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THE COLLEGE VOICE

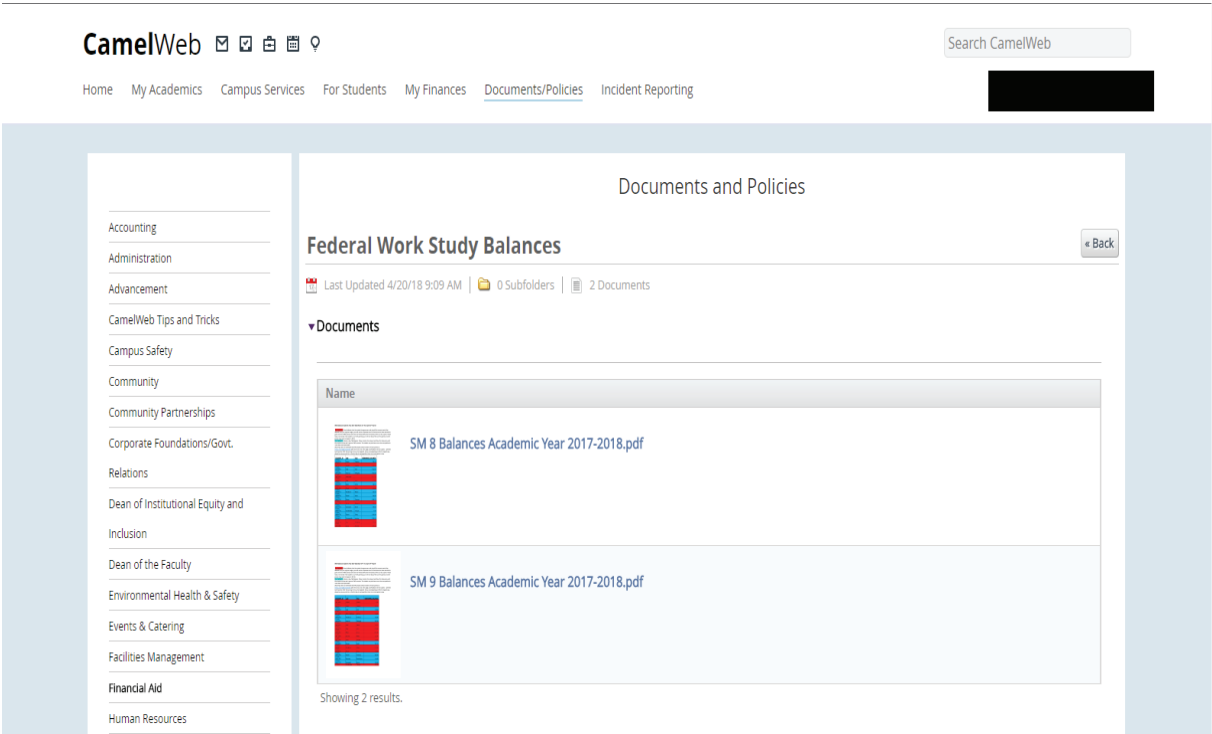
CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

Work Study Documents Accidentally Released to College Community

SAADYA CHEVAN
ARTS EDITOR

Last April, the College's Financial Aid office uploaded and accidentally made visible to students, faculty, and staff two confidential documents containing federal work-study (FWS) balances of 107 students from two Spring 2018 pay-periods. The documents also reveal by implication that all of these students had applied for and received financial aid awards that included but may not have been limited to FWS funding during the Spring 2018 semester. They remained visible to students on CamelWeb until mid September when they were removed for reasons that remain unknown. The College's information security staff, who are in charge of securing the College's network and its confidential electronic data, were unaware of this flaw until the *Voice* disclosed that it had accessed these files on Oct. 8, which resulted in the immediate launch of an investigation by the College's cybersecurity insurance firm Beazley (Mr. Chevan also provided a recording and notes on an interview with Sean Martin, Director of Financial Aid, to the College's network administrators for use in the investigation). After this meeting, the subfolder they were stored on was removed. The *Voice* also disclosed its discovery to the Financial Aid Office later that same day. Lee Hisle, Vice-President for Information Services, has confirmed that the storage of these documents on CamelWeb made them accessible only to "students, faculty and staff with login credentials." The *Voice* has run Google searches of some of the header material in these documents, which does not contain student information and did not find them in any of the results.

To understand the use of these documents, it is important to understand the logistics of colleges' FWS programs. FWS is a fund paid to the College by the federal government based on



Images courtesy of Saadya Chevan

its students' eligibility for FWS funding and used to pay wages to FWS students. Whether students are eligible for FWS and how much money they can earn through the program is determined by the federal FAFSA application. Students funded through FWS have 75% of their wages paid through federal funds and 25% through the budgets of the offices that employ them with the exception of students employed to do community service work positions in New London and Norwich via Community Partnerships--a program with wages funded 100% by FWS.

However, when individual FWS students run out of funding for the semester, their supervisor(s) must decide whether to pay for the student's continued employment fully from their own budget(s) or end their employment for the semester. Whether a student runs out of funding during the semester is dependent on the amount of the award and how many hours per week the student works in FWS positions. Because students run out of funding at different times, the documents serve as a channel for notifying supervisors about students who are low on funding or who have run out of funding and whose continued employment is being fully charged to their budgets.

The *Voice* spoke with four FWS students, three of whom requested anonymity, about their experiences budgeting their allotted awards to better understand how this system affects students. Some reported that their jobs gave them the amount of hours they wanted to work each week, or that they expected to earn the amount they had

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From the Editor

On October 4, Dean of Equity and Inclusion John McKnight proposed the College's official statement on free speech to the Student Government Association (SGA) and the campus community. The statement--endorsed by the President's Council on Equity and Inclusion in Spring 2018--was produced after two years of deliberation among students, faculty, staff, alumni, and trustees. Our institutional position on free speech consists of consolidating established policies found in the student handbook with new recommendations put forth by the President's Council.

According to Dean McKnight, protests at Middlebury over the invitation of controversial speakers to campus spurred Conn to re-evaluate its free speech policies. To McKnight, violent reactions at Middlebury to speakers like Dr. Charles Murray (a social scientist who argues that inequality is caused by the genetic inferiority of the black and Latino communities, women and the poor) highlight the need for more effective channels of communication between diverse groups of students. Conn's philosophical statement on free speech seeks to foster greater constructive interaction among members of the Conn community:

"Active citizenship requires intellectual and personal engagement across social, political, ideological, and religious differences. It requires a community in which people who hold different perspectives grapple with the difficult work of listening, reflecting, gathering evidence, making arguments, and engaging in constructive, informed, rigorous debate."

To facilitate meaningful engagement across socio-political lines, Conn would protect the rights of students to speak freely in public spaces--even if the content of their speak is "inflammatory." As an example, a student organization would be permitted to place a poster or other public notice on campus that includes racial epithets like the "N" word. The club posting the material, however, would be required to include information identifying the notice's source, including name and email. The prominent placement of this source information would promote a more honest exchange of ideas. This policy reduces anonymous advocacy by making students and organizations transparent about their stated positions and then fostering more critical reflection and constructive criticism by the greater Conn community. According to Dean McKnight, ever since *The Day*--New London's daily newspaper--required readers who post comments to disclose their first and last name on the newspaper's website, fewer people have issued incendiary remarks. He says that the implementation of this new free speech policy at Conn is intended to produce a similar effect.

The protection of hate speech is widely unpopular among members of our age group. A 2015 Pew Research Center poll reported that 40% of millennials think the government should be able to suppress speech deemed offensive to minority groups, as compared to only 12% of those born between 1928 and 1945. Our generation is far less faithful in the merits of free speech than our grandparents. The issue is, of course, that if we don't protect all speech--even those deemed inflammatory--who fairly determines which groups get special protection and how do we define what speech to suppress? Should Conn's administration be able to silence arguments against affirmative action? Or about genetic differences between men and women? Or just racist and sexist rants? A standard for suppression of speech affords powerholders dangerously broad discretion that could invite discrimination against particular viewpoints.

For these reasons, Conn's free speech statement represents important steps toward facilitating necessary and productive dialogue among students invested in building a stronger Conn community.

The *Voice* represents an important vehicle to promote free speech. As a newspaper, we value the opportunity for all voices to be heard—including those on either side of the political aisle. In the coming weeks, we hope to use the paper as an opportunity for different groups to engage in productive dialogues. We would love for the Connecticut College Conservatives and College Democrats to submit pieces through a format similar to the "Room for Debate" section of *The New York Times*. In the meantime, we hope that you enjoy this issue and find that it offers a broad range of views, interests, and experiences.

-Dana

THE COLLEGE VOICE

The views and opinions expressed in *The College Voice* are strictly those of student authors, and not of Connecticut College. All content and editorial decisions remain in the hands of the students; neither the College's administration nor its faculty exercise control over the content.

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Community Bulletin

Conn Alum Challenges Two Term Incumbent in 38th House District

Conn alum Baird Welch-Collins ‘18 is running against Kathleen McCarty, a two term incumbent, currently serving the 38th House District which encompasses Waterford and parts of Montville. 45 years younger than McCarty, Welch-Collins represents a new voice that he says will advocate for progressive measures.

