

THE GRANITE TOWER

THE KOREA UNIVERSITY ENGLISH MAGAZINE

OCTOBER
2022
VOL. 520



THE GRANITE TOWER

October 2022

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COVER STORY

**GT Issued:
Climate Change Report 2022**

FEATURE

- 16 Pope Francis Apologizes for Church
—Sanctioned Slaughters of Canadian Aboriginals
- 18 Child Labor Reported in a Hyundai Subsidiary

THE GRANITE TOWER

Established on September 18, 1954, *The Granite Tower* (GT) is a monthly college journal supported by a staff of Korea University undergraduate students. The magazine is published during the spring and fall semesters and is distributed free of charge.

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JOINING GT. If you are a Korea University freshman or a sophomore, you are eligible to apply for reporter status at *The Granite Tower*. All members of *The Granite Tower* must complete three semesters at the magazine before they can receive their certificate of service. *The Granite Tower* recruits new reporters twice each spring and fall semester.

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EDITOR'S LETTER

Bite the Bullet

Despite the positive connotations surrounding the terms *improvement* and *development*, their denotations encompass the process of acknowledging and bringing change to embedded flaws. In its essence, *getting better* at something has much more to do with understanding what got you in a worse-off position than excessively pacifying your imperfections for the sake of self-improvement. This uncomfortable - at times, disturbing - aspect of change is the overarching theme of *The Granite Tower's* (GT) October issue, where we shed light upon the sacrifices made in various fields *by biting the bullet*.

In its October issue, GT provides its readers with engaging commentary on the disconcerting realities besieging our society. Our Cover Story exposes the increasing unpredictability of climate change and society's growing incompetency to effectively tackle this issue instead of sugarcoating or exaggerating global efforts. Our Foreign Reports both expound upon the unsettling past and present of high-named institutions, followed by disconcerting implications for the resolutions of these issues. Even our Arts & Culture articles represent creative works that are editorials on society, with *I'm Glad My Mom Died* being a raw telling of generational trauma and *Only Murders in the Building* serving as a critique on true crime culture that glamorizes murder.

To some, this may feel like the most negative issue of GT published in 2022. However, raising awareness of such imperfections in our world is integral in stimulating an informed discussion on how to resolve these problems. GT hopes to do so within its October issue by enticing the minds of its readers in a variety of different fields by letting them in on problematic realities they do not - or cannot - see for themselves.



By Jie Yeowon

(jessi2001@korea.ac.kr)

Editor-in-Chief, *The Granite Tower* (GT)

WE LISTEN

The Granite Tower (GT) values your opinion. Send us detailed feedback on GT's October issue— anything from what you liked or disliked reading to what you would like to see more of in our upcoming issues. Contact us at thegrانيتower@gmail.com or [@thegrانيتower](https://www.instagram.com/thegrانيتower) on Instagram.

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(GT)

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KU to Decrease Quota of Undergraduate Admissions

By Kim Chaerin rinakim@korea.ac.kr

Korea University (KU) has announced plans to decrease the set quota of undergraduate students. The Ministry of Education (MOE) publicized its "Appropriate Restructuring Plan" on September 15, stating that the wide-ranging plan sets its goal on "reducing the number of admissions, adjusting admission discrepancies between undergraduate and graduate schools, and reserving admission quotas," as reported by its official website. The plan is to decrease more than 16,000 prospective college freshmen by 2025.

Though exact details have not been released to the public, it is estimated that KU has submitted a substantively large number of an estimated decrease in admissions, judging by their receipt of 742 million South Korean Won (KRW) of support funds – the fourth biggest allocation of funds directed to institutions in the capital area. Seoul-based universities included in the plan, six when including

KU, are to reallocate their vacancies in undergraduates to graduate school admissions.

The MOE has consistently urged universities to voluntarily reduce the admission quota of undergraduate students. As the number of prospective college freshmen precipitously decreases due to South Korea's low birth rate crisis, universities not decreasing their set influx of undergraduates instigates a future of insufficient enrollment in the majority of institutions, particularly in colleges in places other than the Seoul Metropolitan Area. **K**



PHOTOGRAPHED BY KIM CHAERIN | THE GRANITE TOWER

| Korea University (KU) College of Liberal Arts.

Presenting the 2022 Fall Festival — KUredit: KU READY?

By Lee Sang-jun sjlee124@korea.ac.kr

Ever since the start of the Fall Semester, student-operated events have revitalized the Korea University (KU) campus. From September 13 to 15, the 2022 Fall Festival, organized by the KU Club Union, was held at the People's Square of the Liberal Arts and Humanities Campus. Various clubs participated in the festival, managing booths for mini games such as quizzes and shooting toy guns. At night, live concerts of students filled the air, while on one side, bars were placed for students to spend time with their friends. A movie screen was also set for students to rest and enjoy the autumn night mood.

According to the KU Club Union, the festival was designed to "bring back students to the lively campus it used to be before the onset of the coronavirus disease (COVID-19)." Kang Sungmin ('20, Division of International Studies), head director

of the festival, spoke of her experiences. "Preparing the festival on a small budget was challenging, but it was memorable to see students enjoy the booths and performances during the three days of the festival." **K**



PROVIDED BY KANG SUNGMIN

| Members of the 2022 Fall Festival Management Team

Bring Your A-Game — Anam's Board Game Café, Logic

By Naama Benamy Schoneveld naama@korea.ac.kr

Guarded by a chubby corgi named Moru, board game café Logic boasts a truly impressive selection of games available for students to play. Upon entry, visitors are met with shelves packed full of a variety of board and card games, such as Monopoly and Munchkin.

The café is located on the 3rd floor of the building on next to the Anam street McDonald's. It opens every day from 1:00 P.M. to 11:00 P.M. and costs 2,500 South Korean Won (KRW) for an hour of use and 4,000 KRW for two hours of use, not including drinks or snacks. It has received favorable reviews for offering a variety of games both in English and Korean and guiding visitors with a kind and helpful service.

The owner of the cafe spoke to *The Granite Tower* (GT), explaining that the cafe was established seven years ago and moved to Anam in order to benefit from increased foot traffic and interest from students. Although board game cafés are not as lucrative as ordinary cafés, he decided to continue the business because of his love of games and his desire to do



PHOTOGRAPHED BY YUN SUNWOO

| Inside of board game café Logic.

work that interested him. As a passionate fan of board games, he claims that board games appeal to people because they are fair and impartial, and hopes that people who agree will come visit the café. **K**

The Smile and Pride of KU's Gates

By Lee Sang-jun sjlee124@korea.ac.kr

Anyone who enters Korea University (KU)'s main gate is greeted by a 42-year-old man with a warm, bright smile. Kim Eung-jae, the security guard of KU's Liberal Arts and Humanities Campus, has been working for 14 years, providing necessary campus guidance and information for pedestrians and vehicles passing through the gates. He also directs traffic to keep students safe from any traffic accidents.

According to an interview with KU, Kim stated that "protecting the main gate, is in a way, leaving the first impression of school to many visitors." Thus, he feels that it is his prime duty to respect and smile at the visitors regardless of their visiting status. In another interview with *The Granite*

Tower (GT), he stated how he feels obliged to ensure the safety of students, as he feels the greatest pride when students remember his presence and visit to see him after a long time. On one occasion, graduating students asked him for pictures and gave him gifts as a sign of gratitude. Kim, as many students regard as, is definitely *the angel that guards KU*. **K**



PROVIDED BY KU

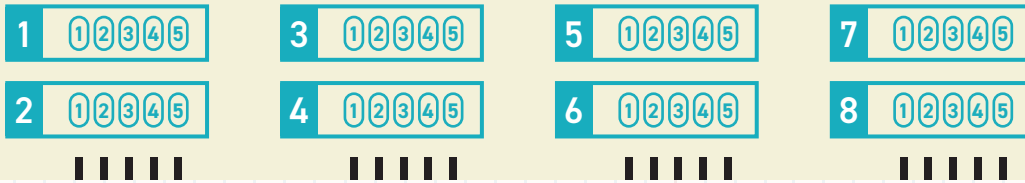
| Kim Eung-jae, the Guardian of KU.

If it were not for University...

By Kim Minji minji1008@korea.ac.kr

Are KSATS responsible for the dystopian attributes in society?

In Korea, the youth race to claim their space in the competitive university entrance process. The universities' names always possess implications; they are heavily loaded with the indications of one's capacity, efforts, and even one's pride. The university craze possibly leads students to sacrifice their creativity and true passion, only leaving room for KSATs to dominate their mindset. If universities within a society were not ranked as a hierarchy, would students have pursued other academic or career paths? To gain insight into this question, *The Granite Tower* (GT) for its October issue asked students of Korea University (KU) for their opinion on KSATs and what their life would have been like if they had chosen a different path.



Na Hae Bin ('21, English Literature and Language)



When I was in middle school, I wanted to be a hair designer because I have very nimble hands and it was a job that could be acquired right after graduating from high school. If it were not for KSATs, I would have studied for a cosmetology license and would probably be working in a hair salon. Studying for the KSAT felt very meaningless because none of the subjects were of

interest to me. My skepticism about higher education grew as I began to feel as if studying dismantled my creativity. However, now that I've finished the college entrance process, I have changed my mind. The efforts I put into KSATs ultimately benefited my overall attitude, more so than it did for my knowledge. Studying for KSATs was more advantageous in improving the skills necessary for life such as perseverance, concentration, and comprehension. These capabilities are indispensable in reaching one's dream. Furthermore, creativity can shine only when these aspects are intact. Therefore, the time I worked hard for KSAT became my nourishment and worked as a solid foundation for my dream.



Choe Jun-Yong ('19, Civil, Environmental and Architectural Engineering)



From a young age, my dream was to be an engineer or an educator. Since these jobs require higher education, I think I would have studied areas which are in need of studying KSATs the KSATs. Personally, I believe that creativity and thinking about one's future are similar in that they have divergent characteristics of flexible thinking and convergent characteristics of combining previously acquired knowledge to produce results. In order to foster a healthy education, reducing excessive comparison and competition is necessary. Furthermore, divergent and convergent thinking will be enhanced if students actually understand how preparation for the KSAT could contribute to the development of their thoughts.

Yang Yu Jin ('21, Chemical and Biological Engineering)

I would be preparing to become a government official. Since I don't have any special talents, I would have chosen a stable path that I could earn with my hard work and effort. Although studying for university is a strenuous process in Korea, I was rather positively influenced. In fact, I was able to gain confidence that "I can do it if I just try" while studying and developing creativity by learning various disciplines. In addition, I had the opportunity to contemplate my future while experiencing and studying for the KSATs.



Kim Da Eun ('21, Business Administration)



I would probably be amidst the process of becoming an expert in the art field - particularly the performing arts. Performance makes me feel alive more than anything else. However, I don't think studying for the KSAT hindered my

creativity and dream. Rather, I was able to explore my dream in depth during the studying period. While studying various literature passages in KSAT problems, my understanding of performing arts improved. Additionally, solving math problems introduced me to a field of management, as math was used in the corresponding field which oversees the production of performing arts. It was why I entered the department of business administration. Studying for university is not merely an exam but guidance in shaping one's dream. Undoubtedly, this aspect is discovered when one tries to find meaning in the KSAT.



Before It's Too Late

— KU 2045 Carbon Neutrality Plan

By Lee Sang-jun | sjlee124@korea.ac.kr

Last year, South Korea became the 14th country in the world to legislate carbon neutrality, meaning it must achieve net zero greenhouse gas emissions (GHGs) by 2050. As a consequence, many institutions, including Korea University (KU), have added carbon neutrality to their plans to tackle the climate change crisis. One of KU's most significant actions in relation to climate change was the 2045 Before It's Too Late Carbon Neutrality Declaration Ceremony. Held on June 21, 2022, in SK Future Hall, the ceremony was attended by top government officials, academics associated with What are some ways students can, and KU staff, faculty, alumni, and students.

Promising Memoranda of Understanding (MOUs)

As defined by the European Parliament (EP), carbon neutrality refers to “the balance between emitting carbon and absorbing carbon from the atmosphere.” Disproportionate emissions of carbon into the atmosphere are a known cause of extreme weather changes around the globe. The EP also explains that carbon neutrality can be achieved when governments promote investment in renewable energies, the reduction of

emissions from certain sectors, the implementation of a carbon tax, and the use of underground storage through carbon sequestration. With its interest in leading research in these areas, KU signed several MOUs and business agreements in June with the Korea Energy Agency, K-water, and the Korea Environment Corporation to expand efforts toward achieving carbon neutrality.

These agreements and MOUs cover five main objectives: cooperation on carbon neutrality policies, the exchange of information regarding carbon neutrality, cooperation on the creation of carbon sinks and renewable energy, cooperation with international organizations, and the creation of clear roles domestically and internationally to achieve these plans. Many important attendees, including the Minister of the Environment Han Hwa-jin, the Chairman of Korea Energy Agency Lee Sang-hoon, former United Nations (UN) Secretary-General Ban Ki-moon, and SK Group

Chairman Chey Tae-won, delivered messages of support for these objectives.

Past KU Climate Change Policies

Plans previously enacted by KU include installing solar panels on both campuses, providing more funding for science and engineering professors involved in environmental research, and reducing greenhouse gas emissions from its old buildings. With KU's annual carbon emissions reaching 100,000 tons, a campaign focused on encouraging all students and faculty members to reduce the use of energy through lighting on campus was launched. However, the KU Student Union (KUSU) has reported that these policies have not been enforced completely nor have they been effectively communicated to undergraduate and graduate students.



PROVIDED BY KU | KU faculty and prominent government officials seen posing for a picture.

For this reason, *2045 Before It's Too Late* has become the most important action plan proposed by KU to this day, with it attempts to find solutions to most of its climate change-related problems by encouraging the participation of *everyone* at KU. This plan is not limited to energy use and renewable energy, but also research cooperation, renovated or new infrastructure, and more extensive environmental campaigns,

environmental studies serve as the basis for improved future policies to offset the production of GHGs by KU. KU will also field criticism and feedback from outside organizations to improve its plans for carbon neutrality. In fact, the Ministry of Environment stated that it “will closely cooperate with the university to adopt a carbon-neutral lifestyle of eco-friendly products and promote the use of electric/hydrogen cars.”



PROVIDED BY KU | Prof. Lee Woo-kyun, Director of the Ojeong Resilience Institute (OJERI), speaks on achieving carbon neutrality plans.



PROVIDED BY JANE SENG | Jane Seng

To gain more insight into the plan, *The Granite Tower* (GT) asked a master's student from the Graduate School of International Studies (GSIS) with expertise in human rights and sustainable development, Jane Seng ('21, International Development and Cooperation), for her opinion on the plan.

GT Compared to the previous KU policies for combating climate change, how effective is the 2045 Carbon Neutrality Plan?

Seng With several international environmental organizations headquartered in South Korea, the country is definitely at the forefront of global actions against climate change. Hence, the 2045 Carbon Neutrality

Plan is commendable because it demonstrates the university's alignment with South Korea's commitment to combatting climate change. While it may be premature to gauge the effectiveness of the neutrality plan because it is only in its beginning stages, I am positive that the plan will bring about considerable improvement because KU has introduced concrete action plans with measurable results. This gives the plan greater transparency and allows the university to periodically evaluate the plan to ensure its success.

GT Is carbon neutrality a feasible plan or are the pledges just a publicity stunt?

Seng While I am less optimistic that carbon neutrality can be achieved by 2050 due to the constraints and challenges many countries face, I believe that carbon neutrality is feasible and achievable if certain emissions criteria are met. The urgency of climate change has prompted stronger commitments to reduce carbon emissions and rapid advances in green technologies and has pressured governments and

institutions worldwide to adopt more environmentally friendly policies. These are positive steps towards achieving carbon neutrality, both in terms of reducing carbon emissions and offsetting/removing carbon from the atmosphere. Thus, I am hopeful that carbon neutrality can be achieved, although it may not be achieved by every country by 2050.

