

Issue 5

THE CURRENT NOTION

A Magazine with Varied Topics



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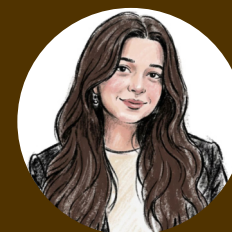
Ade Akinpelu specialises in African politics. Ade focuses on the development of the African economy.

Tommy Singh specialises in lifestyle, entertainment, sports, gaming, films and TV series.



Dr Farah Ahmad specialises in marketing and higher education, with expertise in digital marketing, branding and consumer behaviour.

Fiddel Asamoah specialises in all topics and he is one of the editors for this magazine.



Laiba Mushtaq specialises in lifestyle and entertainment, with broad knowledge of lifestyle topics.

01

THE CHANGE OF A GENERATION

The fight to protect a social media free childhood



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Technology
itself
is not
the enemy.

A generation is standing at the edge of a historic change. For the first time since the rise of social media, governments are acknowledging what many people have increasingly questioned: childhoods have been transformed by a digital world that was introduced faster than society could understand its consequences.

The conversation is no longer about whether social media influences young people; that argument has already passed. The reality is that social platforms have become deeply embedded within childhood, shaping how young people understand their place in the world.

The question now is whether society is willing to accept this as the natural progression of modern life or whether action must be taken to protect something that cannot be replaced once it is lost.

Australia has taken one of the most significant steps by introducing legislation designed to restrict social media access for children. It represents a fundamental challenge to the power of technology companies that have spent years operating with limited intervention.

The message from lawmakers is clear: childhood should not be treated as a marketplace; young people should not be viewed simply as another audience to capture. The United Kingdom has followed a similar direction through stronger online safety legislation, placing greater responsibility on platforms to address harmful content and protect younger users.

For those who remember childhood before social media, the difference is profound. There was a freedom in growing up without the expectation of being constantly visible. Friendships existed without notifications. Mistakes disappeared with time. Confidence developed through real experiences rather than through approval measured by likes, followers and online attention.

The concern is not that technology has no place in childhood. It does. Digital platforms have created opportunities for creativity, education, connection and more that previous generations could never have imagined. The issue is that the balance has shifted. A tool designed to connect people has increasingly become an environment where young people are expected to perform and compete for recognition.

Childhood has always been a period of growth; it requires space to fail privately, to change without explanation and to discover identity away from public judgement. When every moment can be recorded, and every opinion can be amplified, that space becomes increasingly difficult to protect. Technology itself is not the enemy.

Progress has always changed the way humanity lives; every advancement requires responsibility. The mistake of the digital age was believing that innovation alone was enough, without considering what might be sacrificed along the way.

The children growing up today deserve more than constant connection. They deserve moments that are not measured, memories that are not performed and experiences that belong only to them. The possibility of a social media-free childhood is not a rejection of the future. It is a reminder that progress should never come at the cost of the very thing we are trying to protect, childhood itself.

02



THE ENCOURAGEMENT OF DRUGS IN SPORTS

It is becoming part of societal norms

We are becoming a society where drugs are becoming a normal thing to do.

Doing drugs is encouraged if we analyse the different cultures that we have created in society, such as the hip-hop culture where rappers praise the use of drugs, which supports the nightlife culture that we have also created to fuel the encouragement of drug usage.

In sports, the idea of using drugs has been abolished, as enhanced drug tests have been used to prevent athletes from using anabolic drugs that can improve their speed, durability, and stamina to perform better than other athletes.

Some athletes still try to use enhanced drugs and find other methods to bypass drug testing. Sports are the gateway for drug use. Normal painkillers are not working anymore, and some athletes who are in pain tend to go for recreational drugs to take away the pain.

Recreational drugs are now experimental drugs for athletes, and anabolic steroids are becoming the norm.

Are people becoming lazy? Or finding alternatives so that they don't have to work hard? The idea of going to the gym is so overrated for people who have embodied this lifestyle.