Connecticut Gubernatorial Candidate Ned Lamont Releases Tax Returns

Democratic candidate for governor in CT, Ned Lamont has released partial information about his state and federal taxes over the past five years. Though they do not show his net worth, they do provide insights into his finances on an annual basis. Republican candidate Bob Stefanowski has promised to release his tax returns as well.

Groton Woman Charged with Racial Intimidation after Defacing Photos

Laurie L. Scheetz, 52, was charged on Oct. 18 with one count each of intimidation by bigotry or bias and third-degree criminal mischief. Scheetz allegedly objected to her daughter’s boyfriend, and tore up photos of him, along with writing racial epithets on the photos and destroying some of his clothing. She was released on a \$5,000 bond and is scheduled to appear Nov. 1 in the Norwich Superior Court.

Sports Spotlight

BY PRICE DAY

Men’s Results

Soccer loses 1-0 vs. Bowdoin, win 2-0 vs. Rhode Island College

Water Polo loses 6-13 vs. Iona, 1-18 vs. Fordham

Cross Country places 6th at Connecticut College invitational
Sailing places 6th at St. Mary’s & Navy

Women’s Results

Volleyball win 3-1 vs Framingham State, lose 3-1 vs. Emerson

Soccer lose 2-0 vs. Bowdoin, tie 1-1 vs. Trinity

Field Hockey lose 4-0 vs. Bowdoin
Cross Country places 13th at Conn. College invitational

Upcoming Events

October 23rd, Men’s & Women’s Soccer @ Wesleyan, Women’s Volleyball vs. Nichols
October 24th Field Hockey @ Wesleyan
October 26th, Volleyball @ Tufts
October 27th, Cross Country NESCAC Championship @ Tufts

Staff Recs

Media and journalism recommendations from the staff of *The College Voice*

Dana Gallagher:

“DOJ Says Russian Trolls Are Interfering Online With the Midterms,” *The Atlantic*. A criminal complaint filed Friday charges a Russian national, employed by a firm linked to President Vladimir Putin and Russian intelligence, with helping direct interference in the 2018 midterm elections. The complaint says that the Russian conspirators directed their army of trolls to “[s]tate that during past elections, namely, this mainstream media, which supported Hillary Clinton’s candidacy, disseminated fake news,” with a citation to one such article from CNN.

“A Look at Where North Dakota’s Voter ID Controversy Stands,” *The New York Times*. The state is embroiled in a battle over Native Americans’ ability to vote under a law the Supreme Court just let take effect. Democratic Senator Heidi Heitkamp is behind in the polls, and pundits warn that if turnout is low among Native Americans — who helped elect her in 2012 — it will be all but impossible for her to win re-election.

Max Amar-Olkus:

“Trapped by the ‘Walmart of Heroin,’” *The New York Times Magazine*. The opioid crisis that is currently ravaging the United States is depicted with harrowing clarity in Philadelphia, PA. The author describes how heroin users from across the country travel to the Philadelphia neighborhood Kensington to buy “Philly dope,” an extremely cheap and powerful iteration of the drug, often cut with the synthetic opioid fentanyl, which killed more than 1,200 people in 2017. The article discusses the socio-economic reasons Kensington has become the “Walmart of Heroin” and speaks to addicts about how they feel trapped by the cycle of addiction, how they originally became addicted, and whether or not they seek support. The photos in this piece are also incredibly powerful.

Saadya Chevan:

“Russian Orthodox Church severs links with Constantinople,” *BBC*. This past week the Russian Orthodox Church has broken communion with the Ecumenical Patriarchate of Constantinople, the leader of the Eastern Orthodox Churches. The split came less than a week after the Patriarch recognized two churches in Ukraine as being independent from Moscow’s control. This event is being described as the largest split in Orthodox Christianity since its schism with Catholicism in 1054. Another major split in the Russian Orthodox Church occurred in the mid-17th Century with the formation of the Old Believers, who resisted church reforms of the period.

Grace Amato:

“Down With the Year of the Woman” *The New York Times*. This New York Times opinion piece makes an interesting point about the phrase “The Year of the Woman,” first used in 1992 when many women were elected to government positions which had made a comeback this year. The author comments on how using this phrase reinforces the idea of women as the minority in politics by implying that the women are still an “other.” She also critiques the use of the phrase “pink wave,” as it is inaccurate for the push for female political representation as “pink is tender and sweet... exactly the opposite of the red-hot rage fueling many women this election cycle.” It is important to question the discourse around feminist movements and other social justice movements as it may reinforce hierarchies or stereotypes, even if that isn’t the intention. However, I argue that maybe it is important to highlight women’s achievements in this election year by claiming it as the “Year of the Woman,” as women have not historically had a large voice in politics.

Red Sox, Dodgers to Meet in World Series

GEORGE GROTHEER
SPORTS CORRESPONDENT

One seeking to avenge a bitter seven-game loss a year ago. One looking to secure its place among history's greatest teams. Two of baseball's most historic franchises will meet on baseball's highest stage for the first time in more than a century – a matchup that saw the great Babe Ruth take the mound for Boston in Game 2 against a team that wasn't even known as the Dodgers.

The 2018 World Series will get underway Tuesday night at Fenway Park, as the Boston Red Sox play host to the Los Angeles Dodgers in the 114th edition of baseball's Fall Classic. Despite taking supremely different routes to reach this point, each franchise is just four games away from hoisting the Commissioner's Trophy as the 2018 champions of Major League Baseball.

While the Red Sox have only lost two games in the postseason thus far, their path to history has been far from easy. They matched up against the 100-win wild card-winning New York Yankees in the American League Division Series, and after a hard-fought four-game series victory, were tasked with taking down last year's defending World Series champions, the 103-win Houston Astros, in the American League Championship Series. After dispatching both New York and Houston, the boys from Beantown reached their first World Series since 2013 and fourteenth overall.

Boston won a franchise record 108 games in the regular season, and won the American League East by eight games, tied for the second-largest margin in the sport. They clinched home-field advantage throughout the playoffs, yet surprisingly, both of their losses this postseason have come at home (they remain undefeated in five games on the road).

The Dodgers have had a much more rigorous trip to the World Series, as they've been playing playoff-atmosphere baseball for much of the season (at one point, Los Angeles sat nine game out of first place in the National League West). They played in a tiebreaker game on October 1 against the Colorado Rockies to determine the division champion, then were tasked with taking on the resurgent National League East-champion Atlanta Braves and the upstart powerhouse Milwaukee Brewers in their postseason matchups,

taking care of the Braves in four games and needing a full seven to take down the National League's top-seeded Milwaukee Brewers.

This postseason, as it is wont to do, has seen many unlikely heroes for its two remaining teams. After an abysmal regular season, Boston center fielder Jackie Bradley, Jr. took home ALCS Most Valuable Player honors with his clutch home runs and key hits during the five-game series. Dodgers center fielder Cody Bellinger, after not hitting a home run all postseason, knocked one early in game seven in Milwaukee to silence the home crowd and put Los Angeles in front for good. Other players, like Dodgers first baseman Max Muncy and Red Sox right fielder Mookie Betts, had unbelievably good regular seasons before crashing back to earth in this postseason, and they could each be in for a turnaround under the bright lights of World Series baseball.

There will be some intriguing storylines to follow in this World Series, to be sure. Dodgers shortstop and impending free agent Manny Machado made headlines the last two weeks by responding to his lack of hustle and allegations of dirty play. Red Sox manager Alex Cora is attempting to become just the second first-year manager in Major League history to

win a title. Red Sox designated hitter J.D. Martinez will have to play the field for at least two games when the series shifts to the National League ballpark in games three, four, and (if necessary) five, meaning Betts may have to shift to his natural position of second base. And finally (among many more), Dodgers ace Clayton Kershaw will look to silence the critics by finally adding a World Series ring to his resume.

While I denied the state of Massachusetts a title when I published my Super Bowl preview last February, picking the Philadelphia Eagles to defeat the New England Patriots, I don't see any way this series sees the Red Sox lose four games in a seven-game span. Boston in five.

The 114th World Series begins Tuesday night. Two historic ballclubs are going at it for a shot at ultimate baseball glory in 2018. Fenway Park, you'd better be loud.

Play ball. •



Photo courtesy of Matt Stone

Work Study Documents Accidentally Released to College Community

CONTINUED FROM FRONT

been awarded each year and not more. A student working at one of the on-campus coffee shops noted that because of the lower amount, they had been awarded in comparison to other students, they could not take extra shifts there.

Piper Oren '20 who currently works FWS jobs at both Coffee Grounds and in the Office of Career Services opted to reduce hours worked at the career office this semester after taking a couple of extra shifts originally in anticipation of possibly studying away next semester. She stated that if she studied away next semester, she would be able to gain FWS employment, and therefore she wanted try to earn as much of her FWS award as possible this semester.

A third student said that their employment had been ended immediately prior to the spring finals period due to lack of FWS funds, but added that they felt this was convenient as it allowed them more time to study. The student stated that their supervisor, who worked in the Dean of the Faculty division, had once received an email requesting to end the student's employment, but it was unclear if that email had been sent by the Financial Aid Office or from a higher level administrator in that the division.

The *Voice* also revealed and discussed the recent campus-wide availability of work study records with these students. The student who worked within the Dean of the Faculty Division, whose name appeared on both spreadsheets, expressed that they felt indifferent about the matter noted that they felt satisfied with their experiences as an FWS employee, and that this was not a serious issue compared to a hypothetical scenarios like the College underpaying FWS employees. The student who could not take extra shifts at a coffee shop also expressed that they were indifferent to the matter.