GT What are a few methods students can do to reduce carbon emissions and help KU achieve its climate change plan?

Seng Many young people at the university are passionate about general climate change causes, and I feel that it is important for the university to hear and include their opinions in its climate change plan. Everyone plays a role, and the inclusion of these students and staff members would give them a sense of ownership over the plan's initiatives. In addition, through education and awareness, KU can also help students become conscious of their carbon footprint so that they can become carbon friendly and adopt actions that can help achieve this plan. **K**



Kick-start Your Own Company Through KU Start-up!

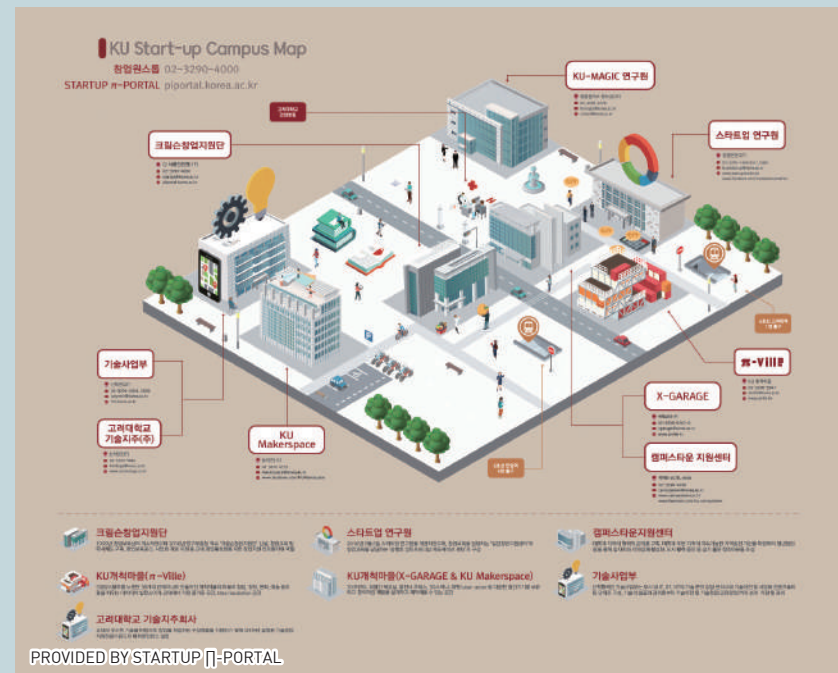
By Yoon Sunho sunhoyoon@korea.ac.kr

On at least one occasion, everyone has undoubtedly dreamt of starting their own company. According to start-up guru Steve Blank, a start-up is a temporary organization designed to search for a repeatable and scalable business model. The life of a young entrepreneur is alluring, especially for university students and graduates. At Korea University (KU), KU Start-up aims to generate one-of-a-kind, unicorn companies to lead the Fourth Industrial Revolution, guiding them on the path to innovative growth.

KU's vision is to become a university that leads innovative growth by fostering and providing support to student-led start-ups in the technology field through its own support system named KU Start-up. KU Start-up has set its sights on

discovering and nurturing potential start-ups, as well as creating a conducive environment for students. Relevant information is available on Startup π-Portal, a website dedicated to introducing KU Start-up and what it aims

to do. On the website, the "KU Start-up Campus Map" depicts the facilities in which the various organizations are operated and managed. Students can find suitable divisions according to their needs in preparation for their future.



KU Start-up Campus Map.

Space and Technical Support

KU is one of the first universities in South Korea that pushed for the construction of a separate space for start-ups on campus. As shown on the "KU Start-up Campus Map", there are various resources and facilities available on campus for aspiring business owners to make effective use of. One of the most publicly well-known spaces catering to start-ups is the π-Ville, which is made up of 36 container boxes stacked together and located behind the Media Hall and the College of Political Science and Economics. It is a space for idea incubation, where students are encouraged to come up with business ideas of their own.



PROVIDED BY PROFESSOR SHIM JOON HYUNG

Professor Shim Joon Hyung, Chief of π-Ville.

For a more hands-on experience, students can visit the makerspace facilities that are available. KU Makerspace is a standard makerspace, and it focuses on education, where students can learn how to make use of the various machines available to them. It also helps build the basics of hardware knowledge necessary for creative design and in-depth training to produce prototypes using various equipment in preparation for hackathons. According to the chief of π-Ville, Professor Shim Joon Hyung (Department of Mechanical Engineering), KU Makerspace is a networking workspace where one can share knowledge and overcome problems together with various people, whereas X-GARAGE is a professional makerspace that has more advanced equipment to build prototypes for already-established start-ups and businesses. Professor Shim also mentioned how there are experienced personnel to give support and feedback to start-up businesses registered in X-GARAGE.

Aside from the physical space provided on campus, technical support is also granted to all. The Technology Division consists of patent attorneys, technology transfer, and commercialization experts in Information Technology (IT), Business Technology (BT), and New Technology

(NT). From discoveries in technology and its ownership to the transfer of technical skills, the Technology Division supports and manages the university's outstanding research results.

Knowledge and Empirical Support

Established in 2018, the KU Crimson Start-up Support Group is the mothership of KU Start-up's assistance departments. It has a systematic support system built to foster prospective entrepreneurs. Eight stages of systematic support are provided: education, competition, space origin, prototype production, mentoring, initial start-up support, overseas expansion, and sales support. Professor Shim commented that aspiring young entrepreneurs registered under KU π-Ville are also given the chance to interact with a large pool of business owners through participation in seminars and networking events hosted by KU Crimson Start-up Support Group, broadening their thinking along the way. As mentioned in an interview with various start-up companies on Startup π-Portal, KU Crimson Start-up Support Group has helped many students with funding, allowing them to focus solely on building the foundation for their businesses in their initial stages.

Education is provided for start-up companies, under the name of KU Entrepreneurship Education, through regular and non-regular curricula. For the regular curriculum, students are provided with a fixed list of lectures deemed useful under the four steps, consisting of building the foundation, learning the basics, deepening understanding, and making active use of acquired knowledge. In comparison, for the non-regular curriculum, students

can choose whatever interests them from a list of lectures offered. A variety of lectures are offered for students to choose from based on their interests, ranging from carpentry lessons using computer numerical control (CNC) machines to acquiring skills in using textile processing machines. There are also a number of benefits offered when one completes the regular curriculum, such as monetary incentives when taking part in start-up competitions hosted by the KU Crimson Start-up Group, as well as the issuance of a Certificate of Completion.

KU Crimson Start-up Support Group also offers counseling and consultation services, such as psychological help provided by mentors for those who are starting out and in need of guidance. Professor Shim added that any member interested in starting a business can receive counseling and KU Crimson Start-up Support Group can help connect them with appropriate organizations and institutions to suit their situation. He emphasized the fact that a lot of support such as mentoring is provided during the initial, conceptualization stage of one's start-up, so those interested should actively make use of the opportunities afforded by the school.

In hopes of fostering a variety of entrepreneurs with fresh ideas for their start-ups, KU Start-up provides both the physical space as well as training and mental support necessary. Ambitious students with wonderful ideas blossoming and a yearning to further pursue them through a start-up company of their own can sign up for various support systems available at KU Start-up.

Texting Between the Lines

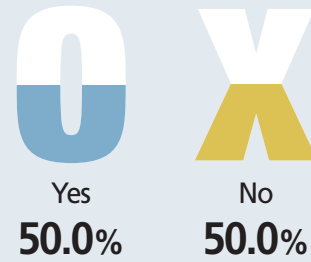
By Yun Sunwoo chelseayun25@korea.ac.kr

Texting is a relatively new, surprisingly complex language comprising colorful emoticons, detailed punctuation mark usage, precise timing, and other implicit nuances. Older generations often struggle trying to catch on to this new and trendy lingo, while Millennials and Generation Z swiftly decode texts using context clues beyond the blue, gray, and yellow bubbles. However, while there is an undeniable common ground for texting, those with different values from other cultures may show signs of entirely different texting etiquettes. In order to find out what Korea University (KU) students' texting values are, *The Granite Tower* (GT) conducted a survey of 103 students, with the following the results.

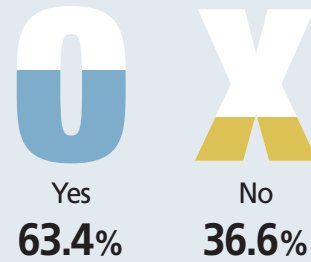
Q1. Would you call yourself a fast responder to text messages?



Korean language texters



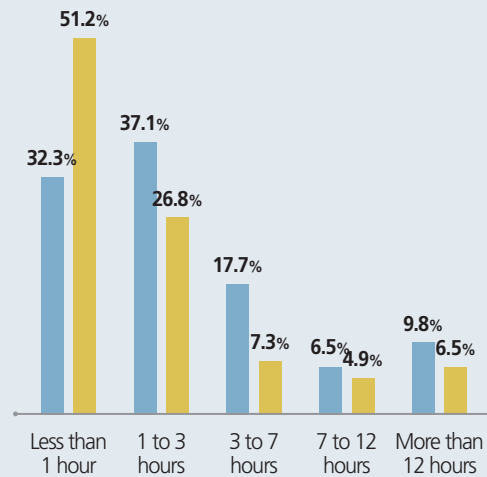
English language texters



Q2. How long does it usually take for you to text someone back?



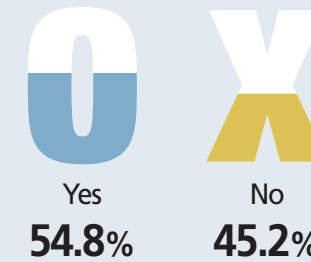
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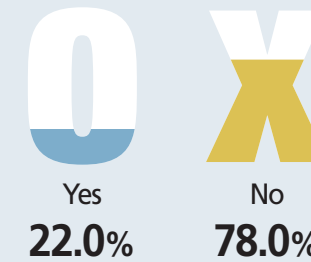
Q3. Should ghosting (ignoring someone's text messages and never messaging them again after previous contact) be more accepted?



Korean language texters



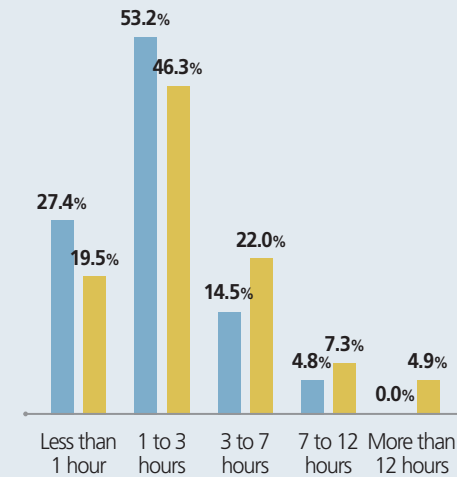
English language texters



Q4. How much time do you think is appropriate for someone to text you back?



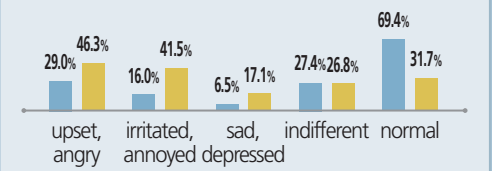
● Korean language texters
● English language texters



Q5. If someone ends a text with a period (ex: I'm fine.), you think they are..



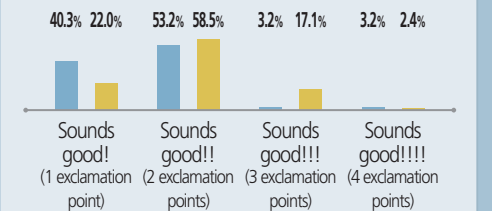
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● English language texters



Q6. Which of the following exclamation point usages is most natural for you?



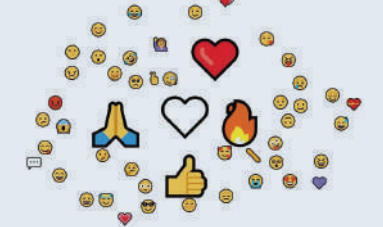
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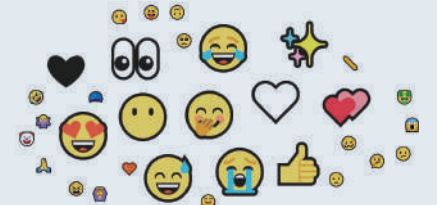
Q7. What are your top 3 most frequently used emoticons?



Korean language texters



English language texters



To GT Reporters: What Would You Like to Change at GT?

By Yoon Sunho sunhoyoon@korea.ac.kr

As the Greek philosopher Heraclitus once said, "Change is the only constant in life." When *The Granite Tower* (GT) first shifted from a newspaper publication to a monthly magazine issue, the board of editors expressed great concern. Yet this wariness was easily overshadowed by an overwhelming sense of hope for GT's future. This transformation came with the understanding that media was shifting to a new paradigm and as the first English collegiate newspaper in Korea, adaptation was necessary to keep GT up and running. Considering this background, GT asked its reporters their opinions regarding the things they would like to see changed at GT.

Being Open to New Possibilities

Alongside GT welcoming its first international student reporter, new projects were also undertaken. GT formed a video team as it aims to be more active and engaging on social media platforms. Established as a collaboration between the Web Magazine Department and the Photography Department, the video team is attempting to post video content regularly on GT's Instagram account (@thegrانيتower). Ideas such as having street interviews on the KU campus for the *Voice on Campus* section in the magazine, and filming publicity videos for the recruitment of cub reporters were raised and carried out last month. *GT Spotlight* is also part of the change GT is embracing, as this section aims to inform readers about the behind-the-scenes work within GT and establishes a personal connection between GT and its readers.

GT is open to changes, and reporters are provided with an opportunity to voice their opinions through a

magazine evaluation at the end of every semester. They expressed a common sentiment hoping GT could embrace more light-hearted articles. Coincidentally enough, when asked about what they wished to change in GT, Naama Benamy Schoneveld ('20, Linguistics) and Yun Sunwoo ('21, Business Administration) both mentioned the formal tone and style GT articles adopt. "As we cannot write first-person pronouns, second-person pronouns, or even conjunctions, my articles often end up sounding a bit awkward. If GT had a more casual style of writing, I am sure our articles would have more flavor to them, and they would definitely be more interesting to read," Sunwoo commented. Naama also added, saying, "I think the way we currently do our edits is a bit too excessive. Because of the GT style guide, we are unable to showcase our own writing techniques as writers and journalists through our articles. GT's edge is that it is an English magazine with unique voices, but over-stylization makes many articles sound near identical, almost too serious."

In addition, Naama revealed how she wished there were more team development activities aside from the monthly meetings. "Many people may not know that our staff barely see each other! By having more team bonding activities, I think the writing and cohesion of the magazine would improve as a result," she remarked. Sunwoo proposed the idea of going on a *Membership Training* (MT) as a bonding activity for GT members. "I have yet to go on an MT trip with GT, and I feel like it would be so much fun. We could rent a guest house near the ocean and cook barbeque, eat ramen, play games... I think it would be a real bonding experience for GT members, and I really hope we go on an MT this semester!"

It is never easy to accept shortcoming due to how difficult it may be to adapt to needed changes. Taking into consideration the feedback of GT reporters, GT hopes to clearly analyze and be critical of the current status of things to improve in the long run. **K**



PHOTOGRAPHED BY JIEYEOWON

| Reporters within the training camp.



PHOTOGRAPHED BY JIEYEOWON

| Mirror selfie taken within the training camp.



PHOTOGRAPHED BY KIMMINJI

| Photography trials within the training camp.



PHOTOGRAPHED BY JIEYEOWON

| Reporters within the training camp.



PHOTOGRAPHED BY KWON KEUNYOUNG

| Editor-in-Chief, Jie Yeowon, providing feedback.



