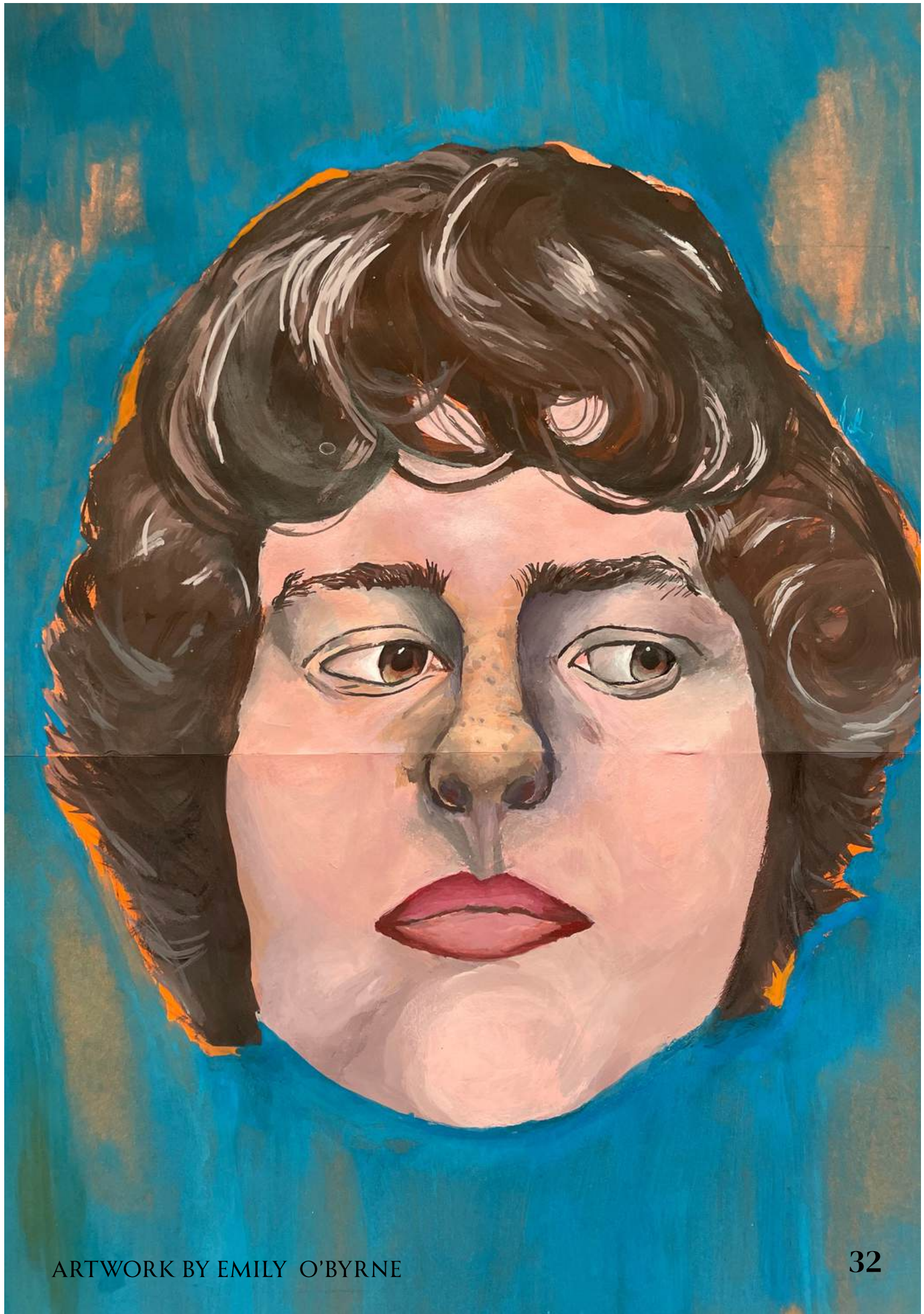
However, prominent think tanks and politicians have opposed the government's plans, with Big Brother Watch urging the Prime Minister to not implement the scheme due to it pushing "unauthorised migrants further into the shadows". Former Conservative cabinet minister David Davis claims that "no system is immune to failure" in response to Keir Starmer's insistence that the scheme would "absolutely have very strong encryption".

Arguably, the repeated failure of tech companies and governments to protect personal data undermines the government's outlook, with famous incidents like the Dixons Carphone data breach impacting almost 14 million customers. Therefore, will digital ID act as an opportunity to transform Britain's bureaucracy into a 21st-century government, or will it polarise our most vulnerable communities and threaten your personal security?

