

Graig Dispatch

'Student Led, Written and Delivered'

Now

Volume Two / Cyfrol Dau



coledigionsirgâr



*'Student Led, Written
and Delivered'*

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Accreditations

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- Kirsti Straw - *Deputy Editor-in-Chief*
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EDITORIAL COMMENTS

Evie Somers | Editor-in-Chief

'Now' is a true testament of the agency and potential that we now have. Achieved all while staying true to one guiding principle to be a magazine 'Student Led, Written and Delivered'. Thematics covered within 'Now' are precisely that - this is a volume dedicated, almost exclusively, to contemporary matters. Should this be the start of your first year, or indeed your last we welcome you to a continuing relationship of authentic student journalism at the Graig Dispatch.

Kirsti Straw | Deputy Editor-in-Chief

In the wake of creating the first issue of the Graig Dispatch in April, this autumn issue is an exciting chance for us to refine what we wanted this magazine to be; an opportunity to take what we had learned and produce something we can continue to be proud of. This issue's title 'Now' reflects the modernity of the topics it covers and refers to the currency of this time for us. With September bringing new possibilities and people, at the Graig Dispatch the present is important. Now, this September we are enthusiastic to welcome new students to college, new members to the paper, and to give attention to the news around us.

Michael Hackfort | Staff Advisor

Tucked away in the massive back catalogue of online TED talks is Matt Cutt's encouragement to 'Try Something New for 30 Days'. At the centre of his talk is the thinking that small changes in lifestyle can build to reap major rewards, but also the warning that 'time will pass whether you're improving yourself or not'. I remember this at the start of each new year and try to pick a small habit or two to change or improve (aware that once the year is running at full steam I will be concerned with maintaining rather than changing myself). In this way, the start of each college year is a little gift, a time for reflection and an opportunity to remake yourself a little better than last year. 'Now' is both encouragement and challenge.

SYLLWADAU POLYGLYFOL

Evie Somers | Editor-in-Chief

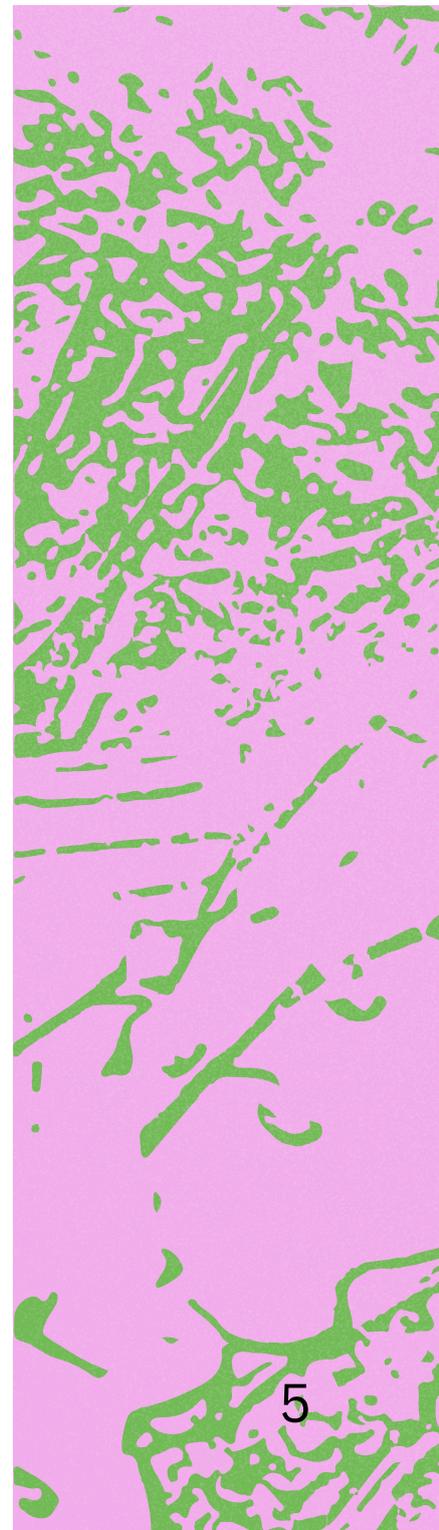
Mae 'Na' yn dyst i'r asiantaeth a'r potensial sydd gennym yn awr. Wedi'i gyflawni yn ystod ein bod yn gyda'r un egwyddor arweiniol i fod yn gylchgrawn 'Arweiniwyd, Ysgrifenedig a Dyfynnwyd gan Fyfyrywyr'. Mae'r themâu a drafodir yn 'Na' yn union hynny - mae hwn yn gyfrol wedi'i neilltuo, bron yn bennaf, i faterion cyfoes. Os dyma'r dechrau o'ch blwyddyn gyntaf, neu yn wir eich olaf, rydym yn eich croesawu i berthynas barhaus o newyddiaduraeth myfyriwr dilys yn y Graig Dispatch.

Kirsti Straw | Deputy Editor-in-Chief

Yn dilyn creu rhif cyntaf y Graig Dispatch ym mis Ebrill, mae'r rhif hwn yn yr hydref yn gyfle cyffrous i ni gael ein mireinio beth roeddem am i'r cyfnodolyn hwn fod; cyfle i gymryd yr hyn a ddysgwyd ac i gynhyrchu rhywbeth y gallwn barhau i fod yn falch ohono. Mae teitl y rhif hwn 'Nawr' yn adlewyrchu modernrwydd y pynciau y mae'n eu poked ac yn cyfeirio at gyfarwyddyd y cyfnod hwn i ni. Gyda mis Medi yn dod â phosibiliadau a phobl newydd, mae'r presennol yn bwysig yn y Graig Dispatch. Nawr, ym mis Medi hwn rydym yn gyffrous i groesawu myfyrywyr newydd i'r coleg, aelodau newydd i'r papur, a rhoi sylw i'r newyddion o'n cwmpas.

Michael Hackfort | Staff Advisor

Mae Matt Cutt yn annog pobl i 'Droi rhywbeth newydd am 30 diwrnod' yn ei siarad, sydd wedi'i guddio yn y casgliad enfawr o siarad TED ar-lein. Yn gêl ei siarad, mae'r meddwl bod newidiadau bach yn ffordd o fyw yn gallu tyfu i ddod â gwobrwyon mawr, ond hefyd y rhybudd bod 'amser yn mynd heibio waeth pa mor dda rydych chi'n gwella eich hun'. Rhoddaf y peth hwn i gof yn nharddiad pob blwyddyn newydd ac ymdrechu i ddewis arfer bach neu ddau i newid neu wella (yn ymwybodol, pan fydd y flwyddyn yn rhedeg mewn llif llawn, y byddaf yn poeni mwy am gynnal nag am newid fy hun). Felly, mae dechrau pob blwyddyn coleg yn rhodd fach, amser ar gyfer myfyrdod a chyfle i adnewyddu eich hun ychydig yn well na'r flwyddyn ddiwethaf. Mae 'Nawr' yn annog a her.



Sister Act:

A Convent of Comedy in Musical About Community

Graig's Drama Students Bring Fun, Friendship, and Nuns to Ffwrnes Theatre

Kirsti Straw

Sister Act: The Musical is a production that plays with humour, song and choreography to explore the life of nuns under vows, becoming the well-known and well-loved 'divine musical comedy' that it is. After being selected as the Graig Level 2 /3 Performing Arts student's final show, the students have been avidly rehearsing and preparing for their performance on the 5th and the 6th of June in the Ffwrnes Theatre in Llanelli.

Within the drama course at Coleg Sir Gar there is an evident presence of a community consisting of passionate and talented young people. When interviewing a few of these students their adoration for the Performing Arts industry was obvious. Taylor Cadwell, who is playing Sister Mary Roberts stated that she, 'always knew this is what I wanted to do with my life', leading to her choice of studying drama at the college. Similarly to Taylor, Lucas Smoczynski expressed his long-standing aspiration to be involved in Performing Arts, claiming he 'had this dream to become an actor, and this course was the best option'. Charlotte Lewis-Camm, who is taking on the role of Sister Mary Patrick, shared how she had chosen the Vocational performing Arts course over A-levels and had found studying drama at the Graig Campus a welcoming and valuable experience, going so far as to describe working and learning alongside other students as 'like a family, everyone looks out for each other'. Lucas also mentioned the development this course had provided him, impacting his confidence - 'I've changed so much'. When asked about their experience studying drama at Coleg Sir Gar, the resounding response was simply 'we love it'.

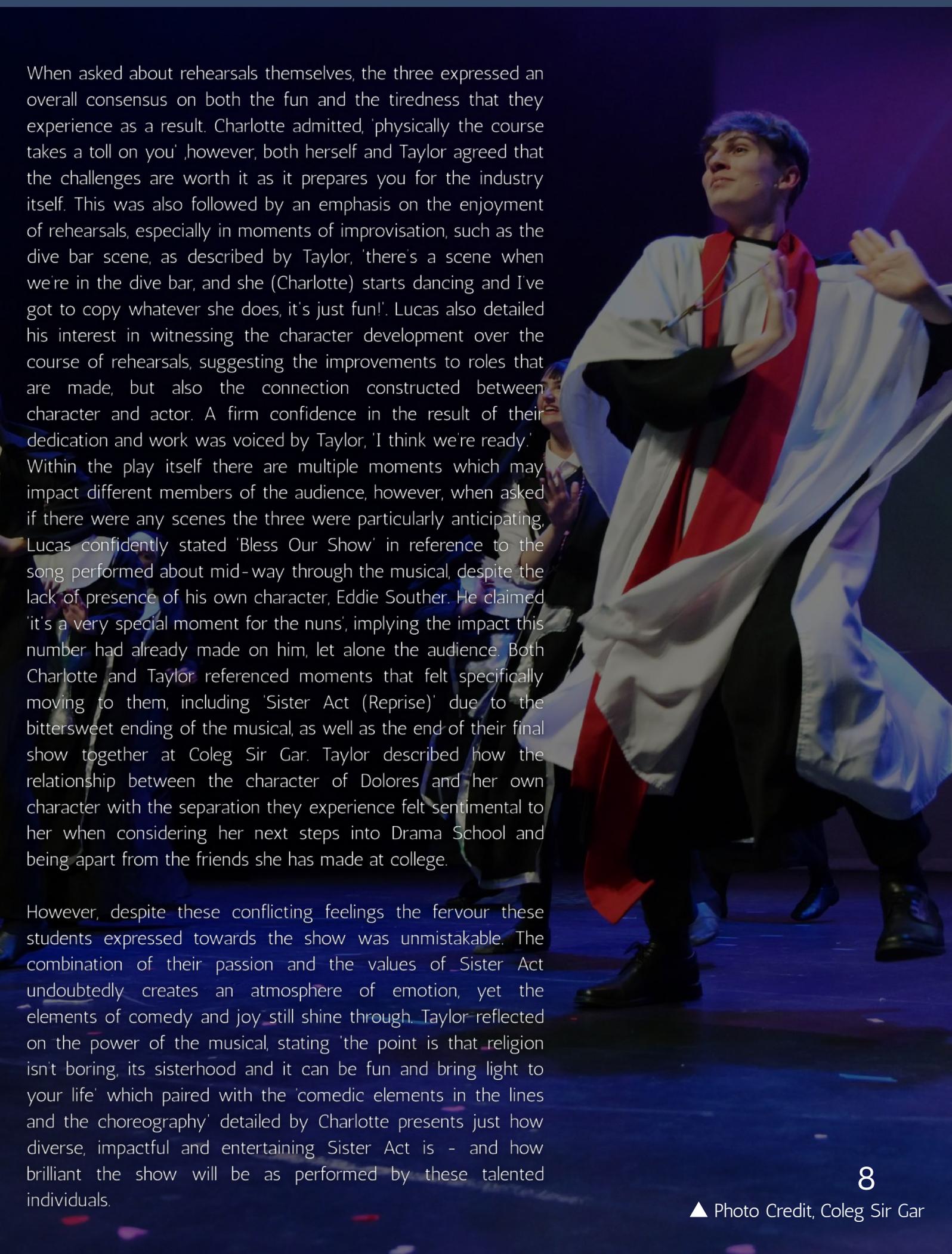


This adds poignance and bittersweetness to their upcoming performance of Sister Act, as it marks the students' final show before they pursue their next steps and leave the college. The core values of Sister Act itself makes this almost ceremonious, as the ideas of sisterhood and community that are so prevalent in the musical are also extremely resonant within the course and the relationship between the students themselves. Charlotte reflected on this, claiming 'the musical makes so much sense with the dynamics of our course .. about being there for each other'.



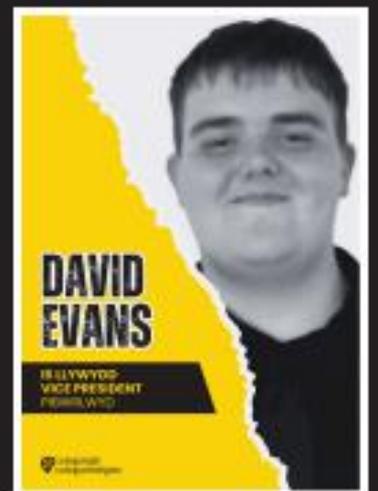
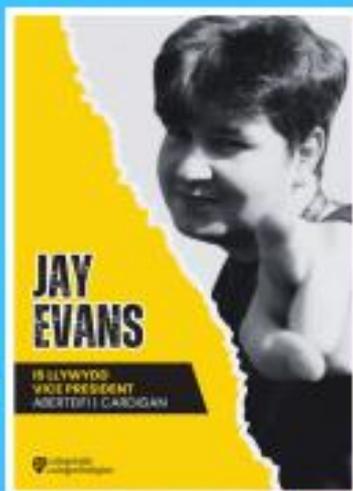
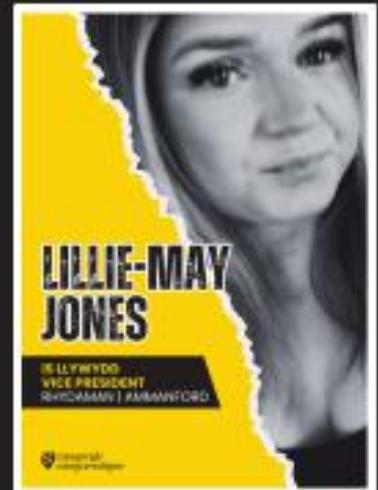
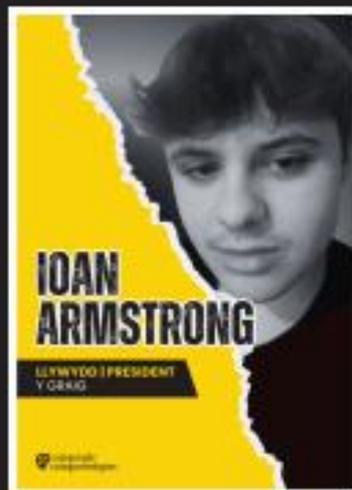
When asked about rehearsals themselves, the three expressed an overall consensus on both the fun and the tiredness that they experience as a result. Charlotte admitted, 'physically the course takes a toll on you', however, both herself and Taylor agreed that the challenges are worth it as it prepares you for the industry itself. This was also followed by an emphasis on the enjoyment of rehearsals, especially in moments of improvisation, such as the dive bar scene, as described by Taylor, 'there's a scene when we're in the dive bar, and she (Charlotte) starts dancing and I've got to copy whatever she does, it's just fun!'. Lucas also detailed his interest in witnessing the character development over the course of rehearsals, suggesting the improvements to roles that are made, but also the connection constructed between character and actor. A firm confidence in the result of their dedication and work was voiced by Taylor, 'I think we're ready.' Within the play itself there are multiple moments which may impact different members of the audience, however, when asked if there were any scenes the three were particularly anticipating, Lucas confidently stated 'Bless Our Show' in reference to the song performed about mid-way through the musical, despite the lack of presence of his own character, Eddie Souther. He claimed 'it's a very special moment for the nuns', implying the impact this number had already made on him, let alone the audience. Both Charlotte and Taylor referenced moments that felt specifically moving to them, including 'Sister Act (Reprise)' due to the bittersweet ending of the musical, as well as the end of their final show together at Coleg Sir Gar. Taylor described how the relationship between the character of Dolores and her own character with the separation they experience felt sentimental to her when considering her next steps into Drama School and being apart from the friends she has made at college.

However, despite these conflicting feelings the fervour these students expressed towards the show was unmistakable. The combination of their passion and the values of Sister Act undoubtedly creates an atmosphere of emotion, yet the elements of comedy and joy still shine through. Taylor reflected on the power of the musical, stating 'the point is that religion isn't boring, its sisterhood and it can be fun and bring light to your life' which paired with the 'comedic elements in the lines and the choreography' detailed by Charlotte presents just how diverse, impactful and entertaining Sister Act is - and how brilliant the show will be as performed by these talented individuals.



UNDEB MYFYRWYR | STUDENTS' UNION 2025

Dewch i Gwrdd â Chynrychiolwyr eich Undeb Myfyrwr
Meet your Students' Union Representatives



In Conversation With

Dr. Andrew Cornish

College Principal

Dr Andrew Cornish first started working at Coleg Sir Gar back in 1994 as a Physics teacher. Over his time at the college he has worked his way through multiple departments, progressing first to Section Leader (and later Faculty Manager) of Computing and Applied Science, then moving from this post to Head of A-levels, known at the time as Faculty Manager of General Education, before also taking on responsibility of Sport. Cornish's ascension through managerial positions continued until he was Assistant Principal and was given the opportunity to be Principal of Coleg Sir Gar, a position he has now held for seven years.

In his office Dr Andrew Cornish displays student photography and artwork, including a set of illustrated Female Welsh public figures. Throughout conversations he remained noticeably humble and inspirationally passionate about his work with the college and for the student's experiences he is responsible for.



What were your original goals when you became Principal?

'At the same time as coming into this role it was an opportunity for me to shape how the college should be going forward. My goal was to make the college high quality in terms of teaching and learning but my primary role now as Principal is to look at business and the philosophy of education and strike a balance between the two.'

I've known some incredible people over my career which has been great and it's such a big responsibility, the question you asked is what did I want this to be and I wanted to inspire learners, create opportunity and achieve excellence in everything that we do.