The idea of becoming lazy is subjective: some people are lazy, while others can't manage their time, but the notion is that people will pursue cheaper alternatives that require less effort, such as taking fat-loss drugs or steroids to get in shape.

The use of drugs in the sporting capacity is increasingly changing the perception of young people, where the usage is perceived as cool and 'down with us'.

Young people using steroids in locker rooms is alarming, all just because they want to impress their friends and show their peers that they are strong.

This will not change because the idea is encouraged by their parents, who are probably using Ozempic and other weight loss drugs to stay in shape.

It is alarming how weight loss drugs are

taking centre stage in society, where people are now looking for a quick fix rather than working hard at the gym and eating clean.

The encouragement of drugs in sports will never stop, and maybe we should embrace it because society has now welcomed it.



Recreational and anabolic drugs are now experimental drugs for athletes

03



**WE TALK
TO EVERYONE AND
SAY NOTHING
AT ALL**

We will remember who stayed long enough to hear ours.

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**On paper,
yes,
we call it
connection.
In real life,
it doesn't
always
feel like it.**

This is the most connected generation in history. We have more ways to communicate with others than any generation before us, yet somehow, we have never felt more alone.

Think about it. You think of someone and you can just message them in a second.

You may also be part of different group chats, live in comment sections, have followers and "friends" in the hundreds.

On paper, yes, we call it connection. In real life, it doesn't always feel like it.

Scrolling is not the same as talking. Liking a photo is not the same as checking in. You can watch someone's entire day unfold online and still do not actually know how they are doing.

In this era, we are so updated on each other's lives, and somehow worse at actually being present in them.

If we deeply think about it, with time our conversations have changed shape. A quick text replaces a phone call.

Somewhere between the blue ticks, disappearing stories and endless notifications, the depth of real conversation has quietly been left behind.

And the strange part is, everyone feels this quietly and says nothing at all. You can be in a room full of people, phone in hand, more "connected" than ever, and still feel completely unseen.

It is not that we don't care about each other. It is that we have replaced a lot of real connection with the appearance of it, and appearances may attract attention, but they cannot cure loneliness.

Perhaps we do not need more connections. Perhaps we need better ones.

One phone call instead of another forwarded video.

One question "How are you, really?" followed by enough patience to hear the answer.

So, the next time someone crosses your mind, do not just like their latest post. Call them. Meet them.

Listen to them. Be fully present, even if only

for a few minutes.

Because one day, when the notifications have stopped and the screens have gone dark, we will not remember who reacted to our stories.

04

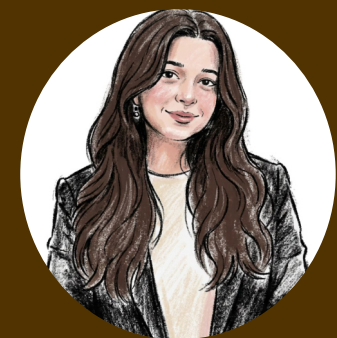


THE REAL TRADWIFE DOESN'T GET A BRAND DEAL

It is becoming part of societal norms

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That flexibility is exactly what real tradwives don't have. A creator performing domestically can exit the role once it stops paying.



Tradwife culture sells submission as an aesthetic: feathered gowns, homemade bagels, a soft voiceover explaining that dinner took six hours because everything was made from scratch.

For years, this content was treated as a documentary, a window into real gender roles rather than a performance of them.

That performance is flexible in a way domestic life isn't. Nara Smith, one of tradwife content's defining faces, built a following on exactly this aesthetic. This summer, she publicly rejected the tradwife label in a podcast appearance that became a flashpoint for the wider conversation, describing herself instead as a working mother who splits parenting duties with her husband.

The reframing landed as a repositioning: years of content built around traditional domesticity, followed by an account that recasts it as something else entirely. Whatever her own life looks like, the moment reveals tradwife culture's core mechanism: the aesthetic is a costume, worn only as long as it performs.

That flexibility is exactly what real tradwives don't have. A creator performing domesticity can exit the role once it stops paying. A woman whose marriage and income are structured around that model has nowhere to exit to. It's her whole economic position, and it stays her position after the trend, and the influencer, have moved on.