Two other students expressed varying degrees of dismay at the College's handling of this. Neither of these students' names appeared in either spreadsheet. Oren stated "I feel like it's relatively sensitive information, but also it's not necessarily somebody's GPA or someone's family income....It's not the worst thing in the world to be leaked."

The table below demonstrates the layout of data in the file:

| STUDENT ID | Last | First | REMAINING BALANCE |
|--------------------|------|-------|-------------------|
| *TOTAL 00123456 | Doe | Jane | -106.60 |
| *TOTAL 00123457 | Doe | John | 89.10 |

Steven Mailloux and Tyler Campbell, administrators of the College's network and the point people for data security incidents, said that Camel ID numbers are a public identifier used by the College, and therefore, the association of names with their corresponding ID numbers is not in and of itself confidential.

Campbell confirmed in an interview prior to the *Voice's* disclosure about the files that the College would notify affected persons in the event of any data security incident. Jean Kilbride, Associate Vice President for Enterprise and Technical Systems, reiterated this statement after disclosure, noting that in any incident like this the College has to comply with the laws of the federal government, any of the states and other international jurisdictions that students are citizens or residents of that have passed laws relating to those students information.

The *Voice* contacted three alumni from the class of 2018, three current students and a former student who transferred to another college this semester. All of their names appeared on the lists. A screenshot of an email sent on Oct. 15, to one of these people appears above; a similar statement was also emailed to the *Voice* by Hisle on the same day. All of the current students confirmed that they had been notified. Of the alumni, two of the three had received the message, which was sent to their college email (alumni continue to have access to the college e-mail system). The transfer student reported they had not received any notification, but also observed that while they had not checked their college email since June, they believed they continued to have access to it. The *Voice* also spoke with several FWS students whose names were not on the list, all of whom stated they had not been notified suggesting that the college sent an email only to students who it identified as being on the lists.

The two alumni who received the message were

Dear [REDACTED]

I'm writing to let you know that in April 2018, a Financial Aid file containing student ID numbers and work-study account balances, including yours, was posted on CamelWeb, which is accessible only to students, faculty and staff with login credentials. The file did not contain any other personal information and did not risk exposure of other personal data. As soon as the College learned of the posting, the file was immediately removed and steps have been taken to prevent a repeat situation.

Out of an abundance of caution, and to be fully transparent about these events, we are notifying students who had information included on the list. We want to emphasize that this inadvertent exposure does not represent a financial or credit risk to you. This information was not available to the general public on the Web.

Information security is of paramount importance at the College, and we have reviewed information security protocols and procedures in order to prevent this from happening again.

We apologize for any inconvenience or embarrassment this incident may have caused you.

Thank you.

+++++
W. Lee Hisle
Vice-President for Information Services
and Librarian of the College
Connecticut College
New London, CT

[REDACTED]
<https://www.conncoll.edu/information-services>

by the *Voice* while another, who had not, speculated that Hisle and his staff "probably don't have another email and people would probably be annoyed if they received a call."

There is some evidence that suggests that granting access to the documents to any member of the college is not allowed under FERPA, the Family Educational Rights and Privacy Act of 1974, which is the primary legislation governing protection of students' data at US educational institutions. When asked to clarify if the event was a failure to comply with FERPA, in a follow-up email to the *Voice*, Hisle said "[The accidental access granted to the information] was not a data breach and did not violate state data breach laws, and notification was not required under FERPA." However, the statement does not answer the question of whether this data is protected by FERPA, and according to the US Department of Education's website, which sets regulations regarding FERPA, even if it were a FERPA regulated breach, direct notification of students would not be required.

The Code of Federal Regulations outlines the rules regarding FERPA protected data. It states that financial aid data is protected under the law, and individual students' data may not be disclosed without each individual's consent. However, there are exceptions that allow disclosure in connection with financial aid administration including to "enforce the terms and conditions of the aid," which was the purpose of these documents. But according to LeRoy Rooker, currently a Senior Fellow at the American Association of Collegiate Registrars and Admissions Officers and former director of the US Department of Education's Family Policy Compliance Office, which is in charge of FERPA implementation, an earlier clause in the code that requires that disclosures be "to other school officials, including teachers, within the agency or institution whom the agency or institution

has determined to have legitimate educational interests" also applies to this section. This means that the College should only be giving students access to FERPA-protected information other than their own if they have a "legitimate educational interest" for accessing that data; in essence, if they were serving in an official capacity for the College (e.g. such an interest would apply to members of Honor

both unclear on what data had been accessible. One of them had read the email prior to being contacted

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Work Study Documents Accidentally Released to College Community

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Council who receive access to a student's disciplinary records as part of a case).

In an interview prior to being informed of the *Voice's* acquisition Sean Martin, director of Financial Aid, verified the documents' existence and stated they were confidential: "We post a spreadsheet where employers can log in and see how much work study eligibility a student has for the [remainder of the semester].... the only people that have access to it are staff members that we've granted access to, so it's not like it's visible to all." Martin also noted that a work-study student employed by the office is not given any access to any other students' information.

Prior to the *Voice's* disclosure, Martin also said that he had never witnessed a breach or risky behavior regarding the Financial Aid Office or any other office's security. He went into great detail about his office's procedures regarding handling of physical data, but often deferred to Information Services on questions regarding security protocols for electronic data. He expressed confidence in his office's security protocols saying "[Electronic data] is the scary part because that's in the news right? That's where I have a great deal of faith not only in Karen [Hoddinott] and how we do things here, but in our [Information Services] department and the safeguards that are in place, and how seriously they take data security.... Given the type of info we have and the number of conversations we have with students and families: that's the information that we take kind of most seriously. Forget about the tax returns and social security numbers: of course that's important and we don't email spreadsheets with sensitive data on it—we use FTPs with a lot of different vendors. It's the conversational and via email: that's the stuff we take very seriously as well. There's those safeguards that [Information Services] has in place and then there's the things that we have to guard ourselves against."

After the disclosure, a reporter for the *Voice* made one attempt in person and two attempts via email to schedule a phone or in-person interview with Martin, who cited his and the reporter's off-campus scheduling conflicts as the reason for declining all of them. When the reporter sent Martin a set of specific questions regarding how the financial aid office specifically handled these documents, he responded by saying that he felt that Hisle's statement represented the views of all involved parties, including the Financial Aid Office. He also added the following statement along with a disclaimer stating that the short turn-around time requested by the reporter did not allow him enough time to give an adequate response: "As soon as we were aware of the access issue in April, we notified and worked with [Information Services] staff to remove the work-study balance posting and it was taken down within minutes of discovery. To my knowledge, that is the only instance of unauthorized individuals having access before or since. We have worked very closely and communicated clearly with our colleagues in [Information

Services] in the past to make them aware of our data needs and to make sure that the appropriate safeguards are in place to both protect this data and allow access to authorized individuals...[sic] including with this work-study balance document. We look forward to continuing to do so in the future as well."

In response to another follow-up question about how the financial aid office intends to revise its procedures regarding distributing information about FWS students' balances, Martin stated "For the time being, we intend to communicate this information directly with individual supervisors/employers."

The *Voice* approached employees in the Office of Religious and Spiritual Programs and Academic Resource Center (Mr. Chevan is employed by the ARC this semester as a tutor) who supervise FWS employees. None of them reported that they used the spreadsheet. Noel Garrett in the Academic Resource Center, who budgets but does not approve ARC student employees' hours, reported that while he tracks his FWS employees' funding throughout the semester, he does so based on the initial reporting of their award amounts. This process enables him to continue employing his FWS employees if they run out of FWS funding, he claimed "I know a lot of departments they don't track it and all of a sudden the student is without work." However, he declined to name any specific cases. Emphasizing that he didn't feel the departments themselves were doing anything wrong Garrett observed "It's unfortunate that once the [FWS] budget is gone [those departments] don't have the budget to keep the student."

The ability of *Voice* staff to access these documents via their student accounts certainly raises questions about the overall security of the Financial Aid Office and the entire College's data. These files were stored on CamelWeb's internal document storage system, but when a reporter initially asked Kilbride about storage on CamelWeb she claimed that files stored there were not confidential documents, but forms for the entire community or documents outlining policies. It was only after the reporter pointed out that the *Voice* had downloaded these files from this source that Kilbride acknowledged that she "taken by surprise" that something like this could happen at the College "this is not the way we [handle] any confidential information at all. In my knowledge you should not find it anywhere else, everything is usually a link to another system. I guess the only place I think we'd be vulnerable is in the '[CamelWeb] Documents/Policies.'"

An earlier statement made prior to the *Voice's* disclosure about the overall status of FERPA and information security at the College, which was emailed to the *Voice* on Oct. 1, 2018, by Hisle, and written by Kilbride, Beth Labriola, the College's Registrar, and Joe Lezon of Carousel Industries, who is the College's Chief Information Security Officer, points to some of the things the College is doing well on the data security front. It notes that in Oct. 2017, the College "was recognized for the third year in a row, by the National Cyber Security Alliance as a NCSAM 2017 Champion for efforts in fostering a cybersecuri-

ty-aware campus."

