

Honi Soit



FIRST PRINTED 1929

WEEK 7, SEM. 2, 2019

8-9: INVESTIGATION

Is there a neo-Nazi network on Campus?

4-5: NEWS

New Law "Lennon Wall" removed



Acknowledgement of Country



Our editors office is situated on the land of the Gadigal people of the Eora Nation. This is the place where this paper is written, edited, published and distributed. By editing in this space, we as editors – as settlers – are complicit in an ongoing process of colonisation that has affected First Nations families for hundreds of years.

This process is seen in structured acts of vilification, racism and violence continuously perpetrated by government and institutions, resulting in harm and isolation for First Nations people.

I recognise the role of media in this ongoing process of colonisation and as an editor seek to platform First Nation's voices and opinions regularly squashed in the Australian mainstream media landscape.

Always was always will be Aboriginal land.

Contents

- 4 NEWS
- 8 INVESTIGATION
- 11 ANALYSIS
- 12 FEATURE
- 15 PERSPECTIVE
- 17 CULTURE
- 20 QUIZ
- 21 MULTILINGUAL
- 22 ANALYSIS
- 24 CREATIVE
- 26 OPINION
- 30 PUZZLES
- 31 COMEDY

Editors

Baopu He, Pranay Jha, Amelia Mertha, Liam Thorne, Jessica Syed, Nell O'Grady, Carrie Wen, Joe Verity, Annie Zhang & Alan Zheng

Writers

Kiki Amberber, Alex Bateman, Victoria Cooper, Nina Dillon Britton, James Elhindi, Keesha Fields, Wilson Huang, Grace Johnson, Anh Nguyen, Ananya Shah, Pei Wen Tan

Artists

Matthew Fisher, Lauren Moore, Ludmilla Nunell, Garnet Chan

Cover

Amelia Mertha

Disclaimer: Honi Soit is published by the Directors of Student Publications (DSPs), who are elected by the Students' Representative Council (SRC). The SRC provides space and administrative support only, which is financed by the University of Sydney. The current DSPs - Laura Glase, Brandon Hale, Jinwei Luan, Kedar Maddali, Sean Perry and Jiaqi Shi - are the publisher of the print editions and online materials of Honi Soit. All expressions on Honi Soit are not to be regarded of the SRC, unless specifically stated. The SRC accepts no responsibility for the accuracy of any of the opinions or information contained in Honi Soit, nor does it endorse any of the advertisements and insertions.

Please direct all advertising inquiries to publications.manager@src.usyd.edu.au.

Fifty Shades of Burn

"Miss Soit..." he says, "I've been expecting you."

My limbs quiver. If this guy is over thirty then I'm a monkey's uncle. In a daze, I place my hand in his and we shake. As our fingers touch, I feel an odd exhilarating shiver run through me. I withdraw my hand hastily, embarrassed. Must be static electricity. I blink rapidly, my eyelids matching my heart rate.

"This is the contract." He slams it firmly on the desk in front of me. Fuck. "Read it, and we'll discuss it this weekend. Don't make me stay up late."

He hands me a manila envelope.

CONTRACT

By signing this, I am agreeing that:

I have read and understood the SRC Regulations regarding the duties of Editors and reporters in regards to the Election Special Edition of Honi Soit and any reporting one regarding the Annual Elections 2019 there after;

I am declaring myself politically neutral by the following standards;

Editorial

In May of this year, an ex-Honi editor was involved in the publication of a piece that revealed an undercover Discord server platforming the views and opinions of Neo-Nazi individuals not five years older than us. This editorial team gained access to those chat rooms a number of months ago and, in receiving them, we were given a journalistic opportunity that was unprecedented.

This piece was incredibly challenging to investigate. It involved scrolling through hundreds of pages of racist, violent and misogynistic content, discovering identities and finding links with those people and our university campus. I am incredibly proud of the piece we have written as a result. It is a major achievement in a year filled with major achievements.

Proximity between the mainstream media and university campuses this year has been particularly close-knit. The microcosmic issues usually contained behind sandstone edifices are spilling out into the nation's media landscape. We may be student editors but it appears, with such an influential year of university discussion - ICAC investigations, Hong Kong extradition Bill protests, foreign interference task forces and major university wide data

breaches - that we also have the power to shape ideas and narratives.