In cultures like South Asian ones, homemade food has long been treated as a wifely duty, independent of any internet trend. What tradwife content adds isn't the expectation itself; it's a glossier version of it. Making everything from scratch in an expensive gown reframes old domestic labor as aspirational.

The old duty already asked for labor. The new standard adds a wardrobe and an audience, raising what counts as enough without naming the cost of reaching it.

That standard isn't achievable off-camera. Bread and pasta made entirely from scratch are shot in soft light, narrated as effortless. What audiences see is edited media, not a snapshot of daily life.

Partners, families, and households see only the output, not the production behind it, and start expecting the same from women with

none of the resources that made it possible.

Those expectations don't stay online. They land on women already carrying an old domestic duty, now measured against a new standard layered on top. They absorb the gap between a curated fantasy and their own kitchen as personal failure. It is not a failure. It is marketing.

This is tradwife culture's real asymmetry: the influencer profits from the aesthetic of submission without living inside its constraints, while the actual tradwife lives inside the constraints and profits from none of the aesthetic, no sponsorship, no exit ramp, no reframing available if the role stops working.

The real tradwife was never the influencer. She's the woman who believed what was sold, still standing in the kitchen after the trend has moved on.

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The real tradwife was never the influencer. She's the woman who believed what was sold, still standing in the kitchen after the trend has moved on.

05

WATCHING EVERYONE WATCH THE GAME

Trying to understand the game...



Football game, FIFA, soccer- should I even bother picking a name for it? To me it is just a word, and one I don't really connect with.

Sometimes it is the World Cup, other times it's just a random Tuesday like today and some league match I am completely unaware of.

Either way, everyone around me decides to care about the same 90 minutes at the same time, and I am somehow still stuck in the same spot.

It feels like standing outside a group chat, watching messages pile up, with no idea what any of it means.

I remember being in college, sitting quietly in the library, catching up on a deadline, when a classmate asked me the score. I told him my scores were great.

He laughed, and I had no idea why. Years have passed since then, and here I am, still the same girl, not with a bag of chips with a bowl of salad this time, nodding along, laughing a beat too late because I am just taking my cue from everyone else's face.

This is a strange feeling, a left-out one. Not because I actually want to sit through a full match, honestly, I am fine without it but because it feels like everyone's in on something and I missed the memo. It shows up everywhere.

Office small talk. Family group chats blowing up out of nowhere. Two strangers hugging on the street over a goal I didn't even see happen. It is not that I wish I liked football. I

just wish I understood why it makes people lose their minds like this.

The funny thing is that I still end up absorbing bits of it anyway. For me it is either Ronaldo or Messi floating around in my head whenever someone asks who I am supporting.

It was only recently that I even learned the name Lamine Yamal, thanks, mostly, to Instagram reels. By the end of any conversation, I can throw out a "yeah, that was a rough call" with total confidence and absolutely zero clue what actually happened.

Maybe that's the whole point, though. It was never really about football for me. It is the

noise around it, the collective holding of breath, a whole city reacting to the same second at the same time. You don't need to know the offside rule to feel that part. I am not watching the game.

I am watching everyone else watch it. And weirdly, that's been entertaining enough on its own.

06

THE HYPOCRISY OF AFRICAN JOURNALISM



The promotion of realism must be present

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The foundational
values are
not even
a concern

The right to know is as old as man, and it bred the right to tell. This right invariably grew into modern-day journalism.

The right is now universally protected as a human right. First, as freedom of expression: the freedom to disseminate what is seen, witnessed, and was told, lawfully, by means deemed fit.

However, some of the values held sacrosanct in journalism, such as honest representation of facts, objective presentation, and balance of opinions, are becoming lost values in African journalism.

At the cradle, even as a trainee and later as a newbie, searching, digging, and getting the truth are always the watchwords. Truth be told, even on the world stage, objectivity is becoming a scarce virtue.