The previous strategic plan led by the previous Principal was to be the 'college of choice' so that learners wanted to choose to come here, but for me it was more than that - what do you do when they are here. I believe that learners are the centre and what we do in the classroom is paramount to everything.'

Would you say that your interactions between different departments have impacted how you've led the college?

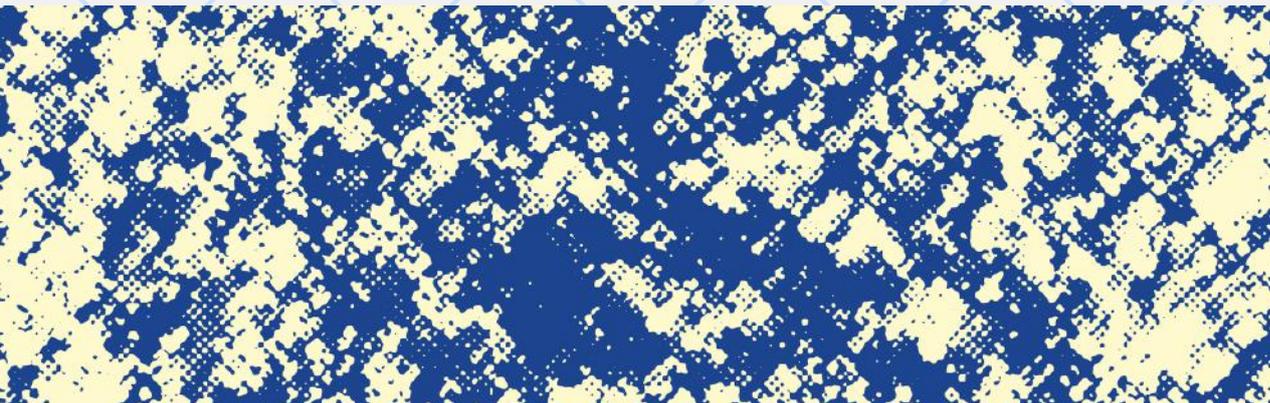
'Yeah absolutely, when you're in a role like this you try and be compassionate but sometimes you've got to address issues when they're there. I think that there are two types of leadership, you can either sit down and talk to people, or you can say this is what you're going to do. There are times when you have to do both. There are many styles of leadership though, not just autocratic and collaborative - I often tell people it's like a clock with an arm going around it, you just pick the style which best suits the situation you're dealing with.'

For example each of our campuses have a different culture, a different feel - the Welsh language is really prominent in Celli Aur and in Ceredigion whereas perhaps here it's not as prominent. Experience does matter, I find the more exposed you are to different situations the better you are as a leader.'



I believe that learners are the centre and what we do in the classroom is paramount to everything.





Over your career have you noticed any changes in the way that learners are learning?

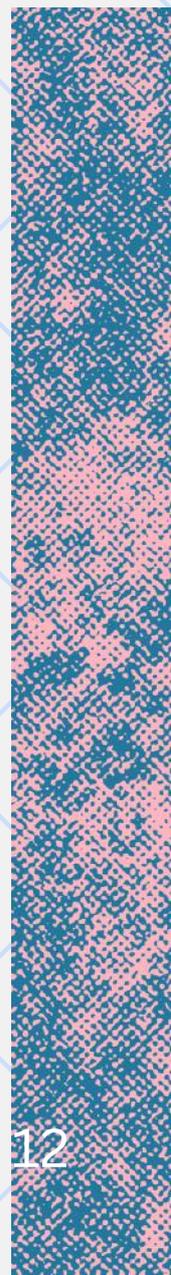
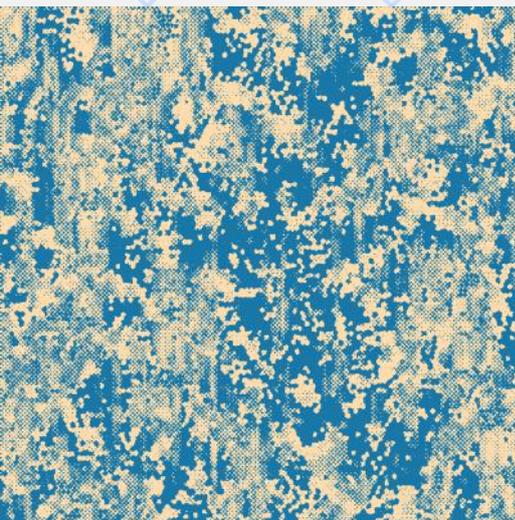
'Well we don't use overhead projectors anymore - technology has made a big difference, COVID came in and the learning curve in terms of digitalisation. Today, I think some difficult lies in that you have to figure out what's the truth and what's not the truth. The next thing is obviously artificial intelligence - something I do beyond college is that I'm the chair of the International Group for Colleges Wales. Last year we went to Seattle to look at AI and to see how that's developing with businesses... and how colleges are developing their programmes to provide learners with AI skills for the future jobs. The big phrase coming out of that was that 'AI isn't going to replace your job, but a person with AI skills will replace your job.'

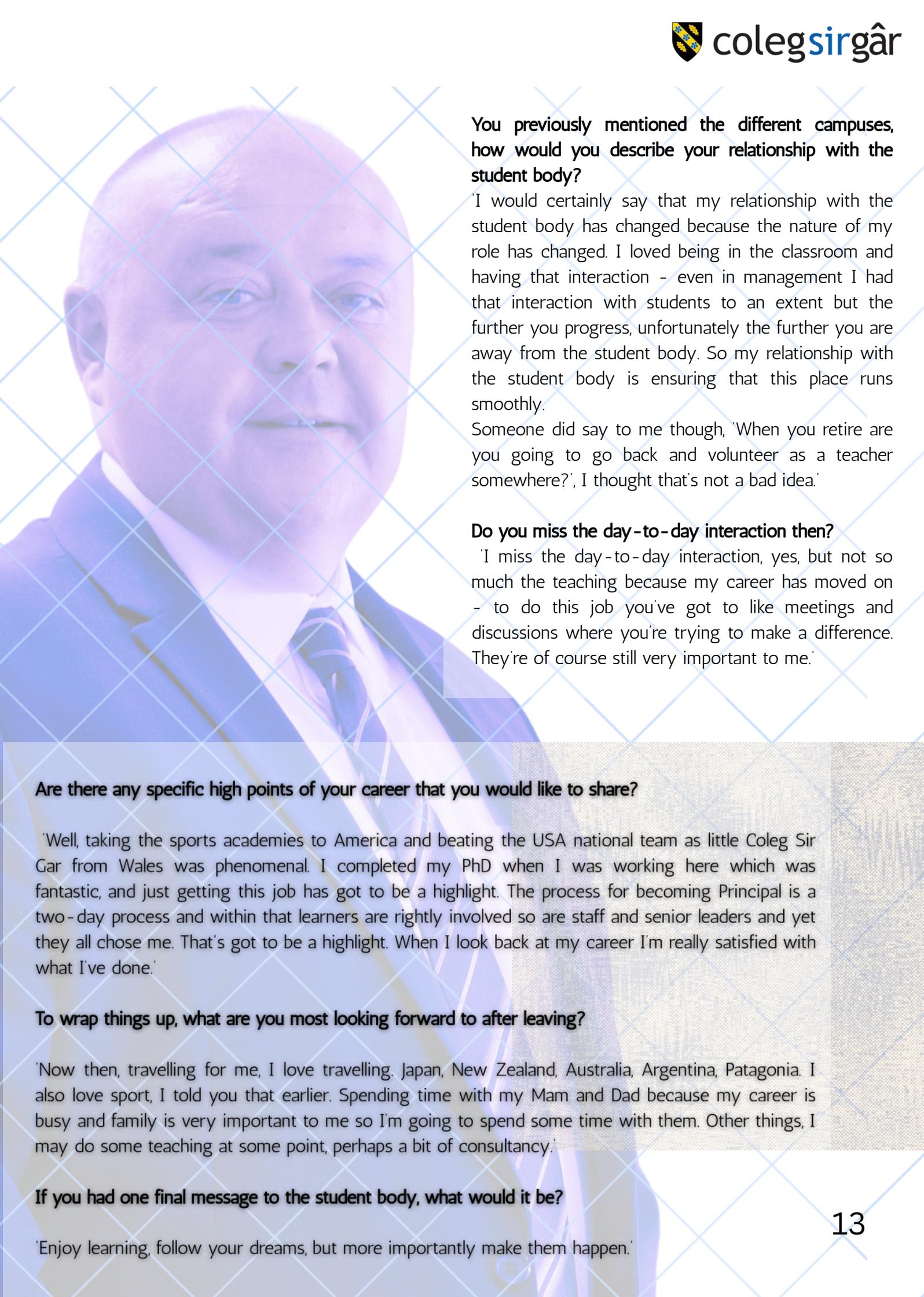
Do you think that poses a threat?

'Absolutely, we were talking to Microsoft about their developments... and I believe that AI will stray towards an unethical path. What worries me is who's policing it at the moment?'

What challenges do you recall across your career?

'There are challenges every day because every day is different, but it's how you deal with them and how you're able to respond which is the important part. For example, a couple of years ago I had to talk about staff redundancies, no one wants to do that, it's not something I enjoyed doing, but I would like to think that I did it with empathy.'





You previously mentioned the different campuses, how would you describe your relationship with the student body?

'I would certainly say that my relationship with the student body has changed because the nature of my role has changed. I loved being in the classroom and having that interaction - even in management I had that interaction with students to an extent but the further you progress, unfortunately the further you are away from the student body. So my relationship with the student body is ensuring that this place runs smoothly.

Someone did say to me though, 'When you retire are you going to go back and volunteer as a teacher somewhere?', I thought that's not a bad idea.'

Do you miss the day-to-day interaction then?

'I miss the day-to-day interaction, yes, but not so much the teaching because my career has moved on - to do this job you've got to like meetings and discussions where you're trying to make a difference. They're of course still very important to me.'

Are there any specific high points of your career that you would like to share?

'Well, taking the sports academies to America and beating the USA national team as little Coleg Sir Gar from Wales was phenomenal. I completed my PhD when I was working here which was fantastic, and just getting this job has got to be a highlight. The process for becoming Principal is a two-day process and within that learners are rightly involved so are staff and senior leaders and yet they all chose me. That's got to be a highlight. When I look back at my career I'm really satisfied with what I've done.'

To wrap things up, what are you most looking forward to after leaving?

'Now then, travelling for me, I love travelling. Japan, New Zealand, Australia, Argentina, Patagonia. I also love sport, I told you that earlier. Spending time with my Mam and Dad because my career is busy and family is very important to me so I'm going to spend some time with them. Other things, I may do some teaching at some point, perhaps a bit of consultancy.'

If you had one final message to the student body, what would it be?

'Enjoy learning, follow your dreams, but more importantly make them happen.'

Venturing to Vietnam:

Exploring the Experiences of Coleg Sir Gar Students in Vietnam

Sian Darnell

A country of culture; entrenched in every crevice of Vietnam, through its history and heritage, music and dance, arts and literature. This can be seen by the martial arts, religion and philosophy, traditional arts and crafts, cuisine and language. These aspects have moulded what Vietnam is today, for the residents, for tourists and students. Caryl Richards, a student from the vocational course travel and tourism, was one of the lucky eight students able to attend this "Life changing" trip. Mags Walters is the teacher of travel and tourism, who arranged the trip and even after attending numerous times, is still of the belief it is. The college has "tight funding to take students on these educational visits to experience different cultures around the world," which is why there is only a select few students chosen to represent the college and the Welsh culture. These educational trips are vital to this progressive society to educate future generations effectively by allowing them to experience different insights of the world, which are different to what the selected students may have experienced.

Vietnam was chosen for the trip, due to this location "being a priority country with the Welsh government...and having good links with the college out there" The students who went to Vietnam, strengthened these ties as seen by the 'Welsh and Vietnamese culture day...where there was Vietnamese and Welsh dancing and singing activities for instance the Welsh singing, 'Mae Hen Wlad Fy Nhadau' the Welsh National Anthem, as well as 'Calon Lân'..." where the students from Vietnam "taught us Vietnamese" and the Welsh students "taught them Welsh." Creating an exhibition of rich and vast culture would be instrumental in securing these ties between our countries, not to mention providing an excellent education into each other's heritage. This concept of this exploration being 'instrumental' seen by the Memorandum commemorating our unity televised live, where the British consulate was present. All of which was to show the importance of their alliance with Vietnam.



It was no easy feat in applying to this trip as the application and acceptance process was lengthy, as Mags explained that "applicants had to complete an expression of interest, and an interview, along with an excellent college report on the Gari system which had to be considered even before the interview." This efficient interview process was to eliminate any students who could possibly jeopardise the trip in any way, hence the checks on college reports to create a sense of reliability and trust.. This trip not only had a Welsh and Vietnamese culture day, but a tour of Vietnam, places such as "Pagodas..." Pagodas being a sacred structure used for Buddhist worship, however mirroring Vietnamese society people are welcome regardless of faith, and are "an integral part of Vietnamese society, embodying centuries of Buddhist practices, Vietnam's community and preservation of history."(Asia Mystika, 2024)

Furthermore, they also toured "The War and remembrance museum, Gucci Tunnels...which are classed as dark tourism" This classification is due to the connection of these tunnels to the War with America and Vietnam, caused by the fear of communism. The significance of this place is because, during the war, Guerrilla troops known as Viet Cong (VC) dug tens of thousands of miles of tunnels, including an extensive network running underneath the Cu Chi district northwest of Saigon. Playing a huge role in Guerrilla warfare, as this mastery in architecture allowed for surprise attacks and quick retreats due to their inconspicuous and hidden nature. Teaching the student, how the rich history remains visible today, as can be witnessed by the War and remembrance museum, where Caryl recounts "he was telling us, how it started, where we are connected...the countries around it like Cambodia, China and how they were involved. Giving a background beforehand."

On the trip, the students also got the chance to see "Cathedrals and a Christ redeemer statue" displaying how Vietnam has a deep integration of religious identity and beliefs, Christian, Buddhism, Islam and many more; creating diversity and more culture amongst the population with each passing day.

The difference in culture is prominent in one particular way as Mags and Caryl state, "Their way of life is extremely different to ours...for example, we would drive past hundreds of people on mopeds—no thousands on mopeds, you hardly see any cars except taxis." This correlates with the economic challenges they face as a country as mopeds are more affordable, maneuverable as the climate requires, and reliable as seen by how chaotic the roads are, this criteria would all be logical. This idea of a "Their way of life is completely different to ours" can also be seen through social behaviour, as Caryl observes "They are a far more friendly and giving population—for if you smile or wave at someone, you will receive the same reaction, this doesn't always mirror in the United Kingdom." Another case of social differences is the "generosity, as the Vietnamese people choose to give you gifts as it isn't necessary. It's often something personal from their own background, to allow you to remember them by." Mags draws similarities between the Welsh and Vietnamese , where "they are very passionate about their history, culture, language and their food." The similarity between the Welsh culture can be evidenced by their traditional dish "something similar to a stir fry and cawl."

However, despite our differences, both Vietnam and Wales cherish culture, and aim to preserve it, hence why we have made such strong links. "It was incredible, to be a part of something like this, to see history first hand and an honour to have experienced their culture having been preserved for centuries." Just like Wales, our heritage is ingrained in our castles, in our mountains, our music and dance, our food and art and literature; long may it stay.



FROM COMEBACK TO CONFIDENCE:

Team spirit, resilience, and communication have driven Coleg Sir Gâr through a season filled with growth and determination. Their regular season ended with a comeback victory over Neath on the 2nd of April, securing a crucial win in their final league match. This guaranteed the team a spot in the playoffs, giving them confidence as they head into the next stage.

As playoffs come closer, the team's sights are now set on securing the finals. The players are motivated, focused, and determined to put in the work. Their journey has involved hard work and commitment, with every training session and match counting toward this moment. But as tough competition approaches, the question is, will their momentum and preparation be enough?

It is clear that unity has played a vital role in their success, strengthening performances and creating a supportive environment both on and off the court. As they head into the playoff rounds, their connection has just as much power over the game as their physical performance.

"I enjoy seeing them progress and develop as a team. The camaraderie that comes with belonging to a sports team, I think, is a brilliant thing," shared the team's coach. The growth this session has come from mutual support within the team, as well as trusting each other.



Imogen Brown
18

Coleg Sir Gâr's Playoff Journey

This season has also required mental strength, a key trait needed to win.

"I think it's more about composing yourself. You can't worry about something that's already happened; you have to focus on what's coming forward," said the second-year captain. This mindset is the root of their resilience and focus, helping the team stay grounded under pressure.

Communication has also played a strong part.

"I definitely speak to other players on the team to make sure they all know what we're doing," said another team member. Whether in training or in games, having clarity ensures the team stays confident and aligned in their strategy.

Having a connection is key in a team sport, said a player. "It's a team sport, so you need to have the connection so you work well when you're in the game." In netball, success doesn't depend on individual talent, It's about how the team works together and performs as a whole. Every pass and decision relies on trust and openness. If the team's connection is strong, it will determine whether they fall short or push through.

As the playoffs begin, Coleg Sir Gâr's Netball Team brings more than talent. They bring strategy through communication, success through teamwork, and determination through belief. This foundation will prepare them for whatever challenges stand in their way.

Graig Dispatch

'Student Led, Written and Delivered'

Join the campus' first and only form of student media!

This magazine strives to produce impartial and quality journalism, with the student-led value of this publication being the unitary force of our work. The Graig Dispatch is designed to inform, uplift and engage with the student body, with a dedicated team of students working in collaboration to produce this effect.

Evie Somers & Kirsti Straw - Founders

For more information, contact:
grraig-dispatch@colegsirgar.ac.uk
Or, scan our QR code.