The UK's pre-existing systems – Gov.UK One Login and Gov.UK Wallet – will act as the foundation for a digital ID similar to Sweden's, harnessing the advantages of BankID which include secure identity verification. Despite using Sweden as a model for the scheme, the predominant concern from critics of digital ID is the potential to create unprecedented monitoring of citizens' activities. By digitally accumulating citizens' personal details, the state would be able to monitor and survey everyday life, meaning that true privacy may become a luxury.

Arguably, by integrating digital ID into employment, immigration, and healthcare we are diverting power towards the state – but is this not power that it already possessed? Recent government advancements like the NHS App already store citizens' data, let alone the fact that consumers are willing to give their personal information to online merchants, accept cookies on websites, and allow social media to track their activity; none of which can be relied on to protect your information.

Therefore, it is too simplistic to criticise digital ID on the grounds that the government might become an Orwellian surveillance state – the root of this criticism is fear of the state misusing its power and a lack of faith in government, not digital ID.



PHOTOS BY MARCO PERNA





BONUS...



Princesstårta: A Cake to Impress Royalty

WHAT IS PRINCESS CAKE?

Princesstårta - Swedish princess cake – was originally invented by Jenny Åkerström in the mid 20th century.

Originally, the cake was called 'grön tårta' but was renamed after becoming a favourite of the Swedish princesses. The cake itself is made up of layers of genoise (European style airy sponge cake made by whipping egg whites) filled with raspberry jam, custard, and a generous top layer of delicious, whipped cream, wrapped in a blanket of green marzipan.

For this recipe, I wanted to use cake layers with slightly more moist texture than genoise, so I decided to use "takes two eggs Japanese cake roll" recipe* for the layers.

INGREDIENTS

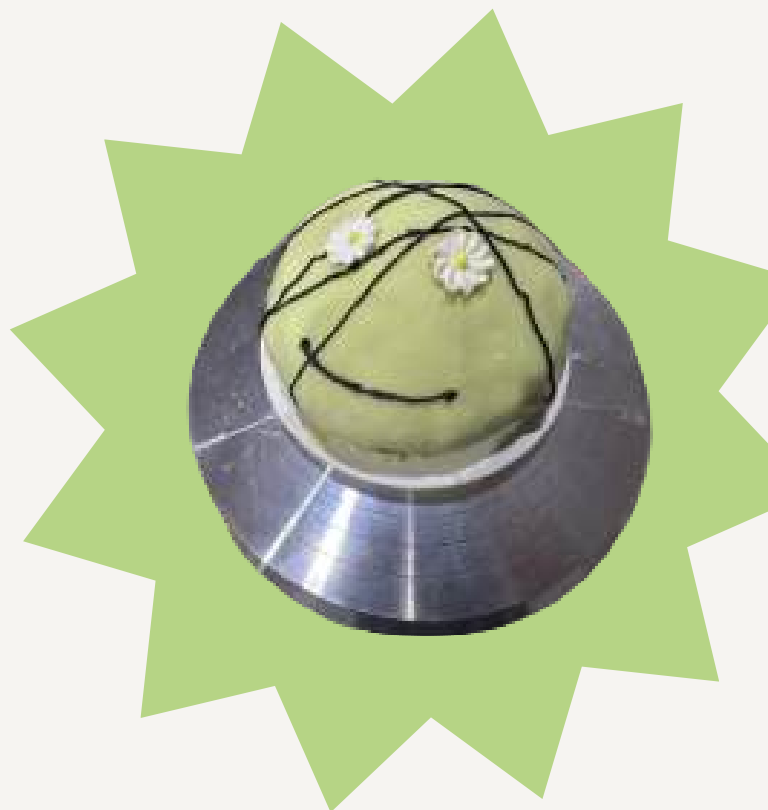
- 5 large eggs (separated into whites and yolks)
 - 150g (½ cup) granulated sugar (separated into 85g and 65g)
 - 65ml (¼ cup + 1 tsp) vegetable oil
 - 65ml (¼ cup + 1 tsp) whole milk
 - 2.5ml (½ teaspoon) vanilla extract
 - 1.25g (¼ teaspoon) Salt
 - 75g (½ cup + 2 tbsp) all-purpose flour
 - 9g (1 tbsp) corn starch
 - 2.5g (½ tsp) baking powder
 - 1g (¼ tsp) cream of tartar
- ### WHIPPED CREAM
- 300ml (1 ¼ cup) double cream
 - 45g (½ cup) icing sugar
 - 6ml (1 ¼) teaspoon vanilla extract