News media encouraging subjective interpretation of news and developing stories is not uncommon; hence, different media will report the same event in the different ways that suit them.

This is not about the organisation's house style; it is about organisational preferences and loyalty. It is not about describing an elephant from different angles; it is a deliberate representation or misrepresentation of the elephant as a chicken to some gullible public.

Fake news, it is called. Repeating lies so often that they become believable.

Terrible as this may sound, and with hope seeming lost for objective journalism, patriotism is still not totally lost in most of the segregated Western news media.

At least, everyone claims to protect the public's right to know the truth as they perceive it. But the contrary is the case in African journalism.

First, the foundational values are not even a concern. Honestly, objectivity and balancing options are strange ideas. Beyond the noise, reporting news and stories has nothing to do with the public's right to know.

From Kenya to Egypt, to South Africa to Nigeria, journalism is never about shaping societal values, but protecting the oligarchy to preserve wealth and power. Censorship is not based on the greater good, but on protecting private interests.

What is more, for instance in Nigeria, in a desperate attempt to shut down a few who dare to challenge the government or individuals with questionable character in government, the government decided to criminalise defamation as an offence against the state.

This is not just a betrayal of public trust in the government's use of power to oppress and suppress opposition voices; it is a gross waste of public services.

The police have newfound joy in chasing around bloggers on allegations of cyberbullying, which is no more than civil libel or slander. They chase idle people on the internet, wasting scarce state resources.

Worst of all, journalism is now for sale. News and events are for the highest bidder. The urge to shape societal opinion towards economic emancipation is totally lost on many supposed journalists in Africa, even in the mainstream media.

Despite having a common enemy in the unrepentant oligarchy, who recycle themselves into power, African journalists still speak with the most biased voices against the people.

Reasonable expectations in South Africa would have expected united voices against black African anti-immigration agitations on the African continent.

Rather, despite knowing that it is all part of the scheme in the apartheid playbook, they either engage in lazy and lousy reportage, avoiding the issues or tacitly justifying the unreasonable action.

In the Nigerian situation, while the reporting industry is now worth a fortune, the contribution to the degradation of Nigeria's information communication is indeed devastating. Everyone is now a journalist, merely saying what will fetch them money.

The leech of the oligarchy can virtually reach every voice the public could rely on for credible information.

The meaning of patriotism is mostly subjective and driven by self-interest. Even political agitation is for personal gain.

Reporting events is no more than attracting the power that be, not necessarily for the public good. Growing up, journalism felt like



Some of the values held sacrosanct in journalism, such as honest representation of facts,

signing up for military service for the nation. Digging for the truth is worth dying for, and good people really died for the noble cause.

Societal decay from the manipulation of information to preserve the ruling oligarchy is not just a great disservice to the African continent; it is another means of neocolonialism.

It is bad enough that Western media have taken the liberty to portray Africans and the African continent as barbaric, uncivilised, poverty-stricken, corrupt and oppressive, some of which are true, though the West is the enabler.

African journalism has taken the baton to enlarge the narrative and expose the gloomy pictures the more. Again, only for selfish interest.

The average African journalist is so proud of airing a biased opinion, so much so that they earn the title of public crusaders, media activists.

Yet, the right of the public to know the truth, no matter what, is being distorted in their conscience without a bit of worry. Consequently, the continent bears the brunt

of the media corruption, living out the same picture as portrayed by Western media. Is this not the hypocrisy of African journalism?

objective presentation, and balance of opinions, are becoming lost values in African journalism



07



EVERYONE'S A LITTLE DISORDERED NOW: HOW WE WENT FROM IGNORING MENTAL ILLNESS TO OVERGENERALISING EVERYTHING

Now every feeling becomes a diagnosis

For most of the last century, mental illness lived in silence. Depression was called laziness. Anxiety was called nerves.

OCD was a punchline for anyone who alphabetised their bookshelf, and autism was a diagnosis whispered about, rarely explained.

Silence did not protect anyone. It buried people alive inside conditions no one had given them language for, and the absence of that language became its own kind of harm.