Graig Dispatch

*'Weddi Arwain, ei Ysgrifennu, ai Gyflwyno
Gan Fyfyrwyr'*

***Ymunwch â ffurf gyntaf
ac unig ffurf y campws ar
gyfryngau myfyrwyr!***

Mae'r cylchgrawn hwn yn ymdrechu i gynhyrchu newyddiaduriaeth ddiuedd ac o ansawdd, gyda gwerth arweiniad-myfyrwyr y cyhoeddiad yn rym unedol yn ein gwaith. Mae Graig Dispatch wedi'i gynllunio i hysbysu, annog ac ymgysylltu â'r corff myfyrwyr, gyda thîm ymroddedig o fyfyrwyr yn gweithio ar y cyd i gynhyrchu'r effaith hon.

Evie Somers & Kirsti Straw - Sylfaenwyr

Am fwy o wybodaeth, cysylltwch â:
grai - dispatch@coledigion.ac.uk
Neu, sganiwch ein cod QR.





LET'S SCORE A HEADER AS WE SHOOT HEAD FIRST INTO THE MEN'S FOOT- BALL SEASON

Another season comes to an end bringing with it celebration, devastation and anticipation for the next.

An Overview of the Premier League

Liverpool fastened their grip on the league title pretty early on in the season, ripping up any hopes Manchester City had of extending their winning streak to five Premier League titles on the trot. This is impressive because this season was Arne Slot's first season as the Liverpool manager but on the other hand he inherited a sensationally world class squad from former manager Jurgen Klopp. Arsenal came second again with Manchester City in third and Chelsea in fourth place, granting them all a spot in the Champions League next season. Newcastle United came in fifth place which gets them Champions League football as well as the top four. Aston Villa controversially came in sixth after their encounter with Manchester United that many fans and pundits felt was unjust as the referee supposedly disallowed the goal they scored wrongly. Aston Villa will therefore compete in the Europa League. Nottingham Forest came in

seventh which gives them the chance to play in the Conference League, which, even though they were pushing for Champions League football all season, is a huge improvement for the club which was almost relegated to the championship last season. Manchester United fans are infuriated with their club this season as the former English powerhouse has fallen even further to 15th in the table, seven positions below last season's eighth place finish. Spurs also majorly underperformed only finishing in 17th, one place above the relegation zone. This is woeful in comparison to their fifth place finish last season. For the second season in a row the three newly promoted teams were relegated with Ipswich town, Leicester City (2016 Premier league winners) and Southampton falling straight back down to the championship.

An Overview of the English Football League (EFL)

In the championship, Leeds came out as champions and Burnley came in second with both of them earning 100 points. These teams created a gap of 10 points between Sheffield United who came third. In fourth, came Sunderland, in fifth came Coventry and Bristol City recorded a 6th place finish. These four teams played in the playoffs where Sunderland came out on top facing Sheffield United in the world famous Wembley Stadium. This was a day of heartbreak for Sheffield United fans as they not only missed out on promotion but they had scored the opener and had a goal disallowed, while Sunderland scored in the 76th minute and then scored the winner in added time. Luton are facing double relegation which is heartbreaking for the club that was actually the most competitive out of the three promoted teams in the Premiership just last season. Plymouth and Cardiff are also being relegated to League One after a very bad season.

In League One, Birmingham cleared the league by a country mile, racking up 111 points and breaking the record of most points earned in League One. Wrexham then followed in their footsteps as they got promoted in second place with 92 points. That marks Wrexham as the only team in the English professional football leagues to ever achieve a triple promotion, coming from the Vanarama National League up to the championship in three seasons. Stockport County finished in third, Charlton Athletic finished in fourth, Wycombe Wanderers finished in fifth after spending much of the campaign in second and Leyton Orient finished in sixth, snatching the last playoff spot from Reading in the last few weeks of the season. The playoffs were totally unpredictable as Leyton Orient and Stockport faced each other and Leyton Orient won on penalties. This was controversial as there was what many fans called "a very obvious offside" that the referee missed in the first leg and therefore, most fans and pundits believe Stockport were "robbed" of the result. Charlton and Wycombe were also quite equal opponents. They drew with no goals in the first leg and then Charlton edged it in the second leg where they played at home and won 1-0. Charlton then went on to beat Leyton Orient in the final with another 1-0 win to see them promoted to the Championship. Shrewsbury finished rock bottom of the league with Cambridge finishing just above in 23rd and Bristol Rovers finishing in 22nd. Crawley Town finished 21st and sadly suffered relegation to League Two while Burton survived relegation in 20th. In League Two,

Doncaster who finished in first, Port Vale who finished in second and Bradford who finished in third are all automatically promoted to League One. Below these came Walsall who finished in fourth even though they spent a huge amount of time at the top of the league and clear of the rest by many points. Then came AFC Wimbledon in fifth who have made a dramatic comeback from when they went into administration in 2003. Below Wimbledon came Notts County in sixth who are the oldest professional football club in the world. Then came Chesterfield in seventh who had just been promoted from the National League as champions last season. AFC Wimbledon won the Playoff final in Wembley to seal their place in League One as they continue to bounce back from their former bankruptcy.

An Overview of the Cup Competitions

In Europe, we saw the Champions League title go to Paris Saint-Germain for the first time after their complete dominance in the final against Inter Milan where Inter were hit with a very heavy loss of 5-0, eliminating any hopes of European silverware yet again. This is Inter Milan's second loss in the UCL final in three seasons. The Europa League title went to Tottenham Hotspur who won 1-0 over Manchester United in a fierce battle that left Manchester United's fan base even more distraught about the falloff of their beloved club. However, it left Spurs fans delighted as it was their first piece of silverware since 2008. The Conference league title was awarded to Chelsea after they annihilated Real Betis 4-1 in the final. This denied Betis of their first ever European title in their first European final while Chelsea revel in the moment as they have won their first European trophy since the 2021 Champions League.

Closer to home, The Carabao Cup went to Newcastle after a shock win with the scoreline of 2-1 against the Premier league champions in Wembley. The FA Cup went to the underdogs that are Crystal Palace. They faced Manchester City and beat them 1-0 to set Manchester City's trophyless season in stone and win them the cup for the first time in their history. This earns them a Europa league spot.

The Vertu Trophy was won by Peterborough United who beat Birmingham City 2-0 in Wembley Stadium.

THE E I S T E D D F O D

CELEBRATING WELSH
LANGUAGE AND CULTURE

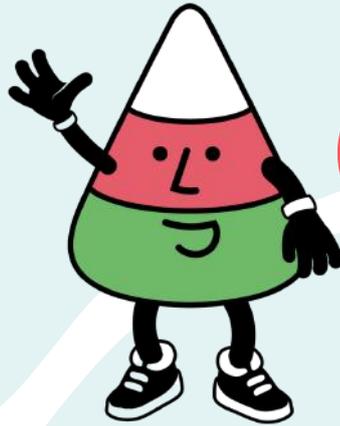
Writing &
PHOTOGRAPHY BY
KIMBERLEY FULCHER



Kimberley Fulcher

Kimberley Fulcher

Eisteddfod. As many of you may know, the Eisteddfod is a yearly national festival that celebrates the culture and creativity of Wales as well as being recognised as the biggest cultural festival in Europe. With the festival's vibrant history, the first recognised national Eisteddfod was in 1861 in Aberdare. Since then, the festival has had an increased number of contestants with Eisteddfod 2025 having 15,000 young people competing (Urdd Gobaith Cymru 2025).



This year's Eisteddfod at Parc Margam was absolutely incredible with the best of the best of competitors showing their skills and going for gold. Many of those were students of our very own Graig Campus. Primarily competing in creative competitions, these students managed to rank both regionally and nationally. Students of Coleg Sir Gâr strived and made their names in Eisteddfod rankings, with one AS photography student, Cerian MacRae, being awarded first nationally in the modified photograph (Year 10 and under 19) category. MacRae's work will be displayed in the Art tent for each location of the Eisteddfod this year.



Whilst attending the festival at Parc Margam this year, noticed stalls ranging from Welsh music, S4C and Welsh media, Welsh language books, the National Library of Wales and education providers such as the University of Wales Trinity Saint David and other colleges and universities. The Welsh pride shown was absolutely incredible, that pride being of the language, the culture, the creativity and history. As a Welsh young person, it was an amazing event to connect with others but also to reconnect back to my language and community. I especially appreciate the steps that the Eisteddfod are making to be more inclusive to a wider range of people, for example, for those who are only starting to speak Welsh, there were QR codes which helped learners move around the festival easier whilst learning and for members of the LGBTQ+ community, there was a 'Cwiar na Nog' (which can be roughly translated to 'Queer as anything') tent which would host art and karaoke whilst pushing for individuality and self-expression.



Photo Credit, Kimberley Fulcher



When asking some of the students of Graig Campus their opinions on the impact that the Eisteddfod has on Welsh people, culture and language.

One student said: "I think the Eisteddfod is an important event as it helps promote the Welsh language and shows it at its greatest." Another student shared: "I love the Eisteddfod because I think it works really hard to popularise the Welsh language and build communities."

Building on this, my final thoughts of the Eisteddfod are this, I am of the belief that the Eisteddfod is an extremely important part of Welsh culture and is vital for the continuation of Welsh pride and language. With the prevalence of English in Wales as well as the opinions of some that Welsh is a dead language, it is as important as ever to preserve the language for Welsh culture as well as the younger generations.

A Welsh government survey discovered that in September 2024, 851,700 people identified as Welsh speakers, a 1.6% decline from 2023 which furthers my point that the trials to preserve the Welsh language are more important than ever.

The Eisteddfod allows for communities to join together and celebrate their roots but also allows the hidden talents of young Welsh people to shine throughout their events. Wales is more than just rolling mountains and rainy days but it's the people as well. People from all different backgrounds, situations, trials of life and who are still proud to be Welsh. Every Cymro and Cymraes makes Wales, it's not just a place. It's us.



▲ Photo Credit, Kimberley Fulcher

This year's placing students

Rhys Mosey (AS)	1st	186 - 2D picture (Year 10 and under 25)	Reginal (Dwyrain Myrddin)
Libby Parker (AS)	2nd	186 - 2D picture (Year 10 and under 25)	Reginal (Dwyrain Myrddin)
Nia Hopley (AS)	3rd	186 - 2D picture (Year 10 and under 25)	Reginal (Dwyrain Myrddin)

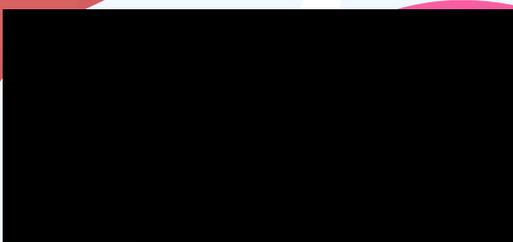
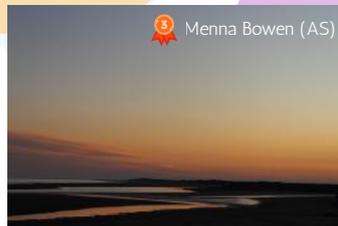
Abigail Web (AS)	1st	221 - Photography: one colour photograph (Year 10 and under 19)	Reginal (Dwyrain Myrddin)
Eden John (AS)	2nd	221 - Photography: one colour photograph (Year 10 and under 19)	Reginal (Dwyrain Myrddin)
Menna Bowen (AS)	3rd	221 - Photography: one colour photograph (Year 10 and under 19)	Reginal (Dwyrain Myrddin)

Ffion Jones (A2)	1st	231 - Photography: Series of coloured photographs (Year 10 and under 19)	Reginal (Dwyrain Myrddin)
Grace Owen (AS)	2nd	231 - Photography: Series of coloured photographs (Year 10 and under 19)	Reginal (Dwyrain Myrddin)
Isabelle White (AS)	3rd	231 - Photography: Series of coloured photographs (Year 10 and under 19)	Reginal (Dwyrain Myrddin)

Evie Wren (AS)	1st	226 - Photography: Series of black and white photographs (Year 10 and under 19)	Reginal (Dwyrain Myrddin)
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Cerian MacRae (AS)	1st	221 - Photography: Modified photograph (Year 10 and under 19)	Reginal (Dwyrain Myrddin) and overall National Winner
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Kim Fulcher (A2)	1st	216 - Photography: one black and white photograph (Year 10 and under 19)	Reginal (Dwyrain Myrddin)
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Unfortunately, we were unable to obtain copies of the regional 2D art competition; however, congratulations to everyone who took part and placed in the regional and National Rankings!

Artificial Intelligence:

An Absence of Creativity
Evie Somers

Artificial intelligence, a series of programmes that make no effort in defining themselves as genuine nor do they deny that their intellect is anything but manufactured. To some the recent emergence of AI means convenience and ease - to others however, their existence and capacity threatens and undermines the process of creation.

Divisions on the technological advancement call for national clarity and guidance that answers at its core 'In what situations is it appropriate to use AI and to what extent?'

This statement can be largely associated with creative industries, worried about what so-called 'generative AI' means for their livelihoods and sector. Labour's *Arts, Culture and Creative Industries Sector Plan* states that the party will 'find the right balance between [...] AI while ensuring protection for creators'. This makes clear that the governing party is not opposed to AI across creative industries, though there is a degree of uncertainty about what this would mean. Uncertainties like intellectual property (referring to creations of the mind).

The *Creators' Rights Alliance (CRA)*, who advocate on behalf of Britain's creatives, have a stricter policy however, this organisation sees generative AI as a threat to creativity at large. 'The value of human creativity must sit at the forefront of policy making' says the coalition.

A seemingly polarised playing field lies before policy makers at this time.

There is certainly a place for AI in our world, though using it as a substitution in the creative industries isn't an option.

In my opinion, where somebody is using a programme to replace creativity, creativity is simply absent. This differs from creativity assisted by technology.

Replacing human creation with a programme that bears no resemblance to humanity goes beyond the ethical and moral standards that we ourselves should know. There is certainly a place for AI in our world, though using it as a substitution in the creative industries isn't an option.

The same may also be said in the context of education, whereby AI has become something of a 'dirty word' often associated with cheating and malpractice. A report entitled, Teen and Young Adult Perspectives on Generative AI found that around half of young people (14 - 22) have used generative AI programmes at some point in their life but only 4% detail being daily users. Relevant only in the context of clarity as we might assume from the statistics that students don't know when they can use such programmes.

The government recognises the positive impacts of artificial intelligence. Though it remains rightfully cautious on the basis that programmes have been known to produce nonsensical results often portrayed as fact. Fictitious responses are more common among large language models (LLMs) such as ChatGPT, for example the model has been known to produce illogical citations and references when asked. Students say they use programmes such as these for idea generation or as a writing structure, particularly among humanities students though this is also applicable to students undertaking the Welsh Baccalaureate.

A survey carried out by the Graig Dispatch found that 96% of tutors on Graig support using AI to enhance education with many stating that 'we should learn to adapt rather than become unfamiliar with these tools'. Special emphasis was placed on the college providing a set of guidelines on artificial intelligence, with all tutors surveyed stating that this would be beneficial.

AI is a tool that will presumably be with us for several lifetimes and instead of negligently blaming students for their participation in yet another digital convergence, educational institutions should proceed with extreme caution as to how they orient themselves in this tricky time. Extreme caution which has been illustrated across our college by Bryony Evett Hackfort - Director of Teaching, Learning and Education. Bryony has stated that in terms of artificial intelligence, we must ensure that our activity is 'innovative, ethical, safe and effective'.

Contrasting knowledge on how artificial intelligence functions somewhat counteracts this statement. Tutors themselves have a duty to become familiar with AI. Provisions only work where there is an understanding of what is being done in the first place, empty policies will not change how students use AI nor will it impact the transparency and openness of programmes within our college.

Deallusrwydd Artiffisial:

Diffyg Creadigrwydd
Evie Somers

Deallusrwydd artiffisial, cyfres o raglenni nad ydynt yn gwneud unrhyw ymdrech i ddiffinio eu hunain fel rhai dilys nac yn gwadu bod eu deallusrwydd yn gwbl ffug.

I rai, mae ymddangosiad diweddar deallusrwydd artiffisial yn golygu cyfleustra a rhwyddineb - i eraill fodd bynnag, mae eu bodolaeth a'u gallu yn bygwth ac yn tansilio'r broses o greu. Mae'r anghydfod ynghylch y datblygiad technolegol yn galw am eglurder a chanllawiau cenedlaethol sydd, yn ei hanfod, yn ateb y cwestiwn 'Ym mha sefyllfaoedd, ac i ba raddau, y mae'n briodol defnyddio deallusrwydd artiffisial?'

Gellir cysylltu'r datganiad hwn i raddau helaeth â'r diwydiannau creadigol, sy'n poeni am yr hyn y mae'r hyn a elwir yn 'AI cynhyrchiol' yn ei olygu i'w bywoliaeth a'u sector. Mae cynllun Llafur ar gyfer sector y celfyddydau, diwylliant a'r diwydiannau creadigol (Arts, Culture and Creative Industries Sector Plan) yn nodi y bydd y blaid yn 'find the right balance between [...] AI while ensuring protection for creators'. Mae hyn yn ei gwneud yn glir nad yw'r blaid lywodraethol yn gwrthwynebu defnyddio deallusrwydd artiffisial ar draws y diwydiannau creadigol, er bod rhywfaint o ansicrwydd ynghylch beth fyddai hyn yn ei olygu. Ansicrwydd fel eiddo deallusol (gan gyfeirio at greadigaethau'r meddwl).

Fodd bynnag, mae gan y Creators' Rights Alliance (CRA), sy'n eiriol ar ran pobl greadigol Prydain, bolisi llymach. Mae'r sefydliad hwn yn gweld AI cynhyrchiol fel bygythiad i greadigrwydd yn gyffredinol. 'The value of human creativity must sit at the forefront of policy making' meddai'r gynghrair. Ar hyn o bryd, mae llunwyr polisi yn wynebu maes sy'n ymddangos wedi'u hollti.

Yn sicr, mae lle yn ein byd i ddeallusrwydd artiffisial, serch hynny, nid yw ei ddefnyddio yn lle creadigrwydd yn y diwydiannau creadigol yn opsiwn.

