

THE HUIISH HERALD



ISSUE 03

FEATURING

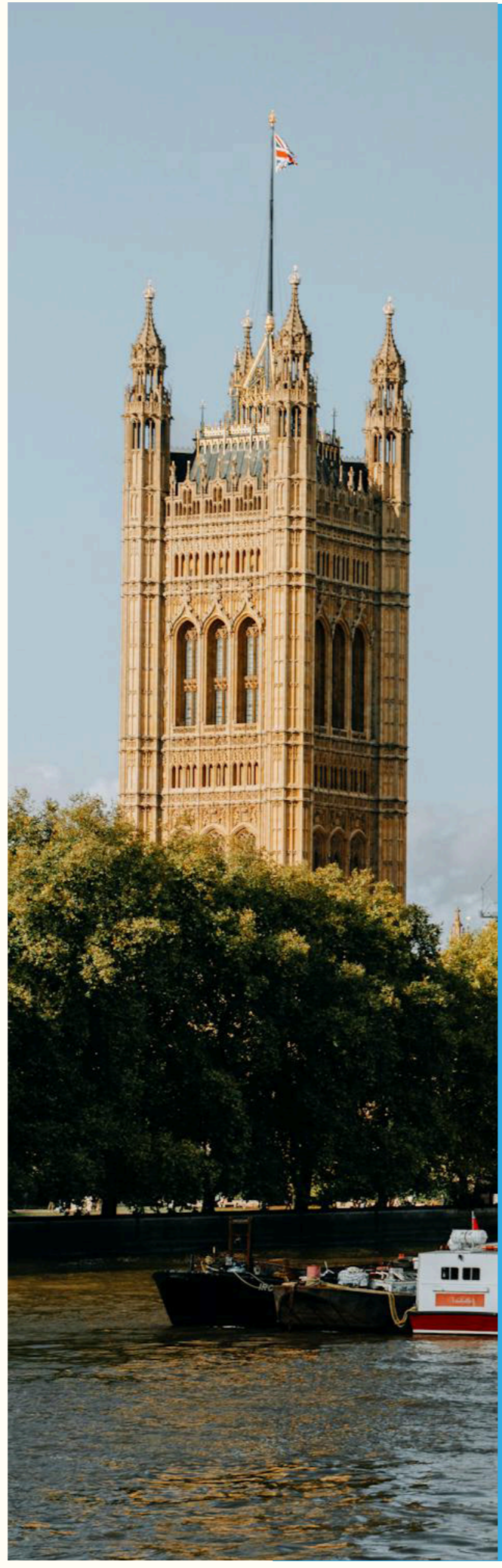
- **GIRLS ON THE GRID,**
- **TRANSITIONAL BEATS,**
- **ATTENBOROUGH - A CENTURY OF CONVERSATION**

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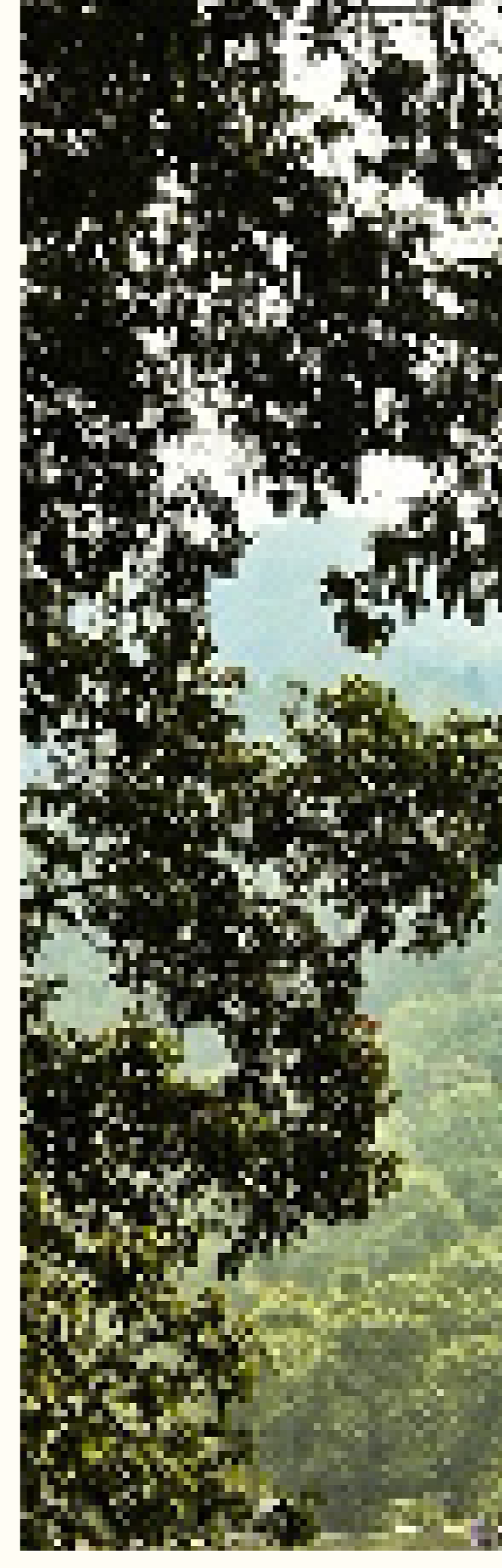
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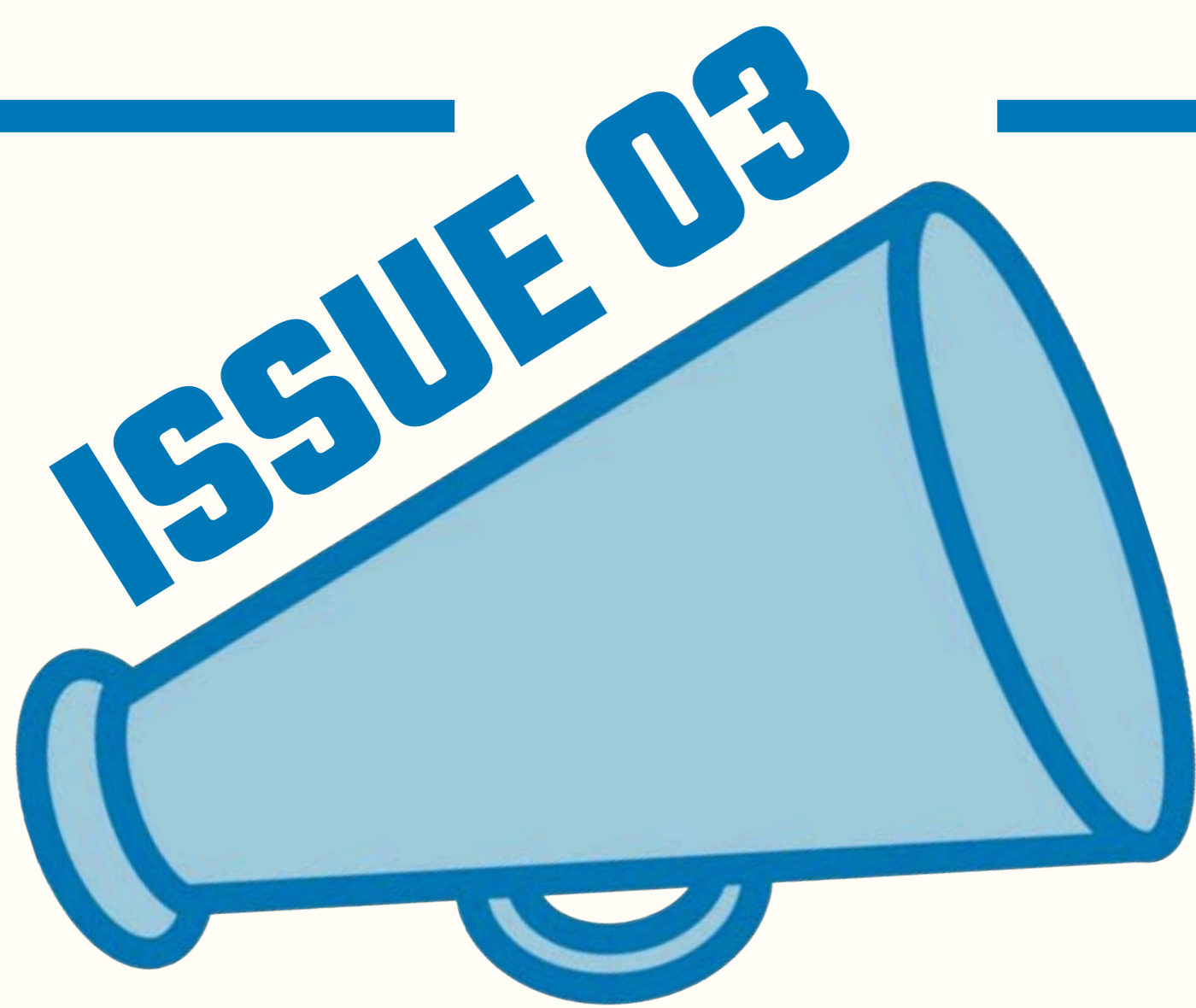
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EDITOR'S NOTE

Welcome to yet another issue of The Huish Herald, your half-termly newspaper and my last issue as Editor in Chief! As a Year 13 I have, somewhat rather suddenly, ran out of time at Huish, so a final thank you for the time you take to read our little newspaper. This issue, like the others, is packed with content and we're always looking for new ideas. Feel free to participate this year, or even next year, as The Huish Herald continues under a new Editor-in Chief, Sofia Sartain-Walker. As a reliable and smiling face, I'm sure she will continue our legacy with as much enthusiasm as she puts into her writing. On that same note I wanted to wish a massive good luck from myself, and everyone at The Herald, to everyone for their upcoming exams, only a couple of months then we're all done!