Then came the correction. Mental health awareness culture entered the mainstream, hashtags turned into vocabulary, and vocabulary turned into identity. But somewhere between the silence and the sharing, the words stopped meaning what they meant.

OCD is the clearest casualty of this shift. What was once a diagnosis defined by intrusive thoughts and compulsive rituals becomes shorthand for liking a tidy desk.

ADHD follows a similar path, reduced to an excuse for losing your keys rather than a neurological condition that can derail careers and relationships.

Autism, too, gets flattened into a personality aesthetic, a set of quirks assigned to anyone slightly awkward at a party.

These OCD, ADHD, and autism stereotypes do not appear by accident: they are what happens when clinical terms get absorbed into casual speech faster than their meaning can survive the transition.

Each of these terms once carried clinical weight. Now they carry punchlines.

Overgeneralisation does not just dilute language, it disarms the people who depend on that language being taken seriously.

When a term stretches to cover everyone, it stops pointing at anyone in particular, and the ones actually living inside the diagnosis lose the one word that used to explain them.

Perfectionism shows this most clearly, and it says something about how perfectionism and mental illness get confused for one another.

Somewhere along the way, perfectionism becomes a flex, a humblebrag disguised as a

flaw: I just can't help but do everything perfectly. Because the word gets performed so often as a badge of high standards, when someone struggling with perfectionism, the real kind tangled up in anxiety or OCD, tries to name what they're going through, the world reads it as vanity, not illness.

A generation once punished for staying quiet about mental illness is now punished for speaking up, because their words already belong to everyone else's aesthetic.

This is the quiet cost of mental health overgeneralisation: it does not silence people the way stigma did, it just makes their voices indistinguishable from noise.

Awareness was supposed to be the antidote to ignorance. Instead, it builds a new kind of ignorance, one dressed as understanding. We did not trade silence for truth. We traded it for noise, and we keep mistaking the noise for progress.

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Overgeneralisation
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08



THE FALL OF THE SOCIAL MEDIA ECONOMY

Does influencers need to find a new occupation?

The social media economy has boomed over the last decade as more users have become influencers or are in the process of becoming influencers.

The influencer market has grown, and the market has now become saturated. The influencer market has become easy, as it is the new gateway for success, and the pursuit of education is no longer the frontier of young people's minds.

The likes of TikTok created a pathway for young users to attract young people who like to dance and watch silly videos.

Young users adored the platform and committed to watching viral, silly videos rather than educational videos that could improve their school performance.

The Meta trial in recent months is putting the social media economy to the test, as it has forced Meta to pay out billions of dollars for breaching privacy rules and failing to safeguard children on its platforms.

Meta will implement new ways to stop young people from being exposed to material and content that is not appropriate for these viewers.

Many influencers rely on this video content to monetise. The influencer market is slowly dying because now anyone can become an influencer, even if they don't have much information about themselves.

This market has become saturated, and only a small percentage of people make a lot of money from influencing.

The UK government has also made this market harder because the decision to ban under-16s from social media means young people will not be able to watch their favourite influencer for humour or lifestyle tips.

This puts more pressure on the economy to create new influencers, as platforms such as YouTube are moving away from targeted influencers with views and subscribers to a business model that depends on advertising on every video, as long as it is watched regularly.

The legislation in the UK will destroy this economy, as the influencer market will no longer exist. Still, it will create opportunities for the influencers who have more followers;

this will be selective compared to the sample size of influencers in the marketplace.

However, brands such as Adidas and New Balance are changing the way celebrity endorsements are conducted, as these companies are using influencers to promote their products, so the big-name influencers are shifting their plans to reach new revenue streams.

But for the micro-influencers, this is game over as the economy is dying, and it is time for these micro-influencers to find a new job to earn an income.

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The market has now become saturated.

09



TOO MUCH FLEXIBLE WORKING FOR EMPLOYEES WILL DESTROY THE UK ECONOMY

Let's not try to pretend that we haven't got a lot of flexibility.