Yn fy marn i, pan fo rhywun yn defnyddio rhaglen i gymryd lle creadigrwydd, mae creadigrwydd, yn syml, yn cael ei golli. Mae hyn yn wahanol i greadigrwydd â chymorth technoleg. Mae disodli creadigaeth ddynol â rhaglen sy'n hollol wahanol i ddynoliaeth yn mynd y tu hwnt i'r safonau moesegol a moesol a ddylai fod yn gyfarwydd i ni. Yn sicr, mae lle yn ein byd i ddeallusrwydd artiffisial, serch hynny, nid yw ei ddefnyddio yn lle creadigrwydd yn y diwydiannau creadigol yn opsiwn.

Gellir dweud yr un peth yng nghyd-destun addysg hefyd, lle mae AI wedi dod yn rhyw fath o 'air budr' sy'n aml yn cael ei gysylltu â thwyll a chamymddygiad. Canfu adroddiad o'r enw, Teen and Young Adult Perspectives on Generative AI fod tua hanner y bobl ifanc (14 - 22) wedi defnyddio rhaglenni AI cynhyrchiol ar ryw adeg yn eu bywydau ond dim ond 4% sy'n nodi eu bod yn ei ddefnyddio'n ddyddiol. Mae hyn yn berthnasol yng nghyd-destun eglurder yn unig oherwydd gallem dybio o'r ystadegau nad yw myfyrwyr yn gwybod pryd y gallant ddefnyddio rhaglenni o'r fath.

Mae'r llywodraeth yn cydnabod effeithiau cadarnhaol deallusrwydd artiffisial. Er mae'n parhau i fod yn ofalus, ac yn briodol felly, ar sail ei bod yn hysbys bod y rhaglenni'n gallu cynhyrchu canlyniadau gwirion sy'n aml yn cael eu cyfleu fel ffaith. Mae ymatebion camarweiniol yn fwy cyffredin ymhlith modelau iaith mawr (LLMs) fel ChatGPT, er enghraifft, gwyddom fod y model yn gallu cynhyrchu dyfyniadau a chyfeiriadau anghywir pan ofynnir cwestiwn iddo. Mae myfyrwyr yn dweud eu bod yn defnyddio rhaglenni fel y rhain i gynhyrchu syniadau neu fel strwythur ysgrifennu, yn enwedig ymhlith myfyrwyr y dyniaethau er bod hyn hefyd yn berthnasol i fyfyrwyr sy'n astudio Bagloriaeth Cymru.

Canfu arolwg a gynhaliwyd gan Graig Dispatch fod 96% o diwtoriaid ar gampws y Graig yn cefnogi defnyddio AI i wella addysg, gyda llawer yn nodi y 'dylem ddysgu addasu yn hytrach na dod yn anghyfarwydd â'r offer hyn'. Rhoddwyd pwyslais arbennig ar y coleg i ddarparu set o ganllawiau ar ddeallusrwydd artiffisial, gyda phob tiwtor a gafodd eu holi yn nodi y byddai hyn yn fuddiol. Mae AI yn offeryn a fydd, yn ôl pob tebyg, gyda ni am sawl cenhedlaeth ac yn lle mynd ati'n ddifeddwl i feio myfyrwyr am gymryd rhan mewn cyfrwng neu dechnoleg ddigidol arall eto fyth, dylai sefydliadau addysgol fod yn ofalus iawn o ran sut maen nhw'n mynd ati i lywio'r cyfnod anodd hwn. Mae Bryony Evett Hackfort - Cyfarwyddwr Addysgu, Dysgu ac Addysg - wedi dangos ymagwedd ofalus iawn ar draws ein coleg yn hyn o beth. Mae Bryony wedi datgan bod yn rhaid i ni sicrhau bod ein gweithgâredd yn 'arloesol, yn foeseogol, yn ddiogel ac yn effeithiol' o ran deallusrwydd artiffisial.

Mae gwybodaeth gyferbyniol am sut mae deallusrwydd artiffisial yn gweithredu yn gwrth-ddweud y datganiad hwn i ryw raddau. Mae gan y tiwtoriaid eu hunain ddyletswydd i ymglyfarwyddo â deallusrwydd artiffisial. Mae darpariaethau ond yn gweithio lle ceir dealltwriaeth o'r hyn sy'n cael ei wneud yn y lle cyntaf. Ni fydd polisïau gwag yn newid sut mae myfyrwyr yn defnyddio deallusrwydd artiffisial nac yn effeithio ar dryloywder a didwylledd rhaglenni yn ein coleg.

Living, BYW

Erthygyl Llun gan | Photo Article by Catrin Davis-Goodman



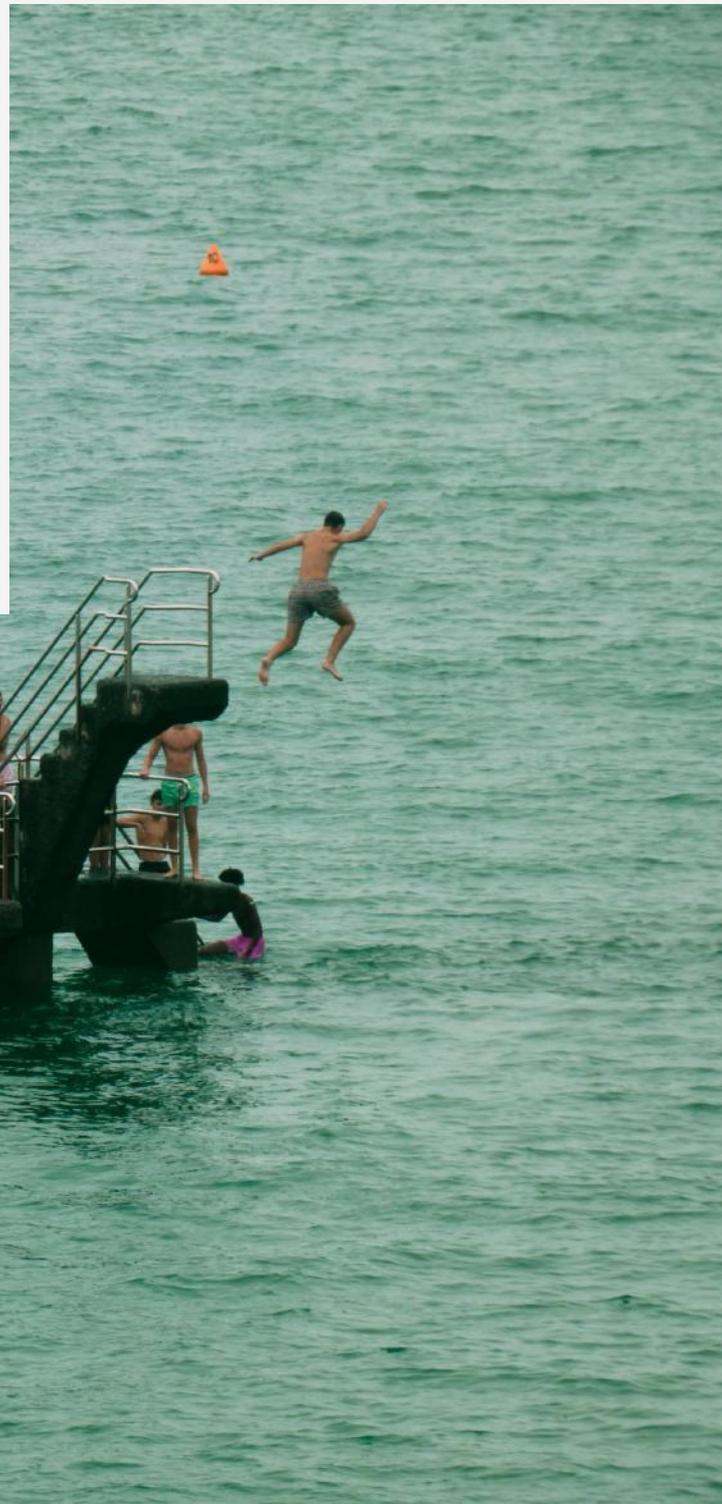
Living everyday in the modern world we spend far too much time caught up on our phones, working, or in our heads than I think many of us would like to admit; both to ourselves and others.

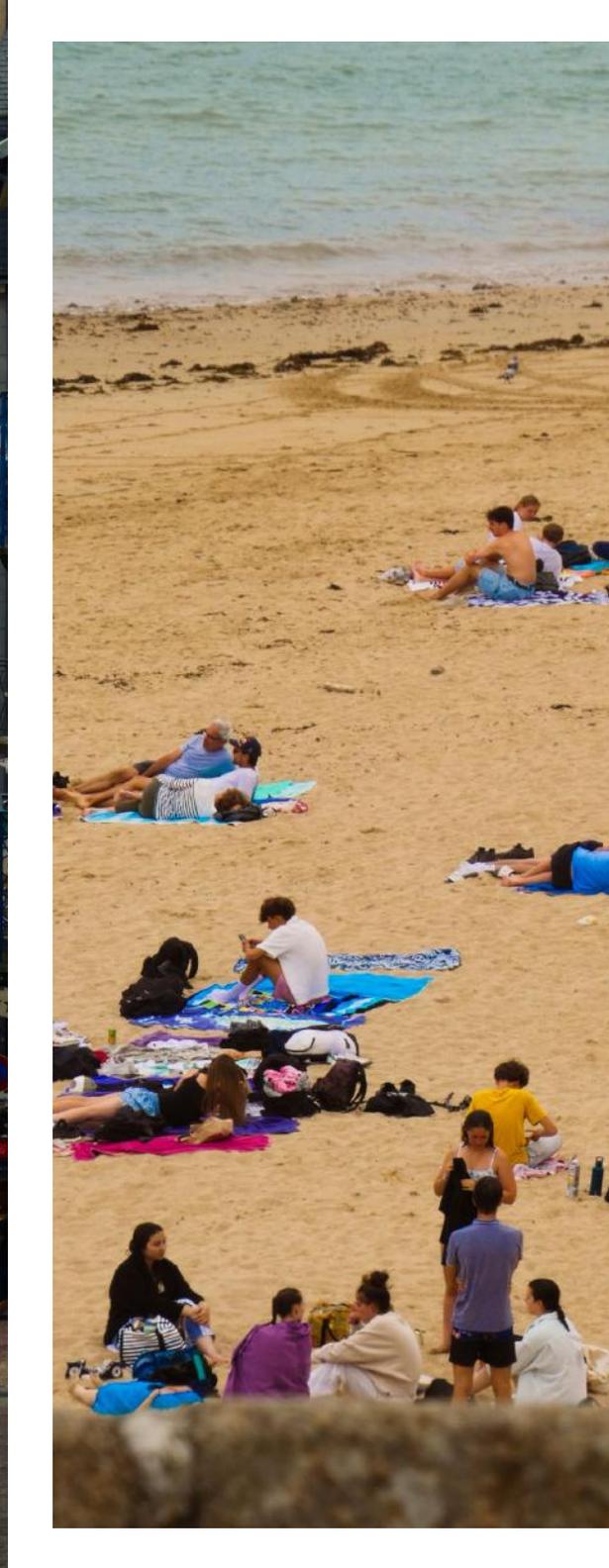
With the forever changing world that we live in, with all that goes on, it's easy to get lost in time and forget to live in the present moment with those around us.

We forget to notice all of the little things around us; whether that be a leaf being blown down the road, or a life altering moment for a stranger.

Take time to notice things, take time to observe the strangers around you, take the time to acknowledge your own living body.

The one thing we are expected to do when we are put on this planet is to live, nothing else, just spend our time here living.









Wales' Testament to Democracy: **Senedd Cymru Election 2026**

Evie Somers

Wales' autonomy is an enshrining principle in the devolution settlement - which transferred power from Westminster to Cardiff Bay. This relative self-direction is only made legitimate through the Welsh people, choosing their programme of governance through regular elections. Next spring Wales once again decides the composition of that governance. Though unlike many other elections, the next will be fought across a fully proportional battleground. Additionally Wales will return 36 more Members of Senedd Cymru (MSs) than it did previously. The Senedd Cymru (Members and Elections) Act 2024 expanded the number of MSs from 60 to 96 and was overwhelmingly supported. The only opposition in fact was the Welsh Conservative Party who still oppose such reforms to Wales' Parliament.

For perspective, the Senedd will use a system entitled the D'Hondt Formula which divides each political party's votes by the number of seats they have already gained plus one. This system will be paired across Wales' new 16 'super-constituencies' meaning that six MSs will be returned for every area.

Sir Gar for example, created from the previous Senedd constituencies of Carmarthen East and Dinefwr, Carmarthen West and South Pembrokeshire as well as Llanelli will have an approximate combined electorate of 180,000. The table below shows how this system would distribute seats based on the 2024 UK Parliament general election using a quotient, resulting in a very different political landscape to the one we currently find ourselves in.

Senedd Cymru: Sir Gar Constituency Projection (BASED ON 2024 UK GENERAL ELECTION)							
Party	Seats Won	1	2	3	4	5	6
PC	2	25031	12515	8344	6258	5008	4172
LAB	2	23735	11867	7912	5934	4747	3956
CON	1	13099	6549	4366	3275	2620	2183
REF	1	18191	9095	6064	4548	3638	3032
LD	0	2714	1357	905	679	543	452
GRN	0	2477	1238	826	619	495	413
UKIP	0	599	300	200	150	120	100
WEP	0	281	140	94	70	56	47
WPB	0	216	108	72	54	43	36

Carmarthenshire is merely a microcosm of larger political earthquakes happening across Wales. Recent polling suggests that Plaid Cymru will be a major contributor to the next Welsh government. As of writing, the Welsh nationalist party currently tops the polls at 30% followed closely by the right-wing populists, Reform UK at 25%. Considering that Wales has been Labour's heartlands for over 25 years this will certainly come as a shock to many of their supporters. The table on the next page shows a detailed overview of how the political arena could look next year. Some notable points would include the fact that the Green Party may have a breakthrough in Welsh democracy as a seat in Cardiff seems particularly promising for them. As well as this the Conservative Party are facing electoral oblivion - the current official opposition face being wiped out in many 'safe seats' due to a more proportional voting system.

Senedd Cymru: Nationwide Projection (BASED ON ITV WALES / CARDIFF UNIVERSITY POLL)

Constituency	Seat Allocation					
	1	2	3	4	5	6
Afan Ogwr Rhondda	REF	LAB	PC	REF	LAB	PC
Bangor Conwy Mon	PC	PC	CON	REF	PC	PC
Blaenau Gwent Caerffili Rhymni	PC	LAB	REF	PC	LAB	PC
Brycheiniog Tawe Nedd	REF	PC	LD	REF	CON	LAB
Caerdydd Ffynnon Taf	PC	LAB	REF	LD	PC	LAB
Caerdydd Penarth	PC	LAB	REF	PC	GRN	LAB
Casnewydd Islwyn	REF	LAB	PC	REF	LAB	CON
Ceredigion Penfro	PC	REF	PC	CON	PC	REF
Clwyd	CON	REF	PC	LAB	CON	REF
Fflint Wrecsam	REF	PC	LAB	CON	REF	PC
Gwynydd Maldwyn	PC	REF	PC	PC	REF	PC
Gwyr Abertawe	REF	PC	LAB	REF	PC	LAB
Pen-y-bont Bro Morgannwg	REF	PC	LAB	CON	REF	PC
Pontypridd Cynon Merthyr	REF	PC	LAB	REF	PC	LAB
Sir Fynwy Torfaen	REF	LAB	CON	PC	REF	LAB
Sir Gar	PC	REF	PC	REF	PC	PC

Senedd Cymru: Nationwide State of the Parties (BASED ON ITV WALES / CARDIFF UNIVERSITY POLL)						
Party	PC	REF	LAB	CON	LD	GRN
Seats	36	28	20	9	2	1

The news that many will be aware of, however, is Reform UK's suspected electoral success - this comes after a wave of particularly propitious local council elections in England. The party flies under the banner and personality of Nigel Farage, however, this creates a problem in terms of a Welsh Parliament election as it is generally accepted that a party elects a Welsh leader for the Senedd. The table below shows the state of the parties after the English Local Elections.

English Local Elections (BBC NEWS)						
Party	REF	LD	CON	LAB	IND	GRN
Councillors	677	370	319	98	89	79

Regardless of your political affiliation the message on the horizon is clear - participate. Our democracy is only legitimate when it represents the true alignment of the public.

To purposefully avoid participation isn't apathy, it's irresponsibility and as the famous quote goes, 'if you don't do politics, politics will do you'.

Register to vote in all United Kingdom elections by going to

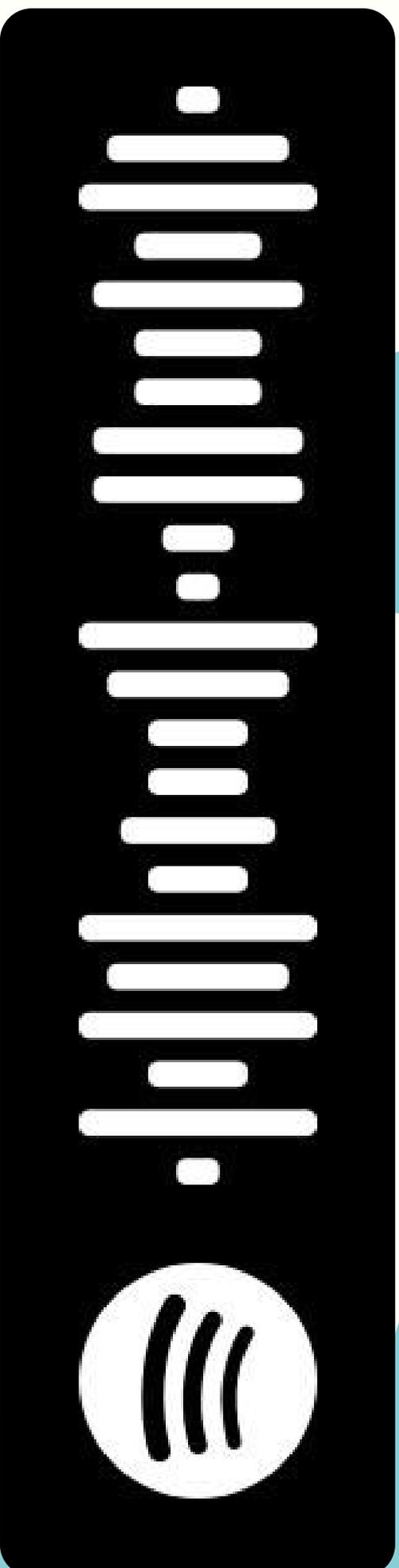
www.gov.uk/register-to-vote

or alternatively follow the QR code below.