- GEORGE BELL EDITOR-IN-CHIEF



THANK YOU FOR READING!

APR 2026

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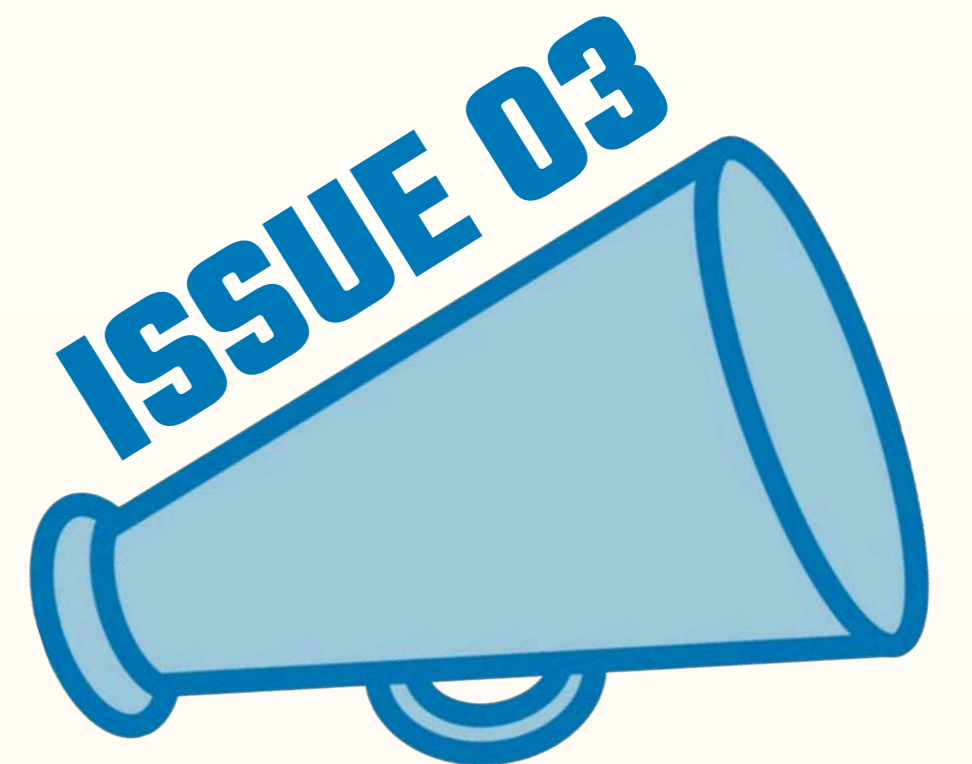
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Keep up with us
on Instagram
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for updates,
sneak peeks,
behind the
scenes and
more!

GOODBYE FROM YEAR 2!



Goodbye
Huish Herald! ✨

goodbye & ✨ ✨
✨ ✨ THANK YOU !!

goodbye & thank
you Herald! ♡

Goodbye!

So long
(and thanks
for all the fun)

Thanks Herald!

Thanks

GOODBYE
HERALD!

Since the beginning of this academic year the Huish Herald has gone from a brainstormed mind map to a fully developed newspaper with three issues! We're all incredibly proud of what we've created and sad to leave it behind. Thank you Huish Herald - we're excited to see what the future will look like!

- Year 2 students

LIFESTYLE

Art: an Escape for the Digital Generation?

Maria Gilroy-Toscano explores the increase in Generation Z's interest in art and her experience as an Articulation Prize finalist.

Gen Z, branded as the first 'digital generation', are rejecting their iPhone roots and turning to more physical media. This is prominent in art and gallery spaces, where more and more young visitors have been seen. Arts Council England reported on an increasing proportion of people visiting with a sample boosted from 33,000 to 175,000 since 2024, something I have witnessed first-hand. At the end of March, I was fortunate enough to participate in The National Gallery's Articulation Prize Final, where 16–19-year-olds are invited to deliver a presentation to an audience about an artwork they are passionate about. As well as presenting my own speech, I had the privilege of listening to 9 other brilliant talks on different artworks, some I was aware of, and some brand new to me - showing me that the teenage world hasn't given up on art just yet.

**"I dream my painting and I paint my dream."
- Vincent Van Gogh**

So, why is this the case for many young people?

1. The Art of 'Romanticising'

The likes of Pinterest and TikTok have made both creating and viewing art the new norm. Algorithms create the perfect gallery for each user, different genres for a wide range of people with interests from cottagecore to dark academia. I have yet to see a teenage girl without a mood board or a Pinterest account (myself included). Aesthetics and perceptions are so important to people in today's society, so it's easy to understand the appeal of art, and the notion of liking it.



2. Escapism

So many interactions in everyday life revolve around being online: from phone calls to booking your nail appointments- there is no way of avoiding it. After spending so much time in online classes and doomscrolling in the Pandemic, art provides a physical escape for Gen Z, who want to take every advantage of living in the present.

3. Food for thought

Knowledge is the most accessible it has ever been, we are now able to learn about a new culture or time period from a 20-minute video on YouTube. No longer are the days when only the rich and privately educated could have unlimited knowledge on Renaissance or Baroque Art. This widely adds to the appeal of the modern art scene, anyone is invited. Additionally, the TikTok trend of being 'disgustingly educated' and being the 'smartest one in the room' more likely than not, has upped the ante on people researching different art pieces and eras in their own personal curriculums.

Gen Z has taken 21st-Century art spaces by storm, and it won't be long before they dominate other circles as well.

ARTIC



ULATION

The annual Articulation Prize is a competition for students aged between 16 and 19 to deliver a 10-minute presentation to an audience about a work of art, architecture or an artefact in a museum or gallery setting. The Articulation Alumni Network provides incredible work experience and professional training opportunities nationwide.

If you want to be involved in next year's Articulation Prize contact Isaac - isaacw@richuish.ac.uk

Photo © Hydar Dewachi

She's Just a Girl (The Coquette Bow Won't Fix it)

By Josie Cohen

How mental illness became an aesthetic that made female dysfunction desirable.

"I'm just a girl", she says, wielding helplessness as a 'get out of jail free' card, performing incompetence as if it's charming rather than a concern. It's delivered with a practised lightness: a shrug and self-deprecating smile, a sense of borrowed sadness from a Lana Del Rey lyric, but somewhere in the space between processing your trauma as TikTok content and collecting ribbons for your hair, mental illness stopped being something you experienced and became something you curated.

Depression has a colour palette now - a blend of the blues and greens that make up our bruises. Anxiety comes with its own special font. This 'aestheticism' of mental illness didn't start on TikTok, but the platform perfected it, turning private struggles into performative vulnerability. It's at this moment that she films herself crying with careful lighting, swaying side to side in an empty room, video captioned with a Lana lyric. The comments roll in: "felt", "so real", "this is me". Validation arrives in seconds, and yet actual help never does. And at some point, it culminates in a crescendo: your audience isn't helping you recover, they need you to stay broken, because that's when you're most relatable.



"At some point, you have to decide: do you want to recover, or do you want to look good while you don't?"

There's a difference between discussing mental health and turning it into your entire personality so that dysfunction becomes your defining trait: one is destigmatisation, the other is when your bio lists diagnoses like achievements to be attained. When you're getting more online engagement falling apart than you ever did holding it all together, the incentive to recover disappears entirely.



The "I'm just a girl" outlook makes this so much worse. It takes real mental health struggles and repackages them as adorable chaos (tied with a pretty pink ribbon). It borrows the language of conservative girlhood - helpless, soft, simply in need of rescue - and utilises it to dodge any accountability. You're not avoiding therapy; you're just a girl who can't handle things. You're not refusing to work on yourself, don't be silly; you're just too delicate to cope with the consequences of this harsh, brutal world.

Lana Del Rey's influence is undeniable here. She didn't invent 'sad girl' aesthetics, but she gave them a specific vocabulary. Her second studio album, *Born To Die*, romanticises the very things therapy is structured to help you unlearn. Lana lives out her own destructive tendencies through her art, populating society with inaccessible fantasies - American maximalism, sadomasochism, too much alcohol, older men, pathetic men, unavailable men, Nabokov's *Lolita* - the list goes on.