COVID 19 forced companies to change their policies. Companies had to introduce flexible working, not just by allowing employees to leave an hour early or go home early.

These flexible working policies have been centralised on changing contractual obligations to fit the lifestyle schedules.

Many employees were scared to come to the office after COVID, so corporations started implementing work-from-home policies.

This scheme has provided too much flexibility, which has taken away the normality of doing a 9-5.

Employees now want more benefits so they can work from home, look after their pets, and do their daily chores rather than commuting to the office.

When companies have called employees back to work or into the office, there has been an uproar, where some employees have claimed that their mental health or their well-being is not good enough to come to the office or return to a normal 9-5.

This approach will have a massive impact on businesses. Some jobs can't be done remotely, and even when they can, are employees doing them well enough?

The answer is that businesses don't know employees can ask AI to humanise their work and keep their workflow simple so the work gets done on time, and they can get on with their day.

Too much flexibility is going to destroy the economy, and in the coming months, there will be new laws in the UK that make flexible working mandatory for all employees.

Some employees will find key loopholes and take a holiday from this flexible-working policy.

The economy will be weakened by this law, and businesses will need to lobby against it if they want to remain sustainable and contribute to the economy.

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**Some employees
will find
key loopholes,
and take a holiday
from this
flexible-working policy.**

10



THE ANTITHESIS OF AFRICAN DEVELOPMENT

Seasoned, experienced politician and homegrown politics.

Seasoned, experienced politician and homegrown politics. What do all these even mean for African politics, development and wellbeing? They all sound like good rhetoric to disguise the real meaning: a political system, behaviour, and structure deliberately created to achieve political and economic self-perpetuation.

A self-serving mechanism developed to destroy the African economy by perpetually controlling state resources and personalising political power.

The tools are common and well known: corruption of public service through structures called political parties, diversion of public funds for infrastructural development into private foreign accounts, ethno-religious division, and a compromised electoral system.

For instance, in Nigeria, voting is determined by the amount of public funds each politician can throw at first, the political jobbers, second the political thugs, and then peasants called party members.

The antithesis of the African political class's claim of public service is self-service. The meaning of public service is lost on many in the African political class.

Consequently, strengthening state institutions such as the police, the military, the judicial system, the public health system, the public education system and even the development of a sustainable welfare system to cater for the underprivileged, as seen in the UK, is never a consideration.

Rather, state resources are heavily deployed to establish political parties with such grassroots reach and wide coverage, even to villages that have never known or experienced electricity, the least expected state infrastructure.

This is not borne of ignorance; far from it, it is a conscious, age-old neo-colonial system and strategy. The public institutions have been deliberately degraded and manipulated not to serve public interest any longer, but to serve the politician's self-interest.

Electioneering time in Nigeria is usually similar to civil war. The corrupt police institution and undermined electoral system are viable instruments for voter suppression and election results manipulation.

Typically, the police scare and chase away

opposition supporters, arrest the resolute ones, and look away when the ruling party supporters engage in illegal activities such as distribution of cash and food items not worth more than a day's family meal to compromise the voters.

Worse still, the party's agents involved in the illegal acts even have the temerity to rain curses on voters who refused to vote for the ruling party after collecting the corrupt money. The public health system is not spared. The public general hospitals are not worth more than infirmaries in the developed countries.

Many lack essential life-saving equipment. Some run on dilapidated machines, with no hope of repairs, just to save lives. However, the politicians claim to budget and disburse millions of funds for the public health system every year.

Yet, they are not confident enough to be treated in the same public health system. Instead, they travel to the UK or the US for even a common cold or a headache. Public Education is another casualty of the political class's self-propagating decisions.

Public schools are the worst education system in Nigeria and many African countries. The replacements are private schools, private hospitals, and even private security for the minority that can afford it, while the majority that cannot are damned forever.

If, against hope, there is a change of government, a change of baton from one political class to another. Instead of relief, the cycle continues in the same direction.

New regimes routinely scrap purported ongoing projects of the former government – further degradation of working systems, abandonment of developmental projects to create and increase poverty.