RHESTR CHWARAE

Graig Dispatch

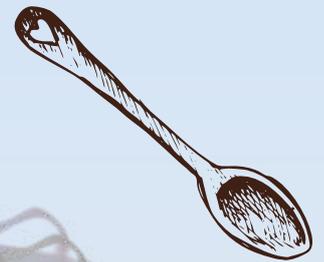


Graig Dispatch

PLAYLIST

Tradwifery: Misogyny or Liberty

Navigating traditionalism of gender roles in an online society.



To be a Tradwife is to conform to the historically rooted gender roles of the 'ideal' wife, yet the implications of this in an online climate has created complex discourse over the past year. The roles often associated within the tradwife lifestyle fall under the umbrella of "home-making" including cooking, cleaning and raising children. This term and lifestyle has seen a surge within media, especially on platforms such as Tiktok and Instagram, with content including tutorials, 'day-in-the-lives' and 'get-ready-with-mes' - all romanticising and aesthetically sharing this way of life.



written by Kirsti Straw

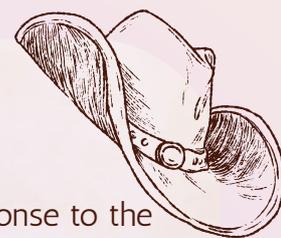
Many appreciate the peace and the romanticism around the 'quiet life' form and support the normalisation of a separation from the workplace and the rejection of career being the main focus within life. Yet, the oppressive past of 'tradwifery' creates controversy around this trend, as some viewers protest against the advertising of a traditionally misogynistic way of life. This is due to fears around the expectations this may place on future generations, mainly young girls, to resort back to previous ideologies of subservience to men and oppression under society. This forms the ultimate question of whether the tradwife trend is ethical - with an online conflict being found between those who still support these conceivably outdated views, those who simply enjoy the aesthetic, and those who are suspicious of the normalisation of both.

Nara Smith is a 23-year-old influencer, living in Connecticut with her husband Lucky Blue Smith (26) and their 3 children: Rumble Honey, Slim Easy and Whimsy Lou. She is well known for her cooking 'from scratch' videos, which she films whilst wearing dramatic and expensive outfits, suggesting her tongue-in-cheek satirical attitude towards her content - which notably falls under the tradwife umbrella amongst public view. Nara and her husband are both models for high-end brands, such as Ralph Lauren and Burberry, linking to their strong online presence. But how does this couple link to tradwives?

Firstly, the youthfulness of the couple has brought about discussion, as Nara met her spouse at the age of 18, and was married and mother to her first child by 19. This paired with the nature of her content has led her to face allegations of promoting and encouraging the tradwife lifestyle, which could be concerning due to the potential youth of the audience on platforms like Tiktok. However, Nara's 'home-making' content is contrasted by her modelling career which she also shares on her platforms, especially Instagram. Both her and her husband work, which opposes the assumptions and the connotations of a tradwife lifestyle. Nara shares that she balances her career and her home life by 'being on the same page as Lucky' which again contrasts the more concerning ideology of the tradwife being solely responsible for childcare. Lucky can often be seen on both their social medias being involved and supportive. Although a lot of the Smith's content leans towards traditional aesthetics, their values appear to be far from it. From 'takeout' videos, vogue interviews and their humour within their content - Nara and Lucky Smith may be associated with the Tradwife Trend, but do not seem to be perpetrators of the misogynistic messages that would create issues in this representation.



A family that has produced a far greater surge of discourse and outrage in the discussion of misogyny within their lifestyle are the Neeleman's, better known as 'The Ballerina Farm'. The family consists of Hannah (34) and Daniel Neeleman (36) who live on a 328 acre farm in Utah alongside their eight children: Henry, Charles, George, Frances, Lois, Martha, Mabel and Flora. The children are homeschooled by their mother and can be seen throughout her content as she raises all eight children without the help of nannies or housekeepers (unlike Nara Smith). Hannah met her husband whilst attending Julliard at the age of 21, where she was training to become a ballerina. Within three months of meeting Daniel, she had married him and dropped out of college after becoming pregnant. The way the public had perceived their life had set a narrative that Hannah had sacrificed her dance career and independence to become the stereotypical 'barefoot and pregnant on a farm' tradwife. A quote from her notorious interview with The Times (2024) shows her stating, "I was going to be a ballerina; I was a good ballerina" which was perceived as a cry for help by Tiktok content, leading to an immense influx of discourse focused on the idea that Hannah had given up her dreams for this life which supposedly she did not want, however this was not something that was outright stated by Hannah herself. Other details of the article concerned viewers; there were details of Hannah being pressured to refuse epidurals by her husband, Hannah being described as taking a week of bedrest due to being sick from exhaustion and ultimately the 'egg apron' birthday gift rather than the trip to Greece she'd hoped for. All of this created a narrative that Hannah had been tricked into the tradwife lifestyle and that she was a victim of misogyny and imposed traditional gender roles.



However, in response to the article the Neelemans stated: "We were taken back, however when we saw the printed article which shocked us... portraying me as oppressed with my husband as the culprit this couldn't be further from the truth." Is the Tradwife trend normalising concerning ideas and allowing cases of marital control to go under the radar, or is it simply promoting a peaceful and grounded lifestyle that people are choosing to demonise?

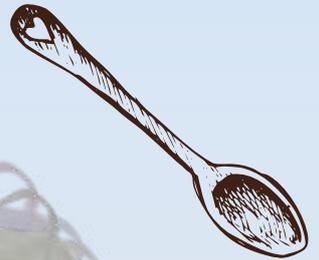


I believe that choice is the most important factor and draws the line between oppression and liberty when living and promoting this certain lifestyle in this context. Online discourse can be a powerful and impactful thing in both respects: through encouraging dangerous and/or historically controversial attitudes, or by being a tool to demonise content creators. The representation of patriarchal gender roles in media is still an issue, but it is not necessarily the responsibility nor the fault of these women.



Rôl y Wraig Draddodiadol: Casineb at Fenywod neu Ryddid?

Mynd i'r afael â rolau rhywedd traddodiadol
mewn cyndeithas ar-lein.



Mae bod yn Wraig Draddodiadol (Tradwife) yn golygu cydymffurfio â rolau rhywedd hanesyddol y wraig 'ddelfrydol', ond mae goblygiadau hynny yn yr hinsawdd ddigidol ar-lein wedi esgor ar drafodaeth gymhleth dros y flwyddyn ddiwethaf. Mae'r rolau sy'n aml yn gysylltiedig â ffordd o fyw'r wraig draddodiadol yn dod o dan ymbarél "gofalu am y cartref" gan gynnwys coginio, glanhau a magu plant. Mae'r term ar ffordd o fyw hwn wedi gweld cynnydd sydyn yn y cyfryngau, yn enwedig ar blatfformau fel Tiktok ac Instagram, gyda chynnwys yn cynnwys tiwtorialau, 'diwrnod-ym-mywyd' a 'paratowch-gyda-mi' - i gyd yn rhamanteiddio'r ffordd hon o fyw ac yn ei rhannu mewn ffordd esthetig.



erbyn Kirsti Straw



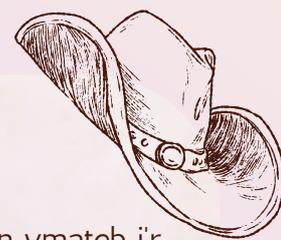
Mae llawer yn gwerthfawrogi'r tawelwch a'r rhamantiaeth o amgylch y 'bywyd tawel' ac yn cefnogi normaleiddio datgysylltu oddi wrth y gweithle a gwrthod gyrfa fel y prif ffocws mewn bywyd. Ac eto, mae gorffennol gormesol y 'wraig draddodiadol' yn creu dadlau ynghylch y duedd hon, wrth i rai gwylwyr brotestio yn erbyn hysbysebu ffordd o fyw draddodiadol sy'n dangos casineb tuag at fenywod. Mae hyn oherwydd ofnau ynghylch y disgwyliadau y gallai hyn eu rhoi ar genedlaethau'r dyfodol, yn bennaf ar ferched ifanc, i ddychwelyd at ideolegau'r gorffennol o fod yn israddol i ddynion a chael eu gormesu gan gymdeithas. Mae hyn yn ffurfio'r cwestiwn sylfaenol ynghylch a yw tuedd y wraig draddodiadol neu'r Tradwife yn foesebol - gyda gwrthdaro ar-lein rhwng y rheini sy'n dal i gefnogi'r safbwyntiau hyn y gellir eu hystyried yn hen ffasiwn, y rheini sy'n mwynhau'r estheteg, a'r rheini sy'n amheus o normaleiddio'r ddau.



Mae Nara Smith yn ddylanwadwraig 23 oed, yn byw yn Connecticut gyda'i gŵr Lucky Blue Smith (26) a'u 3 o blant: Rumble Honey, Slim Easy a Whimsy Lou. Mae hi'n adnabyddus am ei fideos coginio 'dechrau o'r dechrau', y mae hi'n eu ffilmio tra'n gwisgo dillad dramatig a drud, gan awgrymu ei hagwedd ddychanol a chwareus tuag at ei chynnwys - sy'n amlwg yn dod o dan ymbarél y wraig draddodiadol ymhlith y cyhoedd. Mae Nara a'i gŵr ill dau yn fodolau ar gyfer brandiau drud, fel Ralph Lauren a Burberry, gan gysylltu â'u presenoldeb cryf ar-lein. Ond sut mae'r pâr hwn yn cysylltu â'r cysyniad o wragedd traddodiadol?

Yn gyntaf, mae oedran y pâr wedi arwain at drafodaeth. Deunaw oed oedd Nara pan gyfarfu â'i gŵr, ac roedd hi'n briod ac yn fam i'w phlentyn cyntaf erbyn iddi gyrraedd 19 oed. Mae hyn ynghyd â natur ei chynnwys yn golygu ei bod wedi wynebu honiadau o hyrwyddo ac annog ffordd o fyw'r wraig draddodiadol, a allai fod yn destun pryder oherwydd oed ifanc posibl y gynulleidfa sydd ar blatfformau fel Tiktok. Fodd bynnag, mae cynnwys 'gofalu am y cartref' Nara yn gyferbyniad â'i gyrfa fel model y mae hi hefyd yn ei rhannu ar ei phlatfformau, yn enwedig ar Instagram. Mae hi a'i gŵr yn gweithio, sydd yn mynd yn groes i ragdybiaethau am ffordd o fyw'r wraig draddodiadol a'u harwyddocâd. Mae Nara yn rhannu ei bod yn cydbwysu ei gyrfa a'i bywyd cartref gan ei bod hi a Lucky yn 'deall ei gilydd' sydd eto'n cyferbynnu â'r ideoleg sy'n fwy o destun pryder bod y wraig draddodiadol yn gyfrifol am ofal plant yn unig. Gellir gweld Lucky yn aml ar eu cyfryngau cymdeithasol yn cymryd rhan ac yn bod yn gefnogol. Er bod llawer o gynnwys y teulu Smith yn tueddu at estheteg draddodiadol, mae'n ymddangos nad yw eu gwerthoedd yn cyd-fynd â hynny. O fideos yn dangos cludfwyd, cyfweliadau ffasiwn a'r hiwmor yn eu cynnwys - efallai bod Nara a Lucky Smith yn cael eu cysylltu â thuedd y wraig draddodiadol neu'r Tradwife, ond nid yw'n ymddangos eu bod yn gyfrifol am rannu negeseuon sy'n dangos casineb at fenywod a fyddai'n creu problemau o ran y gynrychiolaeth hon.

Teulu sydd wedi ennyn llawer mwy o drafodaeth a dicter wrth drafod casineb at fenywod yn eu ffordd o fyw yw'r teulu Neeleman, sy'n fwy adnabyddus fel 'The Ballerina Farm'. Mae'r teulu'n cynnwys Hannah (34) a Daniel Neeleman (36) sy'n byw ar fferm 328 erw yn Utah gyda'u wyth o blant: Henry, Charles, George, Frances, Lois, Martha, Mabel a Flora. Mae'r plant yn cael eu haddysgu Gârtref gan eu mam ac maen nhw i'w gweld drwy gydol ei chynnwys wrth iddi fagu'r wyth plentyn heb gymorth nanis na rhywun i helpu i gadw'r tŷ (yn wahanol i Nara Smith). Cyfarfu Hannah â'i gŵr pan oedd yn 21 oed tra roedd yn mynychu Julliard, lle'r oedd hi'n hyfforddi i fod yn falerina. O fewn tri mis i gwrdd â Daniel, roedd hi wedi ei briodi ac wedi gadael y coleg ar ôl beichiogi. Roedd canfyddiad y cyhoedd o'u bywyd wedi'r creu naratif bod Hannah wedi aberthu ei gyrfa ddawns a'i hannibyniaeth i ddod yn wraig draddodiadol ystrydebol 'troednoeth a beichiog ar fferm'. Mewn dyfyniad o'i chyfweliad enwog gyda The Times (2024) mae hi'n dweud, "I was going to be a ballerina; I was a good ballerina". Cafodd hyn ei ystyried yn gri am help mewn cynnwys ar Tiktok, gan arwain at drafodaethau lu yn canolbwyntio ar y syniad bod Hannah wedi rhoi'r gorau i ddilyn ei breuddwydion ar gyfer y bywyd hwn nad oedd hi ei eisiau, yn ôl pob tyb, fodd bynnag nid oedd hyn yn rhywbeth a ddywedodd Hannah ei hun. Roedd manylion eraill yn yr erthygl yn destun pryder i wylwyr; roedd manylion am ŵr Hannah yn rhoi pwysau arni i wrthod epidwral, sôn am Hannah yn treulio wythnos yn gorffwys yn y gwely gan ei bod yn sâl o ganlyniad i orflinder ac yn ddiweddarach y 'ffedog wy' a gafodd yn anrheg pen-blwydd yn hytrach na'r daith i Wlad Groeg yr oedd hi wedi gobeithio amdani. Creodd hyn oll y naratif bod Hannah wedi cael ei thwylo i ymgymryd â ffordd o fyw'r wraig draddodiadol a'i bod yn dioddef casineb at fenywod a bod y rolau rhywedd traddodiadol wedi'u gorfodi arni.



Fodd bynnag, mewn ymateb i'r erthygl dywedodd y teulu Neeleman: "We were taken back, however when we saw the printed article which shocked us... portraying me as oppressed with my husband as the culprit this couldn't be further from the truth." A yw tuedd y wraig draddodiadol neu'r Tradwife yn normaleiddio syniadau sy'n peri pryder ac yn caniatáu i achosion o reolaeth briodasol ddigwydd heb i neb sylwi arnynt, neu a yw'n syml yn hyrwyddo ffordd o fyw tawel a chadarn y mae pobl yn dewis lladd arno?



Rwy'n credu mai dewis yw'r ffactor pwysicaf ac mae'n dangos y gwahaniaeth rhwng gormes a rhyddid wrth fyw a hyrwyddo'r ffordd benodol hon o fyw yn y cyd-destun hwn. Gall trafodaeth ar-lein fod yn beth pwerus ac effeithiol mewn dwy ffordd: drwy annog agweddau peryglus a/neu hanesyddol ddadleuol, neu drwy fod yn ffordd o ladd ar grewyr cynnwys. Mae cynrychiolaeth rolau rhywedd patriarchaidd yn y cyfryngau yn dal i fod yn broblem, ond nid yw o reidrwydd yn gyfrifoldeb nac yn fai ar y menywod hyn.





ADOLESCENCE

BOYHOOD,
MASCULINITY,
AND THE
CULTURE

BOYHOOD,
MASCULINITY,
AND THE
CULTURE

CULTURE

THAT
SHAPES IT.

WRITTEN BY
GWENLLIAN CARPENTER

ADOLESCENCE

Netflix's *Adolescence* isn't just a gripping crime drama – it's a haunting and beautifully crafted examination of how society constructs masculinity, often with devastating results. Beneath the suspense lies a sobering truth: boyhood, as we know it, isn't simply lived – it's taught. Through silence, through media, through social expectations. In a world where gender conversations are finally evolving, *Adolescence* doesn't just ask what happened – it asks: what made him this way?

At the centre of the story is 13-year-old Jamie Miller (played by Owen Cooper), caught in that fragile in-between of childhood innocence and the pressure to perform "manhood." The show

begins with a shocking murder, but quickly makes it clear that this isn't just a who-did-it. It refuses to place blame solely on Jamie. Instead, it unpacks the quiet forces shaping him – the violent content he consumes, the emotional emptiness at home, the societal scripts around strength and gender. In Jamie, the series shows how toxic masculinity is not innate. It's learned. Jamie learns that strength means silence. Those feelings are weaknesses. That control, especially over women, is power. His slow drift into radicalisation doesn't come with flashing lights or dramatic turns – it's subtle, unsettling, and painfully believable. It's what makes *Adolescence* hit so hard: the real horror isn't the crime. It's the culture that makes it possible.

The show also challenges the idea that gender is fixed. Jamie isn't "born bad." He's a child performing a role society handed him – tough, emotionally closed off, detached from empathy. His father, Eddie (played by Stephen Graham), is a man still struggling with his emotional repression. Their relationship reveals how masculinity isn't just educated—it's inherited. Not always through words, but through what goes unsaid. In Eddie's world, love is present but clumsy, buried beneath shame and fear. Adolescence doesn't villainise him. It criticises the culture that raised him.

What makes *Adolescence* especially timely is how it portrays the internet as today's most powerful influence. Jamie's understanding of gender, power, and relationships doesn't come from family or school – it comes from YouTube, anonymous forums, and algorithm-driven rabbit holes. The Guardian called the show a "drama out of a crisis," and they're right – it taps into the digital-age dilemma of boys growing up with screens as surrogate parents. Without emotional guidance, Jamie turns to online voices that offer certainty, even if that certainty is toxic. What starts as curiosity becomes ideology. And then, action.