For a generation raised on her discography, sadness becomes second nature rather than something to work through and overcome. The aesthetic made depression appear desirable, as if we should all share the same goal of becoming shells of our former selves. We're a decade deep into this now - a group that learned to articulate feelings through Tumblr and TikTok, watching mental illness get commodified and turned into content.

But it's simple, the coquette bow won't fix your anxiety and that ribbon in your hair won't cure your depression. "I'm just a girl" stops working as an excuse when you realise you've been using it to avoid the harder questions: what would it actually mean to get better? Because the aesthetic will always be there, ready to catch you. And the algorithm will always reward the performance.

An Apple a Day Keeps The Fitfluencers Away

By Molly Ashley

The internet is full of tips, tricks, myths and legends about how to live your best life, but it's important to take your low-cal high-protein meal prep with a pinch of salt – despite what skintok might say about sodium.

It's easy to fall into the sugar-free honey trap of life advice on social media; at first glance, these self-proclaimed health gurus seem to know what they're talking about, and have the clear skin and toned bods to prove it. And on a basic level, they're right, about some things. Yes, it is good to eat a balanced diet, yes, it is good to exercise, and yes, it is good to wash your face. It's when things start to get extreme – like covering your face in salmon sperm – that we need to pull back the curtain and reveal the filters, alterations and paid commissions.

As much as we would like to believe that there is a quick fix to all our problems, the truth is that most solutions we see online are purely promotional; especially with TikTok Shop's growing marketplace infiltrating our entertainment to pedal the newest, cure-all skincare products and diet supplements.

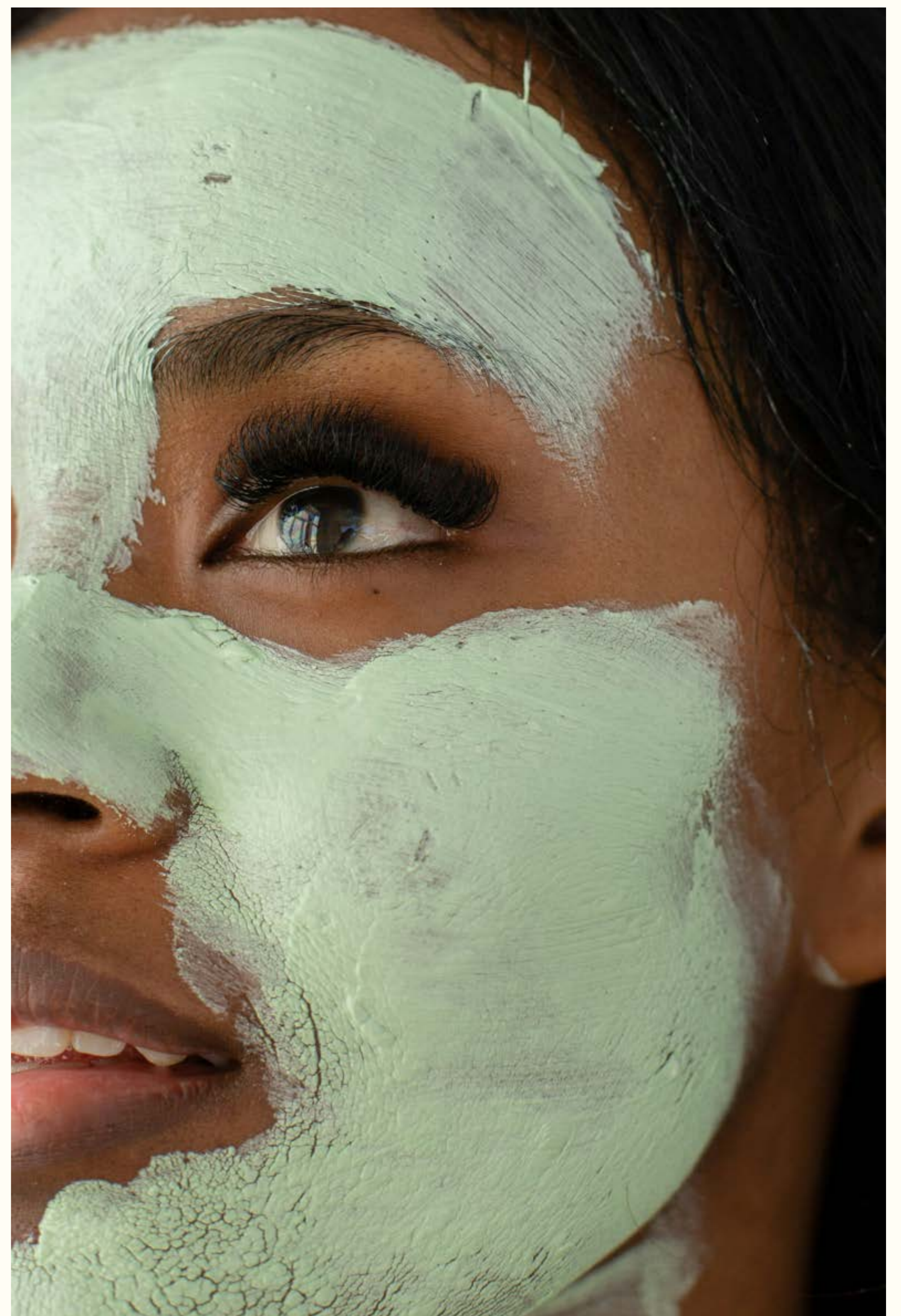
Take collagen, for example. Despite collagen masks being some of the trendiest skincare products on the market, with an estimated global revenue of \$623.4 million, dermatological studies suggest that collagen molecules are too large to be absorbed by the skin, thus rendering these masks ineffective. The alternative method of increasing collagen is oral supplements, which are – according to Harvard Health – equally unable to improve skin, hair and nail health due to a lack of efficient research.



Some investigation has revealed that once broken down into peptides, the collagen molecules become small enough to be absorbed by the gut – you may have seen discussion of peptides amongst the 'looksmaxxing' community – but any evidence for the resulting contribution to the skin and hair is still far from concrete. In fact, taking too many supplements can actually cause negative effects on health, such as osteoporosis and in even skin conditions, where the production of skin cells becomes too rapid for efficient turnover.

At the end of the day, what works for you, works for you and all our bodies are different and unique, but it is for this very reason that what works for someone you see online might not work for you (and in reality, might not do for them everything they tell you). So no, you do not need to incorporate fish semen into your skincare routine, and no, you do not need to add every Boots supplement into your diet.

"It's not just a cliché: less can be more."





If you have any questions about life as a college student, want advice or just someone to talk to, send Haven a message using the QR code!

POLITICS

Gen Z Goes Green

By Ronja Mirska

16–29-year-olds are increasingly favouring the policies of the Greens, so can they ever gain real power?

For decades, the script has been either a ‘strategic’ vote for Labour or Conservatives and if you were feeling ‘rebellious’ the Lib Dems. However, as of March 2026, that narrative has been shredded. The red and the blue are bleeding, and a breakaway is emerging. Gen-Z isn’t just drifting away from the middle ground; we are sprinting towards a new left future: The Green Party.

By March 2026, the Green party’s momentum reflects more than environmental concern. It signals a generational realignment in political expectations suggesting that the generation of Gen-Z want boldness, not just caution, authenticity, not polished messaging, they want long-term thinking, not just an election-cycle promise but instead strategies that look decades ahead.

Gen-Z is not simply adding new voices to existing debates, they are redefining what those debates should have been in the first place. The Green Party platforms an often-emphasised idealistic solution, but this promotes forward thinking and breaks away from the norm, showing a target goal, and how has this paid off? Well, a clear indicator of Gen-Z support came in November 2025, when the Young Greens officially became the largest youth and student wing of any British political wing, surpassing even Young Labour. The Greens have successfully framed climate change, social justice and wealth distribution (with the ‘tax the rich’ policy) not as ‘hanging’ issues, but as logical priorities for a future generation.

"Gen Z are redefining what those debates should have been."

Whether the Greens continue to grow will depend on how effectively they translate youth enthusiasm into a sustained political influence. Does this convince you to go green?



Jacob Bell: The life of a Liberal Democrat Caseworker

By James Lawson

A former Huish student takes through getting a foot inside the Politics door.

Jacob Bell studied law, business and psychology at Huish which has led him to the bright beginnings of a career in the political field. He now studies politics and international relations, following his law studies at the University of Westminster, as part of the course, doing a year's work experience with Gideon Amos MP. Despite his extremely busy schedule, I managed to meet him for an hour to discuss how Huish influenced his advice as a future politics hopeful.

Beginning the interview, I asked him which subject he enjoyed the most and how it inspired him to choose a future in politics: "I think all three kind of worked in tandem to bring me towards politics." For him, each subject represents an individual element of society, for example psychology describes the way that people behave or act. You can have a future beyond the three subjects that you choose, and often people take forward something quite unrelated to their original intentions.

When discussing the importance of politics as a subject for political ambitions, he had a strong opinion that life experience is the most important qualification that someone can use. Subjects related to politics can provide just as valuable information as politics itself.