PHOTOGRAPHED BY JIEYEOWON

| Reporters within the training camp.



PHOTOGRAPHED BY JEON HYESEO

| Photography trials within the training camp.



PHOTOGRAPHED BY PARK SUBIN

| Photography trials within the training camp.

Pope Francis Apologizes for Church-Sanctioned Slaughters of Canadian Aboriginals

PROVIDED BY NEW YORK TIMES

Pope Francis visits an unmarked communal graveyard for Indigenous children in Maskwacis, Alberta

By Kim Chaerin rinakim@korea.ac.kr

"I humbly beg forgiveness for the evil committed by so many Christians against the Indigenous peoples," said Pope Francis on July 25 in a former site of a residential school for Canada's Indigenous children. Pope Francis is the first prominent member of the Roman Catholic Church to publicly acknowledge and claim the responsibility for the "cultural genocide" of Indigenous peoples, or the policy of forced assimilation of the Aboriginal population into mainstream Christian culture. Though the Pope's apology holds monumental historical import, many members of the Native community remark that words do not carry what is truly needed to heal – an infrangible guarantee that such an atrocity will never be repeated nor forgotten.

Below Canada's soil, lie the unmarked remains of thousands of Indigenous children who expired in the residential schools the Canadian government and the Catholic Church tore them into. Though estimates of the exact number of casualties vary greatly from source to source due to the furtiveness in which the deaths were treated, the National Centre for Truth and Reconciliation approximates that around 4,000 children died in Canada's residential schools over the course of a century. Though the Canadian government formally recognized the events and apologized in 2008, the Roman Catholic Church has not given a public showcase of regret before Pope Francis' apology.

✝ History Behind Forced Assimilation

The policy of forced assimilation is not a uniquely Canadian cruelty. Professor Kim Sung Yup (Department of Western History, Seoul National University) defines forced assimilation as a "systematic state-led process" to facilitate the colonial endeavors of settlers at expense of Indigenous peoples, as infant states such as Canada, the United States, New Zealand, and Australia intended to "diminish the collective identity and strength of indigenous communities through attrition."

The schools are the most conspicuous branch of settler colonialism in modern times. In the initial stages of settlement,

colonizers would commit unmitigated slaughter and mass displacement of Aboriginal societies; the preferred method of settler-based expansionism, however, takes a more pernicious turn starting from the late 19th century. The residential schools were a much more deleteriously effective attempt at firmly uprooting threats posed by Indigenous tribes and the land they owned, all under the façade of the benevolent provision of education.

Conditions in the schools were beyond horrific, as students were forced to denounce their language, culture, and religion in lieu of that of the majority Christian culture; disobeyers would face wide-ranging abuse. The schools additionally forbade children from



PROVIDED BY SHINGWAIK RESIDENTIAL SCHOOLS CENTRE
Aboriginal children at the Spanish Indian Residential School in Ontario in 1955

connecting with their parents and relatives to efficaciously alienate them from their culture, and families would mostly not be informed even if the child had passed away in the school. Many would lose their lives in the schools due to the excruciatingly hard labor and unceasing abuse, and survivors continue to suffer from lifelong physical and mental repercussions.

✝ "A Pilgrimage of Penance"

Though the 'phasing out' of residential schools began around the 1950s, it would yet take four more decades for the last official residential school to be nullified. Even when absent, however, the indelible generational trauma and foundational threats to aboriginal communities left by the schools persist to this day. Families were torn apart, the capacity of combined resistance was critically hindered, and generations of Indigenous individuals were to be placed in a harrowing juncture between their original upbringing and the Christian culture they were forced to ingest, unable to feel peace in either of them.

Indigenous communities have continuously demanded appropriate reparations from both the Canadian government and the Catholic Church.

The Pope's July trip to Canada has solely been made with the intention of issuing an apology, with himself naming the trip as a "pilgrimage of penance." Pope Francis visited multiple sites of residential schools across the nation, from Alberta to the Arctic Circle, standing on mass graves where missing indigenous children are believed to be buried en masse. He wore a traditional feathered headpiece gifted to him by the Chief of the Ermineskin Cree Nation as he spoke, with the crowd full of survivors or their descendants weeping, cheering, or remaining woefully conflicted towards his words.

"I ask forgiveness," the Pope iterated, according to an official recount by the *Vatican News*, "for the ways in which many members of the church and of religious communities cooperated, not least through their indifference, in projects of cultural destruction and forced assimilation promoted by the governments of that time, which culminated in the system of residential schools."

✝ A Watershed Moment

The indigenous community's reaction to Pope Francis' apology remains mixed. Some have focused on the historical momentum of the address, while many more find it hollow, as words cannot possibly nullify the barbarous violence targeted specifically to a certain demographic for the goal of demolition. Additionally, the Pope's apology fails to reach a more systemic problem that lies within. The residential schools and the policy of settler colonialism were not an isolated case of malfeasance of contemporary rulers,

but rather one embedded in the history of European colonization and one that continues to exert its implicit influence within social structures.

It is critical, however, that the Pope's apology is treated not as an isolated incident worth neither minute criticism nor praise, but rather as a watershed moment in the continuous trend of atonement and reparations. "If we focus on passing moral judgments about what the Pope did or did not do," commented Professor Kim, "we risk relegating indigenous peoples to one-dimensional, passive victims." Instead of focusing on the meticulous morality of the Pope's statement, more emphasis should be gathered on the will of Aboriginal communities, and which direction they wish their former colonizers would take towards restitution.

The Pope's statement of self-imputation was not the result of altruistic twinges of conscience on his part. Rather, it was the hardly achieved victory of multivarious Aboriginal individuals who consistently fought for the implicit perpetrators of cultural genocide to be held properly accountable. Heeding the Pope's precedent, implicit parties in the tragedy of the residential schools should "engage in sustained and wide-ranging dialogue with indigenous peoples," as affirmed by Professor Kim, to develop a transformative framework to truly expunge the vestiges of colonialism. As society recoils from the pernicious remnants of colonialism, an unequivocal social priority should be to grant autonomy and self-determination to Indigenous individuals, giving back the values that were systematically ripped from them.^K

Child Labor Reported in a Hyundai Subsidiary

By Lee Sang-jun sjlee124@korea.ac.kr

In July 2022, an Alabama-based subsidiary of Hyundai, a major Korean car manufacturer, was reported by *Reuters* to have hired children as young as 12 to work in a dangerous metal stamping plant. The plant, located in Montgomery, Alabama, is owned by SMART Alabama LLC and has been supplying SUV parts for the Korean giant since 2003. Consequently, as reported by *Reuters*, Hyundai vehicle owners and the United States (U.S.) Department of Labor have both filed a class action and federal lawsuit against the subsidiary for “lying about not having child labor involved in vehicle production.”



A Blind Eye Towards Child and Immigrant Labor

According to a recent report by *Amnesty International* (AI), international conglomerates have been integrating child and immigrant labor into their supply chains to reduce the financial burden of paying workers a decent wage. Indeed, many conglomerates are happy to make use of this type of labor to reduce the price of products while maximizing the quantity produced. However, the United Nations (UN) has condemned this form of labor as a strict violation of international law, and it

remains a problem that undermines the transparency and social responsibility of companies. Thus, it is important to determine the root of the problem to reduce the exploitation of children. The same report by AI states that companies including Samsung, Apple, and especially Hyundai, have a history of using child and immigrant labor as a “cheap workforce” that is easy to manipulate.

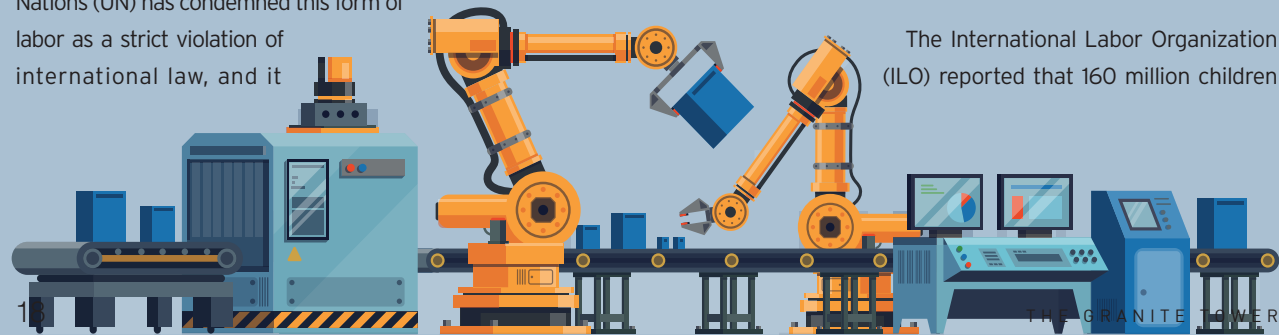
The controversy surrounding Hyundai factories in the U.S. is an example of this,

with accusations that two facilities hired children to work on car components for international consumers. Investigative journalists from *Reuters* made the discovery when investigating the disappearance of a young girl from a Guatemalan migrant family. Later, it was revealed that she was working at the SMART factory alongside other underage workers.



Preventing the Use of Child Labor

The International Labor Organization (ILO) reported that 160 million children



are involved in child labor worldwide, but most consumers would be dismayed to hear that their purchased products were the result of illegally exploited minors. However, some consumers may ignore or explain away this modern form of slavery because they ultimately benefit from the lower prices. However, it is one thing for consumers to be unaware of information they do not have, but for companies to deceive them by actively claiming to adhere to strict policies against child labor while doing the opposite is inherently wrong. According to Professor Rhee Dong-Eun (Division of International Studies), one plausible explanation of why willful ignorance against child exploitation exists is in the interests of companies and parents. Companies will use labor at low wages while parents can earn economic benefits by letting their children earn money. There also exists the case in which teenagers will get involved in child labor as means of escaping family problems or to earn a living as well.

Prof. Rhee has also explained that there are economical and ethical aspects behind the child labor problem. Ethically, a human society “where everyone is given fair opportunities” is



PROVIDED BY ADVANCE LOCALIA
Americans seen assembling car parts at a Hyundai subsidiary.

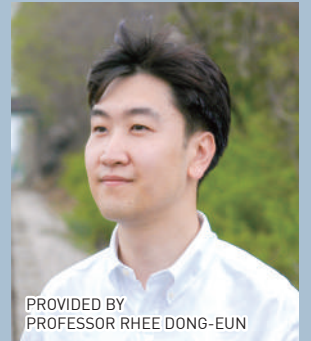
likely an element to be accepted, but people born in low-income societies do not have educational opportunities, which is not fair. A child is not ready to judge their life, which makes the child labor undesirable in terms of human rights. Economically, education is the crucial factor to attain sustainable economic development. If education is ruined by the existence of child labor, the country cannot get out of the stage of poverty.



Reducing Child Labor Internationally

To increase awareness of child labor and encourage actions against it, more press coverage on child exploitation is required. In some cases, the media can force companies to re-examine the legality of their supply chain. As an illustration, for Hyundai and SMART, media coverage and online articles from *Reuters* and *The Washington Post* convinced Hyundai to open an investigation and pursue more transparency within its supply chain. Thus, the press can provide a monitoring function when the illegal and/or unethical actions of companies are exposed to the public, forcing these companies to re-evaluate their processes.


Professor Rhee has also proposed how child labor could be reduced or prevented in both developed and developing countries. In developed countries, social systems that provide education free of charge already exist, and environmental, social, and governance (ESG) management also emphasizes corporate responsibility. A



PROVIDED BY PROFESSOR RHEE DONG-EUN

| Professor Rhee Dong-Eun.

company involved in child labor will have a damaged reputation and reduced stock prices. However, in developing countries, legal enforcement can hardly solve the problem. It is necessary to provide incentives to prevent child labor. For example, providing free school meals and giving financial aid for families sending their children to school seem to work. Since limitations in the government’s financial resources and capabilities also exist, it is important for the international community to provide official development assistance (ODA) to those in need.”

Overall, child labor is an issue that can arise in both developing and developed countries, but it can also be prevalent in developed countries. Many consumers and politicians in developed countries tend to downplay it, thus hindering attempts to prevent it. Child labor is a strong violation of human rights, yet it runs rampant. Therefore, it is important to hold companies to their words and actions and to cooperate with local governments to halt the exploitation of children. The issue remains controversial, but it is unacceptable to have children working in dangerous environments in the first place. 



GT Issued: Climate Change Report 2022

By Park Subin tnqls21@korea.ac.kr

By Park Hyun Seo hsmelinda5@korea.ac.kr

Heatwaves, downpours, flooding, and droughts; extreme weather has now become the new norm for countries globally. Indeed, 2022 has been a particularly troublesome year, with frequent reports of natural disasters and drastic changes in the weather. The unpredictability of the weather conditions has led to concerns regarding the future of humanity. Although many are familiar with the terms climate change, global warming, and pollution, they may not all fully grasp the significance and dangers of these phenomena. For the future of society, it is time to tackle climate change before it is too late.

In August 2022, Korea experienced its heaviest rainfall in 115 years. At least 14 people were killed and six went missing during the disastrous, non-stop downpour. The main streets of Gangnam, Seoul, were flooded with muddy water that came up to the thighs of unfortunate pedestrians as they waded across the sidewalk, with many abandoning their cars. Water poured into subway stations, people were swept into open manholes, and others drowned in their houses. Korea's unprecedented rainfall left the whole nation in shock. No one—not even those who live in the most affluent areas—was exempt from the consequences of this year's flooding. This was a wake-up call for many citizens, who now face the prospect of this extreme weather no longer being considered *extreme*, but rather becoming the new *normal*. Unfortunately, this may only be the beginning; worse may be yet to come.

Climate Change at its Worst

Korea has not been the only country that has suffered from drastic weather changes recently. In August, Pakistan struggled to recover from disastrous rainfall and flooding. As reported by CNN, Pakistan's Minister of Climate Change stated that at least 33 million people had been affected by the flooding. Australia and the United States (U.S.) also experienced intense downpours that left



PROVIDED BY YONHAP NEWS

A bridge in Seoul submerged by heavy rainfall

hundreds homeless. While certain countries have suffered from an excessive amount of rain, others have been struggling with too little rain. This year, Europe faced its most severe drought after hitting record-breaking temperatures and experiencing heat waves. For the first time in history, the temperature in the United Kingdom (UK) exceeded 40°C. Africa is also facing a similar situation as millions are threatened by famine due to extreme drought.

The catastrophic drought in Central Europe has revealed *hunger stones* across rivers in Europe. These are carved stones that were created as markers to commemorate historic droughts from the 15th to the 19th centuries. Although the stones are only visible when the water levels are extremely low, they have been spotted in multiple locations across Europe, which has just experienced its worst drought in

500 years. The hunger stones are engraved with ominous warnings, as the one on the hunger stone in the Elbe River in the Czech Republic states: "When you see me, weep." This hunger stone was created in the early 20th century, warning future generations of devastating famine and drought. The silently emerging hunger stones serve as an apocalyptic signal of the threat humanity is facing. It is a red alert that calls for urgent *action*.

The global community's main goal for tackling climate change is to



PROVIDED BY NPR

A "hunger stone" exposed by the low water levels of Elbe River (Decin, Czech Republic)



PROVIDED BY PROFESSOR JEONG SUJONG

Professor Jeong Sujong

restrain the increase in the Earth's average temperature to under 1.5°C compared to pre-industrial levels. According to Professor Jeong Sujong (Graduate School of Environmental Studies, Seoul National University), the annual global average temperature has already increased by 1.1°C compared to pre-industrial levels, with the possibility that it could exceed 1.5°C in less than 20 years. Once the temperature crosses the 1.5°C boundary, global warming will cause irrevocable damage to the Earth's climate and the inhabitants of the planet. Many natural ecosystems will be heavily damaged, more people will suffer from extreme weather, and many will die from disease and famine.