Girls are far from background characters in *Adolescence*. Kati, Jamie's classmate and the murder victim, is not reduced to a tragic symbol. She's smart, vibrant, and real. Her death isn't just a narrative turning point – it's a gut-wrenching reminder of the cost when boys are not taught how to relate to girls as equals. The show's female characters – especially psychologist Briony Ariston (Erin Doherty) – offer another model of strength: emotionally fluent, observant, and empathetic. They're not saviours. They're just allowed to feel and be whole.

Since its release, *Adolescence* has sparked a wave of public reflection. Within its first week, it became the most-watched series in the UK and topped charts in 71 countries. But its real legacy is what's happening off-screen. On TikTok, Jamie's monologues are going viral, with captions like "This is what happens when boys aren't allowed to feel" or "We failed him." Young viewers aren't just reacting – they're opening up. Sharing their own stories of emotional suppression, schoolyard pressure, and the silent rules of gender. The ripple effect is real. UK and Canadian schools have begun using

pressure, and the silent rules of gender. The ripple effect is real. UK and Canadian schools have begun using episodes in media literacy and PSHE classes, after Netflix made the show freely available to all UK secondary schools. It's already informing discussions on mental health, digital safety, and emotional education. In Scotland, James Dornan MSP (Member of Scottish Parliament) shared his own story of youth violence and emotional repression, crediting the series for helping him name feelings buried for decades. Across policy circles, the show is now being cited in conversations about algorithm regulation, emotional development, and how we raise the next generation of men. What makes *Adolescence* so powerful isn't its ability to shock – it's its ability to see. It sees a generation trying to grow up without the tools to process who they are. It sees how we've equated manhood with numbness, and how that lie collapses under the weight of real human pain.

By showing masculinity not as fate but as a construct, *Adolescence* points to a different path. One where boys are allowed to feel without fear. One where girls aren't collateral damage in someone else's performance. This isn't just television. It's a mirror – and maybe even a map.



ADOLESCENCE

BACHGENDOD,
GWRYWDOD A'R
DIWYLLIANT

BOYHOOD,
MASCULINITY,
AND THE
CULTURE

SY'N EU LLUNIO

BACHG
GWRY
DIWYL

GAM
GWENLLIAN CARPENTER

Nid drama drosedd afaelgâr yn unig yw Adolescence ar Netflix – mae'n archwiliad cythryblus a chrefftus o sut mae cymdeithas yn ffurfio gwrywdod, a hynny'n aml gyda chanlyniadau dinistriol. Y tu ôl i'r gwewyr mae gwirionedd difrifol: nid yw plentyndod, fel y gwyddom ni, yn rhywbeth sy'n cael ei fyw yn unig – mae'n cael ei ddysgu. Trwy dawelwch, trwy'r cyfryngau, trwy ddisgwyliadau cymdeithasol. Mewn byd lle mae sgysiau am rywedd yn datblygu o'r diwedd, nid yn unig mae Adolescence yn gofyn beth ddigwyddodd - mae hefyd yn gofyn: pam fod ef fel hyn?

Mae'r stori yn troi o gwmpas Jamie Miller, 13 oed (sy'n cael ei chwarae gan Owen Cooper),

wedi'i ddal yn y cyfnod bregus hwnnw rhwng diniweidrwydd plentyndod a'r pwysau i fod yn "ddyn". Mae'r rhaglen yn dechrau gyda llofruddiaeth ysgytiol, ond daw hi'n amlwg yn gyflym iawn nad cwestiwn ynglŷn â phwy sy'n gyfrifol yn unig a geir yma. Mae'n gwrthod rhoi'r bai ar Jamie yn gyfan gwbl. Yn hytrach, mae'n datgelu'r grymoedd tawel sy'n ffurfio ei gymeriad – y cynnwys treisGâr y mae'n ei weld, y gwacter emosiynol Gârtref, y sgysiau cymdeithasol yn ymwneud â chryfder a rhywedd. Yn Jamie, mae'r gyfres yn dangos nad yw gwrywdod gwenwynig yn gynhenid. Mae'n cael ei ddysgu. Mae Jamie yn dysgu bod cryfder yn golygu cadw'n dawel. Mai gwendid yw'r teimladau hynny. Bod rheolaeth, yn enwedig dros fenywod,

gyfystyr â phŵer. Nid yw ei lithr araf tuag at radicaliaeth yn amlwg nac yn ddramatig - mae'n gynnil, yn annifyr, ac yn boenus o gredadwy. Dyna pam fod effaith Adolescence mor drawiadol: nid y drosedd yw'r arswyd go iawn. Y diwylliant sy'n ei gwneud yn bosibl.

Mae'r rhaglen hefyd yn herio'r syniad bod rhywedd yn rhywbeth sefydlog. Nid yw Jamie wedi'i "eni'n ddrwg". Plentyn ydyw, sy'n perfformio'r rôl a roddodd cymdeithas iddo - person caled, sy'n cuddio ei emosiynau, heb empathi. Mae ei dad, Eddie (sy'n cael ei chwarae gan Stephen Graham), yn ddyn sy'n dal i frwydro yn erbyn ei ataliad emosiynol. Mae eu perthynas yn datgelu nad yw gwrywod yn rhywbeth sy'n cael ei addysgu yn unig - mae'n cael ei etifeddu. Nid o reidrwydd drwy gyfrwng geiriau, ond drwy'r hyn sy'n cael ei adael heb ei ddweud. Ym myd Eddie, mae cariad yn bodoli ond mae'r cariad hwnnw yn drwsogl, wedi'i gladdu o dan gywilydd ac ofn. Nid yw Adolescence yn ei bortreadu fel dihiryn. Mae'n beirniadu'r diwylliant a'i magodd.

Yr hyn sy'n gwneud Adolescence yn arbennig o amserol yw sut mae'n portreadu'r rhyngryd fel y dylanwad mwyaf pwerus heddiw. Nid yw dealltwriaeth Jamie o ryw, phŵer a pherthnasoedd yn dod oddi wrth ei deulu nag o'r ysgol - mae'n dod o YouTube, o'r fforymau dienw, a'r sgwarnogod sy'n cael eu gyrru gan algorithmau. Galwodd y Guardian y rhaglen yn "ddrama o argyfwng," ac maen nhw'n gywir - mae'n defnyddio dilema yn yr oes ddigidol lle mae bechgyn yn cael eu magu â sgriniau fel rhieni benthyg. Heb arweiniad emosiynol, mae Jamie yn troi at leisiau ar-lein sy'n cynnig sicrwydd, hyd yn oed os yw'r sicrwydd hwnnw'n wenwynig. Mae'r hyn sy'n dechrau fel chwylfrydedd yn troi'n ideoleg. Ac yna, yn weithredu.

Mae merched ymhell o fod yn gymeriadau cefndirol yn Adolescence. Nid yw Kati, cyd-ddisgybl Jamie a'r un sy'n cael ei llofruddio, yn cael ei hisraddio i fod yn symbol trasig. Mae hi'n glyfar, yn fywiog, ac yn real. Nid trobwynt yn y naratif yn unig yw ei marwolaeth - mae'n atgof torcalonnus o'r pris sydd i'w dalu pan nad yw bechgyn yn cael eu dysgu sut i drin merched ar sail gyfartal. Mae cymeriadau benywaidd y rhaglen - yn enwedig y seicolegydd Briony Ariston (Erin Doherty) - yn cynnig model arall o ran cryfder: yn rhugl yn emosiynol, yn sylwGâr, ac yn empathetig. Nid achubwyr mohonynt. Maen nhw'n cael y rhyddid i deimlo ac i fod yn bobl gyflawn.

Ers ei ryddhau, mae Adolescence wedi sbarduno ton o ystyriaeth gyhoeddus. O fewn wythnos o gael ei rhyddhau, dyma'r gyfres a oedd yn cael ei gwyllo fwyaf yn y DU ac roedd ar frig y siartiau mewn 71 o wledydd. Ond yr hyn sy'n digwydd oddi ar y sgrin yw ei gwaddol go iawn. Ar TikTok, mae monologau Jamie yn mynd yn firaol, gyda chapsiynau fel "This is what happens when boys aren't allowed to feel" neu "We failed him." Nid yn unig mae gwylwyr ifanc yn ymateb - maen nhw'n agor eu calonnau. Rhannu eu straeon eu hunain am ataliad emosiynol, pwysau ar iard yr ysgol, a rheolau distaw rhywedd. Mae'r effaith ymledol yn real. Mae ysgolion y DU a Chanada wedi dechrau defnyddio penodau mewn dosbarthiadau llythrennedd yn y cyfryngau ac Addysg Bersonol, Gymdeithasol ac Iechyd, ar ôl i Netflix sicrhau bod y rhaglen ar gael am ddim i bob ysgol uwchradd yn y DU. Mae eisoes yn llywio trafodaethau ar iechyd meddwl, diogelwch digidol ac addysg emosiynol. Yn yr Alban, rhannodd James Dornan MSP (Aelod o Senedd yr Alban) ei stori ei hun am drais ieuenctid a gormes emosiynol, gan roi clod i'r gyfres am ei helpu i gydnabod y teimladau a oedd wedi'u claddu ers degawdau. Ar draws y meysydd polisi, mae'r rhaglen bellach yn cael ei chrybwyll mewn trafodaethau am reoleiddio algorithmau, datblygiad emosiynol, a sut rydym yn magu'r genhedlaeth nesaf o ddynion. Nid ei allu i syfrdanu yw'r hyn sy'n gwneud

Adolescence mor bwerus - ond ei allu i weld. Mae'n gweld cenhedlaeth yn ceisio tyfu i fyny heb yr offer i brosesu pwy ydyn nhw. Mae'n gweld sut rydyn ni wedi cyfateb gwrywod â diffyg teimlad, a sut mae'r celwydd hwnnw'n dadfeilio o dan bwysau poen dynol go iawn.

Drwy ddangos gwrywod nid fel tynged ond fel cysyniad, mae Adolescence yn cyfeirio at lwybr gwahanol. Llwybr sy'n caniatáu i fechgyn deimlo heb ofni gwneud hynny. Llwybr lle nad yw merched yn ddiodefwrwr anuniongyrchol ym mherfformiad rhywun arall. Nid rhaglen deledu yn unig yw hon. Mae'n ddrych - ac yn fap posib hyd yn oed.

THE OSCAR'S 2025

FEAR AND LOATHING ON THE RED CARPET

Amidst a crowd in black-tie apparel, it can't be difficult to stand out when dressed in a light blue tracksuit jacket, hood applied, and navy exercise shorts. Oscars emcee Conan O'Brien reveals this anomaly to be Adam Sandler, an actor long spurned by the Academy in spite of brilliantly eye-opening roles in *Punch-Drunk Love* and *Uncut Gems*. Sandler soon made his exit in a dramatic display, but not before making a brief detour to plant a kiss on the head of the attending Timothée Chalamet.

O'Brien's audacious and self-deprecating humour has indelibly marked him as one of the finest hosts appointed by the Academy, challenging even the luminary Billy Crystal. As O'Brien proves, one does not simply perform a Fred Astaire-style ragtime song and dance routine about not 'wasting time' without safely winning the audience over.

Adrien Brody accepted his second award for Best Actor, delivering a divisive speech of six minutes and forty seconds, such a length that he called off the fanfare in order to continue speaking – a move Twitter users called 'unnecessary' and 'egotistical'. Kieran Culkin's Best Supporting Actor acceptance speech was widely enjoyed on social media, with many highlighting his amusing admission that his wife made a promise granting him another child should he become an Oscar winner.

Morgan Freeman fittingly delivered a tribute to the recently deceased Gene Hackman, a widely-respected character actor considered one of the greatest in all the arts, making his placement at the top of the ceremony's 'In Memoriam' section an appropriate honour. This being said, the Academy unfortunately neglected to make any mention of Alain Delon, a symbol of classic European arthouse cinema, who passed away in August last year.

Some controversy arose in the lead-up to the ceremony when it was announced that Emilia Pérez, the offbeat musical combining drug crime and sex-change operations, had been nominated for thirteen Oscars, as many as *Gone with the Wind*. Twitter film forums brought this film's worthiness into question, addressing its misguided presentation of the transgender community and calling the Academy's decision to so heavily nominate it an example of virtue signalling. Unsavoury tweets by lead actress Karla Sofía Gascón certainly didn't ease matters. Emilia Pérez ultimately became the recipient of two awards, including Best Original Song.

Finally, wearing so many hats as the writer, director, editor, and occasional D.P. of his films has paid off for Sean Baker this year, in historical fashion. *Anora*, his latest in a spiritual series of comedy-dramas seeking to unravel the stigma surrounding all corners of sex work, claimed Best Picture and four other awards. This may be seen as the Academy's repentance for the Best Picture defeat suffered by the similarly transgressive *The Graduate* back in 1967.

The ceremony in 1971 was the first in history in which an actor – George C. Scott, calling the affair a 'meat parade' – refused an Academy Award, whilst 2017's ceremony drew controversy with its Best Picture envelope mix-up, and 2022's made history with the slap 'heard around the world'. But this year's was the first of all the ceremonies to feature a bowtie-wearing *Dune* sandworm playing ragtime on a piano, and I should suspect it will be the only one.



YR OSCAR'S 2025

OFN A CHASINEB AR Y CARPED COCH

Ymhlith tyrfa o bobl yn gwisgo dillad ffurfiol, ni all fod yn anodd sefyll allan pan fyddwch chi'n gwisgo siaced traciwt las golau, cwfl, a siorts ymarfer corff glas tywyll. Mae cyflwynydd yr Oscars, Conan O'Brien, yn datgelu mai Adam Sandler yw'r eithriad hwn, actor sydd wedi cael ei ddiystyru sawl tro gan yr Academi er gwaethaf perfformiadau gwych yn *Punch-Drunk Love* ac *Uncut Gems*. Yn fuan iawn, ymadawodd Sandler mewn modd ddramatig, ond nid cyn mynd at Timothée Chalamet, oedd yn y digwyddiad, a rhoi cusan ar ei ben.

Mae hiwmor beiddgâr a hunanfychanol O'Brien wedi sicrhau enw iddo fel un o'r cyflwynwyr gorau a benodwyd gan yr Academi, gan lwyddo i gystadlu â'r disglair Billy Crystal hyd yn oed. Fel mae O'Brien yn ei brofi, does neb yn perfformio cân ragtime a dawns am beidio â 'gwastraffu amser' yn arddull Fred Astaire heb ennill cefnogaeth y gynulleidfa.

Derbyniodd Adrien Brody ei ail wobwr am yr Actor Gorau, gan draddodi araith ddadleuol o chwe munud a deugain eiliad, mor hir nes iddo ddistewi'r ffanfer er mwyn parhau i siarad – gweithred a gafodd ei alw'n 'dianghenraid' ac yn 'egotistaidd' gan ddefnyddwyr Twitter. Cafodd araith Kieran Culkin, wrth iddo dderbyn ei wobwr am yr Actor Cefnogol Gorau, ei mwynhau'n fawr ar y cyfryngau cymdeithasol, gyda nifer yn tynnu sylw at ei gyfaddefiad doniol bod ei wraig wedi addo rhoi plentyn arall iddo pe bai'n ennill Oscar.

Yn briodol, cyflwynodd Morgan Freeman deyrnged i Gene Hackman a fu farw'n ddiweddar. Actor uchel ei barch sy'n cael ei ystyried ymysg un o'r goreuon ym mhob celfyddyd, a'i le ar frig adran 'Er Cof' y seremoni yn anrhydedd briodol. Wedi dweud hynny, yn anffodus ni wnaeth yr Academi gyfeirio o gwbl at Alain Delon, symbol o sinema gelfyddyd glasur Ewropeaidd, a fu farw ym mis Awst y llynedd.

Cafwyd rhywfaint o ddadlau yn y cyfnod cyn y seremoni pan gyhoeddwyd bod Emilia Pérez, y ffilm gerddorol anarferol sy'n cyfuno troseddau yn ymwneud â chyffuriau a gweithrediadau newid rhyw, wedi'i henwebu am dair ar ddeg Oscar, cymaint â Gone with the Wind. Cododd fforymau ffilm ar Twitter gwestiynau ynglŷn â theilyngdod y ffilm hon, gan fynd i'r afael â'i phortread camsyniol o'r gymuned drawsryweddol a galw penderfyniad yr Academi i'w henwebu ar gyfer cynifer o wobrau yn enghraifft o fynegiant cyhoeddus i geisio dangos cywirdeb moesol (virtue signalling). Yn sicr ni wnaeth trydariadau annymunol gan y brif actores Karla Sofía Gascón hwyluso pethau. Yn y pen draw, enillodd Emilia Pérez ddwy wobwr, gan gynnwys y Gân Wreiddiol Orau.

O'r diwedd, mae ei rolau amrywiol fel awdur, cyfarwyddwr, golygydd, a chyfarwyddwr ffotograffiaeth achlysurol yn ei ffilmiau wedi talu ar ei ganfed i Sean Baker eleni, a hynny mewn modd hanesyddol. Enillodd Anora, ei ffilm ddiweddaraf mewn cyfres ysbrydol o ddramâu comedi sy'n ceisio datrys y stigma sydd ynghlwm â phob agwedd ar waith rhyw, wobwr ar gyfer y Ffilm Orau a phedair gwobr arall. Gellir gweld hyn fel edifeirwch yr Academi am y golled a ddioddefodd The Graduate, a oedd yr un mor gamweddus, yn ôl ym 1967 yn y categori ffilm Gorau.

Y seremoni ym 1971 oedd y gyntaf mewn hanes lle gwrthododd actor – George C. Scott, a alwodd yr achlysur yn 'orymdaith gig' – Wobwr yr Academi, tra bod seremoni 2017 wedi denu dadl gyda'r dryswch o ran yr amlen ar gyfer y Ffilm Orau, a seremoni yn 2022 yn cael ei chofio am y slap 'a glywyd ar draws y byd'. Ond eleni oedd y gyntaf o'r holl seremoniau i gynnwys abwydyn tywod Dune yn gwisgo dici-bô ac yn chwarae ragtime ar y piano, ac rwy'n amau mai dyma'r unig dro y gwelwn ni hyn.