Talking about university choices and changing course from Law, Jacob said he 'just felt really uncomfortable with the course that [he] had chosen'. His friends and family had been invaluable during that time of uncertainty, and he was always made aware that there were different avenues to choose a different course. Many people see university as the final step, but Jacob's example shows that if anything, it's just the beginning and sometimes initial choices change.

So, what are the benefits of choosing politics? '[The subject] is everything really. It is law, it is psychology, it is business. It is an environment that encourages progression and understanding where you've come from to get something new'. He defended the core values of politics, stating that 'those at the top' ruin the reputation of the subject, and stop people engaging with it, despite the hidden world of councillors, advisers and backbencher MPs who simply want to serve their constituents.



Jacob found his caseworker placement with Gideon Amos almost coincidentally, due in part to his mum, but most importantly having the confidence to reach out to people, that enabled him to work with his MP. Clearly, there is great importance in having the perseverance to send messages out as much as possible with the hope that someone sees your efforts.

So, what is Jacob's role as a caseworker? Gideon Amos is our Liberal Democrat representative, but due to the number of concerns and questions raised with him are enormous. Therefore, it is the role of the 'wonderful team' of caseworkers to ensure people's needs are acknowledged and taken into consideration.

"Life experience is the most important qualification that someone can use."

In our interview, I pressed him about successes and regrets that he might have experienced during his time as a caseworker. 'I don't regret anything that I've done,' but later admitted his tendency to over complicate matters could be considered a fatal flaw. Something his team have helped with in enabled him to learn and develop skills needed for politics.

My discussion with Jacob shows the value of positivity and hope, two things that often lack in modern day politics. He has overcome challenges and managed to improve the lives of his fellow citizens: something to be inspired by. His story shows the value of reaching out and having flexible goals, during and after your time at Huish.

To sum up, I requested one piece of advice that he would give to Huish students. "Find comfort in being nervous or not knowing more and don't be afraid." He highlighted the importance of asking questions and accepting oneself as a key motivator to achieving in life.



The Blueprint of The Future

By Mia Webb

The generational divide of politics and how demographic likely shapes and determines voting polls.

While the Green Party has increased in popularity with young voters, particularly Gen Z, Reform UK has built up its status from an alternative demographic. This split between age groups highlights the difference in political priorities within Britain and how different generations are backing parties that reflect distinct visions for the future.

As of recent, the polling shows a Green Party lead significantly with 18-24 year-olds, 38% favouring them as of 2026. By contrast, only 8% of that age group supported Reform UK which mirrors the opposite of older voters, 50-64, with 34% showing support, and 33% of those above 65 years. Making it clear that reform is the leading choice among older groups. So why does this divide exist? Polling suggests that Reform's appeal is rooted in the concerns of voters who feel economically strained and one of the largest surveys led by Reform supporters, with over 11,000 people, found that many are motivated by feeling of distrust or frustration with mainstream politics, typically older working-age voters who feel sceptical of the political establishment.

Moreover, immigration is often identified as a dividing topic, with half of the respondents from a YouGov linked survey citing it as a national concern. However alternatively, the younger voters issues as such as climate change tend to align more closely with the Green Party and their environmental focus and as a result create their lead among under-25s.

"generational and social divides paint two sharply different political scenes"

Altogether, those generational and social divides paint two sharply different political scenes, with the Greens matching priorities of the younger generations seeing long-term environmental action and Reform appealing to older voters who feel left behind in the rapid political change. This result is a clear indication of Britain's both contrasting and evolving political identity, with a reminder that age plays a massive part in shaping the future.

CULTURE

Generative AI in Writing - a Metaphorical Car Crash

By Sofia Sartain-Walker

"If you use generative AI to write your story, you did not write the story, It is not really yours..."

AI has become part of our everyday lives- from internet searches to problem solving; creating and editing, it has become our immediate go-to solution for all of our problems.

While this may seem positive, it is actually the opposite: it can give wrong, even nonsensical answers, and when asked to generate pieces of writing- essays, fiction, scripts- it results in what only be described as total chaos.

Firstly, let's look at generating non-fiction texts. Asking AI to write an essay, whether it be for independent learning or to speed up your homework, rarely works out well. There are common mistakes, poor writing, and even completely incorrect information- this means that whatever information you include has a high probability of being completely wrong. Whilst AI is constantly learning from new research and work, areas of little, or even biased information, impact the answers AI gives. For example, when searching up a statistic for some research, AI's data was completely inaccurate compared to the official data released by the website of the research institution.

"Finding something that is real and authentic is like searching for a pearl in a sea of oysters!"

Additionally, you may ask AI to generate fictional stories, lyrics, even scripts- whilst these don't require the accurate facts and information that non-fiction texts have, AI still manages to make mistakes! Plot lines are often weak and generic, and the phrasing of the scripts are unrealistic.



For example:

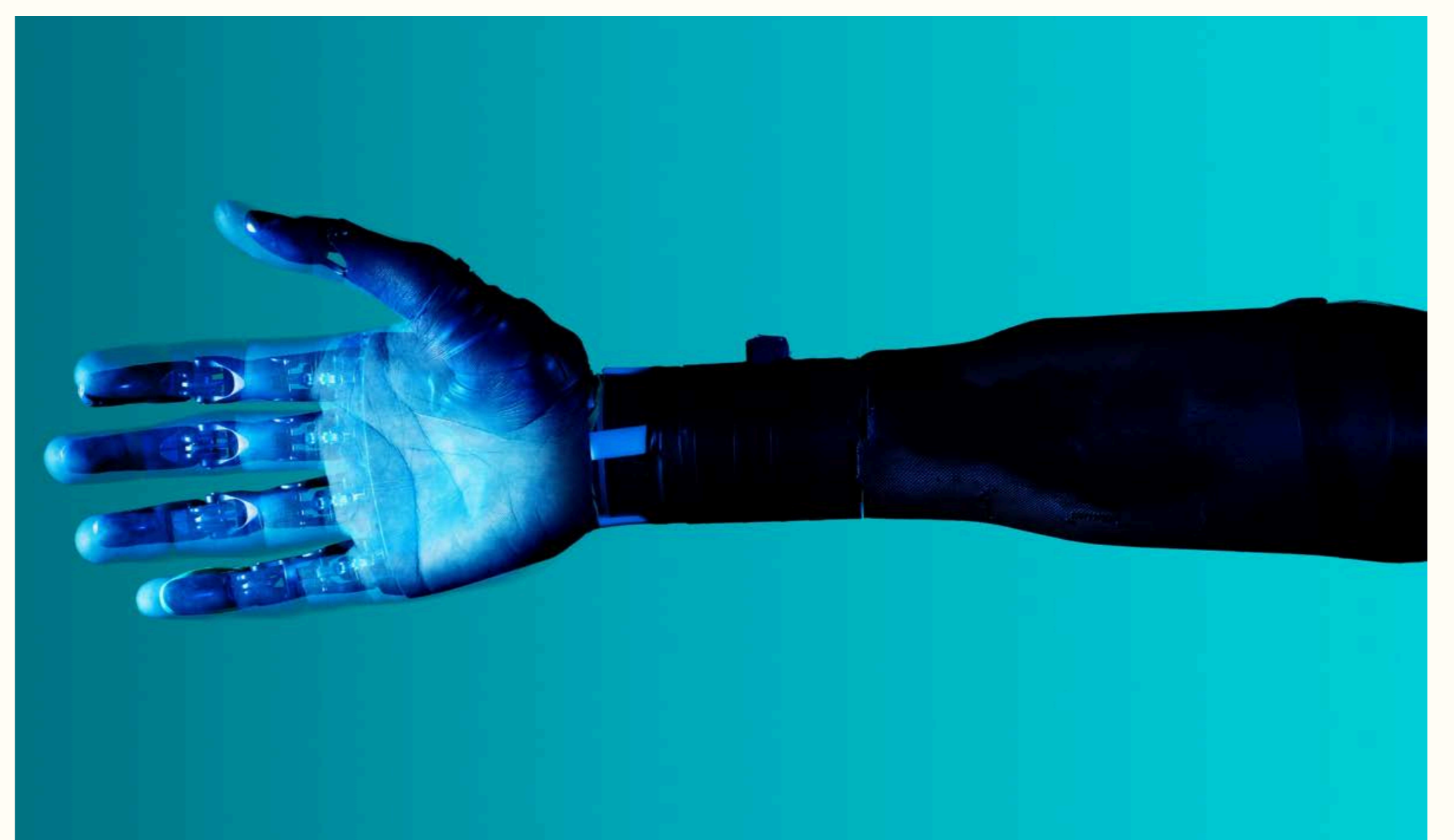
Person 1 "Father, must you always be?"

Person 2 "Sit down, have a Seattle"

These are taken from a basic prompt I put into AI, and as you can see, it makes no sense whatsoever. This is just one example of many mistakes AI makes, and just goes to show that if you do choose to use it, you will most often end up with utter nonsense.

Furthermore, people generating stories and making money from selling them means that authors who work for years on a novel are not given the opportunity to succeed due to the vast amount of AI generated text which swamps real, authentic literature- finding something that is real and authentic is like searching for a pearl in a sea of oysters!