Furthermore, Professor Jeong emphasizes that the most serious consequence of the continuously rising global temperatures is that it exacerbates the unpredictability of future climate change. This unpredictability is problematic because it prevents effective preparation for and recovery from

extreme weather. Professor Jeong adds that, once a record is broken, there is no going back. For instance, once the maximum temperature reaches 30°C, it will not be long before another heatwave hits 40°C. Professor Jeong explains that carbon emissions are not visible like fine dust, which may be the reason for the lack of awareness and the rise in misinformation about global warming despite its seriousness.

While many individuals are simply indifferent toward climate change, others directly deny climate change altogether. Donald Trump, a well-known climate change skeptic, famously insisted that climate change is a hoax. Unfortunately, he is not the only one to argue this. One of the main arguments of skeptics is that climate change is a naturally occurring phenomenon that is not caused by human activity. Professor Jeong refutes these claims, explaining that the most relevant scientific data clearly indicates that the drastic changes in global average temperatures are unexplainable

unless the consequences of humans and their impact on the environment are considered. Moreover, he points out how climate change skeptics cherry-pick their data by excluding any information that goes against their arguments. Professor Jeong states that tackling climate change is, in fact, a matter of raising social awareness and resolving misunderstandings amongst those who are driving this change in the first place: humans.

The Responsibility of the International Community

As explained by Professor Chung Suh-Yong (Division of International Studies), climate change poses a grave threat to the international community, thus it is only possible to effectively act against climate change as a collective international group, not as individual nations. While it is ideal for all countries to effectively coordinate their actions, Professor Chung argues that this cooperation is unlikely due to differences in national interests and



PROVIDED BY CNBC

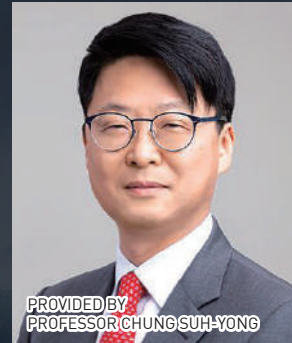
Extremely low water levels on the exposed bed of the Rialb reservoir

resources. Although overcoming climate change is urgent for the international community, it may not hold equal significance for individual nations.

Furthermore, although climate change is a global crisis, lower-income countries bear a heavier burden due to their lack of infrastructure and governmental power. In fact, those who have contributed the least to climate change face the worst of its consequences. Essentially, climate change aggravates economic inequalities. Thus, some of the world's heaviest polluters do not feel the need to immediately act in response to the current crisis.

To overcome the inevitably nationalistic behavior of nations, international agreements have been established to encourage and enforce a collective global response. Currently, the most significant

international treaty for battling climate change is the *Paris Agreement*, which came into force in 2016. The Paris Agreement represents meaningful progress because it was the first binding agreement to institutionalize a common framework for nations to combat climate change. The main goal of the Paris Agreement is to restrict the increase in the annual average global temperature to 2°C, and preferably to under 1.5°C, compared to pre-industrial levels. Professor Chung explains that the Paris Agreement serves as a constitution of sorts for addressing climate change and that it can be used to support developing countries. Addressing the inequalities resulting from the unequal burden of climate change, the Paris Agreement affirms the responsibility of developed countries to provide financial, technical, and capacity-building assistance to those in need.



PROVIDED BY
PROFESSOR CHUNG SUH-YONG

Professor Chung Suh-Yong

Moreover, according to Professor Chung, the Paris Agreement provides a new framework based on *incentives* rather than *regulations*. Countries that have signed the Paris Agreement are obligated to report their actions and progress in cutting down carbon emissions. Professor Chung points to the “measurement, reporting and verification” (MRV) system, in which the Paris Agreement provides incentives for those who have managed to show significant progress in reducing carbon emissions. After measuring the specific reduction in emissions, the measurements are reported to a third party who verifies the results so that credits are issued and paid to nations. Mechanisms such as this can encourage states to voluntarily but actively cut their emissions.

However, there are concerns that current efforts are not sufficient to bring about progress. According to the Intergovernmental Panel on Climate Change (IPCC) Report 2022, the only solution to prevent the 1.5°C level from being breached within the next 20 years is to cut

emissions by 45 percent over the next decade, which seems unachievable. In April 2022, in a video message at a virtual press conference held by the IPCC, United Nations (UN) Secretary-General António Guterres described the IPCC’s report as “a file of shame, cataloging the empty pledges that put us firmly on track towards an unlivable world”. His words directly highlight the irresponsibility of many nations in combatting climate change as they fail to keep their promises and commitments, leading to a sense of distrust and reluctance within the international community. The only possible way is to ensure countries prioritize the reduction in carbon emissions as their main goal is by utilizing all technology and resources possible. Because current efforts are clearly not sufficient, the international society needs to devise strategies that lead to actual change.

Demanding Challenges

In addition to international cooperation, climate change has become the 21st century’s most important environmental challenge for individuals as well. It is undeniable that younger generations are likely to be the biggest victims of climate change, given that it threatens the future sustainability of humanity. According to a report published by *Science* in 2021, people born in 2020 will face greater climate impacts over their lifetimes

compared with older generations, leading younger generations to become more socially aware of climate issues. Given these concerns, the world is moving towards more active engagements in climate change matters, and ethical and environmentally sustainable practices by individuals are required. More specifically, the long-term shift in the planet’s weather patterns has greatly reshaped the operating environment for companies, who need to make an effort to mitigate their negative environmental impacts while continuing to generate profit.

Promoted by the widespread interest in climate issues, companies have turned to business models that emphasize social responsibility, enabling them to support sustainable development. The environmental, social, and governance (ESG) framework is a set of standards that evaluates the sustainability and societal impact of a company. Because it has recently received significant attention in the business world today, many companies have incorporated ESG strategies to achieve greater environmental awareness and promote a more sustainable economy. With this, ESG marketing strategies for promoting environmentally friendly products and services have also emerged. As consumers are becoming more concerned about the sustainability of products and services, corporations are pursuing *green marketing* initiatives.

However, problems have arisen because some companies attempt to profit from this ESG strategy by building an eco-friendly corporate image without internalizing this *greenness*. This is referred to as *greenwashing*, where brands promote misleading acts or tackle a green marketing approach to commodities that are not essentially sustainable. For instance, Starbucks Korea was accused of greenwashing in 2021 when celebrating its 50th anniversary. The company had launched an ambitious campaign to serve drinks in reusable cups and encourage the practice of environmental protection, only to have these *reusable* cups be made from polypropylene (PP), a common type of non-reusable plastic material. According to research by *RepRisk*, an ESG data science company, one in every five climate-related violations involving ESG companies over the past two years was linked to greenwashing. Unfortunately, greenwashing is difficult to detect, making it a great challenge when seeking to boost climate awareness.

Public condemnation has not only targeted big-name companies. Celebrities and other wealthy individuals are being criticized for



PROVIDED BY EDF

Polar bears affected by global warming



their exorbitant lifestyles and their negative influence on society as a result. In fact, the *Los Angeles Times* reported that Kim Kardashian, a social media influencer, was among 2,000 people who were issued “notices of exceedance” by the Las Virgenes Municipal Water District. The report revealed that she had accumulatively used more than 150 percent of her monthly water budget despite the state of emergency due to the drought that had been

declared in this district last year. What makes Kim’s situation more controversial is that she was known to be a *supporter* of climate change actions, having publicly praised Greta Thunberg, a climate activist, for her bravery in standing up against practices and institutions that worsen climate change. Using celebrities to address climate change is an intriguing idea because they have the influence necessary to promote awareness of an issue and impact the behavior of the public. However, the idea of individual accountability in response to global warming still has room for improvement, and the idea of fighting global warming through the actions of companies and individuals seems to matter more than ever.

South Korea’s Climate Crisis

South Korea has also been dealing with the massive impact of the climate crisis. In fact, it has been confirmed that the pace of warming in South Korea had surpassed the global average, rising by 0.8 more than the global increase in temperature over the past 109 years. Because warmer air holds more moisture, extreme flooding is expected to continue into the future as well. The record-breaking rainfall that occurred recently has also spurred the country to take major steps to prepare for further effects of climate change.

Associating the cause of the heavy rainfall with climate change, Woo Jin-

kyu, a forecast analyst at the Korea Meteorological Administration, said in a weather press briefing on August 11, 2022, that it was not certain that the heavy rain was a direct consequence of global warming. However, he argued that the climate crisis may have some impact because the amount of water vapor in the atmosphere and the sea levels continue to increase, which significantly affects heavy rain patterns. Moreover, the Korea Meteorological Administration and the Asia-Pacific Economic Cooperation (APEC) Climate Center has announced precipitation forecasts, claiming that if greenhouse gases were not cut, extreme precipitation would increase by up to 70 percent by the end of the 21st century—leading to even heavier rainfall.

Considering the concerns of the public and environmentalists, President Yoon Suk-yeol, offered a public apology for the inconveniences caused by the heavy rainfall and agreed to take immediate measures for instant recovery. In the wake of the downpour, Seoul Mayor Oh Se-hoon, along with the Ministry of the Environment (MOE), announced following emergency meetings on August 10, and August 23, 2022, that they would cooperate with the government in constructing underground rainwater storage facilities in Seoul. In addition, according to *Yonhap News*, President Yoon pledged to redirect Korea’s

energy policy goals to better meet net-zero goals, leading South Korea to seek to expand its nuclear power generation to 33 percent of its total energy by 2030 as a response to climate change with the aim of achieving carbon neutrality by 2050.

The Future of Climate Change

In a climate update issued by the World Meteorological Organization (WMO) on May 9, 2022, the world now has a 50:50 chance of the global temperature reaching 1.5°C above the pre-industrial level within the next five years. The climate crisis is currently a “now or never” situation, with Petteri Taalas, the Secretary General of the WMO, stating that it would only be a matter of time before the world encounters another *warmest* year, with the heat trapped by human-induced greenhouse gases continuing to warm the planet. This illustrates how vital it is for the world to prevent climate change from worsening and to keep the global temperature below 1.5°C because climate change is impacting the well-being of human societies and the planet as a whole.

The window within which to mitigate climate change is narrowing, and the IPCC’s latest report explicitly states that if the world wants to do something about it, the time is now. Along with the importance of decarbonizing the economy and pursuing carbon-

capture technologies, governments must urgently prioritize the environment in their policy decisions. The private sector must also urgently establish net-zero commitments involving significant reductions in fossil fuel usage, improved energy-efficient technologies, and the use of alternative fuels. As described by Priyadarshi Shukla, the IPCC Working Group III Co-Chair, in the IPCC report, appropriate policies, infrastructure, and technology that enable changes in individual lifestyles could result in a 40-70 percent reduction in greenhouse gas emissions by 2050.

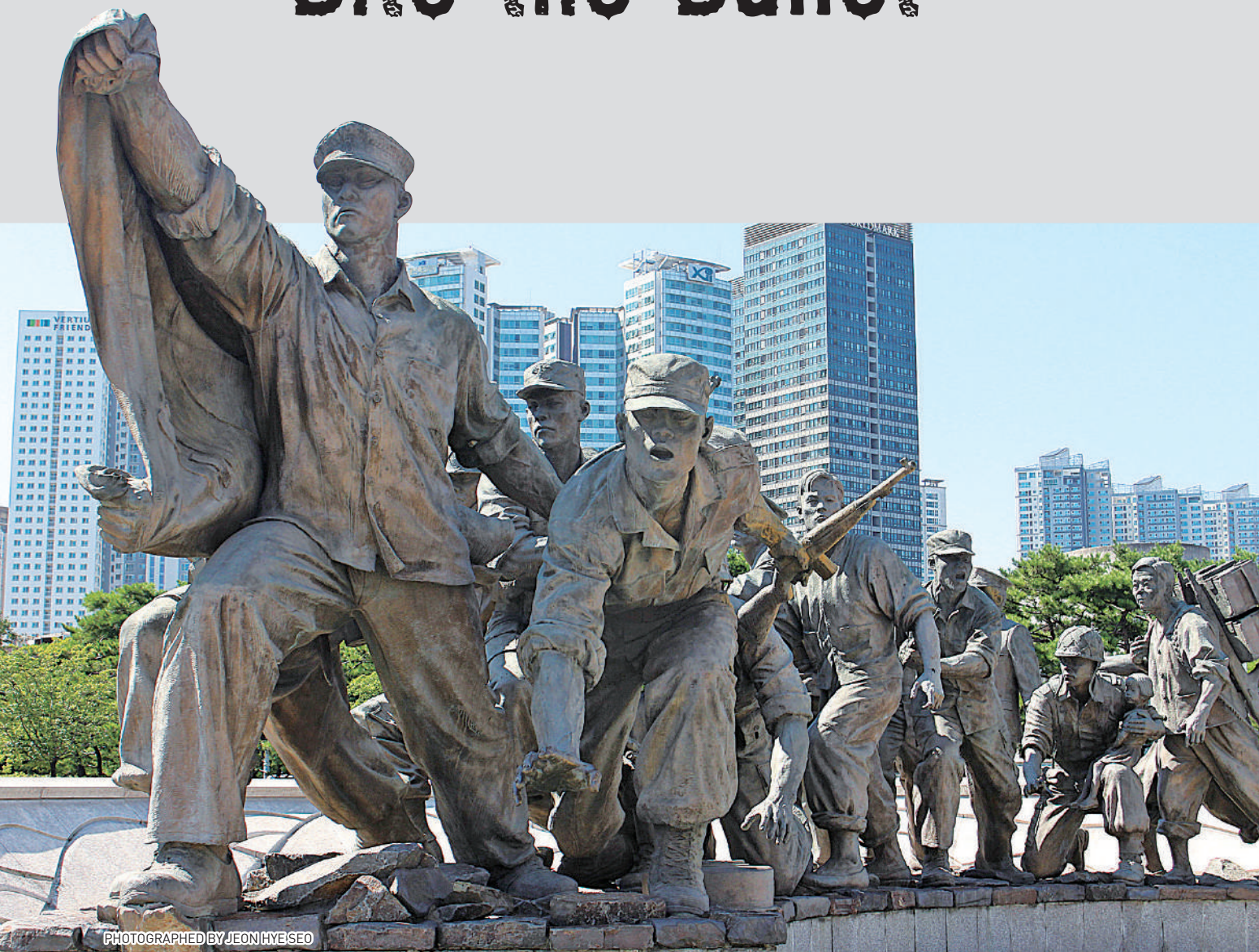
The drastic change in the climate has raised severe concerns within the international community, with a new message emerging that the extent of future climate change depends on the collective action of individuals. Professor Jeong strongly emphasizes that it is essential for individuals to be interested in climate change and that cooperation is necessary to reduce carbon emissions. With the 27th session of the Conference of the Parties (COP 27) set to take place in Sharm El-Sheikh, Egypt, on November 6, 2022, the global society is once again anticipating that global efforts will be strengthened in the confrontation with the climate crisis. As an act of *biting the bullet*, the world has to effectively implement climate solutions that will make 2022 a pivotal year in saving the planet—because again, time is *running out*. **K**



PROVIDED BY HANKYUNG

Rainfall causes flooding in Seoul

Bite the Bullet



PHOTOGRAPHED BY JEON HYE SEO

| Literally biting the bullet.

Life is a never-ending continuum of decisions and dilemmas that we are expected to navigate through. Yet just like the myth of Sisyphus pushing up the boulder only to have it roll down again and again, we must assume that some satisfaction – some enlightenment, perhaps – should come from this monotonous process. For although this may seem like a degrading journey in the long run, the details that consist of each tragedy, sacrifice, and accomplishment are what imbue life with meaning. For the October issue of *The Granite Tower*, our reporters sought out to capture their interpretations of a life filled with reluctance and hardships, yet tinged with beauty.