At various points the statement cites the College's use of several third-party technologies and contracting with third-party companies as evidence of excellent compliance. This includes constant monitoring and evaluation by the company Cygiant along with biannual assessments by an outside security firm, new required Duo Multifactor Authentication for faculty and staff and the company FireEye's data security products.

The College's Information Security team is currently developing a program to make data security a greater priority among people who do not work in Information Security or the greater Technical Support division as part of the Multi-Factor Authentication Policy approved on October 10, 2017. According to Campbell: "We're in the process of identifying what we call data stewards... One person per department who is in charge of identifying the data that needs to be protected and also would hold the responsibility of auditing that department to make sure that the data is protected." Kilbride, Mailloux and Campbell later acknowledged that incidents like this one were the exact reason they were creating this program.

All College employees handling Personally Identifiable Information, such as electronic student data covered under FERPA, are also required to take pass/fail online security training administered by the company SANS. If they fail to do so their network access is terminated.

Explaining previous security incidents the statement says: "the few incidents we've seen in recent years, generally ransomware, phishing or malware, occur primarily due to a lack of knowledge and training." This and a previous statement from Mailloux suggest that the College has not recently been the subject of a breach.

Thus, despite the safeguards the College has in place to prevent these types of events from occurring, it remains unclear how exactly this inadvertent sharing took place. The most likely answer given the contrast between Martin's initially expressed confidence in the Information Services department and Kilbride's strong denials that CamelWeb is intended for sharing confidential documents is that there was a miscommunication between Financial Aid and Information Services about how these documents were being shared that likely would have been resolved had the data steward system been fully implemented prior to these documents sharing. However, based on the statements from both offices, no reasonable conclusion can be made about whether financial aid, Information Services, or both offices are primarily at fault for this event. •

I Miss the Old Kanye West

CAMERYN LESKO-JELLEY
STAFF WRITER

I miss the old Kanye. I miss the socially conscious *College Dropout* Kanye. I miss the *808s and heartbreak* Kanye that pushed the boundaries of hip hop and pioneered an emotional, confessional, sensitive subsection of rap that rappers such as Drake, Cudi and The Weeknd follow to a T. I miss the shutter shades and Louis Vuitton Kanye. I miss the Kanye that was known for repopularizing soul sampling in rap. The one using cheery, funky samples from Bill Withers, Nina Simone, and Ray Charles to make his own soul-infused hip hop. I would not go as far as saying I hate the new Kanye, but most definitely the “bad mood, always rude, spaz in the news Kanye.” From wearing a Make America Great Again (MAGA) hat, to stating that “slavery was a choice” and that the 13th amendment should be abolished – the days of Kanye confronting white privilege and vocalizing his support for oppressed communities in America are most likely over.

Kanye and Trump have had a long relationship of supporting one another. Kanye featured Trump in his “Famous” music video in 2016 and met with Trump that same year in Trump Tower. But he didn’t muster enough confidence until April 2018 to post a picture of himself on Twitter wearing a MAGA hat. Since building enough confidence to wear this hat, Kanye has expressed his support for Trump on Jimmy Kimmel Live over this past summer, on the 44th season premiere episode of *Saturday Night Live* that aired only a few weeks ago, and even met with President Trump at the White House on Oct. 11. During his White House visit, Kanye advocated for jobs to be kept in the United States, discussed problems in his hometown of Chicago, and most notably described how wearing his MAGA hat makes him feel like a superman. Although Kanye states how he “loves Hillary,” he goes on to say that the “I am with Her” campaign didn’t make him feel “like a guy who could play catch with his son,” whereas Trump has always been one of his idols, because he is a big American industry guy.

Even though Trump has made many controversial statements towards many marginalized groups of people such as women, immigrants, and people with disabilities, it is his long history of racial discrimination that makes many wonder how Kanye can so eagerly support him. Trump made comments after the white nationalist rally in Charlottesville, Virginia, about how “there are fine people on both sides” referring to alt-right, neo-nazis and the counter protestors. He also blamed “both sides” for the violence that took place. Additionally, Trump has made racist, degrading comments toward LeBron James, Colin Kaepernick, former President Obama, and many more. For someone who claimed at the time that “Bush doesn’t care about black people,” it seems almost unthinkable for Kanye to support Trump amidst all his racist remarks.

Therese Etoke ‘22 used to be an avid Kanye listener until he started going off the deep end with some of his views and political ideologies. Etoke claims “I think that as a person who identifies as a black male, it is so ignorant for Kanye to ignore the struggles that black people have to face in our world today.” She goes on to

say that “slavery was in fact not a choice, and its completely rude to disregard the hardships that black people have had to face in America.” Etoke has chosen to not listen to Kanye’s music anymore because she doesn’t want to support someone who doesn’t respect the hardships of black people in America, nor does she want to feed into the cycle of Kanye gaining attention and media time through saying outrageous things.

Lilly Avril ‘22 feels similarly to Etoke. Even though she was a big Kanye supporter for a very long time, and took pride in the fact that they are both from Chicago, she too has recently become too uncomfortable to listen to his music and support what he stands for. Avril states “I personally can’t separate the art from an artist, and I don’t like supporting someone who is so ignorant to so many issues, and privileged enough to get away with it.”

Although Kanye’s political views seem to dissuade some people from listening to his music, others feel comfortable separating supporting his art from supporting him as a person.

Violet Better ‘21 isn’t very well versed on Kanye songs. She does, however, believe that “depending on your values, sometimes you can give in and listen to a song as a guilty pleasure even if you don’t support what an artist stands for.” She continues stating “if you are someone who really stands by your values and opinions then I understand why you may not want to support the art of a controversial artist, however it is also okay to not like an artist, but their art.”

Kanye is complex. He is a man who wears a MAGA hat alongside a sweater with the words “Colin Kaepernick.” He claimed that “Bush doesn’t care about black people,” but enthusiastically supports Trump--a Presidential candidate who ran on stirring racial divisions. In addition to being hospitalized for a mental breakdown, but considering this breakdown as a “breakthrough,” it may be hard for some to get a grasp on what he actually believes and what is a media stunt. Some people believe that Kanye’s behavior is more calculated and strategic than most of the general public thinks as Kanye tends to find a way to get his name in the news before releasing a project. With SoundCloud rappers and other newcomers taking the rap game by storm, Kanye needs to stay relevant in the rap game and use his ego and controversy surrounding his name to his benefit.

Professor Nathalie Etoke believes that Kanye doesn’t have the credentials or knowledge to be engaging in the conversations that he does and stated in an interview with the *Voice* that, “Kanye is not a scholar, activist or philosopher. He is living in a reality TV type of world, where he is not only a public figure but uses his platform to become a public speaker.” Additionally, “why do we have to look at these issues through the distorted lens of Kanye West, he can have his opinion but you have to take it with a grain of salt. Politics can easily become a spectacle when there is a lack of substance, and that’s what is going on in Kanye’s case.”

To say the least, I and many others miss the old Kanye. •

Choosing Kindness

MAX WHISNAT
CONTRIBUTOR

During Brett Kavanaugh's confirmation hearings, John McKnight, Dean of Institutional Equity and Inclusion, sent out a statement regarding freedom of expression on campus. Knowing how contentious and ugly the battle in the Senate was, Dean McKnight and the College did exactly the right thing at the right time. It wasn't a coincidence that they released the statement in tandem with the Kavanaugh hearings. In a handful of short paragraphs, the College reminded us how important civil discourse is, emphasis on civil. Though the statement was fairly boilerplate, it hit all the right notes and it did its job admirably. The College showed the world what values should be held on to with an iron fist although we can let them slide from our fingers.

Freedom of expression, however, does not mean say what you want and there are no consequences. That's an important distinction that Dean McKnight makes. Many of our leaders conflate freedom of speech with impunity. Instead of following in this path, you must fight for what you believe in with passion and do it whenever and wherever you can. Do so with care and the knowledge that there will be those who disagree with you. All you can hope is that they lend you the same amount of respect that you give to them.

The memo from Dean McKnight wasn't just about freedom of expression. It symbolized a much larger issue facing our College and our nation. In this era of bombastic rhetoric and the shouting down of those with whom we disagree, the memo was as timely as anything. We have to hold ourselves to a higher standard because we're better than the toxicity that settles into every corner of our nation. It's a problem that starts at the highest levels of our government and makes its way down to the common American. It's certainly disheartening when we see our elected officials lobbing insults, weaponizing transparency, and doing everything in their power to undermine the "other."

This is hardly a partisan issue. Republicans are led by a man who derides the #MeToo movement in the crudest ways possible; he calls people who disagree with him losers or crazy, and he tweets anything that floats into his head. GOP congressional members fall into line, not wanting to upset the party's balance. Democrats are no better. They are supposed to be the resistance, the ones who distance themselves from the Right, but they stoop to low levels all the same. Using DNA testing to exploit a perpetually beleaguered community, engaging in name-calling, and shouting down politicians out of restaurants. The actions on both sides fuel the white-hot fires of partisanship.