DYSTOPIA; FACT OR FICTION

Dystopia is a type of literature or media that illustrates "life...extremely bad because of deprivation... oppression [and] terror"; (Clerk, 2020) alluring audiences en masse due to the adrenaline experienced. This submersion fundamentally boils down to how realistic dystopia is presented, especially as it follows an undeniable relief that floods through you, similar to when finishing a book or walking out of the cinema, creating dopamine. This is pure escapism and due to the beguiling nature of it; it is very popular. "If someone is experiencing persistent anxiety about real-life concerns... dystopian and horror media can be a great escape, temporarily shifting the perceived threat from real life to fiction." (Jenkins, 2024). This can be seen by the coping mechanisms which are psychologically induced in books and movies known as 'emotion regulation' where chapters or scenes are particularly disturbing and inspire discomfort and even fear, which are scientifically proven to lessen anxiety. In spite of this, Is it fair to allow people to be exposed to this genre? Is it just fear mongering, or allowing for free thoughts and speech? Is it good to explore possibilities of the future, or is it giving people ideas?

This is created by catecholamines and cortisol, or in Layman's terms, stress hormones which stimulate the evolutionary ingrained responses to stress known as 'fight-or-flight.' The 'regulation' comes from awareness that the environment is safe, such as in your bedroom or

living room, an environment essentially controlled by you. It could be argued that we, as human beings, have developed skills evoked by this genre, which effectively aid us in moderating these emotions that we experience, potentially replicating a real-life situation which could be psychologically beneficial, as it makes viewers or readers feel far more secure or prepared.

BY SIAN DARNELL

Due to this fascinating revelation, many people will find dystopian and horror genres therapeutic. Though this may correspond as counterintuitive as many readers or viewers find it disturbing and disconcerting of how closely these relate to reality. Despite this, looking at the popularity of the '1984', 'Animal farm', 'The Hunger Games' 'Walking Dead', 'The quiet place', 'Handmaid's tale', 'Divergent' and 'Stranger things' all of which have similar tropes of representing the future and correlating it with ideas with past events or occurrences making it appear realistic. This is heightened with a running theme of totalitarianism; it makes it so alluring and attractive to audiences due to this balance.

A dystopian trope where people rebel against their oppressed society as can be seen in 'The Hunger Games' and 'Divergent' where both female protagonists fight against the corrupted and quite frankly dehumanising system.

Another example of a dystopian trope, is surveillance exemplified in George Orwell's books '1984' and 'Animal farm' as they feature both totalitarianism, control, propaganda, and surveillance. They both display allegorical and political meaning, as seen by 'Animal Farm' conveying a deeper message to his audience, without it being blatantly obvious which makes it far more impactful.

Surviving apocalypses, demonstrated by 'Walking Dead' and 'A Quiet Place' shows how humanity would survive in a hostile and post-apocalyptic environment.

The 'Walking Dead' is based on the fear of an apocalypse, which began due to the 'Wildfire Virus' which many could foreshadow in some respects the Coronavirus pandemic, as cities were desolate and uninhabited as shown in the 'Walking Dead.'

Finally, one other similar dystopian trope is a secretive, government-linked institution which controls or experiments on people as displayed in the 'Handmaid's Tale' and 'Stranger Things.' Displaying the theme that the people who have no power, are victims of the power hungry, which may be significant due to occurrences of the past, especially as both shows are set in different periods to present day.



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Collectively, all of the branches of dystopia have one thing in common, despite their unique attributes, that is that the genre uses people's fears of what could happen. I suppose the contradictory nature of dystopia explains why we as humans find it comforting. It epitomises fears, and makes them visual either on pages in the format of words or on a screen with images. Perhaps, psychologically it allows audiences to feel prepared, and leads to discussions of methods or solutions people would utilise to survive the 'The Hunger Games' to survive the unthinkable, your worst nightmares.

Due to the aforementioned above, it makes audiences experience fear and anxiety, helplessness and despair, anger and frustration and reflection and awareness, fundamentally replicating a real-life situation. Where viewers or readers can almost place themselves in the shoes of these characters, and live vicariously through them. As seen by the large fan base for 'The Hunger Games' where they romanticise the plot and the characters, but doesn't this devalue the meaning? Ought we as an audience fixate on why teenagers are forced to kill each other, rather than fixating on a forged romance utilised by the characters to survive?

DYSTOPIA; FFAITH NEU FFUGLEN

GAN SIAN DARNELL

Math o lenyddiaeth neu gyfryngau sy'n darlunio "life...extremely bad because of deprivation... oppression [and] terror"; (Clerk, 2020) yw dystopia sydd, ar y cyfan, yn denu cynulleidfaoedd oherwydd yr adrenalín a brofir. Mae'r trochiad hwn yn y bôn yn ymwneud â pha mor realistig y caiff dystopia ei chyflwyno, yn enwedig gan ei bod yn dod ar ôl teimlad o ryddhad diamheuol, fel pan fyddwch yn gorffen llyfr neu'n cerdded allan o'r sinema, gan greu dopamin. Mae'n ddihangfa pur ac oherwydd ei natur ddenGâr; mae'n hynod boblogaidd. "If someone is experiencing persistent anxiety about real-life concerns... dystopian and horror media can be a great escape, temporarily shifting the perceived threat from real life to fiction." (Jenkins, 2024)

Gellir gweld hyn gan y mecanweithiau ymdopi sy'n cael eu hysgogi'n seicolegol mewn llyfrau a ffilmiau, a elwir yn 'rheoleiddio emosiynau', lle mae penodau neu olygfeydd yn arbennig o aflonyddGâr ac yn ennyn anesmwythder ac yn codi ofn hyd yn oed, sydd wedi'u profi'n wyddonol i leihau gorbryder. Er gwaethaf hyn, a yw'n deg caniatáu i bobl gael eu cyflwyno i'r genre hwn? Ai dim ond codi ofn mae'n ei wneud, neu a yw'n caniatáu rhyddid barn? Ydy archwilio posibiladau'r dyfodol yn beth da, neu a yw'n rhoi syniadau i bobl?

Mae hyn yn cael ei greu gan gatecolaminau a chortisol, neu mewn termau llewg, hormonau straen sy'n ysgogi'r ymatebion esblygiadol cynhenid i straen a elwir yn 'ymladd neu ffoi'. Mae'r 'rheoleiddio' yn deillio o ymwybyddiaeth bod yr amgylchedd yn ddiogel, fel eich ystafell wely neu'ch ystafell fyw, amgylchedd rydych chi'n ei reoli i bob pwrpas. Gellid dadlau ein bod ni, fel bodau dynol, wedi datblygu sgiliau a ysgogwyd gan y genre hwn, sydd yn y bôn yn ein helpu i gymedroli'r emosiynau yr ydym yn eu profi ac, o bosibl, efelychu sefyllfa bywyd go iawn a allai fod o fudd seicolegol, gan ei fod yn gwneud i wylwyr neu ddarllenwyr deimlo'n llawer mwy diogel neu wedi'u paratoi.

Oherwydd y datgeliad diddorol hwn, bydd genres dystopaidd ac arswyd yn teimlo'n therapiwtig i lawer o bobl. Er y gallai hyn fod yn groes i'r disgwyl gan fod llawer o ddarllenwyr neu wylwyr yn teimlo'n annifyr ac yn anghyfforddus o'u cyswllt agos â realiti. Er gwaethaf hyn, wrth edrych ar boblogrwydd '1984', 'Animal Farm', 'The Hunger Games', 'The Walking Dead', 'The quiet place', 'Handmaid's tale', 'Divergent' a 'Stranger things', sydd i gyd yn cynnwys trosiadau tebyg lle mae'r dyfodol yn cael ei gynrychioli a'i gyfateb â syniadau a digwyddiadau o'r gorffennol, gan ei wneud iddo ymddangos yn realistig. Mae hyn yn cael ei ddwysu gan y thema o dotalitariaeth sydd i'w gweld dro ar ôl tro; mae'r cydbwysedd hwn yn ei gwneud yn ddeniadol iawn i gynulleidfaeod.

Trosiad dystopiaidd lle mae pobl yn gwrthryfela yn erbyn eu cymdeithas orthrymedig fel y gwelir yn 'The Hunger Games' a 'Divergent' lle mae'r ddwy brif gymeriad benywaidd yn brwydro yn erbyn y system lygredig ac, mewn gwirionedd, system sy'n dad-ddyneiddio.

Enghraifft arall o drosiad dystopiaidd yw'r wyliadwriaeth a welir yn llyfrau George Orwell '1984' ac 'Animal Farm' gan eu bod yn cynnwys totalitariaeth, rheolaeth, propaganda a gwyliadwriaeth. Maent ill dau yn arddangos ystyr alegoriaidd a gwleidyddol, fel y gwelir yn 'Animal Farm' sy'n cyfleu neges ddyfnach i'w gynulleidfa, heb iddi fod yn gwbl amlwg ac felly'n ei gwneud yn llawer mwy effeithiol. Mae goroesi apocalypsau, fel y gwelir yn 'The Walking Dead' a 'A Quiet Place' yn dangos sut y byddai dynoliaeth yn goroesi mewn amgylchedd gelyniaethus ac ôl-apocalytaidd. Mae 'The Walking Dead' yn seiliedig ar fod ag ofn apocalyps, a ddechreuodd oherwydd y 'Wildfire Virus'. Roedd llawer yn ystyried ei fod yn darogan rhai agweddau ar bandemig y Coronafeirws, gyda'r dinasoedd yn llwm ac yn wag fel y dangosir yn 'The Walking Dead.'

Yn olaf, un trosiad dystopiaidd arall tebyg yw'r sefydliad cyfrinachol, sy'n gysylltiedig â'r llywodraeth, sy'n rheoli neu'n arbrofi ar bobl fel y gwelir yn 'Handmaids Tale' a 'Stranger Things.'



▲ Photo Credit, Sophie Giraud / HULU - © 2021 Hulu



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▲ Photo Credit, Photo by Murray Close - © 2012 - Lionsgate, Inc

Mae'n thema sy'n dangos bod y bobl sydd heb bŵer yn ddiodef o dan law'r rheini sy'n crefu pŵer, a all fod yn arwyddocaol oherwydd digwyddiadau'r gorffennol, yn enwedig gan fod y ddwy raglen wedi'u gosod mewn cyfnodau gwahanol i'r presennol.

Gyda'i gilydd, er gwaethaf eu priodoleddau unigryw, mae gan bob cangen o dystopia un peth yn gyffredin sef bod y genre yn chwarae ar ofnau pobl o'r hyn a allai ddigwydd. Mae'n debyg bod natur groes dystopia yn egluro pam ein bod ni fel bodau dynol yn teimlo ei fod yn ein cysuro. Mae'n cyfleu ofnau, ac yn dod â nhw yn fyw naill ai ar ffurf geiriau ar dudalen neu drwy ddelweddau ar sgrin, Efallai, yn seicolegol, ei fod yn caniatu i gynulleidfaeod deimlo eu bod wedi'u paratoi, ac yn arwain at drafodaethau am ddulliau neu ddatrysiadau y byddai pobl yn eu defnyddio i oroesi 'The Hunger Games', i oroesi'r hyn sydd y tu hwnt i amgyffred rhywun, eich hunllefau gwaethaf.

Oherwydd yr hyn a nodwyd uchod, mae'n gwneud i gynulleidfaeod brofi ofn a phryder, diymadferthedd ac anobaith, dicter a rhwystredigaeth ac ystyriaeth ac ymwybyddiaeth, gan efelychu sefyllfa bywyd go iawn yn y bôn. Lle gall gwylwyr neu ddarllenwyr roi eu hunain yn esgidiau'r cymeriadau hyn bron, a byw eu bywydau drwy'r cymeriadau hynny. Gwelir hyn gan y nifer fawr o gefnogwyr sydd gan 'The Hunger Games' lle maen nhw'n rhamanteiddio'r plot a'r cymeriadau, ond onid yw hyn yn dibrisio'r ystyr? A ddylem ni fel cynulleidfa ganolbwyntio ar y rheswm pam mae pobl ifanc yn cael eu gorfodi i ladd ei gilydd, yn hytrach na chanolbwyntio ar y rhamant ffug y mae'r cymeriadau yn ei ddefnyddio i oroesi?

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Written by: Tom O'Shea

OVERVIEW EPISODES MORE LIKE THIS DETAILS



Amidst the fear and uncertainty that arose during the first Coronavirus lockdown, films and television provided the route for much-needed escapism. I, for one, first found my abiding appreciation for cinema during this period; as one of over 300 million paying subscribers to Netflix, I passed the days of the lockdown with more repeat viewings of *Hot Fuzz* and *How I Met Your Mother* than I should be readily prepared to admit. This is one of many privileges Netflix has offered since its inception in 2007, blazing the trail for countless other streaming platforms attempting to match its success. With the inarguable convenience of home streaming, the question arises of whether or not cinemas are even needed in this day and age.

In an essay written by Martin Scorsese for *Harper's Magazine*, the Sicilian messiah of filmmaking made the following assertion: 'The art of cinema is being systematically devalued, sidelined, demeaned and reduced to its lowest common denominator by the streaming system.'

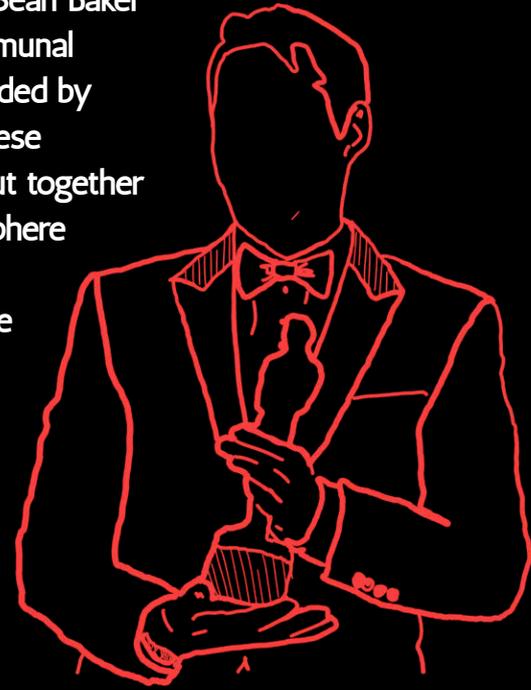
This is an unexpected statement when you consider that Scorsese's own 2019 feature, *The Irishman*, adapted from the Bufalino family exposé *I Heard You Paint Houses*, was funded by Netflix and released on their platform, going on to become their eleventh most-watched original film. Scorsese had found himself with no other choice but to approach Netflix for financial backing after all alternative financiers were – quite understandably – too intimidated by the immense scale of the project to agree to provide a budget. According to a 2020 publication on *Gamespot.org*, the director ultimately earned somewhere in the region of \$20 million for his involvement in the film.



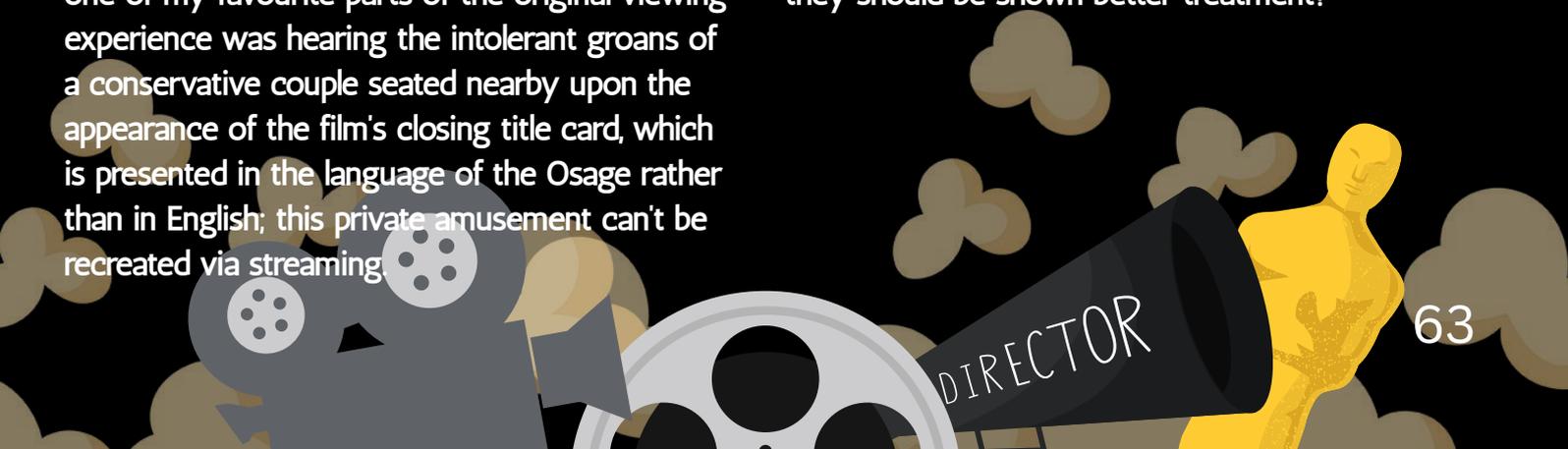
That's why it surprises me that Scorsese should take such a stance against streaming. He does, however, make his feelings clearer by singling out the media term 'content' as the reason for his objections, writing that art becomes devalued by streaming algorithms considering their users 'consumers' while introducing them to new projects. Considering the modern-day usage of the word, the films of David Lean, kitten videos, car adverts, superhero sequels, they all become viewed as equals; it certainly undervalues the extent of the work put into creating a film – especially one so vast, elaborate, and extensively developed as *The Irishman* – as well as undervaluing the lasting impact such a film can hold on its viewers.

I savour the memory of attending a screening of Scorsese's historical murder chronicle *Killers of the Flower Moon* at my local cinema in November, 2023. To me, there was no other appropriate way of absorbing the grandeur of his work: the sheer magnitude of the storytelling; the way the late Robbie Robertson's soundtrack pulsed through the speakers of the screening room; and the way the dusty, morbid thoroughfares of 1920s Oklahoma alighted on the screen. In spite of this, I've no desire to revisit the film in the comfort of my own home, more out of a belief that it will never quite reach the heights it did in the atmosphere of the cinema than out of trepidation towards revisiting its more discomfiting moments. Furthermore, one of my favourite parts of the original viewing experience was hearing the intolerant groans of a conservative couple seated nearby upon the appearance of the film's closing title card, which is presented in the language of the Osage rather than in English; this private amusement can't be recreated via streaming.