FILLING/DECORATION

- jam of your choice
- custard
- 1 packet (454g) marzipan
- green food colouring (preferably gel-based)

EQUIPMENT

- An electric mixer
- A fine-mesh sieve
- A kitchen scale
- Baking paper
- Two round 6" cake tins
- Rolling pin
- 3 medium-large bowls
- Rubber spatula



*takestwoeggs.com/japanese-cake-roll

ARTWORK BY MARCO PERNA
PHOTOS BY SEBASTIEN LOUZOLO

INSTRUCTIONS:

Medium Bowl:

1) Preheat oven to 180°C

2) Whisk together: egg yolks, 65g sugar, salt, vanilla, oil, and milk in a medium sized bowl.

3) Combine flour, corn starch, and baking powder, then sift them into the egg yolk mixture. Whisk together until no traces of flour are left.



Larger Bowl:

4) Add a small amount of lemon juice or vinegar to a paper towel and use it to wipe a large sized bowl. Add egg whites and use an electric mixer on high to beat the eggs until they become bubbly and frothy.

Now add in cream of tartar and continue beating until mixture becomes opaque. Slowly pour in remaining 85g of sugar in 3 increments whilst beating. Continue until stiff peaks form.

5) Use a rubber spatula to gently fold 1/3 of the egg white meringue into the egg yolk mixture, then fold in the other 2/3 of the egg white mixture one at a time. Be patient and make sure not to deflate the batter.



6) Do not grease or line cake tins with baking paper. Divide the batter evenly between the two 6" cake tins (using a scale helps to ensure they are even). Then bake for 30-35 minutes and poke a toothpick through the centre to check if it's ready; it should come out clean with little to no crumbs.

Be careful not to open the oven door too early, or the chiffon may deflate slightly.

7) While the cakes are baking, begin making the whipped cream by beating together icing sugar, double cream and vanilla extract with an electric mixer on medium just until stiff peaks form, and leave the whipped cream in the fridge until ready to use.

8) Once the cake is baked, immediately cool upside down to prevent it from deflating. When the cake tin has cooled down enough that you can touch it, use a knife and cut around the sides of the cake tins to release the cake. Leave to cool completely.



Marzipan:

9) Cover a work surface with icing sugar and roll out your marzipan. Add drops of green food colouring and knead the marzipan with your hands until the colour is uniform. Repeat this until you have your desired shade, then roll out the marzipan again into a large circular shape, ready to be put on the cake.



Assembly:

10) Use a serrated knife to cut the two cakes in half, making 4 cake layers.

11) Assemble the cake:

- Placing down first cake layer, then covering with jam and a layer of custard
- Cover with second cake layer, adding jam and custard again
- Cover with the third cake layer, adding another layer of jam and a thin layer of whipped cream.
- Add the fourth cake layer and cover the top with the rest of the whipped cream, making a dome shape.
- Cover with marzipan, matching it to the shape of the cake. Cut off any excess (tuck the sides of the marzipan under the cake).
- Decorate however you'd like, and the cake is ready to serve!





LUCIE LUND AND
MATILDA EAGLE-BROWN

QUIZ: Which dystopian character are you?

1) You're face to face with your enemy. What do you use to take them down?

- A: Bow and arrow – quick and precise
- B: A matchstick – time to burn their house down!
- C: Your words – nothing packs a punch more than a verbal takedown!
- D: A flare gun – it's time for backup...
- E: Throwing knives – you have excellent aim

2)

It's your birthday: what gift would you love?

- A: A sturdy jacket to protect you from the elements
- B: Body lotion
- C: Books
- D: A map
- E: A friendship bracelet

3)

Out of the five below, which is your favourite subject?

- A: P.E.
- B: Creative Writing
- C: History
- D: Engineering
- E: Philosophy

4)

Out of the following, which would scare you the most?

- A: Being forced to kill someone innocent
- B: Losing your identity completely
- C: Rats
- D: A viral pandemic (like Covid!)
- E: Being separated from your family and friends due to your personality

5)

You've been captured! What would you do?

- A: Resist – you're not spilling any secrets!
- B: Conform – you will protect your family no matter the cost
- C: Crack – stay strong until they start getting serious... then it's time to put yourself first
- D: Get close to them – learn the secrets first then spill!
- E: Escape – risk it for a biscuit, 50/50 odds...