All too often, our gut reaction is that opinions that differ from our own are wrong and that's all there is to it. The stifling of voices is a national issue that transcends party lines. Especially with the increasing polarization of the nation, we assume the worst in those who disagree with us. Both Democrats and Republicans are guilty of this intolerance. Politics has become a zero-sum game, where we have to beat the other side in order to win. But we must slow down and listen to what the other side has to say. Heed the words of Dr. Wayne W. Dyer: *When given the choice between being right and being kind; choose kind.*

We have to be right at all costs and anyone who disagrees with us gets bulldozed. Choosing to be kind seems like a simple enough solution, but it's remarkable how rarely we make that choice. How can we free ourselves from the cruelty so innate in our society? To be honest, I don't know. There is no single answer. But, it has become increasingly evident

that our leaders today are at best ignorant to the consequences of their actions and, at worst, unwilling to be civil. This is a problem that rushes through our blood like a virus. The United States has never been perfect and probably never will be, but we were a country that developing nations looked up to as a model. We may no longer be seen as such and that should be a knife to the gut of our prideful ignorance.

Step one is recognizing that there is a problem. The people must be reminded of why all this matters. Why reputation matters. We have to give people a sense that there are those in our country who will fight for what they believe in tooth and nail. But, in doing so, they will not sacrifice every ounce of civility that they can spare. It's the only way to ensure that we as a country can regain status as a respected nation.

If you, like me, are in need of a little guidance, know that there are people out there who had the intrinsic ability to see the good in people. I am reminded of the commencement speech given by Mr. Rogers at Middlebury College in 2001: "In fact, from the time you were very little, you've had people who have smiled you into smiling, people who have talked you into talking, sung you into singing, loved you into loving. [...] They've always cared about you beyond measure and have encouraged you to be true to the best within you." There is little more to say than that. Remember who raised you. Remember how much they love you and want you to be your best self. It's a critical message that people, myself included, forget as they grow older. Be the person your loved ones imagined you becoming. It's up to us to hold one another accountable and make sure that civility takes precedence over being our personal opinions.

The message we send to the world and to our youngest generation cannot be one of divisiveness or cruelty. It has to be one that breaks through the dark cloud of pessimism surrounding our nation. Since public servants continue to show no path forward and more Americans are overcome with feelings of abandonment, we have to realize that new and different voices must not be silenced. America is at her best when civil discourse is our first instinct.

Maybe I'm being too much of a romantic and maybe there isn't a fix to the mess we're in. But I am inspired and hopeful that there is a way forward when I think of the wonderful adage: "Do all the good you can, by all the means you can, in all the ways you can, in all the places you can, at all the times you can, to all the people you can, as long as ever you can." I'm hopeful because I know there are people out there who want to do good and will do so in as honorable a way as they can. These few short lines are yet another reminder to remain civil but not just when it's convenient. There is no excuse not to be. Remember, "be kind, for everyone is fighting a hard battle. And if you really want to see what people are, all you have to do is look."

As we enter election season, remember the words of Dean McKnight, the words of Dr. Dyer, the words of Mr. Rogers. Their words should push us to be better than ourselves. We have the remarkable capacity to live for something greater than ourselves. We have each been afforded the incredible privilege of living in the United States. Use that privilege. Remind yourself that there is a big picture, especially when it comes to civility. We owe it to those who fought and continue to fight for American idealism. To make sure that their voices are heard is to honor their legacy. What we do between life and death is up to us. We all have a finite time on this earth. Choose kind. •

Football: Is It Worth The Headaches?

PHILLIP KUHLEL
CONTRIBUTOR

Despite being the most popular sport in the United States, football may be on the decline. In recent years, the National Football League (NFL) has faced a plethora of challenges among players related to racial inequality, domestic violence and now most notably Chronic Traumatic Encephalopathy (CTE).

CTE is a degenerative brain disease that stems from repeated blows to the head region. This disease has subsequently affected hundreds of football players during their lives after and sometimes even during their career. The symptoms include mood and behavioral problems such as aggression, and depression, which can consequently lead to suicide. A study conducted at Boston University examined 202 deceased football players and found 87% of them had suffered from some level of CTE. Furthermore, out of 53 college football players, 91% had suffered from CTE. The numbers are staggering. America's so-called "greatest sport" which practically owns a day of the week (Sunday), likely won't be around much longer if players continue to face neurological consequences.

The high pay of professional players may sway recruits to the NFL despite the potential health risks of football. The average salary of an NFL player is \$2.1 million, an incredibly lucrative amount as the average NFL career is 3.3 years. Football oftentimes becomes a passage to wealth

for young men as they dedicate their lives to playing the game that will ultimately secure their financial future. However, football continues to be a barbaric and dangerous sport even with its advancements in rules, technology, and protective gear. The notion of one day being able to provide for your family indefinitely may ultimately blind the fact that it could all

links between playing football and CTE. Although after recognizing the prevalence of suicides among former NFL players, the NFL officially acknowledged connections between numerous concussions among former NFL players and its effects in their later lives. Unfortunately, this admission came too late and families of these former players have been destroyed.

Moreover, because CTE is such a difficult disease to diagnose, it can only be conclusively diagnosed after that person has died due to the intense and close brain tissue examination required.

Even with all this conclusive scientific research published and circulated by the public, football popularity really hasn't changed. It still exists in full-swing where fans and the media continue to consume football games even with the knowledge that the majority of these players might not even make it to be 40 years old.

We, including myself, blindly go on with our lives knowing that we are allowing a sport which contributes to the early death

of its players to exist whenever we watch it and even organizations like the NFL are concerned with producing money. I myself am a football fan -- a diehard one to be exact. I watch it every Saturday and Sunday at both the college-level and the professional-level, and I've become immune to the fact that what I am watching could have potentially contributed to the death of over a hundred former NFL players. •

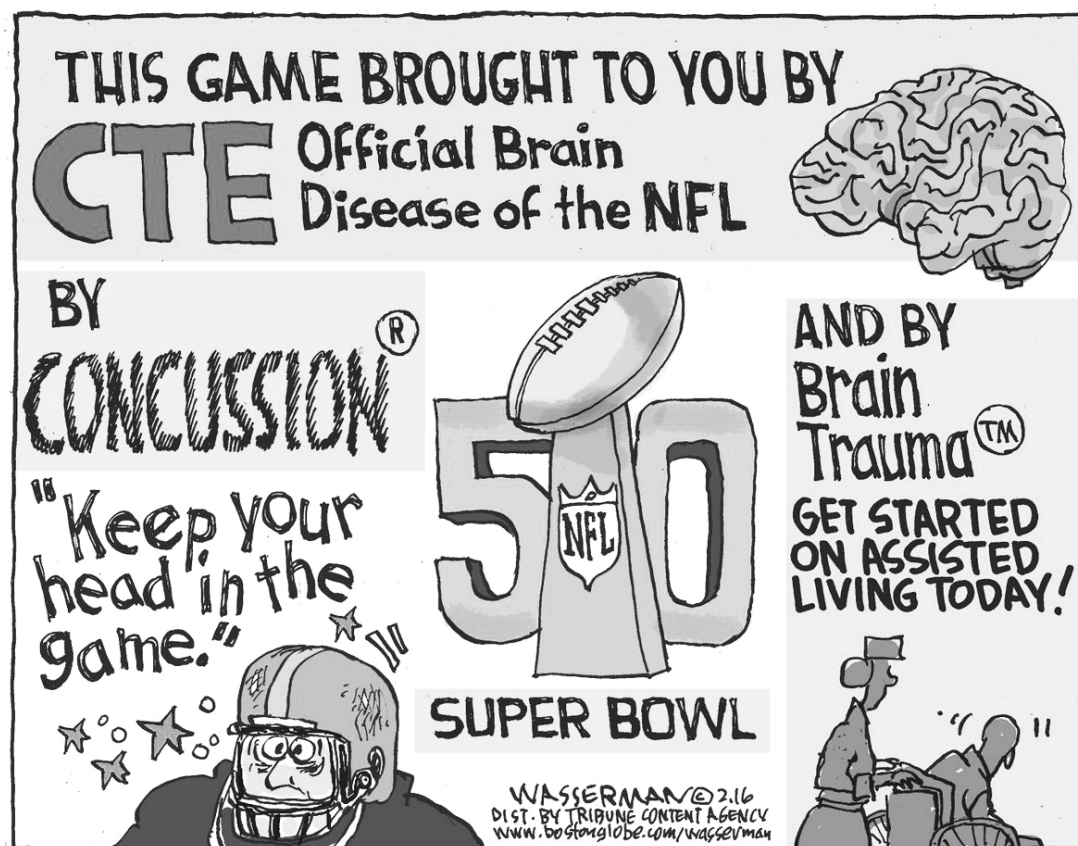


Image courtesy of Dan Wasserman/The Boston Globe

come crashing down because of the same occupational choice. Even game-to-game concussions exist where players don't even remember the outcome of the game they just played. Families of these players as well as the players themselves are truly unaware of the real dangers in playing football partly because the NFL as an organization has fought to hide this information from the media. Medical experts working for the NFL denied the reported

Live From New York: It's Time for Better Representation!

GRACE AMATO
ARTS EDITOR

On air since 1975, *Saturday Night Live* has celebrated 43 years of social commentary and insight through comedy. However, in an ever-changing world, is it as relevant as it used to be? This question is especially pertinent as young adults popularize online streaming services such as YouTube and Netflix and stray away from watching television programs live on cable. When posing this question to students on campus, I found that few of my peers watch *SNL* on air. Instead, they would rather watch clips on YouTube, most notably the Weekend Update and any trending skits, political or not. Even then, *SNL* seems to be losing significance among young adults as Connor Busch '22 observes: "From what I've heard, I think most people my age hate it. I haven't met anyone my age who likes *SNL*."