Jeon Hye Seo

Among many who stood against difficult situations, there are respectable figures that still resonate with us: patriotic martyrs. By visiting *The War Memorial of Korea* in Yongsan, I captured artifacts and representatives who literally had to *Bite the Bullet* as the phrase derived from soldiers who had to bite the bullet to distract themselves from the pain during surgeries. While commemorating the noble sacrifice and reading through descriptions of numerous wars, I could sense their courage that stood up for justice. For people who want to be motivated to accept the impending hardship, feel the perseverance from the pictures.



PHOTOGRAPHED BY JEON HYE SEO

| O-1A Bird Dog.



PHOTOGRAPHED BY JEON HYE SEO

| Turtle Ship, Geobukseon.



PHOTOGRAPHED BY JEON HYE SEO

| The War Memorial of Korea.



PHOTOGRAPHED BY YUN SUNWOO

Instead of skipping breakfast as usual, I treated myself to a healthy morning snack.



PHOTOGRAPHED BY YUN SUNWOO

After taking classes at school, I went home and organized my notes for the day.



PHOTOGRAPHED BY YUN SUNWOO

I am trying to make room on my schedule to read at least one chapter a day.



PHOTOGRAPHED BY YUN SUNWOO

Before going to bed, I rolled out my yoga mat and did a brief workout.



PHOTOGRAPHED BY YUN SUNWOO

I remembered to pack my thermos to help save the environment.

Yun Sunwoo

For this month's photo essay, I decided to *bite the bullet* and build some healthy and fruitful habits. Many of us want to make good habits that will improve our everyday lives in the long run. Needless to say, I have also tried to add productive routines to my schedule but, whether it be because of my lack of time or responsibility, I have time and again failed to maintain them.

On this particular day, I decided to follow through on several healthy habits, and I also tried to capture these special moments through my lens. It was difficult having to persevere with these actions, and I often wanted to just give up. But at the end of the day, it was, without a doubt, very much worth it.

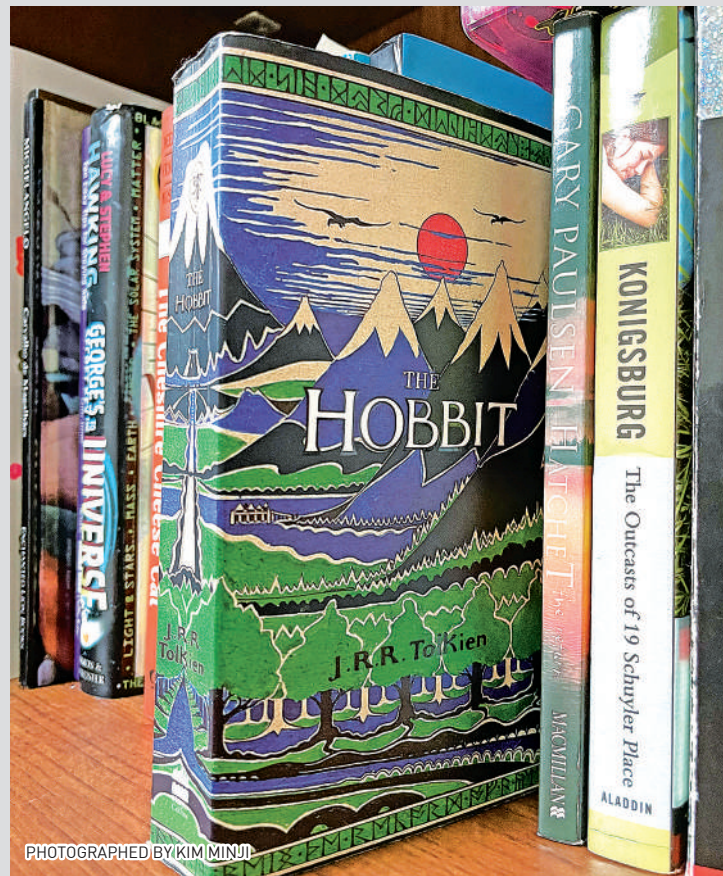


PHOTOGRAPHED BY KIM MINJI

| An old bookshelf.

Kim Minji

Among many who stood against difficult situations, there are respectable figures that still resonate with us: patriotic martyrs. By visiting *The War Memorial of Korea* in Yongsan, I captured artifacts and representatives who literally had to *Bite the Bullet* as the phrase derived from soldiers who had to bite the bullet to distract themselves from the pain during surgeries. While commemorating the noble sacrifice and reading through descriptions of numerous wars, I could sense their courage that stood up for justice. For people who want to be motivated to accept the impending hardship, feel the perseverance from the pictures.



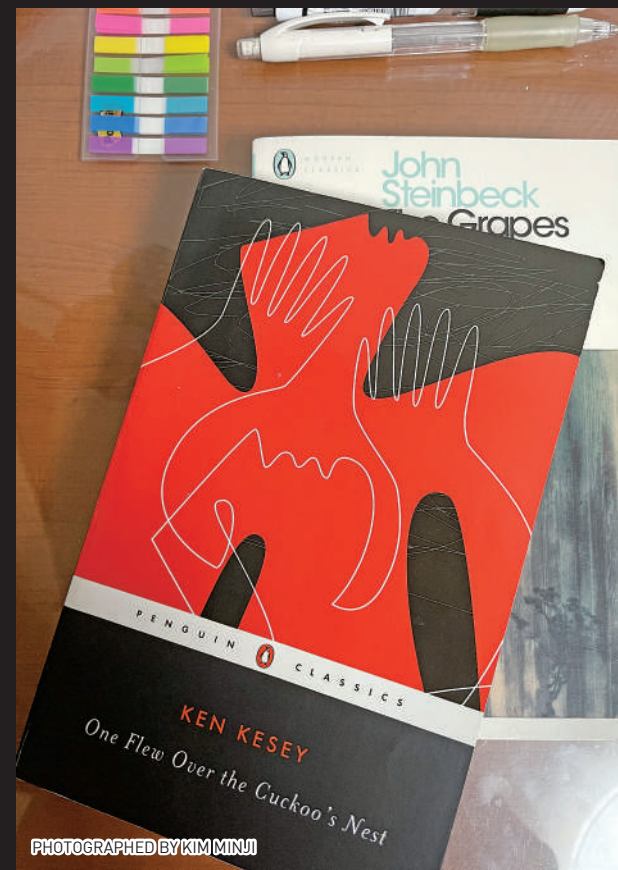
PHOTOGRAPHED BY KIM MINJI

| The Hobbit.



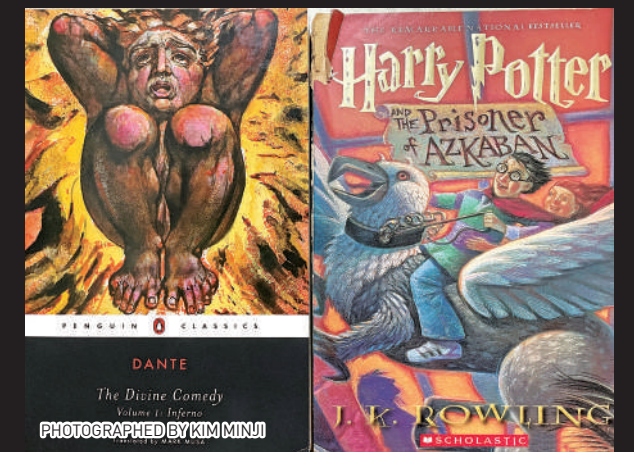
PHOTOGRAPHED BY KIM MINJI

| Pride and Prejudice.



PHOTOGRAPHED BY KIM MINJI

| One Flew Over the Cuckoo's Nest.



PHOTOGRAPHED BY KIM MINJI

| A Traditional and Modern Example of Bite the Bullet Literature.

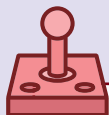


PROVIDED BY ETERNAL RETURN WIKI
| Character from Eternal Return.

Playing Games, Winning Prizes!

Xiomara Rendon, Community Manager at Gaming Company NimbleNeuron

By Naama Benamy Schoneveld naama@korea.ac.kr



Xiomara Rendon ('18, Economics) is a community manager at NimbleNeuron, a gaming company which developed games such as *Eternal Return* and *Immortal Soul*. As part of her role, Rendon communicates with gaming influencers, reports bug fixes, provides translations, manages social media posts, and more. *The Granite Tower* (GT) spoke to the KU graduate about gaming, working, and living in Korea post-graduation.

GT How would you describe your work to someone who does not know what a "community manager" at a gaming company does?

Xiomara Rendon: As my job title says, I am in charge of the communication between our game developers and our global community. This communication would include bug reports, articles about new aspects of the game or special events, social media management, and translations. It also includes communication with content creators and talent.

GT What is an aspect of your work as a community manager that you enjoy the most?

Rendon: There are three main things I love about my job. My team, the community, and the artistic aspect. I'm fortunate enough to work with really open-minded people. They're all warm, fun, and very supportive. The community members are also a part of the job that makes me feel like I'm doing well and that I'm actually bringing a little bit of joy to people with my work. And finally, I love creative content, so seeing the developers and character designers giving their all to bring this game to life is amazing. They all bring some type of magic that, once it's finalized, feels like seeing your baby. Right now, for example, we are releasing Season 7 of our project *Eternal Return* and so far, it's my favorite season.

GT How did you find your current position?

Rendon: I was actually applying to 10 or 20 jobs daily at the time. It was when corona was really hitting hard so there weren't many options for me, especially


as a foreigner. I almost gave up looking for jobs but fortunately I saw an ad on Facebook for this position and I immediately applied. The job looked fun, interesting, and was something I had experience in. I remember having like 20,000 Won in my account and using half of it to buy a planner because I was so excited to start.

GT What do you think makes someone a good gaming influencer?

Rendon: I personally think that what makes a good gaming influencer, or for that matter any type of influencer, is seeing their interest and passion for the game or product they're advertising. Sure, it's easy to find someone who'd do the job for a commission, but if they don't enjoy the game, the community notices that and it can be more detrimental to the game than helpful.

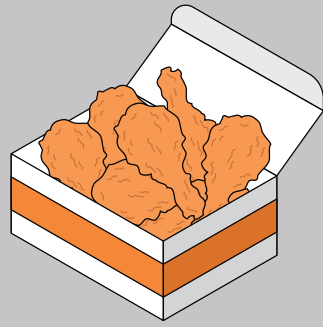
GT Finally, what advice would you give to current KU students?

Rendon: First of all, if you're going out to find your first-ever job, do not panic. I think we all struggle at first when looking for our first full time job and adding stress to it can make this process even worse. Trust your

talents and skills and keep developing them so that others can also see them. If you're confident about what you know and you show that when you make a presentation or do an interview, people will see that confidence and it'll make the process easier. And secondly, be careful with the places you apply to. Know your rights and let them know you know them. Before finding my current position, I met with a few interviewers that offered me "wonders" but, in reality, they were offering less than the minimum with exhausting amounts of work. My advice here would be to not let anybody trick you. And also, enjoy university while you can! 



PROVIDED BY XIOMARA RENDON
| Portrait of Xiomara Rendon.



Fried Chicken Returns as a Comfort Food

By Kim Minji minji1008@korea.ac.kr

Since the launch of the shockingly cheap fried chicken set by Homeplus, a discount store retail chain in Korea, a fried chicken price war has swept the nation. Burdened by inflation, customers let out a sigh of relief to see the comeback of fried chicken as their go-to comfort food. Despite controversies about whether retail chains are muddying up fair economic grounds, the lowered price itself seems to be a sufficient justification for gaining the attention of customers bombarded by frugality.

In June 2022, Homeplus introduced a line of fried chicken called *Dangdang* chicken - its name signifying that the chicken is sold on the same day it is made - priced at 6,990 South Korean Won (KRW) per whole chicken. Since its introduction, other retail chains such as Emart and Lotte Mart have also joined in the hype. Numerous figures demonstrate the success of these extraordinarily cheap fried chicken products. On August 11, Homeplus announced they had sold 320,000 sets of fried chicken so far, which is approximately five whole chickens being sold per minute, according to *The JoongAng*. Furthermore, as retail chains hope to garner profits by applying similar tactics, pizzas have become the next target for low-cost products. For example, Lotte Mart sold its "cheese and dough original pizza" at 9,800 KRW, which is 5,000 KRW less than the original price during the two weeks of September.

Why Retail Chains' Fried Chickens are Popular

The popularity of retail chains' fried chicken is undoubtedly credited to its price-performance ratio. Compared to the price of fried chicken sold by franchises, which usually amounts to over 20,000 won (including delivery fee), retail chains offer chickens at half their price. According to *Bloomberg*, fried chicken has shown a relatively rapid hike in food prices. For example, in July 2022, overall food prices have risen by 8.8 percent year-over-year, while fried chickens increased by 11.4 percent, presenting a comparatively higher escalation rate. The increased delivery fees during the coronavirus disease (COVID-19) period also added a burden on consumers and storekeepers. Beyond the price benefit, the quality of retail chains' chickens has surprised many consumers considering its price. As reported by *KBS NEWS*, many vloggers and community users have praised the chicken's tenderness and crispiness, some claiming that there were more pieces included in a set than expected.

The symbolic role of fried chicken also influenced the marketability of the product. Fried chicken has long been regarded as one of Korea's comfort foods, and this has even led to the coining of the term *Chimaek*, which refers to the menu combination of fried chicken and beer. *Chimaek* is a Korean household meal enjoyed on varied occasions, from stress release after work to a simple afternoon munchie. Yet *Chimaek* has lost its distinguishing feature of being affordable, with inflation influencing customers to turn their backs on expensive fried chicken. Nowadays, fried chicken is no longer a go-to for Koreans. In this sense, retail stores have rightfully targeted Koreans' desire to pay for fried chicken at a reasonable price, provoking nostalgia for "the good old days" spent with fried chicken.

Power of Retail Chains' Structure

One might wonder why other franchises are not adopting the tactic

of selling insanely cheap fried chickens. This is largely due to the management structure of retail stores. The main reason lies in their buying power, where retail stores buy raw materials such as chicken, in bulk at a low price, according to *The JoongAng*. This step efficiently lowers costs in the production process, which is reflected in the final price. Besides, retail chains possess their own infrastructures and facilities for cooking within marts, further discounting labor and intermediary transaction costs.

On the other hand, retail chains' looming dominance over the fried chicken consumption pool concerns fried chicken franchise store owners. As retail chains still claim to profit even after selling products at half the original price, customers are becoming increasingly concerned over franchises on their relatively costly products. Yet, the fundamentally different business structure of retail chains and franchises renders the latter incapable of attempting the same strategy.

The essential reason for weak price competence lies in the commission imposed to store owners. First, the royalty fee for using the franchise brand is imposed on the storeowners. Additionally, store owners are required to pay the delivery people on top of the advertisement fees for using a food delivery application. Both fees are not calculated for retail chains, as reported by *Chosun Ilbo*. Other expenses prove a comparatively heavier burden for store owners, such as rental, service fees, and labor costs. For instance, retail chains do not provide services like pickled radish and coke, permitting another cutback on costs.



Franchise Fried Chicken under Customers' Scrutiny

Concerning the store owners' claims, headquarters of franchises mostly remained silent, according to *Maeil Business Newspaper*. They seem to be keen on observing the market and deciding the next appropriate move. Nonetheless, Professor Lee Sang Seok (Hanyang University, Business Administration) explained that this fried chicken phenomenon revealed a possibility of a niche market, where fried chicken of a medium price range could emerge. Additionally, Professor Lee further forecasted that the current situation will act as a factor to hinder extra price growth for franchisors.

How the Consumers are Responding

Surprisingly, a similar situation occurred before in 2010 but with strikingly contrasting reactions. Lotte Mart introduced a 5,000 KRW fried chicken but was only met with criticism for destroying small businesses. The product was suspended in a mere 10 days, according to *Hankyoreh*. However, in 2022, retail chains are experiencing a sales boost, with criticism directed towards franchises instead. Professor Lee elaborated that both political and economic factors contribute to such a

difference, as Lotte Mart was faced with severe backlash from the government in 2010 for its potential harm and the current inflation has augmented customers' frustration of expensive fried chicken.