The paradox is that Africa, as a continent, still possesses immense natural resources. Still, African politics and politicians across Nigeria, South Africa, Zimbabwe, Ghana, Chad, Togo, Morocco, Uganda, DRC, Congo, and many more have innovated political systems to trap both the commonwealth of their country for self-use and put Africans in perpetual underdevelopment.

Therefore, the words seasoned and experienced African politicians mean no more than Africans poverty and Africa's underdevelopment.

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The public institutions have been deliberately degraded and manipulated not to serve public interest any longer, but to serve the politician's self-interest.

11

IS STAR POWER
OVERRIDING
MERIT-BASED
CASTING?

Can we give these actors and actresses credit?



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The
connection
between
fame and
performance
has always
existed.

Acting was considered a profession built through endurance, reputation was earned in rehearsal rooms, on small stages and through years of learning how to inhabit another person's truth.

An actor's journey was rarely immediate, it was shaped by gradual recognition of their craft.

The modern entertainment industry operates differently, a familiar face can transform an uncertain project into a financial opportunity before a script has even reached production.

The question facing film and theatre is not whether stars have value but whether celebrity has become more influential than ability when deciding who deserves to tell a story.

The connection between fame and performance has always existed.

Shakespeare understood the importance of recognisable performers, actors such as Richard Burbage becoming celebrated figures of the Elizabethan stage.

Burbage's reputation was built through the mastery of his profession, not through publicity campaigns or commercial branding.

The arrival of Hollywood changed this relationship forever, actors became carefully constructed identities.

Humphrey Bogart, Marilyn Monroe and Elizabeth Taylor were not simply performers, they became symbols that audiences associated with an entire cinematic experience.

Studios quickly recognised that star power could sell a film before the audience knew anything about the story itself.

That principle remains deeply embedded within contemporary cinema. Major productions now involve extraordinary financial risk, and casting decisions are often influenced by marketability as much as artistic suitability.

The Marvel Cinematic Universe provides a clear example of this with central figures in global franchises built around recognisable personalities.

Their performances contributed enormously to the success of those films, yet the wider industry has increasingly embraced the belief that a known name provides security in a way an unknown performer cannot.

A performer may possess the skills and technical ability required for a role, yet never reach serious consideration because they cannot offer an existing audience.

The audition room is no longer always the place where talent is discovered, sometimes the decision has already been influenced by box office expectations.

In the world of theatre, its historic connection to training and artistic discipline has not been immune.

The West End and Broadway have increasingly turned towards celebrity casting, bringing film stars, musicians and television personalities onto stages traditionally dominated by theatre professionals.

Daniel Radcliffe's transition from the Harry Potter franchise into serious theatre demonstrated that a famous actor can challenge expectations and earn respect through demanding stage work.

His performances in *Equus* and *The Cripple of Inishmaan* proved that celebrities do not automatically diminish artistic credibility.

The debate remains sensitive among actors who have spent decades developing their craft. Many question whether recognition is now being valued above preparation. Performers such as Sir Ian McKellen and Mark Rylance have consistently defended theatre as a unique art form requiring a deep understanding of performance.

Their concerns reflect a wider fear that the industry may gradually move away from discovering exceptional talent and towards selecting the safest commercial option.

This argument is not an attack on successful actors. Many of the world's most celebrated performers, including Meryl Streep, Denzel Washington and Olivia Colman, have achieved recognition because their talent is undeniable.

Their careers demonstrate that fame and artistic excellence can coexist. The problem occurs when fame becomes the reason an actor is chosen rather than the result of what

they can create.

The greatest moments in acting history have often come from unexpected discoveries. Every celebrated performer was once unknown, waiting for someone to recognise their potential.

If casting becomes driven primarily by reputation, the industry risks losing the very thing that keeps film and theatre alive, the excitement of finding someone new who can transform a role completely.

Audiences may arrive because they recognise a name but they remember the moments when an actor makes them feel something they did not expect. That is the foundation of performance and it should remain at the heart of every casting decision.

Articles that connect and inspire

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