However, Audrey Black '21 argues that *SNL* has been able to adapt to an audience that demands more readily available content by uploading their skits to YouTube. "Icons of comedy still start out on *SNL*," said Black. It still feels like the "building place for comedians," Black argues, but she also observes it is losing its political significance. Most notably, this can be seen in the difference between its influence in the 2008 elections compared to 2016. In 2008, Tina Fey's ridiculous portrayal of Sarah Palin influenced many swing states to vote blue, while *SNL* had less of an impact on such votes in the 2016 elections. This could be attributed to *SNL* no longer walking the bipartisan line that attracted moderate conservatives. Instead, *SNL* has focused more on critiquing the Republican party as politicians are no longer "being paraphrased, they're just being quoted," as Julianna Donovan '20 notes. Is *SNL* truly necessary when the recent political news feels like a comedy sketch on its own?

Recently there has been a more prominent demand for representation in the media, as services expand and create more competition for viewership. There is not only a push for more representation, but more notably the push for more *accurate* representation, instead of tokenizing minority groups in a white-centric setting. While watching the second episode of the show's 44th season,

which aired on October 6, 2018, I thought that *SNL* still has a long way to go in diversifying its hosts. The chosen host, Awkwafina, an up-and-coming actress, rapper and comedian, was only the second Asian American woman to host *SNL*, years after actress, Lucy Liu in 2000.

If *SNL* wants to continue to be relevant, it may have to put more of an effort into recruiting a diverse array of hosts. But with most film and television series suffering from a lack of diversity, "it's not a problem of *SNL*, it's more a problem of Hollywood," according to Black. "It's hard to find famous Asian actresses because we don't write those roles." Awkwafina's episode even comments on the lack of roles for Asian American women in Hollywood. On a panel of actresses discussing the effects of the #MeToo movement, Dabette Goldry, a fictional old white actress played by Kate McKinnon, argues that there were tons of roles for Asian American women in Hollywood when she was an actress because she "played all of them."

As *SNL* does not have much influence over the Hollywood sphere, from which they choose famous actors and comedians to host, its diversity problem may lie more in its casting choices. "The point of *SNL* is to give those opportunities," says Black. She argues that its job is to recruit more underrepresented groups in order to provide a platform that Hollywood lacks in casting diverse roles.

Although there have been some strides toward more diverse representation in *SNL*'s cast, it obviously has not been enough. Donovan argues that, as a show that's meant to be self-reflexive, it is "supremely ironic" that "few cast members aren't straight white cis men." The lack of diversity, including a lack of queer comedians, comedians of color, female comedians and intersectional identities, is an issue when *SNL* is meant to be representative of America's population yet cannot bring in the necessary perspectives to have "richer and more nuanced humor," as Donovan states. Diversity and representation in comedy are important because "humor is a very unique and personalized extension of one's being" based on how viewers perceive their social positionality in society.

Not only that, but as the American political sphere continues to become more polarized,

can *SNL*, perceived as providing traditionally left-leaning political satire, remain accessible to all Americans despite their political affiliation? Does satire help provide introspection on today's politics, or does it simplify issues further dividing our nation politically? Busch argues that *SNL* "gives some hope in the polarization of politics in our country" because both sides of the political spectrum can find things to laugh at. Donovan, though, argues that Republicans may feel more attacked by *SNL* because segments that mimic Republican politicians is portrayed as comedy yet "there's no actual difference from what the individuals are saying." Due to the divisive nature of our country, *SNL* may feel pressure to critique the Trump administration not only to keep its liberal audience, but also for the writers and staff to be able to promote their left-leaning values. This can be dangerous because although "comedy helps us cope" with reality, it also "lures us into a false reality of [thinking] everyone feels the same as us," observes Black.

Additionally, with such difficult issues being faced today, like the #MeToo movement and the Kavanaugh hearing, is *SNL* an effective way to promote conversation without writing off its seriousness? As comedy is an important coping mechanism, Black argues that "it's better to do a skit that is painfully truthful than to not talk about it at all," because "laughter helps and shows the ridiculousness of such situations." Busch agrees, saying that in satire and comedy, "sometimes things can be oversimplified, but it's better than nothing [because] it gets the word out." Donovan, who agrees that satire can be effective, it can also be "potentially dangerous when there can be issues with perception and tone." Even though *SNL* is meant to be self-reflective, the show does not always feel self-reflexive when "it's presented as a static framework." Overall, *SNL* seems to have a place in American comedy, as a vehicle for budding comedians to be given their first national platform. Although *SNL* may not have as much influence over the political sphere as it may have had in the past, it is still an important tool to comment on America's political and social realities, despite their frightening and preposterous traits. •

Four Hundred Miles of Professor Charles Chu

ELIZABETH BERRY
STAFF WRITER

When I first viewed the current exhibit in the Chu Room, “Four Hundred Miles of the CT River,” I gravitated towards the ink painting depicting a squirrel amongst vibrant orange wildflowers with an ominous cliff off in the distance. I felt that this single ink painting, *Squirrel*, evoked the essence of the current collection - which including works from the Chu Family Collection and the Connecticut College’s Chu-Griffis Asian Art Collection - because it combined the organic and rough elements present in the other works. While the centerpiece for this exhibit is Charles Chu’s 23-foot-long handscroll *Four Hundred Miles of the Connecticut River*, I was impressed with the intricate scrolls which contained neutral and vibrant colored ink paint. These careful depictions of nature captured the impressive talent of Charles Chu and thus are the perfect pieces to honor Charles Chu’s centenary.

Before diving into my artistic analysis of this exhibit - whether I have the background to provide such an interpretation I am not sure, but will offer this as a disclaimer - I must acknowledge Chu’s legacy at Connecticut College. Born in a small farming village in Zhaoxian, Hebei, China in 1918, Chu arrived the United States in 1945 to pursue graduate school. Thus, Chu was a member of the special generation of Chinese artists who moved overseas after the 1940s and lived in diaspora. He eventually became a Chinese Studies professor at Conn from 1965 to 1984. Professor Chu was the first to offer Mandarin Chinese courses at the College in 1965. He allowed Conn to become one of the first liberal arts colleges to offer majors in Chinese language and literature. After his retirement, Chu curated the Chu-Griffis Asian Art Collection, which he co-founded with Toby Griffis in 1985.

He was known as a master painter and calligrapher, “well known for his sweeping watercolors, detailed exhibitions, and popular public

demonstrations of calligraphy and brush painting,” according to his obituary on Connecticut College’s website. His style of ink paintings exemplifies the most important traditional style in Eastern China. Consequently, in 2001 Connecticut College dedicated the Charles Chu Asian Art Reading Room on the main floor of Shain Library.

The colorful New England landscapes, a subject of great focus for Chu, in this collection enhance the beauty of the Chu room. In addition to the scroll drawing of the squirrel mentioned above, *Bird on Wisteria*, *Flowers and Birds*, *Bird with Lavender Flowers*, *Bird with Red Flowers*, and *Wild Berries* also deserve recognition of their natural beauty. Perhaps you are

noticing a pattern of my affinity for ink paintings of birds and flowers. In particular, I enjoyed the ink painting *Bird on Wisteria* which depicts a small bird perched on a leafy branch with delicate purple-pink and blue wisteria flowers. This painting is particularly pleasing to the eye as the bird is located almost in the center of the piece and the branch swoops horizontally across the page. The branch placements is powerful because it is representative of the swooping movements of a paint brush. In addition to his intricate brushwork, Chu’s careful calligraphy is exemplified on the right upper corner. This interdisciplinary combination of language and art brings a new texture to this collection.

Although I enjoyed the paintings depicting flowers and animals, I do not want to discredit the beauty in Chu’s landscape drawings. *White Mountains* and *Edgartown* from the Chu family collection portray picturesque New England landscape scenes. Both paintings depict the treacherous terrain of mountains and rivers scattered with beautiful trees created through neutral gradations of tan, black, and blue. Of the two, I preferred *Edgartown* due to the small houses painted along the coast as I felt this addition gave another layer of ivennarrat. On the other hand, the intricate details of the trees in *White Mountains* is arguably more realistic than the brushstrokes used in the former.

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INFORMATION SERVICES

Venom: “Like a Turd in the Wind”

EMIR KULLUK
BUSINESS MANAGER

Ever since Marvel came to an agreement with Sony studios on sharing the license for Spider-Man and including it into its own cinematic universe, Sony has tried to feed off the success of this agreement even further. With various new ideas in the animations department and spin-off movies being considered, fans of Spider-Man and everything related to it have been cautiously optimistic. One of the first examples for this was *Venom*. With prestigious actor Tom Hardy manning the role of Eddie Brock, the character who possesses Venom, people started to get excited. This excitement reached peak level with the first couple of trailers where a darker tone was noticeable, the comic roots were explicit and present and it seemed as if *Venom* was doing well without its main anchor, Spider-Man.