ARTWORK BY
LUCIE LUND



6)

Your style is...

- A: Something that sends a message – bold powerful fashion statements only!
- B: What everyone else is wearing – no point in standing out.
- C: Work attire: a suit, for example
- D: Whatever's in the closet – just throw something on, as long as it's functional!
- E: Modest and practical

7)

You make friends...

- A: When it matters. Friendships are strategic.
- B: Once you've built up trust – although this can take a while, you have great friends!
- C: Not often – 2 is more than enough!
- D: Super fast – people see you as a natural leader!
- E: Along the way – go with the flow, the more the merrier!

8)

Your ideal type would be...

- A: Sensitive, kind and soft... to balance you out.
- B: Mysterious, muscular and perhaps rebellious...
- C: Someone with similar interests
- D: Confident, brave and intelligent – who knows what they're fighting for!
- E: Dark, brooding and... traumatised – you can fix them!

9)

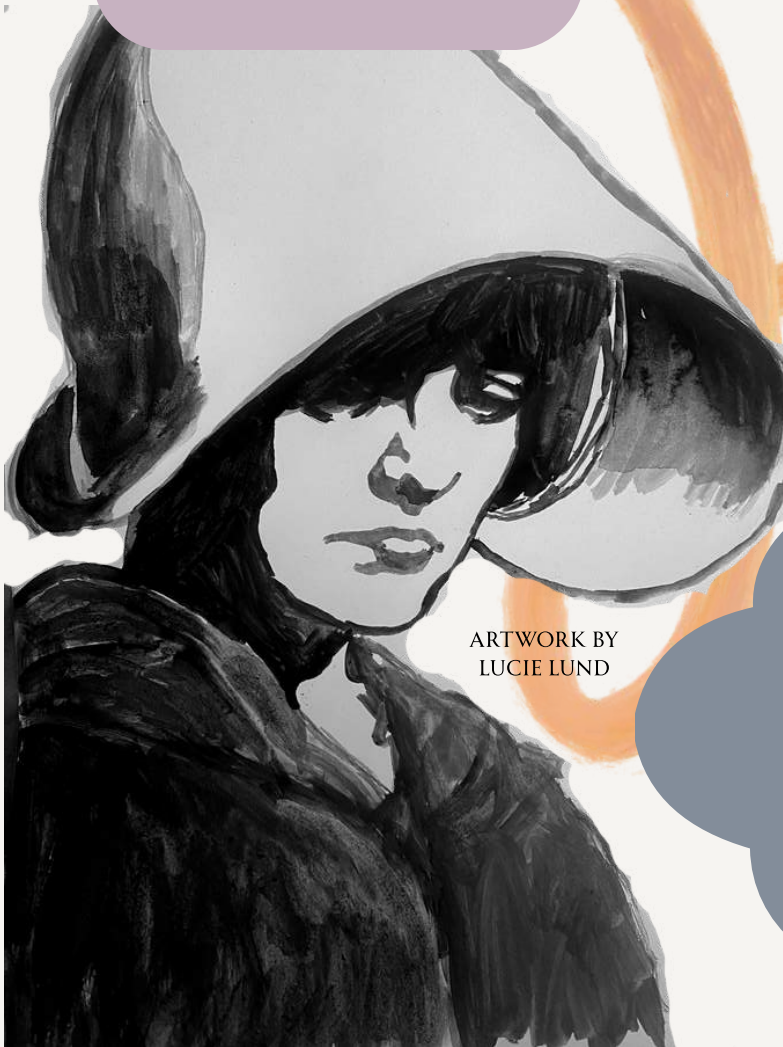
You know someone is breaking the rules... what do you do?

- A: Join them – snitches get stitches!
- B: Stay quiet and observe – you can tell your bestie about it!
- C: Keep out of it – you've got bigger fish to fry
- D: Nothing... What's the big deal? Rules are made to be broken!
- E: Turn a blind eye! – You're probably in more danger

10)

Which refreshment would you enjoy the most?