Instead- use your own mind, your creativity, and your skills-it will be far better quality, fully original, and totally unique to you.



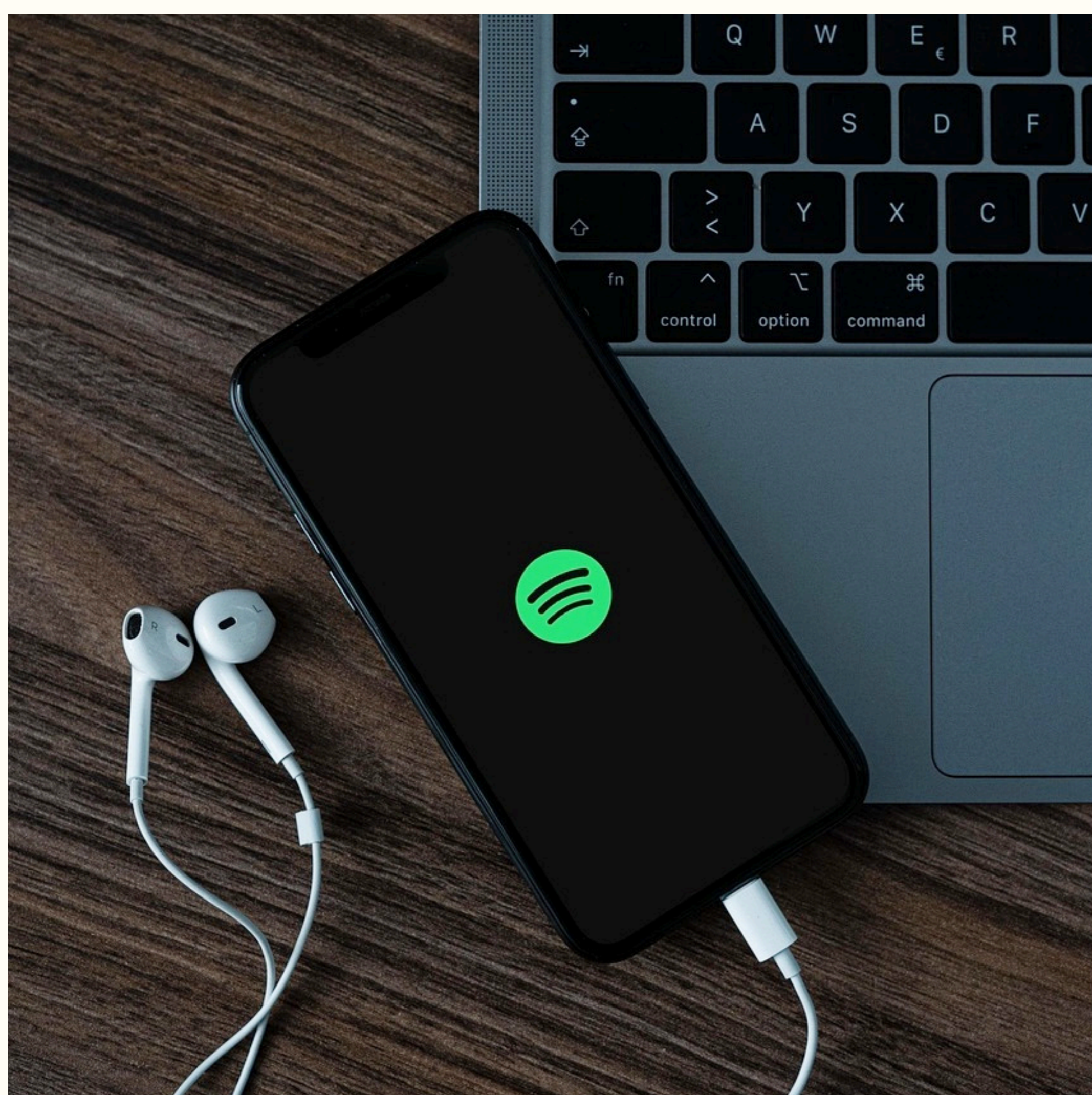
Transitional Beats

By George Bell

Remixing on Spotify: a marketing scheme or an insight into music production?

It's not a secret that Spotify as a music platform goes beyond being slightly problematic and somewhat in bad taste in the eyes of many musicians and political activists. It's certainly no gospel for treating creators right, but does its accessibility and features trump this discordant note of truth?

When Spotify first launched its 'premium plan' in 2009 following its initial inception in 2008 the price stood at £9.99 per month. With this pitch it offered not only ad-free and offline listening, but also mobile access: what a novelty! Some reading this may now feel thoroughly dissonant, but don't you worry; at least with the extra £3 (granted not accounting for inflation) we get Spotify DJ and ever ascending AI tools, certainly worth the £36 extra pounds a year (!) This price increase surely means more pay for creators right? Dead wrong. The payment for creators is set at a ringing \$0.003-0.005 per stream, a crescendo on quite how little creators are cared for, this is certainly not a living wage for the hobby musician. Now I can't completely shame Spotify, myself being an almost hourly user, and these statistics certainly make my love for the Mix tool ring: a guilty tinnitus in my otherwise disgust for the corporate world.



So let me not so eloquently introduce, for some not for the first time, the Spotify Mix tool to you. If you haven't already seen it on social media, this reasonably new feature, introduced late August 2025, enables premium listeners to create their very own transitions between songs varying in bpm, genre and key. It somewhat perverts the intricacies of mixing but has completely captivated me.

As someone who has had an interest in mixing, but never quite enough to justify the sometimes hundreds of pounds it takes to purchase equipment for it, I find Mix to be a syncopated alternative that allows me to get around the problem many of you, especially my fellow second years, may experience: too little time and money to dedicate yourself to a new hobby.

"In just a few seconds, if not minutes if you're feeling ultra technical"



In just a few seconds, if not minutes if you're feeling ultra technical, you can craft your very own concerto of artists and moods, all combined in the transient space of 2-16 bars. My personal 7-and-a-half-hour playlist can attest to quite how addictive this is, and also how strangely creative and, at times, collaborative: I certainly know my friends are sick to death of my urgent requests of critique on the improvisations.

So, is Mix really worth the financial and potentially moral cost of the subscription fee? Honestly, probably not, but it's good fun and certainly increases your diversity of music. Go on, be the pretentious underground listener if you like or bask in the ecstasy, not the kind Prince was taking, of a perfect transition.



f i l m
C L U B

Every
friday
lunch in
J102!

On Foley, Fuzziness and Fine-Tuning

RIAN REGAN discusses how soundscapes tend to be crafted in audio media.

Radio dramas and fiction podcasts – and to a “lesser” extent films and TV shows as well – rely on creating immersive aural atmospheres to engage their audiences, whether realistic or fantastical. Sound design is traditionally an underappreciated but critical part of the post-production stages – without it, aural landscapes will undoubtedly feel remote and uncomfortably unnatural.

The fine details of audio design begin with the exact type of microphone used for speech recording; while both the main types – condenser and dynamic microphones – are well suited for dialogue, the latter’s lower sensitivity will likely result in less unwanted background noise due to the expected closer proximity to the mouth speaking.

Then, after any required dialogue for the product is recorded and re-recorded, chances are that sound effects may be needed to be installed. Common sound effects, like footsteps and the movement of handheld items – which form part of the Foley requirements – are usually achieved through either samples taken from online sources, or live recording – the latter is often more labour-intensive, but doesn’t involve the hunt for copyright-free media. When certain effects are hard to get, cheaper substitutions can be accurately used as a replacement; sound effects like heartbeats and gun-shots can also be embellished slightly to increase their cinematic impact.



Then comes the mixing process – where the correct labeling and sorting of all one’s audio tracks is crucial. Trying to find the right balance between barely-discernible frequencies and compressed thin sounds is also important for producing an actually understandable and enjoyable product; different genres of media will employ different audio mixing combinations. This is where EQ and reverb come in – the former (equaliser) is used to balance frequencies and amplification across tracks, while the latter is used to replicate physical surfaces in the soundscape, giving the audio tracks greater depth.

The final stage of the process is mastering – where everything is essentially finely-tuned and edited to provide as coherent and cohesive a listening experience as possible. Conversely, mastering is where audio can be the most optimised for the specific listening medium – whether played out of cacophonous cinema speakers or tinny earbuds and phone speakers. By the end of the process, the final product can be exported to whoever requires it.

“mastering is where audio can be the most optimised for the specific listening medium – whether played out of cacophonous cinema speakers or tinny earbuds and phone”

Audio production – sourcing and mixing and mastering – is an incredibly complex process that’s intensely time-consuming and can take many years to truly (ahem) master. However, with the right effort put in, it can create an enriching and uplifting experience that can make someone’s day just that extra bit special.



The Magic of Ghibli

By Sophie Lukins

“The creation of a single world comes from a huge number of fragments and chaos.”. As the children's film industry becomes increasingly commercialised in western culture, how does Studio Ghibli create art that both children and adults are entranced by?