However, when the first couple of reviews came out, it became more and more apparent that *Venom*, just like the character itself, had shape-shifted itself into something very different. Critics panned the movie, stating that its character dynamics were under-developed, the storyline was choppy and most importantly, it was not as dark as it was promoted to be. This seemed to be the consensus until the fans got to see the movie. They blamed the critics for being too harsh on the movie and stated that the movie itself was actually surprisingly good. This separation between audience and critic is clearly seen on *Rotten Tomatoes*, with each section having opposite percentages. The question then becomes: What is *Venom*?

Venom is a good time. How-

ever, it is not a good movie, especially when compared to the wide selection of superhero movies that are available to the masses. It is a good time as in it is funny, unique, surprising, and at times so bad that it makes you laugh even more. It is a movie that you watch if you would rather enjoy the content than think critically about it.

The story of *Venom* is simple. Eddie Brock is an investigative journalist who questions Carlton Drake, the founder of the LIFE Foundation, believing that he is utilizing homeless people in the Foundation's experiments. After several interactions with the LIFE Foundation, Eddie meets Venom, a symbiote from another planet that imbues him with superhuman abilities. This starts a manhunt for Eddie as Carlton Drake tries to get his symbiote back and reshape the world based on his vision of combining human and symbiote.

Even though the story hits all the beats of a classic superhero movie, the way this story is executed with all of its plotlines is mind-bogglingly inconsistent and contradictory. The story is really choppy, as it jumps around all over the place. There is a noticeable time jump at the beginning of the film, which leads the viewer to question what developments took place that put Eddie in his current situation. The movie does not feel like one connected piece, but rather as if several scenes were lightly connected to each other. There is a whole other plotline that the film explores and that is completely unrelated to Eddie's storyline. This plotline does not convey anything but the power

a symbiote has, which is clearly highlighted by the prominent role of Venom. Therefore, this alternative plotline useless.

The clashing tones in the film makes the story feel contradictory. The movie manages to replicate the atmosphere that marked the *Venom* comic series. However, the dialogue resembles that of a comedy. We see Eddie interacting with his ex-girlfriend's boyfriend, Venom scaring Eddie so much that he passes out, Eddie trying to meditate but failing due to his douchey neighbor. All of these scenes seem like cheap comedy thrills thrown into such a movie. This conflict between the setpieces and the content of the dialogue hurt the image of Venom as an intimidating anti-hero and reduce it to a parody of the character itself. This conflict also reduces the stakes that the movie is trying to portray, as the audience feels as if the stakes don't matter since the movie is trying to be comedic.

The visual effects for *Venom* are decent, as they look realistic enough to exist in our world. However, there are some action scenes where special effects are really noticeable and make the audience care even less about the scene's significance to the story. There are some really noticeable uses of green screen during the manhunt for Eddie and these shots are not even completely necessary.

One thing that this movie does do well is capture the relationship between Venom and Eddie. They are first introduced as a duo that is unable to cooperate, with Eddie trying to understand what happened to him and Venom trying to introduce himself and his pur-

pose. As the movie progresses, they come to understand each other and come to an agreement on how they are going to act towards specific groups of people, which provides a nice exposition for the anti-hero characteristic.

Even with this character dynamic, however, the movie rushes certain aspects of the relationship to suit the arc of the movie. At one point, Venom makes a really important choice that is going to kick-start the climax to the movie. But the storyline provides no well-put explanation for this choice in the first place. Such actions, both by Venom and other characters such as Eddie's ex-girlfriend Anne, do nothing but confuse the audience.

Many people had hoped that *Venom* was going to be the superhero movie that would prove to Marvel that people are indeed interested in gory, dark movies that break the classic hero movie mold. However, unlike what the marketing said, *Venom* never wanted to break that mold. In fact, some could say it embraced it even further by resembling the superhero movies of the early 2000s, such as Ben Affleck's *Daredevil* and Halle Berry's *Catwoman*. Once again, *Venom* is not a terrible movie. There are certain scenes which I enjoyed, and I did have a good time overall, but I remain shocked by the choices made in this movie. *Venom* is the type of movie one would watch when he or she wants to watch something intriguing, but not think too much about it, because, in the end, a turd in the wind is almost always going to be something interesting to look at. •

Getting Banksy-ed: Creating While Destroying

EMIR KULLUK
BUSINESS MANAGER

A couple of weeks ago, one of Banksy's pieces, *Girl With Balloon*, was sold to an unknown collector at an auction in London for \$1.4 million US dollars. As soon as it was sold, a beep sounded. The beep came from a shredder embedded in the frame of the artwork that destroyed half of the painting and ripped it into strips. This was later brought to light by Banksy, who posted on Instagram a clip of himself building the frame and planning this surprise. In explaining his motivation on video, he quoted Picasso: "The urge to destroy is also a creative urge."

The art world was taken by surprise when Banksy, known for his politically subversive street art, decided to sell a piece at Sotheby's. Sotheby's, an elite auction house, epitomizes everything that Banksy seeks to critique through art. The whole purpose of the street art produced by Banksy is to give the voices of the undesired and unwanted a platform. Street art shows the cracks within our society and our capitalist system. It reveals these cracks to the masses in such a way that they experience discomfort. Seeing Banksy's art, viewers must confront the very voices and experiences that they choose to ignore on a daily basis. When art created with such a purpose is appraised and sold off to the very people that the artwork is criticizing, what does that make of the art or the artist? What does it tell of our society that wants to value and quantify everything?

This question regarding the value of art has been lingering in my mind for a while. Why do collectors actually collect art? Because it actually has meaning for them and is able to convey a message? Or because having this piece will become profitable in the long-term?

We like to think that we are not obsessed with finances and value art because we usually define art as priceless. However, we should acknowledge that a whole sector within the art industry thrives off of quantifying and selling off art pieces. Some people collect art just to brag about how much money they spent on a specific piece. It should also be stated that artists are not completely innocent within this money-oriented environment, either. Some of them start off as street artists to gain recognition and enter the art industry, only to later sell off their art. One such example is Thierry Guetta, or Mr. Brainwash, who was overwhelmed with the attention that he was receiving from the art world and cashed off his attention in a short period of time. We can clearly see his transition from street to mainstream artist in the movie *Exit Through The Gift Shop*.

The role of art within our society was questioned even further when the collector who purchased the Banksy piece was not even sad about the destruction of his purchase. In fact, he stated that he was delighted by the outcome of his purchase. The reason for this reaction becomes apparent when art collectors estimated that the self-destruction of the Banksy work actually added value to the piece. According to the website *MyArtBroker.com*, which resells Banksy pieces, the piece is worth upwards of 7 million US dollars

as a result of its destruction. As a result, the collector's investment increased seconds after purchasing it.

All of these reactions, focused on recalculating the value of Banksy's piece, show how the message and the emotions artworks mean to evoke do not matter to the masses. Banksy's *Mona Lisa* is well known in part because the original da Vinci *Mona Lisa* is one of the most talked-about pieces of art to ever exist. When one tries to express the value of something, one often gives the original *Mona Lisa* as an example. It is this act of redefining the original artwork, turning it into a symbol or a point of reference, that makes the new Banksy piece popular or a unquantifiable piece of art.

What makes a piece of art good? Or bad? Shouldn't something that is supposed to evoke different emotions and different ideas in every person be subjective in its quality as well? What is good for somebody does not have to be good for everybody and vice versa. However, as seen by these set of events, many people in the mainstream artworld struggle evaluating pieces without quantifying their worth.

Banksy's purpose with shredding *Girl With Balloon* is to show this contradictory nature of the art industry. Maybe his real work was not the stencil itself, but manufacturing such a reaction from the community. As the quote from Picasso states, maybe the destruction of his artwork actually created a new lens in which one could see the problems of the world we live in. The senior director of the auction joked about the whole situation by stating that Sotheby's "...just got Banksy'ed". It is funny that the person who states that he got Banksy'ed is not aware of Banksy's critique. Maybe we just need to get Banksy-ed more to open our eyes. •



Image courtesy of Reuters Pictures

Letting Good Old Television Go Down The Stream

EMIR KULLUK
BUSINESS MANAGER

A couple years ago “Netflix & chill” was just said as a joke, a connotation for something other than just watching Netflix and chilling. But nowadays -- thanks to the vast library of video streaming platforms such as Netflix, Hulu and Amazon Prime -- people have been spending more and more time watching their favorite shows and movies. Consumers have been cutting the cord on their TV subscription services and subscribing to up-and-coming video streaming services more and more each year, which has resulted in a multi-billion dollar industry, with consumers spending \$9.55 billion on online streaming services.

This is not just happening in the US either. Countries such as the UK, the Netherlands, and Norway have reported more and more of their citizens are making the switch from TV to online over the past year. This shift is also visible within our culture as well. Awards shows such as the Emmys have been featuring the content of these streaming services more and more, with Netflix earning 112 nominations and HBO 108 nominations at the most recent Emmys.

One cannot help but ask, why the shift? Even though online streaming services have a wide variety of shows for everybody, there is no live aspect to them. The shows are often released as a whole season at once with a long wait-time before their release. Television still has that live aspect, with its coverage of football games on the spot, news reports, debates, government broadcasts and so on. But streaming platforms seem to have captured the most popular aspects of live television in their new marketing strategies. One can turn onto the news on HBO and watch American football on Amazon Prime. But broadcasting companies such as BBC do remain relevant because they continue to put forth critically acclaimed programming like the *Planet Earth* series. Statistics regarding why people make the shift indicate that the first and foremost reason seems to be content. Original content that is only available on these platforms entices people to pay for these subscriptions and let go of TV. Shows such as *Stranger Things* on Netflix have gained cult following over the last year or so, and new shows such as *Disenchantment* (also on Netflix) made by the creators of *The Simpsons*, have started to garner attention as well. The aforementioned shows on Netflix and shows like *The Handmaid's Tale* and *Broad City* on Hulu have allowed these online streaming services to attract new customers with their original content. Original content seems to be the main strategy used by these streaming services to differentiate themselves. Netflix has stated that it

will be spending upwards of \$8 billion USD on creating new content for its platform.