In the last few weeks an undercurrent of restlessness has settled over the Honi office. With just three months left of our term I'm exhausted, motivated, exhilarated and quite sad. I look at the content we've created since we first stepped foot in this office, the gains we've made and the skills we've developed and inherited from one another. I admire the content we continue to put out every week despite defamation threat, ridicule or university assignment.

I want to thank Amelia Mertha for her beautiful Magritte inspired cover. I want to thank Grace Johnson for her feature piece. I want to thank Jess Syed and Pranay Jha for working on what was an incredibly trying investigation. I want to thank the organisers and creators of this edition's Climate *Honi*.

I want to thank all my fellow editors for their hard work on this edition.

These lovely friends of mine have made my final edition so special.

They have made this whole year equally so.

Nell O'Grady

I am not a candidate in any election; I will not be publishing or distributing any material that advocates voting for a particular candidate, ticket, or brand in an election, from either my position as Editor, or in any other capacity;

This inc Electoral Officers media statements, handing out how-to-vote material, and attributable statements on the internet that could be construed as supporting or assisting the promotion of a ticket or brand.

I do not have a financial, political, personal, or other conflict of interest that would hinder my ability to comment on the election.

I understand that the Electoral Officer (The Dominant) retains the right to correct or omit any content published by Honi Soit (The Submissive) that is defamatory or endorses a particular candidate or breaches any other section of the Regulations;

The Submissive will make herself available to the Dominant from Friday evenings through to Sunday afternoons

each week during the Term at times to be specified by the Dominant ("the Allotted Times").

The Dominant reserves the right to dismiss the Submissive from his service at any time and for any reason.

The Dominant accepts the Submissive as his, to own, control, dominate and discipline during the Term.

The Dominant may discipline the Submissive as necessary to ensure the Submissive fully appreciates her role of subservience to the Dominant and to discourage unacceptable conduct. The Dominant may flog, spank, censor, execute, dismiss, DSP, suspend or expel the Submissive as he sees fit, for purposes of discipline, for his own personal enjoyment, or for any other reason, which he is not obliged to provide.

The Submissive accepts the Dominant as her master, with the understanding that she is now the property of the Dominant, to be dealt with as the Dominant pleases.

NEWS

Josie Jakovac and the French Soccer Team

To Josie Jakovac

I'd like to offer my sincere congratulations for your amazing maturation over the last year!

While she was just a "dumb kid" when she wrote on Facebook that the FIFA World Cup winning French National Soccer Team represented Africa (a sentiment expressed about the team by dog-whistling racists for decades), a mere 14 months later she has moved on leaps and bounds to become mature enough to think she deserves to be SRC President!

It's hard to make such big personal changes in such a short space of time, but to go from posting thinly veiled bigotry on social media because your team's centre-backs were too slow to close down Paul Pogba in the 18-yard box, to being level-headed enough to not only lead the SRC but also to "stamp out racism" on campus is a win for self-confidence if nothing else.

It's almost unbelievable how far you've come Josie.

Regards,

— Paul, N'Golo, Kylian, and the rest of the world champions from last July.

A Huge Swoop

There is currently a magpie swooping passersby around Fisher Library/Fisher Coffee Cart

— Dexter Duckett

Puzzled aficionado transfers to UNSW

Hey! How are you going? I'm going great thanks for asking!

Just quickly wanted to get the pleasantries out of the way so we can get right into the serious stuff.

This weeks Honi Soit is the fourth edition in a row without a puzzle section and I just want to know if this is just an unfortunate coincidence or if the puzzle section will be omitted from all future Honi Soits.

I, along with many of my fellow students, really look forward to the Honi Soit puzzle section and eagerly await it every week.

I have spent many a tutorial comparing answers to the crossword, seeing who could form the 9 letter word in the target puzzle, competing to see who completed the sudoku first and

messenger bag. The way his bundle of SRC Constitution and Regulations 2019 sprung out into the air. I bite my lip. The door creaks behind me. I turn around. Holy fuck, it's him.

"Ms Soit," he says ominously. "I see you've posted an article on Facebook without my approval."

"Yes, Mr Electoral Officer," I say, quivering.

"Show me how you neutralise yourself... I want you to finish... this article in the next 30 seconds.. Keep neutralising yourself. Just like that. Good. This pleases me."

I feel a shock running through me - it's electrical. "This is electrical," I say, shaking.