- A: Bread – fresh from the bakery
- B: Eggs – simple and delicious
- C: Coffee
- D: Tomato Soup
- E: Chocolate cake #brucebogtrotter



ARTWORK BY
LUCIE LUND

RESULTS:

- MOSTLY A= Katniss Everdeen from *The Hunger Games* by Suzanne Collins
- MOSTLY B= Offred from *The Handmaid's Tale* by Margaret Atwood
- MOSTLY C= Winston Smith from *1984* by George Orwell
- MOSTLY D= Thomas from *The Maze Runner* by James Dashner
- MOSTLY E= Beatrice Prior (Triss) from *Divergent* by Veronica Roth

BGS GAMES

Anti-AI edition



Strands

L T E C H I
 E C H A M N
 D O M N C E
 O S M H O O
 E U T H P M
 S L L I O P
 S A R B U T
 L G O E R E

Fun fact!

Apophenia is the tendency to perceive a connection or meaningful pattern between unrelated or random things.

Repernumians of AI

PLRMAIMHKMU GEN
 ETENRETNI DAEDN
 OEXTRACTIONTCA
 PEEKAFPEEDNRPO
 NEAUMIMFLRYORN
 AWTGLITCHESPDL
 PAITUOTHEFTERR
 DSYNPOLLUTEDDL
 ETKTERUSOLCNEI
 MEELUAPOPHENIA
 GEVASLOPGTAMRE
 GNIREDNVALATAD
 TIAMMSIRAI GALP
 LEDEVALUATIONU
 ACBRUTEFORCEIE
 EPJZATSPOGUEEC

Slop
 Mimicry
 Depart
 Apophenia
 Deepfake
 Data Laundering
 Dead Internet
 Brute force
 Plagiarism
 Devaluation
 Theft
 Glitches
 E-waste
 Pollute
 Enclosure
 Extraction

PAST EDITORS

WHERE
ARE THEY
NOW?

Hey there! I'm currently studying Computer Science and AI at the University of Bath. I'm currently the head of the Science and Innovation section of our university magazine, *Bath Time*. Some of my recent hobbies include feeding the ducks here, playing loads of D&D and going on walks through nature.

What I loved about my time at *Bourne Identity* is how it brings a community together. Everyone who contributes does so because they believe in making their voice heard and we always go the extra mile, pursuing perfection year on year.

- Atiksh Agnihotri

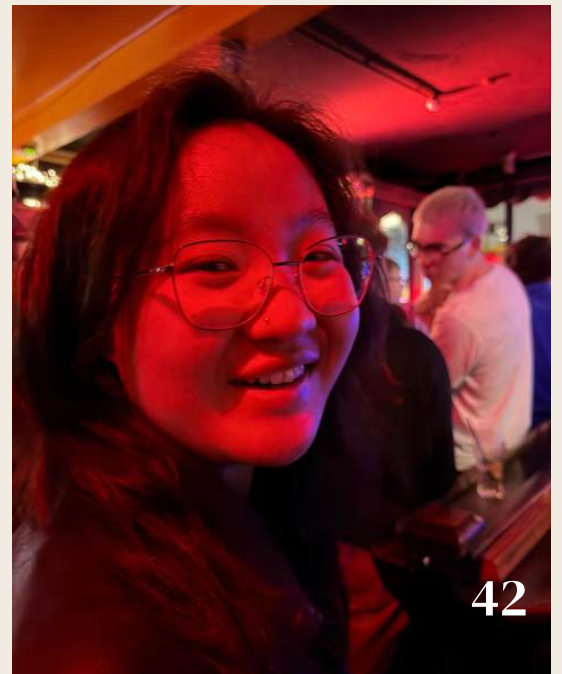


Hi guys! Previous editor of *Bourne Identity* here, I'm currently a student at Loughborough University studying an Art Foundation and next year will be attending Kingston University to study Fashion Design. Whilst at university, I've kept myself busy making pottery, exhibiting my artwork, singing in the university's choir, working as a course rep and much more. I've been able to explore many different types of art during my time at Loughborough and can't wait to start my next chapter at Kingston! To any future editors out there: I absolutely loved my time working on *Bourne Identity* and the bonds I built with my fellow editors. I'm so excited for you all and can't wait to see what you create in the next issues.

- Isabella Perna

I'm currently studying English Literature and Music in Sheffield. University is a minefield of random hobbies: I've joined Steelworks A Cappella, of which I am currently the Assistant Musical Director. I've also discovered my love for student radio; I curate and present my own show every week, as well as occasionally contribute to the gig review show. I have written one article for *Forge Press* so far, and I've also been writing poetry and attending readings. Additionally, I've joined way too many bands. Editing *Bourne Identity* was one of the best things I did in school - get involved!

- Vivienne Chen



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