“The studio is able to capture a unique feeling of childish wonder and nostalgia.”

Lovers of cinema, and even casual enjoyers of film are easily able to see when a film is stamped as a Studio Ghibli creation. Through the effortless combination of fantastical and intricate illustrations that shape the worlds with slightly unrealistic human characters that create the stories of these films, the studio is able to capture a unique feeling of childish wonder and nostalgia.

Ghibli tales regularly have roots in Japanese Myths and legends, but still hold significant influence on western cinema, reaching the hearts of all generations through beautiful artistry. Studio Ghibli uses the Japanese narrative structure of Kisho Teneksu, which focuses on the protagonist's development and learning journey rather than outside forces or inciting incidents; an arguably more introspective reflection of real life. The 1988 film, My Neighbour Totoro, is a prime example of this technique. The “villains” of his stories are not the typical dark and evil figures we may imagine, but simply flawed characters.

Studio Ghibli is a small company, only employing around three hundred people, only sixty of these are animators. The tight-knit hub of the Japanese studio is crucial to the creative process, authentic and recognisable art pumps through the veins of the company consistently due to its unwavering loyalty to art made by humans.

“The concept of portraying evil and then destroying it - I know this is considered mainstream, but I think it is rotten. This idea that whenever something evil happens someone particular can be blamed and punished for it, in life and in politics is hopeless.”- Miyazaki. By adopting this ideology in his art, Miyazaki is directly influenced by real life and real situations. The humanisation of the “evil” is what makes these films so appealing to those who do not at once appear the target audience.

スタジオジブリ作品
STUDIO GHIBLI

“The creation of a single world comes from a huge number of fragments and chaos.” - Studio Ghibli founder, Hayao Miyazaki

Miyazaki releases these raw stories artistically, offering an otherworldly, picturesque backdrop for them to shine. It is a gratifying breath of fresh air in western cinema which is constantly influenced by our culture's static perception of fluid concepts like morality, death and love. So if you're on the search for a comfort film, teaching valuable life lessons and ideologies through beautiful animation, look no further than Ghibli.





JUNIPER FILM FESTIVAL

2026

Redwood Theatre, Richard Huish College

Friday 26th June, 7pm - 9pm

Open to students, friends, and family

store.huish.ac.uk

£3



ENVIRONMENT

Attenborough – A Century of Conservation

By Jack Flemming

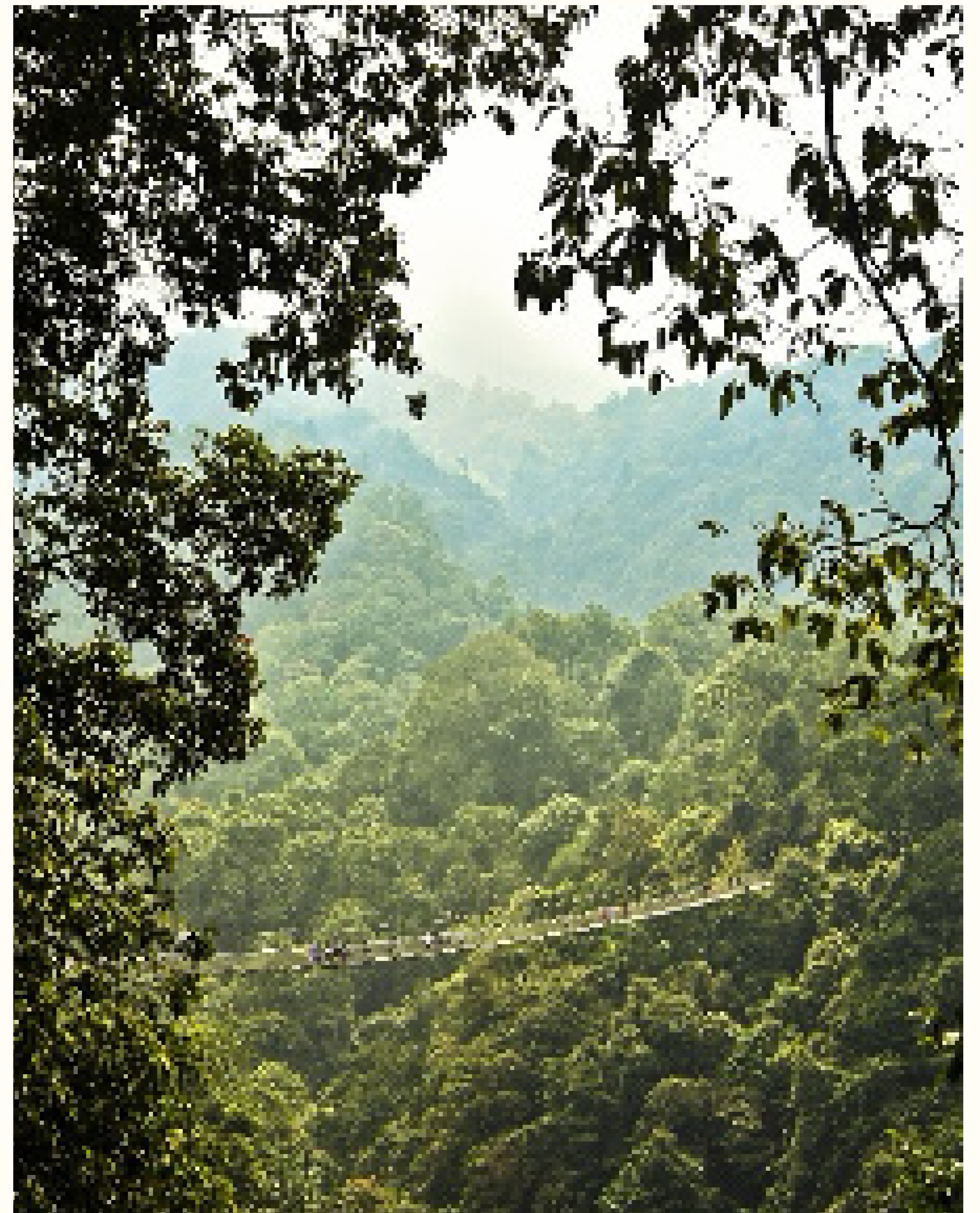
As he enters his 100th year, we celebrate the legacy of our national treasure.

Very few figures have shaped our understanding of the natural world quite like Sir David Attenborough. For decades, his TV programmes and documentaries have brought the wonders of Earth into our homes, with his work offering both inspiration and a sobering reminder of our responsibility, duty and care to the planet.

Born in 1926, Attenborough's career spans more than 70 years, from early black-and-white television programs to modern day high-definition series. He has continually adapted, incorporating a range of cutting-edge technologies into his works to show us all the wonders of planet earth. His landmark works, including Planet Earth, Blue Planet, and Our Planet, have set new standards for documentary filmmaking, combining scientific discoveries with cinematic storytelling.

What sets Attenborough apart is not just his longevity, but his ability to connect. His narration doesn't just describe what's happening on screen; it incorporates viewers into the scenes, allowing us to feel a sense of wonder. Whether he is explaining the migration of wildebeest across the Serengeti or the fragile balance of coral reef ecosystems, his words make complex ecological systems easy to understand and accessible for everyone.

In recent years however, Attenborough's message has taken on a more urgent tone. As climate change, biodiversity loss, and environmental destruction accelerate, his documentaries have increasingly highlighted the devastating impact of human activity on the natural world. In *A Life on Our Planet*, he describes himself as a "witness statement" – he has observed our planet for over half a century, and he himself can see the vast changes we have created.



“He has observed our planet for over half a century, and he himself can see the vast changes we have created”

The message is clear: the future of the planet is in our hands; it depends on the choices we make now. Attenborough's work encourages genuine, critical thinking about sustainability and conservation, topics that bring together people from all walks of life, be those biologists, political figures, conservationists and economic geniuses. But that's not everything. Not everyone can be a politician. Not everyone can be someone who they think can "make an actual change". Attenborough's message at heart is that everyone, in their small and seemingly insignificant ways, can bring about a huge change. He has become a widely recognized and respected public figure, often included in discussions about climate action and environmental awareness. His credibility stems not from activism alone, but from decades of careful observation and storytelling about the world we live in and rely on.

SPORT

Girls on the Grid

By Emily Crew

Despite there being no rules against women competing in Formula 1 only two have qualified and started a Grand Prix – but the world of motorsport is changing, and women are driving this change.

In F1's 76 year history there have been some huge changes - the shift to rear-engined cars, introduction of wings, the hybrid era, pushes for sustainability and further aerodynamic developments, however despite all this technical jargon one of the most evident changes in contemporary F1 has been the increase and involvement of women, both as fans and working within the sport. Women have always had a presence in F1, but it is only more recently that this presence has been embraced by the wider community - particularly through the understanding of females as a valuable members of the community considered 'real' fans of the sport.