Customers have heralded retail chains' launch of fried chicken at half the market price as a relief from the agonizing economic circumstances. Although the products turned out to be an appealing substitute for franchise fried chickens, indiscreet criticism towards franchise store owners should be refrained. Rather, Professor Lee emphasizes that this phase should be adopted as an opportunity to cast more social responsibility to franchisors, mending unjust management structure between franchisors and franchisees. Additionally, this unexpected success that discloses how customers are encumbered with economic tolls arising from inflation and heightened demand. The fried chicken case in the market industry once again proves price is still an influential factor for customers, especially during hard times. Fried chicken brings hope that there is still a product bought easily even with a slim wallet. **K**

New Entry Requirement for Jeju Island



Yoon Sunho sunhoyoon@korea.ac.kr

The South Korean Ministry of Justice (MOJ) announced on August 7 that it plans to push for the Electronic Travel Authorization (ETA) which will be implemented in Jeju Island, as the existing visa-waiver system has led to overstayers and illegal employment. Widely known as the K-ETA - "K" standing for Korea - it is a system under the Korea Immigration Service (KIS) authorizing foreign visitors' entry through online registration. This system was put into place in South Korea in September 2021, under which citizens of the 112 countries exempt from visa requirements are to obtain the K-ETA before traveling. However, Jeju Island was an exception to the system for being the top travel destination for foreigners and for having a unique legal status as an autonomous region.

According to *The Korea Times*, Justice Minister Han Dong Hoon promised to push for a stricter immigration process and tighten screenings at border controls against possible illegal entries into South Korea with the possession of a K-ETA being a new necessity. The assessment of the K-ETA application may take approximately 72 hours or more depending on situations such as an increased number of K-ETA applications or the applicant's circumstances. The K-ETA is valid for two years, with its application fee being 10,000 Korean Republic Won (KRW) per traveler; this fee is non-refundable even if the application is denied. One can apply for the K-ETA on the K-ETA website, and more information can also be found there.

Reasons Behind New Requirement

On June 1, Jeju Island reopened its borders for foreigners to travel visa-free for 30 days after a temporary suspension since February 2020 to reduce the

effects of the pandemic. With visa-free entry to the island having been resumed recently, it became the bypassing entry point into Korea for foreigners with denied K-ETA applications. Presently, the number of foreigners residing illegally on Jeju Island is rising. When these undocumented residents seek jobs, it results in a loss of jobs for citizens as the illegal workers are usually more willing to work for a lower pay. Furthermore, they make use of public facilities without paying taxes, putting a strain on public utilities.

Between August 2 and August 22, 1,504 Thai nationals arrived at Jeju International Airport from Bangkok, and 56.8 percent (855 people) were denied entry under suspicion of violating immigration rules and were forced to return home, as reported by *Yonhap News*. Of the other 649 people who successfully entered the country for a three-day tour group program, 101 participants broke away from their tour groups and disappeared. Another instance of



PROVIDED BY YTN

| K-ETA Center.

attempted illegal immigration involved 156 Mongolian nationals who had entered the country as a tour group and resulted in 23 of them failing to return to their home country 30 days after entering Korea, remaining beyond their authorized stay in Korea. Two of the 25 were caught illegally working on Jeju Island, and another was caught trying to board a ferry onto the mainland.

As *The Korea Times* reported, the situation is worsening with time, and a staggering 93 percent of Thai tourists who were refused admission by immigration at Jeju Airport in the first week of August had previously been denied entry on the K-ETA system before departure. This resulted in an increasing number of tourists being turned away with rejected K-ETA applications due to tightened border controls, and confusion arose in the aftermath of all this. Several Vietnamese tourists flying in from Singapore were denied boarding their flights for not having a visa at immigration checkpoints, despite Jeju Island having a visa-free entry for Vietnamese nationals. Consequently, the MOJ decided to impose control over foreigners seeking to take advantage of the visa-waiver program and implement the K-ETA for Jeju Island starting September 1, taking into consideration various opinions of Jeju-si, Jeju Tourism Association, and other relevant organizations.

Implementation of the K-ETA

Possible repercussions from this decision include reduced tourism and a worsened economic situation for Jeju residents, with many of them depending



PROVIDED BY YONHAP NEWS

| Travelers in Jeju Island.

on the tourism industry to maintain a living. The Jeju Tourism Association claimed that during the visa-free program suspension period, the number of foreigners visiting Jeju Island plummeted from the pre-pandemic level of 1.73 million to 210,000 in 2020 and to 40,000 in 2021. According to Adjunct Professor Chun Jong Ho (Department of Geography Education), there may be a slight decrease in the number of tourists within the early stages of carrying out the K-ETA in Jeju Island, but not in the long run. He also commented that the execution of the K-ETA will be effective in controlling overtourism on Jeju Island, which may result in an improved quality of tourism. The ministry also disclosed that there had been no signs of a decline in the number of tourists due to the implementation of the ETA in countries such as the United States (U.S.), Canada, Australia, and New Zealand.

Maeil Business Newspaper reported that according to the MOJ, travelers can be prevented from boarding the plane or ship visa-free without obtaining K-ETA approval first, effectively preventing foreigners from illegally

immigrating to South Korea. The MOJ also mentioned that if there is no reason for disqualification for an application of the K-ETA, it is automatically given approval within 30 minutes of application. Hence, applying for the K-ETA is simple and easily approved, and a significant decrease in tourists will be unlikely. Adjunct Professor Chun agreed with this view, mentioning that there will also be no major impact on *real* tourists who want to visit Jeju Island as they would not consider these new requirements to be a hurdle.

Overall, the K-ETA is now required for travelers from 112 countries designated as visa-waiver countries (B-1) and visa-free entry countries (B-2) in order to enter South Korea, including Jeju Island. Despite Jeju Island being a hotspot for tourists, there is no doubt that the K-ETA in Jeju Island is a policy in need of careful deliberation before implementation. **K**



Dilemma of AI Copyright Laws in South Korea

By Jeon Hye Seo doupari@korea.ac.kr



The permeation of Artificial Intelligence (AI) over our everyday lives began humbly enough less than a century ago, with AI growing and now substituting what were once deemed inherent human traits: voice recognition, automated driving, and even creating music, paintings, and novels. Consequently, it has now become impossible to live one day without the help of AI. Despite the ever-evolving nature of AI technology, laws concerning AI copyrights in South Korea remain stagnant and underdeveloped. In light of this cultural lag, it is questionable whether the South Korean government is efficiently managing to resolve whether to grant AI copyrights.

The second clause of South Korea's copyright laws claims that "Copyright materials include creations that express humans' emotions and ideas." From 1963, the copyright law contributed to developing the culture by protecting creators and promoting the fair use of creations—nonetheless outdated in the status quo. As mentioned, the clause denotes that copyright owners must be *humans*; the status of AI creators is not defined. Though deciding whether AI can be deemed as an owner of its creation seems like a simple wordplay, it affects our lives in every aspect, especially in South Korea's business markets.

Business Damages in South Korea

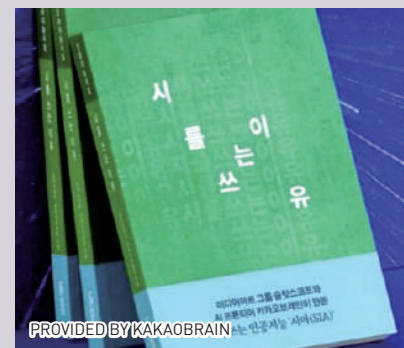
The absence of strict AI copyright laws also beset several business industries concerning AI in South Korea. One of the companies suffering from AI copyright damages is Kakaobrain, a subsidiary of Kakao Corporation founded in 2017 and an AI frontier working on its large-scale AI model and

digital humans. Their recent invention coined SIA is an AI that writes poetry based on Kakaobrain's large-scale AI language model called Korean Generative Pre-Trained Transformer (KoGPT). SIA even published its collection of poetry entitled *Why I Write Poetry* on August 8, 2022.

Despite the AI artist's sensation, the company encountered unexpected difficulties regarding AI copyright. SIA could not register to issue copyright for its creations. Since no laws acknowledge AI or technology as eligible to become a copyright owner, SIA was prohibited from being declared a legal *creator* in accordance with South Korea's intellectual property rights (IPRs). Although the copyright problem seems to have been *temporarily* resolved by registering joint ownership between companies, this ambiguity of defining copyright owner may become loopholes concerning practical, legal measures when faced with copyright piracies.

Another company demanding urgent

clarification regarding AI copyright laws is a South Korean startup company called POZAlabs. Founded in January 2018, POZAlabs aims to launch all genres of music by analyzing their standardized features such as hip-hop, instrumentals, and electronic dance music (EDM). Although POZAlabs awaits glorious success with its quick, low-cost AI composing technology, its goals are overshadowed by the absence of AI copyright laws. POZAlab claims to expand its genres to create popular songs and plans to upload them on streaming platforms, but it is not yet clear who should be registered as a copyright owner. POZAlabs wrestled



| SIA's Why I Write Poetry

with this issue by creating its own independent music platform *vio.dio*, but failed to become mainstream; the top three music platforms already hold 15.73 million people of Monthly Active Users (MAU) in total.

The Need to Bite the Bullet

Guidelines and laws show how South Korea is poorly coping with the problem of AI copyrights compared to other countries. Japan started revising AI-related laws in 2016 as the public need had risen to clarify AI database usage. In terms of AI learning data utilization, the Japanese government enabled the use of digital data without restriction. Thus, freedom in data access facilitated machine learning to source from open data. The definition of AI copyright was also redefined to recognize the rights of the person who promoted AI creation. Other cases even concern giving identity to AI. In the case of the European Union (EU), a resolution acknowledging the legal status of AI as an "electronic identity" was adopted in 2017, and laws for AI copyright protection are being enacted.

Currently, South Korea does not consider AI as an eligible creator in copyright laws, defining *humans* as the sole authority eligible to license copyright. Unlike Japan and the United States (U.S.),



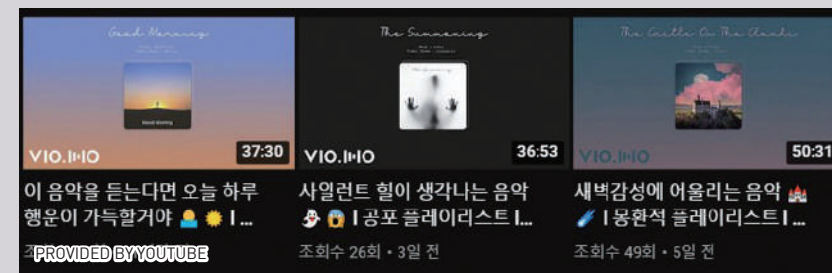
| Professor Kim Yun Myung

which have clarified their stance on AI copyright laws, South Korea's copyright office seems vague and does not reflect the recent changes. South Korea began discussions on revising IPRs in 2020, resulting in fruitless outcomes until now. On December 24, 2020, South Korea's Ministry of Science and Information Communication Technology (MSIT) announced the "AI Law, System, and Regulation Maintenance Roadmap" during the national policy conference, presided over by the former Minister, Jeong Se Gyun. One of the 30 goals include examining AI juristic personality and clarifying AI database usage. Nevertheless, these discussions failed to produce proper rules.

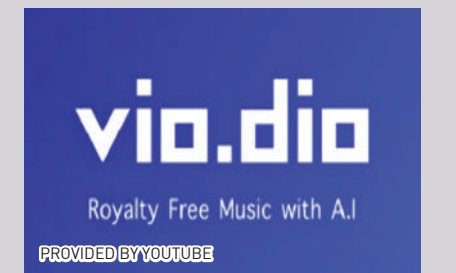
Why is the South Korean government postponing the revision of AI copyright laws? The issue stems from the difficulty of balancing interests in terms of fair use regulations of AI databases. In other words, many human creators

currently oppose the revision of copyright laws due to the possibility of restrictions on exercising copyrights, while the industry consents to revise the law for the free use of data sources for AI deep learning. Therefore, the dilemma between people wanting to use AI's creations at no extra cost and the desire to protect human-made data legally slows down the revision of the copyright law. "While requiring human copyright holders to restrict their rights, industry prioritizes the legal protection of the data that AI creates," stated Special Professor Kim Yun Myung (Sangmyung University).

According to Kim Il Du, a representative of Kakaobrain, in an interview with *Joseon Ilbo*, they plan to continue exploring various cultural and artistic fields with their product. Should South Korea continue to propel itself as an *IT Powerhouse*, the South Korean government must focus on clarifying AI copyright laws exigently. For sure, it would be a challenging task to start by arguing whether AIs should be given a juristic entity. Also, reaching an agreement between AI industries and human creators may be a tough task. However, for South Korea to pave the way for many possibilities of AI usage, the government should *bite the bullet* and start enacting clearly defined laws. **K**



| Pozalab's musics



| Pozalab's music platform

UNSEEN, UNSETTLED, AND UNDERWEIGHT

—JENNETTE MCCURDY SHARES HER STORY

By Naama Benamy Schoneveld naama@korea.ac.kr

Jannette McCurdy is most recognized for her role as Sam Puckett on the hit kids' TV show *iCarly*, although most fans of the show would never have guessed that McCurdy despised being known for the character Sam. In her newest explosive memoir, McCurdy opens up about child stardom and the toxic relationship she had with her mother, hence the inflammatory title of her memoir, *I'm Glad My Mom Died*. The autobiography explores countless themes, from generational trauma to religion, and McCurdy's candid voice carries through powerfully.



PROVIDED BY BOOKSTR

| Author Jannette McCurdy.

MOM KICKS IN A CUPBOARD DOOR. HER FOOT GETS STUCK IN THE WOOD. SHE YANKS HER FOOT OUT. THE WOOD IS FRAGMENTED AND SPLINTERED.

Parental relationships are some of the longest and most important relationships in one's life. How parents treat their children echoes throughout their adult lives, and bad parenting has devastating consequences. By speaking so honestly and unapologetically about the abusive behavior she endured at the hands of her mother and grandmother, McCurdy bravely opens the door to discussions of toxic parent-child relationships. After reading McCurdy's unfiltered and painful recollections of these relationships, even critics of the book's title will likely find themselves agreeing with it.

MOM LOVES RECOUNTING HER CANCER STORY

McCurdy's mom once suffered from breast cancer. She eventually died of cancer recurrence, but after recovering the first time around, she would often speak about her experience merely for personal gain according to McCurdy. On several occasions, McCurdy and her brothers were all forced to watch a home video of their mother battling cancer every week. On Sundays, their mom would put on the film and provide commentary to her children, chastising or praising them depending on how they dealt with her illness. She would condemn McCurdy for taking her mother's cancer "too lightly", despite McCurdy being only two years old

at the time. The weaponization of illness is a major theme in the autobiography and will inevitably raise many internal ethical questions among readers.

WHO NEEDS GOD WHEN YOU'VE GOT CLEAR MAMMOGRAMS AND A SERIES REGULAR ROLE ON NICKELODEON?

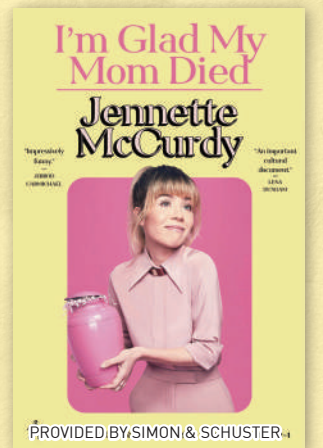
The most under-discussed aspect of the novel is its exploration of religion. McCurdy grew up Mormon; as a child, she believed that the Holy Ghost was speaking to her. In *I'm Glad My Mom Died*, McCurdy grapples with her relationship with religion and religious people. When her boyfriend lets McCurdy in on his belief that he himself is Jesus Christ re-incarnated, she is at odds with how to react, and whether she is willing to be religious again for his sake. Her struggle is a refreshing look at religion through the eyes of someone so disconnected from the impact it used to have on them.