Content seems to be a huge influence on people's decisions for making the move to streaming services, but it is not the only reason. One other reason is the cleanliness of these online platforms. There are no advertisements on Netflix, Hulu or HBO Go that cut in between the movie or show you are watching. One can watch as much content as one would like without being interrupted. The term “binge-watching” has become a common characteristic for a person, whereas in the age of television, it was not as common.

Another reason for people opting for online platforms is the power of choice. Not the act of choosing what to watch, but the act of choosing when to watch, how long to watch, whether to skip or not to skip. The power is completely in the hands of the audience when it comes to video streaming. It can choose which show to watch, what episode to watch in that show, which part to specifically skip to and whether to skip the episode altogether. These choices are not available to the same degree on television, as people still have to sit through ads, watch the whole episode or movie just to see one scene, or not even watch what they want to watch. Even though one can record television through a DVR, the capacity and capability of DVRs is still limited to the point where they are not as convenient as these video streaming services.

Does all of this mean that the era of television is coming to an end? Of course not. As seen by the statistics, people flock to where there is good content to consume. If broadcasting companies put more money into developing original stories to tell with good production, people will indeed recognize these efforts and come back to watching television like they used to. There is still something special in waiting for that episode of that popular TV show for the

whole week. It builds up anticipation, curiosity and excitement, which is not existent with online streaming that allows one to watch content in a matter of hours.

Video streaming services are not the end all be all, and television is still a force to be reckoned with. But one should not underestimate the power of platforms such as Netflix and Hulu. With lots of original content, a nice variety of old content and prominence in youth culture, they do have staying power and have the potential to drastically alter the television industry, unless broadcasting companies decide to put more effort into their content rather than broadcasting underwhelming reality tv shows about pawn shops.

For now, television has still not washed down the stream. However, its foundations seem to be slippery. •

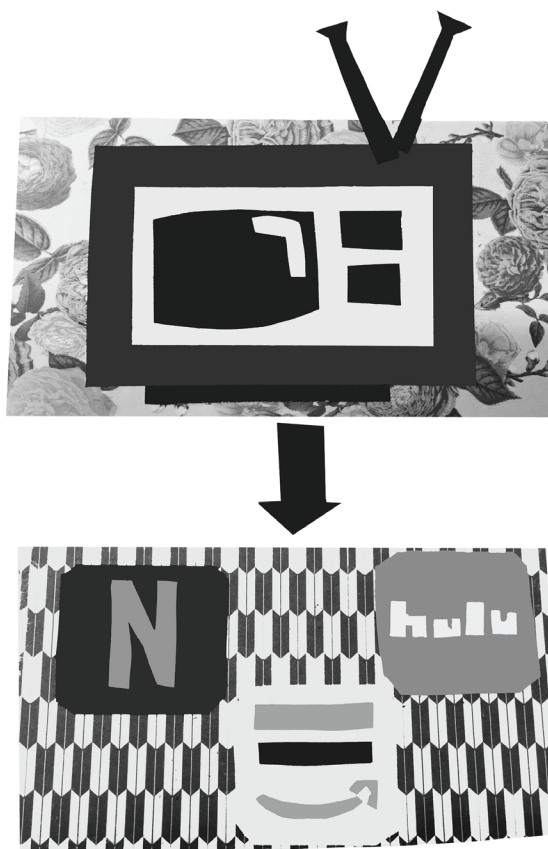


Image Courtesy of Hannah Capucilli-Shatan

First Man: The Life of a Stoic

EMIR KULLUK
BUSINESS MANAGER

Ever since his success with *Whiplash* and *La La Land*, director Damien Chazelle has been under the spotlight, with his supporters looking forward to his next film. When *First Man* was first announced earlier this summer, people were really surprised. It is a movie with content significantly different than Chazelle's first two projects. It divulged from a music-oriented narrative and went up... to space. People were excited to see what Chazelle was going to bring to the table regarding the trip to the moon, as there have been countless other films, most noticeably *Apollo 13* directed by Ron Howard, that explore space travel. The question that now remains is: How is *First Man*?

First Man, if the name is not clear enough, is all about the first man to walk on the moon, Neil Armstrong. The movie follows Armstrong through his journey of getting to the moon. In fact, compared to movies such as *Apollo 13*, the moon landing is only a fragment of the whole movie. The movie prefers to focus on the human aspect of such a trip- what such a trip entails for the family of the astronauts and for the astronauts themselves.

The audience sees Armstrong go through rigorous physical examinations, the testings of rockets and much more. *First Man* has a slow pace, but it is not boring. The storyline constantly develops over the movie, whether it be through capturing the relationship between Armstrong and his wife or his experience losing some of his fellow astronauts during rocket testing.

One thing that is definitely at the forefront with *First Man* is its cinematography. The close-ups and overall tightness of the shots give the audience a sense of claustrophobia that perfectly emulates how the astronauts feel as they are strapped into a tiny cockpit and fired into space. Even though the audience knows that the trip to the moon was successful, the shakiness of the camera and the tense atmosphere created by such camera placements and movements add suspense-- as if the characters are not going to be able to make it.

Another critical aspect of the movie, even though it might seem unimportant to some, is its shooting format. Chazelle and the cinematographer Linus Sandgren decided to use 16mm film for the sections on Earth to give a documentary aesthetic to the whole film

and make it feel as if it was recorded during the actual launch. However, as soon as Aldrin and Armstrong land on the moon, the camera switches to IMAX, with the frame expanding and the quality improving. This format change gives the scenes on the moon an almost ethereal and stimulating feeling. The point-of-view shots that are used during the segments on the moon increase this sensation and transport the audience there. It is this encapsulating of the audience in which *First Man* succeeds and is unforgettable.

Another positive aspect of the film is its soundtrack. Justin Hurwitz has managed to craft a soundtrack that is not only intimate and familiar but also strange and unknown. It is this theme of the soundtrack that summarizes the whole movie and, in fact, the whole idea of going to the moon. The moon, something that we see on a daily basis, is familiar and yet unknown because it is

so far away.

However, one issue with the movie is its plotline. The movie takes place over a course of eight years, starting at 1961 and going all the way up to the launch of *Apollo 11* in 1969. Despite this large time frame, the film is edited in a way that makes the whole movie feel as if it takes place over a course of 2 weeks. The transitions from scene to scene make it feel as if Neil Armstrong is experiencing everything back-to-back with no break in between. The lack of noticeable character changes in between these time jumps further enforces this idea.

Another issue is the portrayal of Neil Armstrong. Ryan Gosling does a great job of portraying Armstrong as stoic and reserved, but it is this personality that makes the film lack interesting character dynamics. Armstrong does not have any dramatic arguments with his wife, his colleagues or his bosses. This lack of depth in Armstrong puts a lot of responsibility on Claire Foy's character, Janet Armstrong. Even though she puts on an amazing performance, it is not enough to carry the movie by itself.

First Man is definitely a must-see, even though it is not a ground-breaking blockbuster. It is definitely an interesting take on the trip to space and provides a unique perspective by deciding to focus on the people involved in the event rather than the event itself. Chazelle has definitely crafted an amazing experience when it comes to walking on the moon and experiencing another planet. This experience is not enough to cover up for the lack of stellar performances and the choppy plotline. If anything, *First Man* proves that putting the life of a stoic on a big screen is not as desirable as one would want it to be. •



Photo Courtesy of Ian Sandwell

Four Hundred Miles of Professor Charles Chu

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I have saved the most prominent landscape within this collection for the last as I interpreted the scrolls and drawings as components of the massive Connecticut River. While only a (small) part of the scroll of the Connecticut River is displayed, one can imagine the complexity of this ink painting. Similar in color to other landscape paintings in the collection, *Four Hundred Miles of the Connecticut River* captures the contrast between the natural setting and urban cities developing along the coast. These moments when the natural meets the man-made were most provocative to me as it made me to think about the human impact on nature, in particular on defining geographical landmarks. This masterpiece captures Chu's relation to the Connecticut community, which was his home for 40 years. The exhibition catalogue for this exhibit written by Professor Yibing Huang --Associate Professor of Chinese and Curator of the Chu Griffis Asian Art Collection-- explains that Chu's desire to thrive in his new homeland is the "aspect of his legacy that [he] would like to particularly dwell on and highlight through the exhibition." In this sense, Huang organized an exhibit of (metaphorically) 400 miles of Chu's work. However, in an interview, Professor Huang stressed that there is more he and others can do to honor Charles Chu and his legacy. He stated that his "vision is to get a full recognition of Chu."

In my mind, the current exhibition is a strong start to this goal. Ultimately, it comes down to students and faculty physically immersing themselves in this collection by taking the time to explore the exhibition (and maybe even the Connecticut River itself).



Photos Courtesy of Elizabeth Berry