"Before we do this, you should know. I'm an electrical officer first, and a disciplinarian second". He pulls out a set of wires from his bag.

Holy cow.

"I want you to be neutral," he tells me.

"Yes."

"Yes what?" he replies authoritatively.

"Yes, Mr Electoral Officer."

It's been two days, and I can't get him out of my head. I'm in the office, I keep thinking about the length of his firm... rulings. The way he unzipped his...

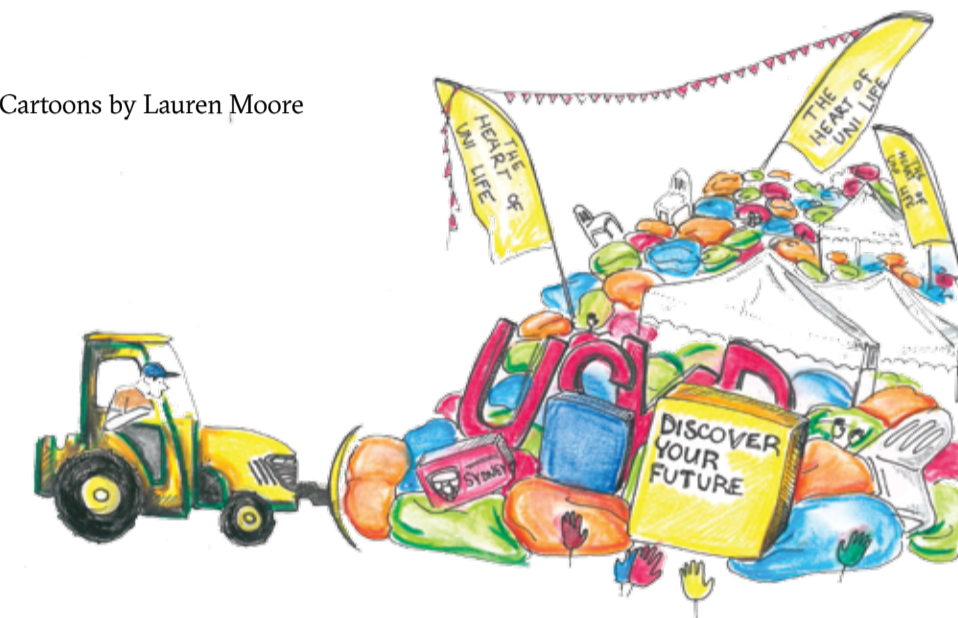
collectively attempting the cryptic crossword.

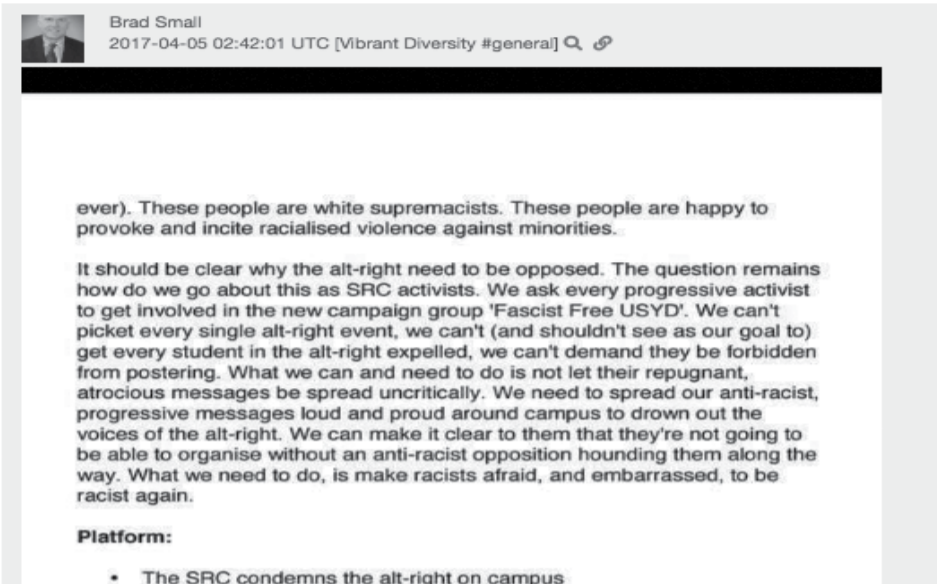
Please let me know if the puzzle section will be making a return, as if it isn't then I will need adequate time to find an alternative source for puzzles. I hear the UNSW paper has a great one.