THROUGH WRITING, I FEEL POWER FOR MAYBE THE FIRST TIME IN MY LIFE

I'm Glad My Mom Died is written in a personal and often humorous manner. It is difficult to joke about a mom who obsessively controls her daughter, but McCurdy sticks the landing with her unique dry humorous voice. Through the rapid escalation of the events in the book, audiences truly experience the dysfunctional family dynamic from an inside point of view. It is impossible to cover even a fraction of the events

played out in McCurdy's recounting of her young adult life, and it is clear that the autobiography served as a way for McCurdy to close the door on that chapter of her life.

McCurdy undoubtedly bit the bullet when writing her incredibly personal account. Throughout her retelling, McCurdy's perspective is skewed by the manipulation she faced, as well as her age, making the story even harder to swallow. Readers can expect to feel overwhelming sympathy, disgust, and fascination with the events documented in *I'm Glad My Mom Died*, but what matters most to readers is that the autobiography may give them a new perspective. At the end of the day, people's lives will always be far more colorful than what they may seem to be from the outside. **K**



| Book cover.

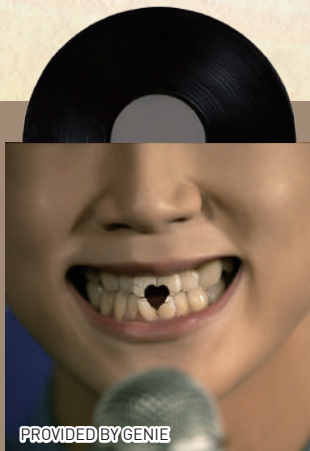
Book Information

Title: *I'm Glad My Mom Died*
 Author: Jannette McCurdy
 Publisher: Simon & Shuster
 Publication Year: 2022
 Pages: 320

Poignant Attraction in Sion's "love"



By Kim Minji minji1008@korea.ac.kr



PROVIDED BY GENIE

| Sion's "love"

Jung Sion, otherwise known by his alias "Sion," first garnered significant attention as a participant in the talent television series *The Voice of Germany*. According to YTN, Sion's parents, who had majored in vocal music, suggested that Sion, who always had an interest in music, audition for the program. During his airtime, Sion made his mark as he was the youngest contestant to go to the semi-finals, impressing viewers across the world. Now, with his album "love" released on July 23, Sion reaches another musical milestone with his high-profile debut.



PROVIDED BY WESTFALEN-BLATT

| Younger Sion with His Keyboard Piano

Born to be a Musician

This talented young adult was heavily influenced by music from a young age. Thanks to his parents who were vocalists, musical instruments were never far from his reach. For instance, the piano that Sion eventually grew up to record on had a history within the household even before he was born. Now, Sion's room is adorned as a home studio, with equipment always ready for composing and recording, as reported by YTN.

Sion reached out to music in the first place because of its role as a *friend* to him. Living in Germany, Sion had to endure constant racism. The best alleviation of the psychological pain and anxiety was when he immersed himself in music, rather than mental care or medication. The reason why he switched his musical genre from classics to hip-hop music is also related to this aspect, as hip-hop allowed him to be honest in his feelings and confess them in his music, just like an antidote.

"love"

Sion's EP "love" flaunts his versatile musical talent, ranging from intriguing lyricism to composition, with all four tracks of the EP being written, composed, and arranged by Sion himself. The four songs which are respectively named "cutlery collector," "lies," "hypocrite," and "comedy," revolve around a distorted representation of love, where Sion attempts to deconstruct corny expressions of affection. The lyrics are all written in English, using common vernacular to convey a sense of everyday conversation where love seeps in the most.

In particular, the title song "comedy" allows listeners to picture a nervous and unstable relationship between a couple, where a lover compares his broken love to a comedic television show. If one attends to the meticulously written lyrics, unparalleled imagery conveys the melancholic allure between a couple. For example, the singer is described as a



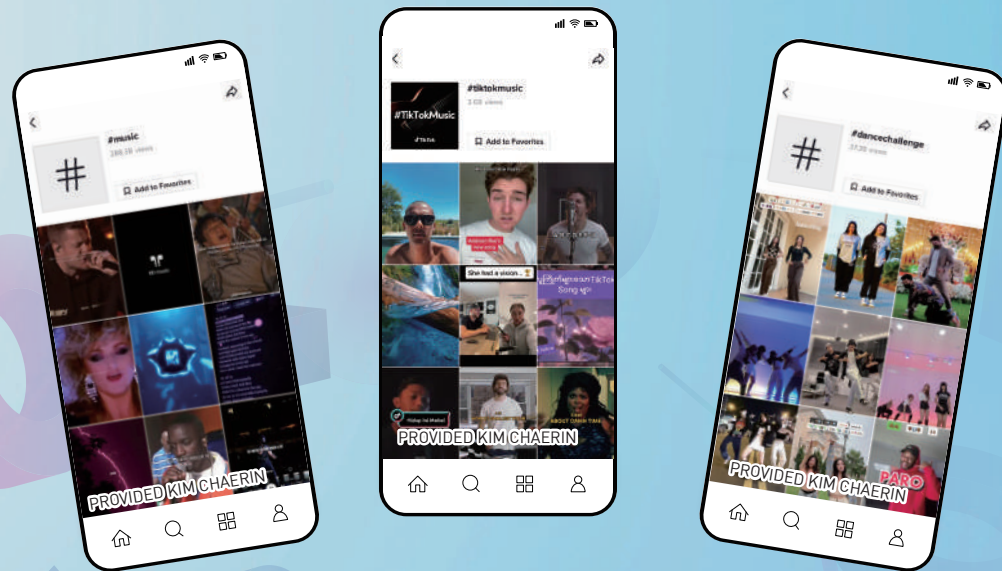
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| Sion Singing Live.

"puppet" whom the significant other will sell to a comedy show. Kids will be drawn to the puppet's scent, but they will be oblivious to the fact that the smell is in fact a residue of love torn apart. Such distinctive metaphors characterize the album, as listeners encounter a fresh approach to discovering and dwelling upon ordinary emotions.

As for the sound attributes, the simple guitar riffs in the background harmonize with vocals that go in and out of falsetto with ease. As the music nears the end, the components build up, most notably with strong vocals protruding from the soft guitar and piano backdrop. The finely tuned chorus that supports Sion's vocals aid the music to take its listeners on a picturesque melodrama.

Sion is no doubt the rookie to look out for in the Korean R&B and hip hop scene, already being scouted by a prominent Korean hip hop label "Beautiful Noise." The fact that Sion enduringly pursues his unique music style distinct from the mainstream sound draws those looking for a piece of fresh music. It seems that Sion possesses a notable power to color multiple emotions into music, straying far from banal music. In that respect, "love" is definitely a musical sensation that will present a new experience to all of its listeners. **K**



The hashtags #music, #tiktokmusic, and #dancechallenge are one of the most popular hashtags on TikTok, all amassing views in the billions.

How TikTok is Metamorphosing Music

By Kim Chaerin rinakim@korea.ac.kr

A *TikTok Takeover* now barely reads as a hyperbole. Spreading its neon-colored fingers across every aspect of popular culture, TikTok, with its unwaveringly loyal user base accumulated through meticulously curated algorithms, continues to exert its brash impact. Music is the one faction that has perhaps taken the heaviest brunt of TikTok's avariciously garnered influence. TikTok virality is all but a guarantee of commercial success and a top seat on the Billboard chart. Doesn't matter if people are dancing, lip-syncing, or cheerily spilling their most disturbing secrets as your music plays in the background – the sweet virality, however transient, is one worth throwing your entire weight behind! From K-pop idols to bedroom singer-songwriters, Billboard superstars to wannabe dancers, artists with incredibly diverse backgrounds and ambitions are simultaneously diving headfirst into the misty abyss of the TikTok algorithm, hoping for their very own gold rush.

When compared to previous musical trends, TikTok's biggest differentiating factor is that it is upheld solely based on user-generated content (UGC). Music has been traditionally understood as a one-way form of art, where the artist delivers their iterated tracks on music services to be listened to by the audience. TikTok's presence in the industry, however, has

foundationally shaken the set paradigm to its core. A song can be shifted beyond what the artist ever intended when it is set loose within the algorithm, as multitudes of people make dances to it, remix it, use it as background music in edits of their favorite celebrities, or whatever their individual creativity might wish. By endlessly encouraging the generation of

UGC, the app questions music's presence as a passive source of entertainment and instead hoists it up to be a playground of individualistic creativity.

The Anti-Superstar

TikTok was not always an issuer of platinum-status stickers. Upon its original

foundation, the application was treated as the golden hub for aspiring artists. Prior to social media, ways artists could build fame were limited to garnering extensive television coverage or radio success, both of which require a perquisite amount of fame and marketing capital. Consequentially, TikTok's seemingly arbitrary algorithm and its freewheeling, laid-back atmosphere enabled unknowns to realistically aspire for extended exposure.

Lil Nas X's 2019 mega-hit "Old Town Road" is a prime example of a tech-savvy aspiring artist with little to no capital behind his name building up an astonishing career with TikTok. Unlike the conventional model of musical marketing that strategically releases a single along with promoted views, music videos, and further tools to grasp more airplay, Lil Nas X did not initially release an official version of the song. Instead, the then 19-year-old chose to post a snippet of the track on TikTok and provoked the viral "Yeehaw Challenge." The challenge, mostly consisting of users dressed in exaggerated cowboy costumes enthusiastically singing along to "Old Town Road," received enough traction to catapult the track into the Billboard Hot 100 chart – marking the eccentrically fiery commencement of the rapper's career.

Lost in Translation

Under the marketing prowess of TikTok, however, the priority of music colossally shifts towards the goal of achieving virality, not artistic creativity. As many artists attempt to follow a genre of music that is catchy, easy to copy, and has a symbolic choreography –

characteristics of a *TikTokkable* song – one may argue that the homogenization of music is an exigent concern. The oversaturation of artists on TikTok, moreover, takes away its quality as a hub for the artistic discovery of indie artists but sets it as yet another exploitable market for high-profile producing companies. "[TikTok] is a line item on [labels'] budget when it comes to how they spend their marketing money," Jesse Callahan, a music marketing agent at Montford Agency in an interview with *TIME*, "You're starting to see actual salaried positions at these labels in charge of managing and running that aspect." As the TikTok algorithm favors those who post routinely, big-name artists who can dedicate money, time, and disposable employees to marketing hold an inevitable incentive in TikTok virality.


Additionally, TikTok's place as a primary musical platform on the market levies added pressure on artists, as they now must constantly present themselves as marketable when attempting to "build it big" on TikTok. One can easily conjure a nightmarish scenario in which artists are too burnt out from constant media exposure that they cannot express themselves in unique forms of musical quirks, but instead reach for (or are induced to do so by their recording labels) quick commercial success in the forms of homogenous, bland, and catchy TikTok-esque music.

No Need to Delete Your Account

Not all the app offers, however, points towards a future quite so dreadful. It is easy to be caustically critical of current trends while comparing them to the "good old days". The current phenomenon of

music may be simply viewed as what they are – the encapsulation of society's social platforms, trends, and music styles that are in vogue. It is not necessary to lament the trend of artists pursuing more *TikTokkable* music, as it is simply what bubblegum pop was to the 90s and EDM was to the early 2000s; a social trend, that society would perhaps fondly revisit decades later as an amalgamation of contemporary styles.

Moreover, it is undeniable that the rise of video platforms, particularly short form, has facilitated the process of aspiring artists experimenting with their sound when compared to the times when they did not have methods of publicly broadcasted self-expression. Even though they might be outcompeted in the charts when compared to industry big names, the normalization of expression through music makes it much easier for people to pursue their artistic talent in whatever form they find comfortable. So what if their unofficially posted songs sound like a rip-off of Olivia Rodrigo's "Driver's License," or if their account is entirely comprised of *Stranger Things* inspired fan chants? Creativity in whatever shape is what keeps art alive.

Even when TikTok unavoidably fades out of influence in the coming years, the trend of UGC and short-form media set forth by the app would have resonant effects that will mark the defining musical trends of this generation. The next time you find yourself scrolling further and further down on TikTok than you honestly should, take it to be as you wish: is the application to blame for the death of authentic music, or should it be lauded as the fulcrum of vibrantly diverse creative expression? 

Only Murders in the Building

— A Mystery in the Making

By Yun Sunwoo chelseayun25@korea.ac.kr

A case of murder in a building would be a terrifying hazard for any average resident. However, for the three main protagonists in *Only Murders in the Building*, it is a captivating event they just cannot seem to pry themselves away from. This humorous murder television series on Hulu follows an unlikely trio of mystery fanatics, who *bite the bullet* in an effort to find the murderer, discovering unexpected twists and turns whilst exploring the very building that they live in.

Selena Gomez, Steve Martin, and Martin Short team up in this enticing mystery-turned-comedy to present audiences with a feast for both the mind and the eyes. The series' suspenseful plot and commentary on society's obsession with violence as a source of entertainment helped catch and retain the attention of many. The critically acclaimed series has been released up to season two on its original platform, Hulu, and is also available on Disney+ Korea.

A Fresh Take on Mystery-Comedies

Everything is not as it seems in the Arconia building when resident Tim Kono is found murdered in his own home. This shocking event is what brings together the three main characters of the show: Charles Haden-Savage, a once famous

actor from a popular series in the 1990s, Oliver Putnam, a washed-up Broadway director, and Mabel Mora, a young woman with a secret concerning the victim of the murder. These three soon find themselves investigating the suspicious happenstances in the building as well as the deep, dark secrets of their neighbors, all the while sharing their discoveries to the public in a self-made true crime podcast series.

All the characters in the show - even the murderer - get a chance to explain their thoughts or events throughout the series. This contributes to the dynamic of the show, with each character's perspective adding a fresh layer to the overall narrative. Season one episode seven, titled "The Boy from 6B," is performed with zero dialogue, as it follows

a deaf character all throughout. Scenes shown from the deaf character's perspective present low-frequency audio with the character's dialogues written on the screen, through the deaf character's understanding based on lip reading and sign language. Other scenes are played out silently, entirely based on the actors' physical movements. The absence of sound is not only novel and intriguing, but it also helps viewers focus on more critical clues to solve the mystery.

Moreover, the characters' quirky interactions in the show add to the show's lively sense of humor. For instance, the exchanges between two lovable old men and a bold young woman, although widely unprecedented, are not overplayed, but are rather realistically portrayed, with witty banter proving their excellent



Official poster for *Only Murders in the Building*

chemistry. Furthermore, as all good mysteries should be, each episode unfolds smoothly, and *clues* are subtly provided to the viewers, rather than having each new discovery picked apart in front of them.

Creation and Reception of the Show

Steve Martin, creator of and actor in the show, explained that the show started with an idea he had had for about ten years: three old men with a common interest in crime living in a building together. One day, the three men attempt to solve a mystery, but since they are too old and tired to go outside, decide to solve one only inside their residential building, hence the title. The idea, while seemingly silly, is a brilliant one, as it is able to focus in-depth on the people in the building, finding out surprising details about the very neighbors they live with. With the added element of superstar Selena Gomez and a couple of surprise cameos like Sting and Tina Fey playing integral roles in the plot, audiences will be all the more delighted to watch this series.