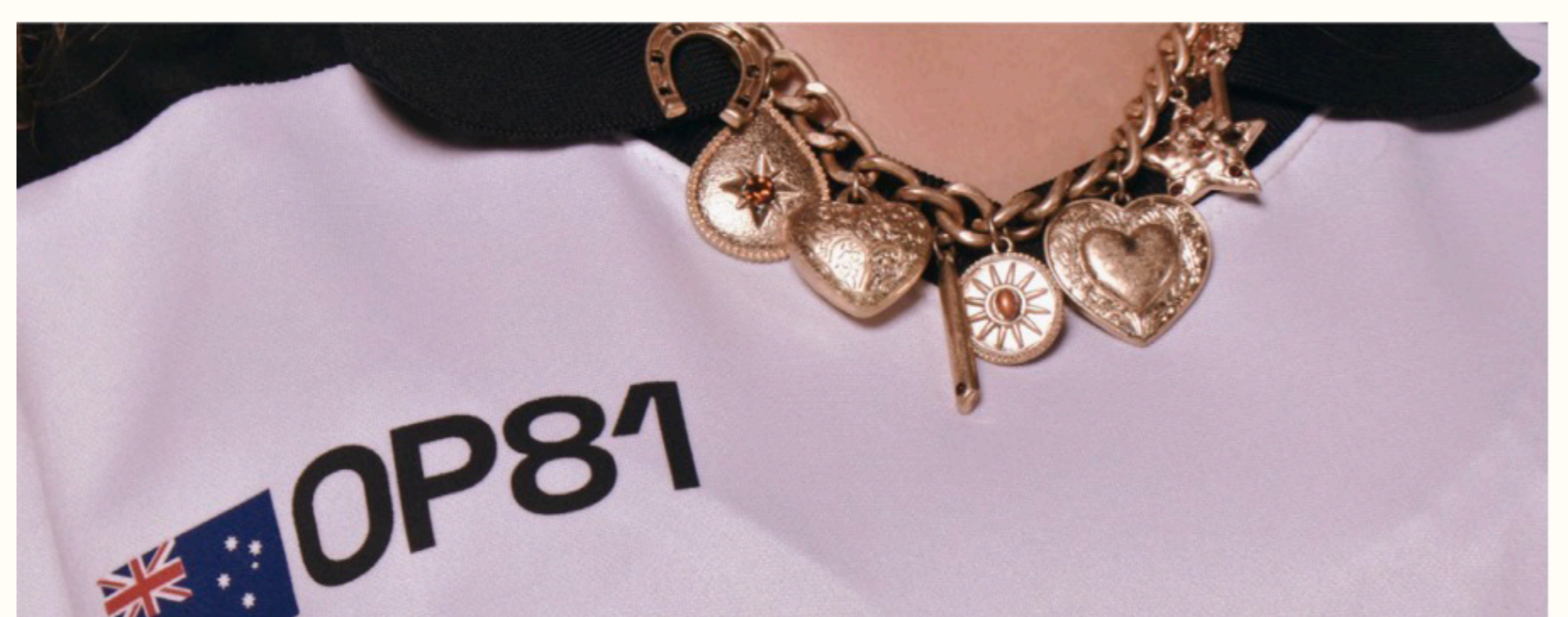
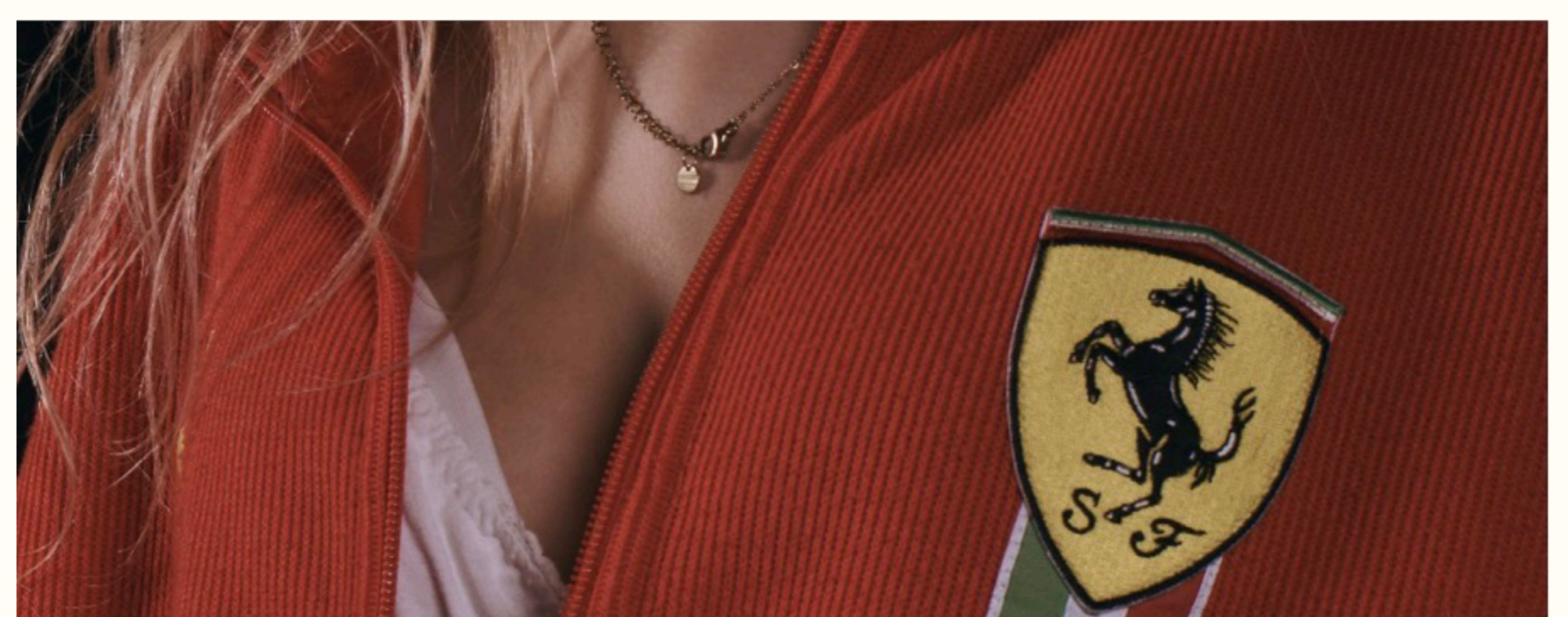
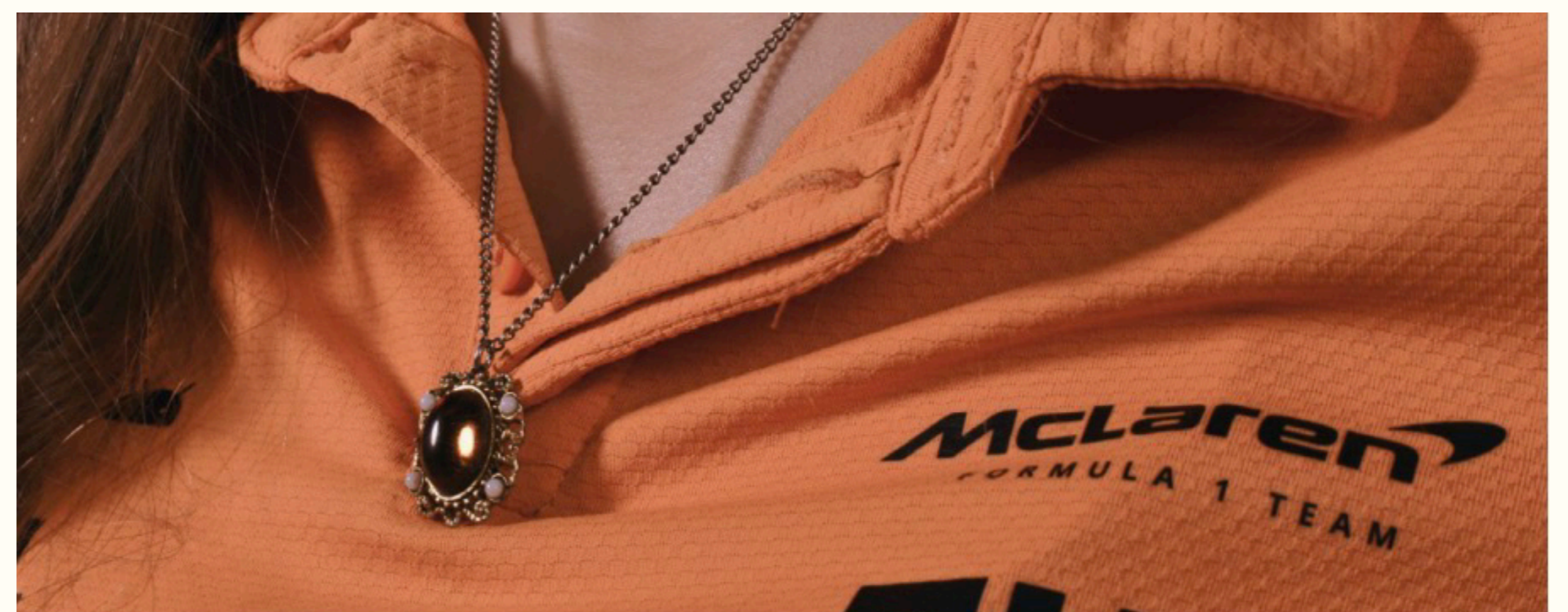
Women in F1 have come a long way, especially from the controversial 'grid girls'. Synonymous with the image of F1 in the 60s to the 2000s, these promotional models worked at F1 races - showcasing sponsor logos and enhancing the glamorous and exciting reputation of the sport. Perhaps the most iconic and recognisable use of grid girls was the red and white clad Marlboro grid girls - in the 'sex sells' era of marketing they represented the brand on the starting grid. The Marlboro grid girls embodied the kind of desires of an idealised Marlboro smoker - acting almost as a partner of the "Marlboro Man", the perfect woman for the rugged cowboy.