Regards,

— Rose Sullivan

Cartoons by Lauren Moore

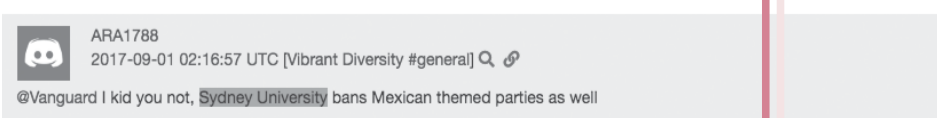
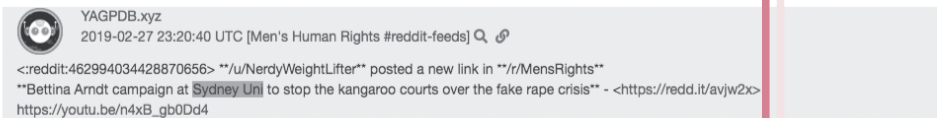
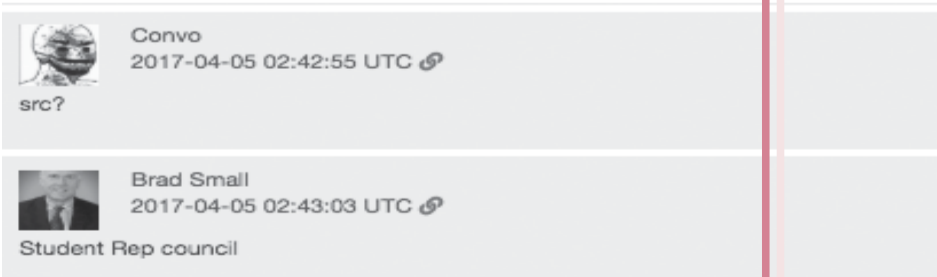




is there a neo-nazi network on campus?

CONTENT WARNING: THIS ARTICLE MAY BE HIGHLY DISTRESSING TO SOME READERS. IT CONTAINS EXPLICIT MENTIONS OF RACISM, NAZISM, HOLOCAUST DENIAL, ANTI-SEMITISM, MISOGYNY, XENOPHOBIA, SINOPHOBIA AND FASCISM.

Pranay Jha, Nell O'Grady & Jessica Syed



Over the years, overt racism, misogyny and anti-Semitism are not especially new to campus, nor within the Inner West. But for some reason, the idea that particular people who believe in the disgusting ideology of Nazism may well have a covert presence on campus is uniquely sobering.

Back in May, an investigation conducted by the ABC and the Sydney Morning Herald exposed relationships between neo-Nazis and the National Party of Australia, taking cues from a series of chat threads on the website Discord. These threads came to light as part of a series of Discord-related leaks made public by Unicorn Riot, an American left-wing media collective. Notably, the forums were employed to organise and mobilise the 2017 white-supremacist 'Unite The Right' rally in Charlottesville.

To aimlessly meander down King Street, to catch a bus from the Marlborough Hotel to the City Road stop, or to rush past the Eastern Avenue auditorium on the way to class are all seemingly uneventful experiences for most students at the University of Sydney (USyd). That the likes of Charlottesville organisers are prevalent in your own day-to-day routine is unthinkable.

That idea is turned on its head when it dawns on you that the same routes are frequented by neo-Nazis; that they are sitting behind you in your lectures, brushing past you on the 428 bus, or sprawled out a few metres away from you on the Law Lawns. This very realisation was made by *Honi*, as we trawled through the aforementioned threads, discovering sinister links between USyd and the neo-Nazis lurking on Discord in the process.