In his Best Director Oscar acceptance speech earlier this year, Sean Baker praised the 'communal experience' provided by cinemas. True, these establishments put together a viewing atmosphere that cannot be matched by home streaming. When the arrival of a train at La Ciotat station was first screened to audiences in 1896, attendees screamed and retreated to the rear of the room in fear that the locomotive would emerge from the screen in their direction. Whilst this is mostly an industry rumour intended to draw amusement, fascination, and good-natured ridicule, it also provides a lasting image of the power held by the cinema experience.



Perhaps the movie business has become more of a 'mass visual entertainment' business, and the artworks created by the masters of the medium – Godard, Fellini, Kubrick, to name a few obvious examples – should be gauged by the weight of money they'll place in the pockets of streaming service executives. Do they know the value of the art on their walls? How clear can we make it that they should be shown better treatment?



A MINECRAFT Movie

*A portal, not into "The Nether" but into my mind as I review
"A Minecraft Movie."*

Joshua Randall-Webb

'A Minecraft Movie' is an adventure comedy film based on "Minecraft" the 2011 video game by Mojang Studios. It was released globally on April 4th 2025. The film stars Emma Myers as Natalie, Sebastian Hansen as Henry, Danielle Brooks as Dawn, and most famously, Marvel star Jason Momoa as Gârrett and Jack Black as Steve. The plot of the film consists of four people living in the fictional town of Chuglass, Idaho, who are drawn into a Minecraft world, like a player would spawn into when playing the game. They then take off on an adventure through 'The Overworld' with the assistance of an experienced player named Steve. This film was highly anticipated upon announcement, which therefore contributed to its increased popularity once released. One way that fans showed their anticipation and excitement was through social media, posting many memes including the world famous "Chicken Jockey," which sent fans wild in cinemas across the globe.

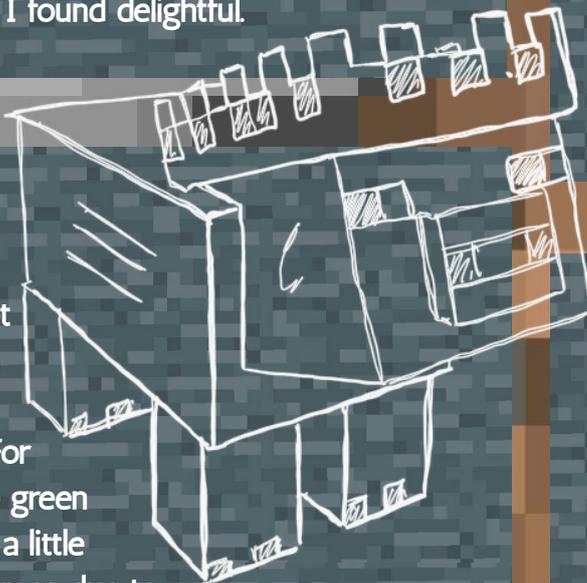
I mean wild literally, not figuratively, as cinemas around the globe are having to expel masses of people from their screenings due to extreme behaviour including throwing food and drinks, screaming and even holding live chickens in the air during the "Chicken Jockey" scene.

I personally believe that while this cast is a good fit, it also has its flaws. They provide the film with the comedic and light hearted energy it needed in order to please the huge fan base of such a widely beloved video game franchise. While they do succeed in being humorous, I do find the cast oddly matched. There were some surprising choices, such as Jason Momoa who is very famous for his role as Aquaman, so this seems like an unlikely genre for him to venture into. My only criticism is that Jack Black looks nothing like Steve in the game. Steve has short hair and is either clean shaven or has a small goatee (depending on the version you're playing) whereas the film portrays him as having a large beard and long hair. In my opinion, the character development is mediocre, due to the storyline progressing too fast to capture well-developed backstories.



This applies particularly to Natalie and Henry, who we never get much information about apart from the fact they moved to Chuglass after their mothers death. Many famous Minecraft youtuber cameos were added to the film, specifically the auction scene where LDShadowLady, Aphmau, DanTDM and Mumbo Jumbo were casted as background characters. This gave the fans of Minecraft joy and satisfaction to see some of their favourite content creators appear in the official Minecraft movie. Furthermore, the late Technoblade who passed away from cancer in 2022 at the age of 23 is referenced in a respectful manner. This can be seen when a pig wearing the iconic Technoblade crown is found in the village and Steve refers to it as "a legend." This is a very admirable gesture from Mojang that I found delightful.

In my opinion, the editing is not up to par in some parts of the film. For example, the green screening is a little obvious at times due to there being areas behind characters that were blurry. For a film with this much build up and anticipation, the editing is not good enough. Additionally, many fans were outraged by the animation style after the release of the original trailer. I agree with these fans and felt it was a strange decision not to animate the minecraft world in the movie with the same graphics as the game.



I found the plot of the film to be too fast-paced, making the story seem half-baked. It is also almost entirely action which made it seem as if the film is on a time limit. This fast pace removed the chance for the audience to get a good understanding of the characters and their lore as well as hindering more meaningful parts of the film where a slow pace could have added more emotion and encouraged a deeper connection. However, this could be blamed on the age rating (PG) as younger people tend to like action packed content that is fast-paced. Something I find peculiar about the movie was that it is not completely accurate to the game. For instance, mobs like zombies do not attack sheep like the film depicted. The decision to include slight inaccuracies may have been influenced by the age rating as the producers had to gear the film to appeal to young people.

Overall, this movie is a brilliant production but is far from flawless. I don't think it met the standard I had hoped for, especially from such a highly renowned video game developer. 47% of critics on rottentomatoes.com agree with me in saying that this film is not as good as it could have been. However, 88% of fans who left a review disagreed and did enjoy it. I believe that this film, while not perfect, is a good starting point for yet another expansion on the huge franchise that is Minecraft. It is another reason for the Minecraft community to come together and enjoy their common interest.

A MINECRAFT Movie

Porth, nid i "The Nether" ond yn hytrach i'm meddwl i wrth i mi adolygu "A Minecraft Movie".

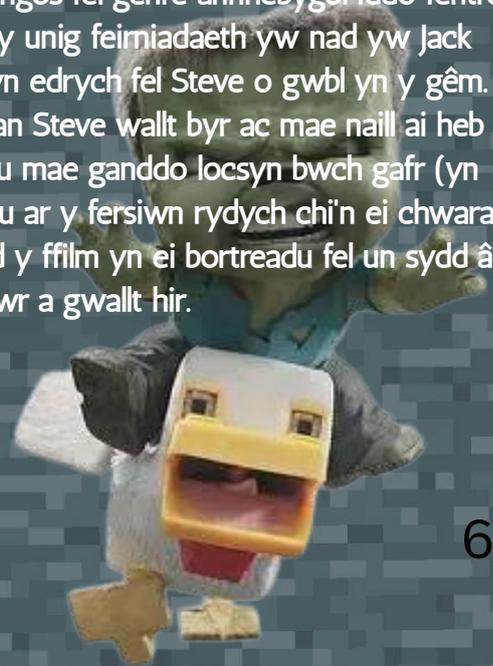
Joshua Randall-Webb

Mae "A Minecraft Movie" yn ffilm gomedi antur yn seiliedig ar "Minecraft", gêm fideo 2011 gan Mojang Studios. Cafodd ei rhyddhau'n fyd-eang ar 4 Ebrill 2025. Mae Emma Myers yn chwarae rhan Natalie yn y ffilm, Sebastian Hansen yn chwarae rhan Henry, Danielle Brooks yn chwarae rhan Dawn, a'r enwocaf ohonynt, seren y ffilmiau Marvel Jason Momoa yn chwarae rhan Gârrett a Jack Black yn chwarae rhan Steve. Mae plot y ffilm yn cynnwys pedwar o bobl sy'n byw yn nhref ffuglennol Chuglass, Idaho, sy'n cael eu denu i fyd Minecraft, fel y byddai chwaraewr yn ymddangos wrth chwarae'r gêm. Yna maen nhw'n cychwyn ar antur trwy 'The Overworld' gyda chymorth chwaraewr profiadol o'r enw Steve. Roedd cryn ddisgwyl am y ffilm hon ar ôl iddynt gyhoeddi ei bod ar y gweill, ac felly fe gyfrannodd hynny at ei phoblogrwydd cynyddol unwaith iddi gael ei rhyddhau. Un ffordd y dangosodd cefnogwyr eu disgwyliad a'u cyffro oedd ar y cyfryngau cymdeithasol, gan bostio llawer o memynnau gan gynnwys yr enwog "Chicken Jockey," a welodd cefnogwyr yn mynd yn wyllt mewn sinemâu ledled y byd.

Rwy'n golygu gwyllt yn llythrennol, nid yn ffigurol, gan fod sinemâu ledled y byd yn gorfod taflu llwyth o bobl allan o'u dangosiadau oherwydd ymddygiad eithafol gan gynnwys taflu bwyd a diodydd, sgrechian a hyd yn oed dal ieir byw yn yr awyr yn ystod yr olygfa "Chicken Jockey".

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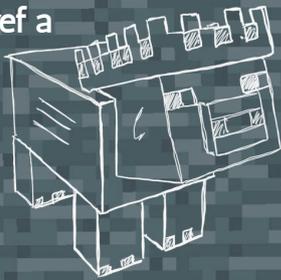
Yn bersonol, rwy'n credu, er bod y cast yn gweithio'n dda, fod gan y ffilm ei diffygion hefyd. Maen nhw'n dod â'r synnwyr comig ac ysgafnder yr oedd ei angen ar y ffilm er mwyn plesio'r nifer aruthrol o gefnogwyr sydd gan fasnachfaint gemau fideo mor boblogaidd. Er eu bod nhw'n llwyddo i fod yn ddoniol, rwy'n teimlo bod y cast wedi eu paru'n rhyfedd. Roedd yna rai dewisiadau annisgwyl, fel Jason Momoa sy'n enwog iawn am ei rôl fel Aquaman, felly mae hyn yn ymddangos fel genre annhebygol iddo fentro iddo. Fy unig feirmiadaeth yw nad yw Jack Black yn edrych fel Steve o gwbl yn y gêm. Mae gan Steve wallt byr ac mae naill ai heb farf neu mae ganddo locsyn bwch gafr (yn dibynnu ar y fersiwn rydych chi'n ei chwarae) tra bod y ffilm yn ei bortreadu fel un sydd â barf fawr a gwallt hir.



Yn fy marn i, mae datblygiad y cymeriadau yn dila, gan fod y stori'n symud yn ei blaen yn rhy gyflym i allu cyfleu straeon cefndir datblygedig. Mae hyn yn arbennig o berthnasol i Natalie a Henry, nid ydym yn cael llawer o wybodaeth amdanynt o gwbl ar wahân i'r ffaith eu bod wedi symud i Chuglass ar ôl marwolaeth eu mam.

Ychwanegwyd cameos gan nifer o enwogion Minecraft ar YouTube at y ffilm, yn benodol yn yr olygfa arwerthiant lle cafodd LDShadowLady, Aphmau, DanTDM a Mumbo Jumbo eu castio fel cymeriadau cefndirol. Roedd hyn yn destun lawenydd a boddhad i gefnogwyr Minecraft weld rhai o'u hoff grewyr cynnwys yn ymddangos yn ffilm swyddogol Minecraft. Ar ben hynny, cyfeirir mewn modd parchus at y diweddar Technoblade a fu farw o ganser yn 2022 yn 23 oed. Gellir gweld hyn pan geir mochyn yn gwisgo coron eiconig Technoblade yn y pentref a

Steve yn cyfeirio ato fel "legend". Dyma weithred glodwiw iawn gan Mojang oedd yn hyfryd i'w weld.



Yn fy marn i, nid yw'r gwaith golygu yn ddigon da mewn ambell ran o'r ffilm. Er enghraifft, mae'r sgrin werdd yn amlwg ar adegau oherwydd bod ardaloedd y tu ôl i'r cymeriadau yn aneglur. Ar gyfer ffilm oedd wedi creu cymaint o ddisgwyl amdani, nid yw'r golygu'n ddigon da. Yn ogystal, roedd llawer o gefnogwyr yn ddig o weld yr arddull animeiddio ar ôl rhyddhau'r rhaghysbyseb gwreiddiol. Rwy'n cytuno â'r cefnogwyr hyn ac yn teimlo ei bod yn benderfyniad rhyfedd i beidio ag animeiddio byd Minecraft yn y ffilm gan ddefnyddio'r un graffeg ag sydd yn y gêm.

Roeddwn i'n teimlo bod plot y ffilm yn symud yn rhy gyflym, gan wneud i'r stori ymddangos yn anghyflawn. Mae hefyd bron yn gyfan gwbl yn llawn cyffro a digwyddiadau a oedd yn ei gwneud iddi ymddangos fel pe bai gan y ffilm derfyn amser. Roedd y cyflymder hwn yn golygu nad oedd cyfle i'r gynulleidfa gael dealltwriaeth dda o'r cymeriadau a'u hanes ac yn ogystal, roedd yn llesteirio rhannau mwy ystyrlon o'r ffilm lle gallai cyflymder arafach fod wedi ychwanegu mwy o emosiwn ac annog ymgysylltiad dyfnach. Fodd bynnag, gellid beio hyn ar y dosbarthiad oedran (PG) gan fod pobl iau yn tueddu i hoffi cynnwys llawn cyffro a chyflym. Rhywbeth rwy'n ei gweld yn rhyfedd am y ffilm yw'r ffaith nad yw'n gyfan gwbl driv i'r gêm. Er enghraifft, nid oes torfeydd tebyg i sombiaid yn ymosod ar ddefaid fel y darlunnir yn y ffilm. Efallai bod y penderfyniad i gynnwys anghywirdebau bach wedi'i ddylanwadu gan y dobarthiad oedran gan fod yn rhaid i'r cynhyrchwyr addasu'r ffilm er mwyn apelio at bobl ifanc.

At ei gilydd, mae'r ffilm hon yn gynhyrchiad gwych ond mae ymhell o fod yn berffaith. Nid wyf yn credu ei fod wedi cyrraedd y safon roeddwn i wedi gobeithio amdani, yn enwedig gan ddatblygwr gemau fideo mor adnabyddus. Mae 47% o feirniaid ar rottentomatoes.com yn cytuno â mi wrth ddweud nad yw'r ffilm hon cystal ag y gallai fod. Fodd bynnag, roedd 88% o gefnogwyr a adawodd adolygiad yn anghytuno ac wedi mwynhau'r ffilm. Rwy'n credu bod y ffilm hon, er nad yw'n berffaith, yn fan cychwyn da ar gyfer ehangu eto ar y fasnachfrait enfawr sef Minecraft. Mae'n rheswm arall i gymuned Minecraft ddod at ei gilydd a mwynhau eu diddordeb cyffredin.



True crime media attempts to explore the darker aspects of human nature, murder, deceit, and justice. But as the genre has exploded across Netflix, YouTube, and TikTok in the UK, so too has the ethical scrutiny surrounding it. With an influx of viewers the true crime genre has created "a huge market for these real-life crime stories around the world." and it's stated that "there are three dedicated true crime TV channels in the UK that reach over five million people a month." (BBC, 2019) The ethics of true crime media must be considered in the context of victims' rights, public response, and the blurred distinction between awareness and entertainment.

The ethical dilemma at the heart of true crime lies in its exploitation of suffering. Netflix's *The Jeffrey Dahmer Story* (2022), for example, was widely criticised by families of victims for dramatising real events without their consent. Rita Isbell, the sister of victim Errol Lindsey, publicly condemned the series, stating that it retraumatised her family without warning. While the series claimed to spotlight racial bias and police neglect, many viewers and critics argued it prioritised sensationalism over sensitivity. Similarly, *American Murder: The Family Next Door*, which used raw police footage and social media posts, was seen by some as innovative storytelling and by others as a chilling overstep that blurred privacy and entertainment.

Personally, I enjoy watching documentaries as it is very fascinating to look into the minds of criminals and their ethos, although I find it hard to enjoy them due to the increased focus on commercialising the suffering of the victims.

TikTok, particularly, has become a hub for "true crime aesthetics," where users post clips of murder cases set to trending sounds or paired with beauty routines. Social media amplifies these issues. In 2024, a TikTok trend known as "True Crime Get Ready With Me" (GRWM) was heavily criticised in UK media for its jarring juxtaposition of makeup tutorials and murder case discussions. While creators claimed they were "raising awareness," many people within the comments pointed out that this trend risks desensitising young viewers to real violence. The tone of these videos, often upbeat or flippant, contradicts the gravity of the subject matter, suggesting a cultural shift where murder becomes just another form of consumable content. This trivialisation of real violence has sparked backlash. A 2023 Guardian article reported that British families affected by crime are now campaigning for regulation, arguing that TikTok and YouTube videos have turned their grief into a public spectacle.

YouTube has further complicated the ethics of true crime. Creators like Eleanor Neale have amassed millions of views dissecting cases in long-form video essays. While she often includes disclaimers and victim-focused commentary, her popularity also points to a growing market for this content, one that sometimes rewards creators who dramatise, speculate, or emotionally perform for views.

Public opinion on true crime remains split. Some argue that it raises awareness about systemic failures, especially in cases involving women, people of colour, or the LGBTQ+ community. Documentaries such as *The Disappearance of Shannon Matthews* have been praised for exploring media bias and social neglect. However, others note that this educational value is often diluted by the entertainment framing. True crime media often relies on narratives that reduce complex lives into moral cautionary tales, reinforcing stereotypes and failing to interrogate wider social factors.



▲ Photo Credit, Eleanor Neale via @Eleanor Neale (YouTuber)

CASE

In conclusion, the ethical concerns surrounding true crime reflect deeper tensions between justice, capitalism, and media consumption. While the genre has the potential to educate, spark social critique, and honour the voices of the unheard, it often reduces real trauma to spectacle, centring perpetrators and stripping victims of their dignity. Until both the industry and its audience confront these issues, true crime will remain a genre caught between ethical reflection and ethical failure.