As one of the few representations of females in the sport, the use of grid girls alienated female fans - sending a message, particularly to young girls, that motor racing is a masculine sport that if you want to be involved in your main option is to be beautiful, sexualise yourself and be prepared to drape yourself over cars and male racing drivers dressed in branded clothing like an accessory.

The replacement of grid girls to grid kids in 2018 marked a shift in the F1 landscape. Now both male and female children stand next to their racing heroes on the grid with ambitions of becoming drivers themselves - a message that empowers rather than dehumanises, particularly for female supporters.

A key factor in the development of female drivers with aspirations of driving in F1 is F1 Academy, an all-female racing series designed to develop the skills of 16-25 year old women. The reason why there are no women currently racing in F1 is mainly identified as being due to social and cultural factors, as well as a lack of opportunity and funding - these cultural and social factors include a lack of role models, with there historically being a lack of female drivers to inspire future generations and in terms of opportunity and funding, sponsoring a driver through necessary junior racing categories can cost millions of pounds which combined with a lack of direct pathway opportunities particularly for women is new very attractive to potential sponsors. F1A aims to provide this pathway directly to F1 through their partnership as well as establishing links between drivers and sponsors – for example Charlotte Tilbury.

"The presence of women in F1 has shifted massively - from using women to market, to marketing towards women."



Charlotte Tilbury's collaboration with F1 is a groundbreaking sponsorship - the brand became the first female-founded brand to sponsor an F1 Academy team as well as the first beauty brand to sponsor a team. This collaboration goes beyond the average F1 Academy sponsorship, with support for grassroots initiatives - an important factor in developing the next generation of female drivers. For example, through funding Motorsport UK's girls karting to provide free sessions for 8–12-year-old girls as well as the Charlotte Tilbury Scholarship which supports a young female drivers through a karting championship season as well as additional coaching and testing.

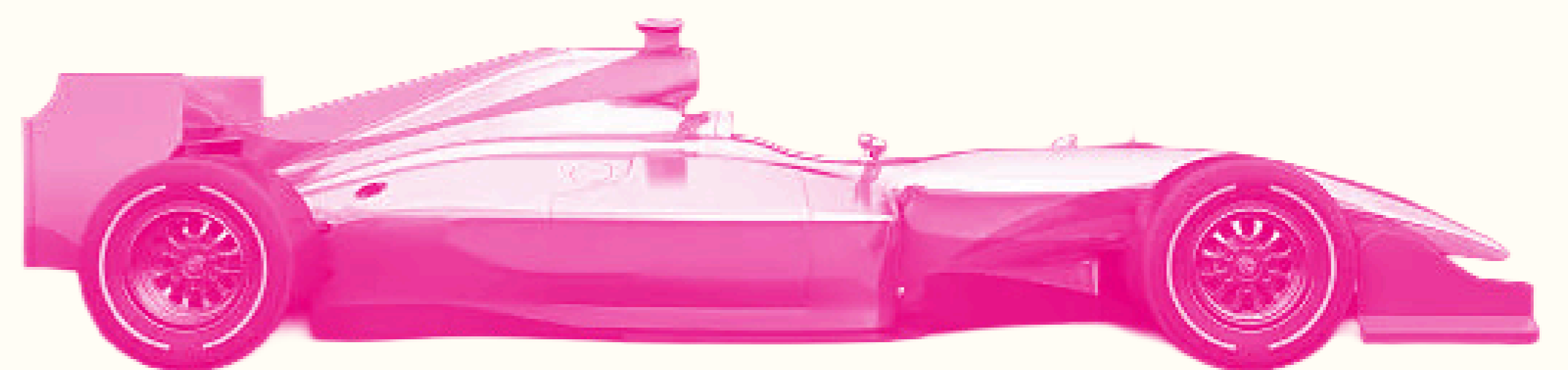


The presence of women in F1 has shifted massively - from using women to market, to marketing towards women. Now recognised as an important part of the F1 landscape, women are fully integrated and valued as genuine committed fans of the sport. The female fanbase of F1 has historically been isolated, especially in the era of grid girls and general landscape of the sport where women were sexualised and often faced abuse from more extreme male fans. Developments in diversity and inclusion have paved the way for a landscape where female fans are valued and respected by celebrating female inclusion. As a female F1 fan I have seen first hand the developments in creating a more accepting and inclusive sport. A community where female brands are highlighted on such a global stage as well as included in such substantial sponsorships makes me feel part of a growing community where women are accepted and valued.

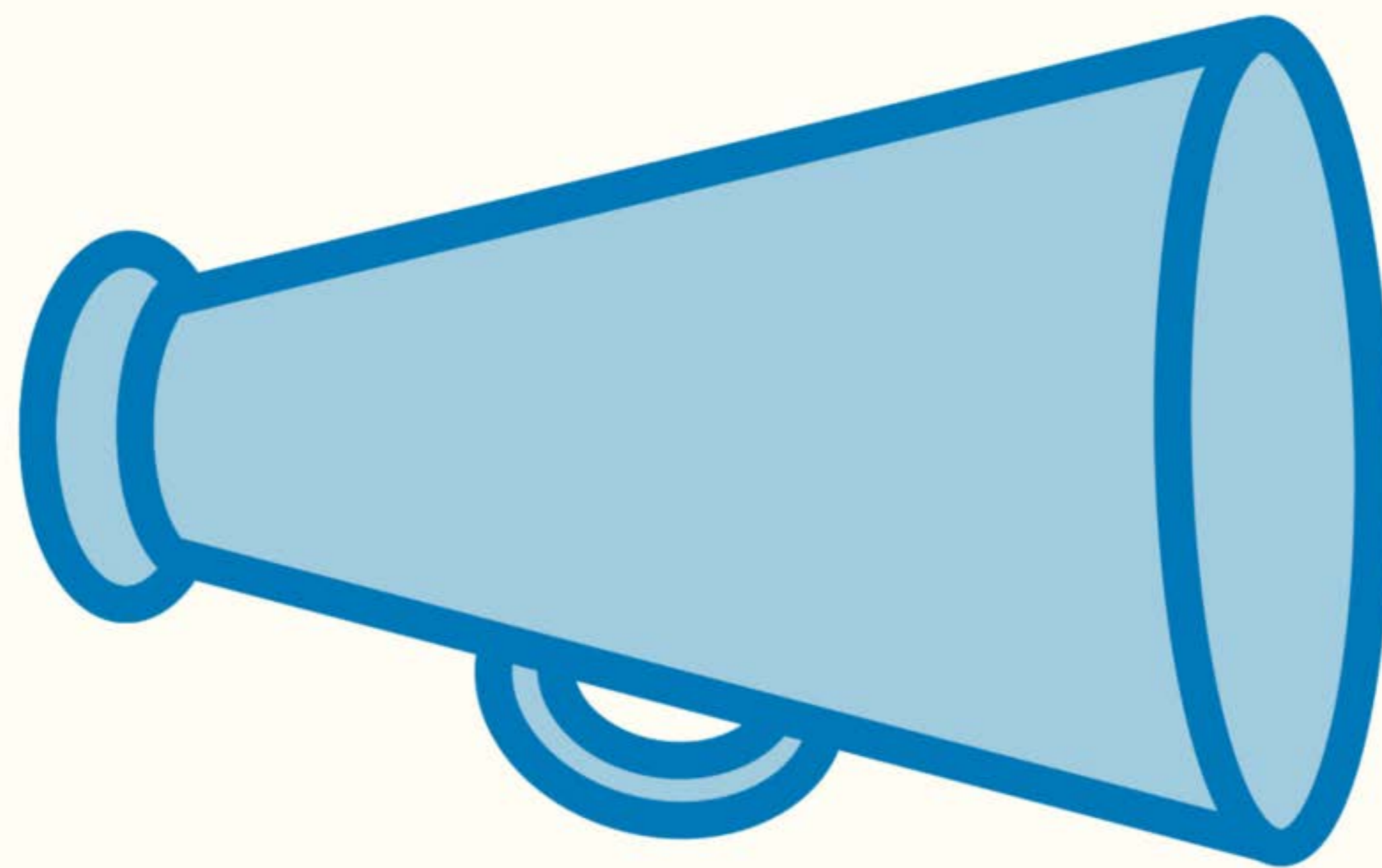
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