The show also adds a meta element in which the characters create a true crime podcast explaining what they discover about the murder. As the name suggests, *true crime* is a nonfiction genre that deals with real-life crimes, mysteries, and murders. Its addictive and provocative nature is known to lure fans in, just like how the three main characters in *Only Murders in the Building* are crazy about true crime podcasts. However, the show goes beyond the portrayal of the *true crime craze* and successfully criticizes its downsides concerning the creators, fans, and their moral ambiguity.

For instance, while the main characters record a neighbor for their podcast, they try to trick him into consenting to record, as they know he will dislike the idea of being recorded. This is a humorous criticism towards true crime podcasters who cross ethical lines when obtaining personal information to gouge their personal interests. Moreover, the trio's podcast begins to gain popularity and gains a few fans, and these fans are seen staking out the Arconia day and night just to meet the stars of their beloved podcast.

Through this, the show is poking fun at the ludicrousness of *true crime nuts* and how they treat crime and murder as if it were entertainment, rather than a serious tragedy for the people involved.

Unlike the title of the show, this series has so much more than *Only Murders in the Building*. The series also deals with friendship, humor, and important themes like protecting personal information and the value of life. A nail-biting, self-aware murder mystery, audiences will be able to enjoy themselves watching the show and figuring out the mystery along the way. Further recommended content is an extremely meta podcast about the show, *Only Murders in the Building Podcast*, which discusses the characters and events within the show, and occasionally has the show's creators and actors on as guests. Through this podcast, fans will be able to delve deeper into the world of the Arconia and its peculiar residents. **K**

Television Series Information

Genre: Mystery, Comedy

Creator: Steve Martin, John Hoffman

Starring: Steve Martin, Martin Short, Selena Gomez

Running Time: 27-36 minutes per episode

Streaming Platform: Hulu, Disney+ Korea

Star Messengers of the 16th century

Sidereus

By Jeon Hye Seo doupari@korea.ac.kr

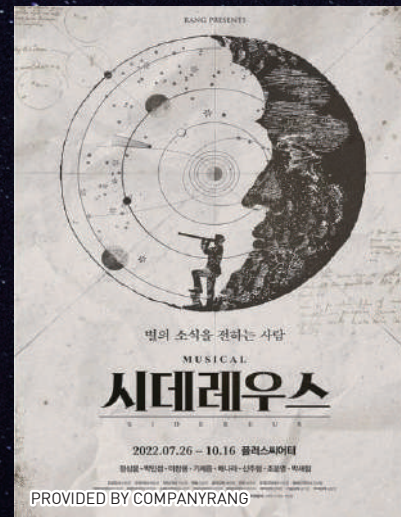
“And yet, it moves.” Beginning with Galileo Galilei’s narration set in the 16th century, *Sidereus* shows how the moment of doubt changes into certainty through a paradigm shift in astronomy. By inviting sober discussions and mesmerizing stage effects that entertain the audience, the musical *Sidereus* introduces the story of two pioneers who fought bravely to reveal the truth of astronomy by risking their lives: Galileo Galilei and Johannes Kepler. Recreating the struggles of Galileo and Kepler, the musical *Sidereus* shows the audience how to fight virtuously for what one thinks is right.

The title of the musical *Sidereus* originates from a book written by Galileo, *Sidereus and Nuncius*, meaning starry messengers in English. Accordingly, the play presents characters surrounding Galileo and introduces their astronomical findings. Despite social pressures clashing against them, Maria Celeste and Kepler become ardent supporters of Galileo. Similar to the story of the musical, the book—the first printed scientific work based on observations by a telescope—includes an astronomical treatise published on March 13, 1610. With the invention of telescope, hundreds of stars, the Moon, and the Milky Way are all described through the first glance of the Universe. Based on historical facts of the 16th century, the story of striving to find the truth of the Universe awaits to unfold.

The Universe, Two Men, and One Woman

The relationship between the Universe and the Catholic Church sparks conflict between Galileo and society. During that period, geocentric theory was adopted in Europe as *common law*, strongly supported by the Church. Moreover, the political power intertwined with the Vatican led the Church to execute its authority freely—Galileo was no exception. Anyone who rejected *the Bible* and the Catholic community was shunned as a heretic. Accordingly, astronomical questions aroused by Galileo and Kepler were nuisances to them, challenging the existence of their God.

Galileo and Kepler were not only fighters in the battle against religious



Poster of Sidereus

freedom but were also contemporary scientists. The musical highlights this aspect by shedding light on the findings and inventions of Galileo and Kepler’s



PHOTOGRAPHED BY JEON HYESEO

Curtain Call in Sidereus

enthusiasm, constantly sending letters to each other. Just like what happened in history, Kepler’s letter initiates their passionate studies, sending a copy of his book *Mysterium Cosmographicum* to Galileo in 1597. Letters on August 19, 1610, show how seriously they studied astronomy, though they hardly met each other in person, written in *New Science*, *New World*. “Verily, just as serpents close their ears, so do these men close their eyes to the light of truth.” Those two only had each other to trust fully and believe.

Sidereus sheds light on one more character who is less credited in astronomical history: Maria Celeste. Choosing her religious name *Celeste* in honor of her father’s love of astronomy, the relationship between Galileo and Maria represents the unconditional love of family, even leading Maria to support her father despite her being a nun. Presenting heartwarming scenes, Maria also conveys cold interpretations of the heliocentric theory. As Maria shortly doubts *Sidereus Nuncius* and the heliocentric theory after becoming a nun, the audience becomes informed of the rumors and mischiefs surrounding Galileo through Maria’s

character. However hard Galileo tried to persuade Maria to look into the truth through his lens, Maria regarded the telescope as a mischievous toy that conveys lies.



Enthralling Sights of Sidereus

Sidereus does not only copy the recorded history of Galileo—it enthralls the readers with eye-catching sights from the stage. Stage designs overcome the weaknesses of a small theater: the stage includes an oval-shaped floor and a higher circle-shaped flooring in the middle. This design invites the audience to join the secret discussions on the Universe. Standing above the Earth and the oval-shaped rotation cycle, the audience overlooks the heavenly view from their seats. As the characters rotate the edge of the circle, the audience participates as a secret agent, eavesdropping on their *impious* ideas.

The lighting of the theater is also used to focus on the discussions or provoke reactions from the audience. The sober concerns on stage and the emotional

response the audience feels are deepened by the projection of blue and black lighting, making the stage look like part of the immense Universe. Shortly after the scientists step closer to look at the sky with the telescope, the lighting changes to present the Universe to the audience. As the lighting shifts, the projection of the Milky Way and hundred stars illuminates the entire wall and the audience; the audience is washed and contained by the stars. Thus, the audience becomes overwhelmed with the hidden mysteries of astronomy and empathizes with their story. With the majestic view, the audience emotionally supports Galileo’s heliocentric theory.

“We pronounce, judge, and declare that you have rendered yourself vehemently suspected of having believed and held the doctrine which is false on the contrary to the Holy Scriptures,” stated the Church on June 22, 1633. While taking a journey to find the new paradigms of the Universe, the characters in *Sidereus* have set the cornerstone to set the course for the right direction of astronomy. By introducing turmoil in astronomy with eye-catching stage designs and lighting, the musical motivates the audience to join pioneering with a flame of passion. In need of a bit of courage to start biting the bullet, visit *Sidereus* for a sense of inspiration. **K**

Exhibition Information

Title: *Sidereus*
 Venue: Plustheater
 Date: July 26, 2022 to October 16, 2022
 Running Time: 100 minutes
 Ticket Price:
 R seat 66,000/S seat 44,000

Sure, Let's Tax Our Pets. Then What?

More than ten million South Koreans now know the warm joy of being greeted by one's tail-wagging furry little friend at the end of the day. As an ever-increasing portion of the Korean population continues to adopt new pets, some advocates are contending for an implementation of a pet tax. The Ministry of Agriculture, Food and Rural Affairs outlined in a 2022 report that they are open to the possibility of annually levying a certain financial toll on pet owners and employing the funds in national pet care systems. According to a 2022 national survey by *The Seoul Shinmun Daily*, 56 percent of the population agree with the decision.



Proponents of the pet tax proclaim it would heighten general responsibility among pet owners, especially when considering the high rate of abandoned pets and casualties of aggressive dog behavior. By linking pet ownership to pecuniary responsibility, it is hoped that owners will assume overall increased responsibility for their animals. Opponents of the tax have mostly brought up problems of implementation. Foremost, pet owners are already indirectly paying taxes through VATs applied on veterinarian fees and other pet products. Additionally, some are concerned that there might be a temporary surge in abandoned animals immediately following the implementation of the policy.

One can logically contend, however, that the enumerated woes are merely those that arise from a transitory period. The pet tax's intended effect of fortifying the responsibility of pet ownership is a laudable one, and one may expect the policy to be adopted after adjustments. However, three complications must be resolved before contemplating its implementation.

First, there must be adequate payback addressed to pet owners in the form of national pet insurance, the closure of dilapidated pet farms, and other structural necessities for the protection of domestic animals. Taxation without return reads as a penalty, not a responsibility. If compliance is expected, there must be a detailed outline of structural benefits for pet owners available before the nation ever imposes the tax policy.

Second, the nation can no longer shy away from the ever-

contentious topic of edible dog meat farms. If the nation wishes to tax dogs that are raised as pets, should dogs farmed for the purpose of consumption be taxed as pets up to the day they are sent to the slaughterhouse, or legally treated as livestock and therefore exempt? Even when leaving out the ethical dilemma of treating animals of the same species as either a subject of consumption or familial love based on their circumstances, imposing a pet tax on an animal that is dually eaten creates an awfully gray area in regulations. To clear the unavoidable confusion, the government should conclusively set its foot down in its stance toward dog meat. If it is decided that the procedure would remain legal, there should be no ambivalence in outlining the subjects of taxation.

Third, specific enforcement policies must be articulated. It is notable that South Korea already has policies for regulating pet behavior. Though not registering your animal to the national service is a legal transgression that is punishable by a fine of up to one million Korean won (KRW), enforcement of the policy is nearly absent due to complications in imposition. If 61.5 percent of pet owners do not register their pets despite legal measures being in place for the last eight years, what makes us think that the pet tax policy would be any different?

When regarding current circumstances, South Korea's social, legal, and structural background indicates that it is yet too crudely unfit for an efficacious implementation of the pet tax. **K**

By Kim Chaerin
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Are Celebrity Brands Really Worth It?

Celebrities launching their own brands has become a common phenomenon in Hollywood. Rihanna's Fenty Beauty was a massive success, and, in recent years, stars like Ariana Grande, Harry Styles, Ellen DeGeneres, and more, are jumping on the bandwagon, not only in the beauty industry but also in products like tequila, apparel, foods, and other commodities. In today's capitalist society, everyone is free to invest or venture into any monetary activity they want; thus, there is nothing fundamentally wrong with this ongoing trend in celebrity *side hustles*. However, it has sparked its fair share of controversies, leading many to believe celebrities should refrain from selling self-owned products in the market.



Normally, side jobs are a means to support an insufficient main source of income. According to *CNBC*, 44 percent of Americans are balancing at least one extra job for financial sustenance. Yet, ironically, so many affluent celebrities have their own brands as side hustles. While *commoners* balance two jobs because they cannot easily obtain money, celebrities do so because they have plenty of resources to launch a brand, with significantly lesser risk than other businesses. Also, with a certain amount of trust already established through their presence in the entertainment business, they get a head start in marketing costs compared to local or small-named businesses.

Undoubtedly, celebrity brands can be a great way for fans to connect with and support their favorite celebrities. By launching businesses and releasing products, celebrities are, in a way, exploring their passions while sharing them with the world. As an added benefit, if the products turn out to be reliable and of good quality, like Rihanna's Fenty Beauty, they may even grow into viable products for regular consumers.

However, the underlying truth about celebrity brands is their dependence on *parasocial relationships*, which are relationships wherein one person feels a personal connection to a public persona who does not know of the former's existence. According to Dr. Mike Anderson, a sex and relationship expert, this may lead to unrealistic expectations about celebrities. Celebrity brands are controversial in that they rely on this almost *fabricated, nonexistent* image of trust to increase sales and may even end up encouraging excessive consumerism. Plus, information provided by

MarketWatch notes that a single celebrity endorsement can be traced to an immediate four percent sales increase for a brand. Thus, the positive impact of having a celebrity's name value on the title of a product is quite significant, so one can only imagine the negative spillover effects it has on ordinary brands' sales during competition in the market.

Frankly, celebrity brands are far from innovative or unique. For one thing, celebrities' unrealistically perfect skin and symmetrical faces are not simply the result of them using their own products; rather, celebrities can easily afford costly beauty procedures that ordinary people cannot. Dr. Shereene Idriss, a board-certified dermatologist, stated that there are now so many of these brands that their "authenticity and credibility are now lacking." Of course, people are already aware of this and refrain from buying celebrities' products. Nowadays, consumers seem widely unimpressed by celebrities' businesses, further stressing the point that celebrity brands are a waste of time and resources.

It is time for celebrities to take a step back, and reassess their purposes before starting yet another brand. Again, they are free to do whatever they want, but by doing so, they are unintentionally exacerbating parasocial relationships and selling products lacking credibility, which is unhealthy for society and the market. Perhaps instead of doing the *trendy* thing and starting a side hustle, celebrities could express their support for smaller businesses that have good intentions and similar ideals as their own. **K**

By Yun Sunwoo
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Piracy Is Art's Last Hope

Piracy is practiced nearly everywhere. If someone wanted to watch the classic Tyra Banks movie *Life Size* and had no luck finding it on the myriad of paid streaming platforms, they could *easily* break the law and acquire it for free using a system that allows user-to-user sharing of files: torrents. Often, people get away with torrenting. In fact, the practice is so prevalent that most governments do little to enforce it. But beyond legality, what good can piracy be used for?



It would be hard to find a college student who has never partaken in pirating. Someone without the financial means to pay for Netflix, Apple TV, and Disney+ may have, at one point, used pirating software like BitTorrent to download media. Even students able to afford said services may be tempted to pirate a digital copy of their expensive Organic Chemistry textbook. Doing so would not even be that difficult. Any content that exists online has the potential to be stolen by someone. While the motivation behind piracy is usually financial, critics would be quick to point out that poverty is not an excuse to break the law so freely. While that is valid, cost is not always a factor in pirating, and the practice can actually be used as a way to support art.

Pirating started to dip in popularity back in the heyday of Netflix. For a fraction of the cost of cable, people could view countless titles whenever they pleased, without computer viruses or legal repercussions. Nevertheless, that allure has since lost its luster as more and more streaming services popped up since. Nowadays, content is spread across numerous platforms, and getting subscriptions to them all could rack up a bill that rivals good old cable. Because the market is so competitive, each streaming service scrambles to find its *edge* by investing more in popular titles. This may sound harmless at face value, but the true, underlying victim in all of this is unpopular art.

Life Size starring Tyra Banks and Lindsay Lohan is an early 2000s film that underperformed at the box office but remains a nostalgic classic. No streaming service in

Korea carries it, as of writing this piece, and using a Virtual Private Network (VPN) does not help in accessing a country where it does exist. So, the remaining options are either illegally streaming or downloading a copy. A movie starring two of these once-A-list actresses being completely inaccessible without breaking the law is unsettling. However, the more pressing issue surrounds the incredible art in the world with less-famous names attached to it that are at a higher risk of disappearing forever.

When a title is not generating enough revenue, streaming services will often remove it. If a removed title was made within the past decade, it has very poor chances of having a physical copy, such as a CD. If no one has the physical form of this piece, then pirating is the last chance to obtain it, and even that is not foolproof. Torrents that do not have any "peers", meaning people who have the file already downloaded, are considered "dead torrents". Once a torrent dies, it can never be brought back. Hence, if a fantastic show did not generate enough revenue on Netflix, for example, and was then abandoned by the people who originally downloaded it, no one will be able to discover it moving forward. This future is not too far away, and it will be devastating for all art that does not find its audience. It just may be that increased internet piracy is unpopular art's last hope.

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