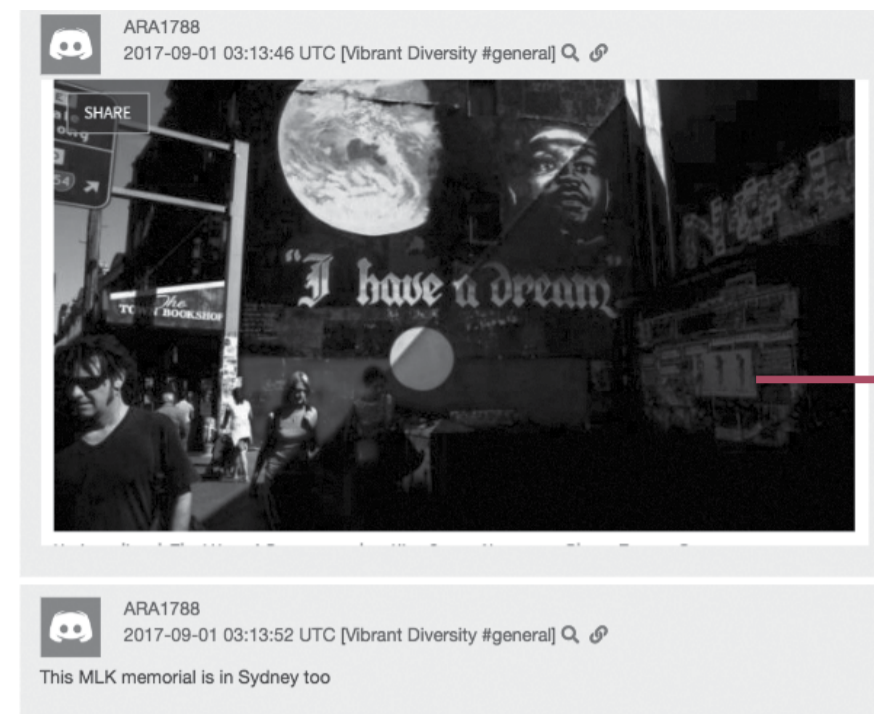
The sheer volume of content on the leaked threads was astounding. In one server called VibrantDiversity, over 30,000 messages were shared by 530 users. At least 36 of those users were either based in or had some significant connection to Australia. For the most part, the threads would discuss articles from 'liberal' media sources, or link social media posts, the politics of which outraged its users. The candid use of grossly racist, ableist and misogynistic language was commonplace, often accompanied by esoteric fascist memes.

From a cursory glance of the page, it is easy to misconstrue its users as reactionaries, seeking the thrill of making outrageous comments that would otherwise be socially unacceptable. From that perspective, the servers appear disconnected from reality—they exist in the alt-right cybersphere, bearing little consequence on one's actual life. However, as we delved deeper into the threads, it became apparent that these users were more than just the odd internet troll.

Our investigation began with the simple use of broad search terms like "Sydney" or "Newtown" in the server's search function, in order to test whether these threads had much of a local presence. Initially, most of the messages seemed only to make casual references to recent events in Sydney, without indicating a tangible connection to genuine political organisation. Soon, however, we came across the first real indication of political action: a conversation discussing strategies for supporting the homophobic 'No' campaign in Australia's same-sex marriage plebiscite. At times that conversation would move to calls between Discord users, records of which could not be accessed by *Honi*. Nonetheless, we did gain access to a Google Doc in which numerous users contributed ideas as to how potential voters could be convinced to vote 'no'.

As we continued to scan the server, it became clear that certain members were based in Australia, and more specifically, Sydney. We came across an image of the Martin Luther King wall on King Street, just a few kilometres away from campus. Users disparaged the mural, particularly with regard to its pending heritage-listing status. Shortly after that, we found a message containing an image of the USyd's 2017 'Unlearn' campaign posters displayed on the glass walls of the Eastern Avenue Auditorium at the time. The photo was seemingly taken from the user's mobile phone.

"We noticed a striking resemblance between the terminology, syntax and tone of the neo-Nazi material on campus, and that of neo-Nazis on the Discord threads"



-33.896439, 151.179398

MARTIN LUTHER KING MEMORIAL — NEWTOWN



Stickers bearing the swastika logo used by Australian neo-Nazi hate group Antipodean Resistance appeared on the same posters around the time the photo was posted on Discord. This prompted us to refine our search terms, and look specifically for messages related to various university campuses. We started to try terms like 'USyd' and 'UNSW'.

Amongst the results were some links to *Honi* articles and references to various socio-political clashes transpiring on campus. Users were unimpressed by moves to ban ethnically-themed parties on campus – 'Mexican' themed nights at college, for example. In another server called 'Men's Human Rights', there was a discussion of a video posted by disgraced sex-therapist Bettina Arndt concerning those protesting her 'Fake Rape Crisis' tour of September 2018 at USyd; many of these protesters were a part of the USyd Women's Collective. The messages about USyd weren't just general in nature—at various points, they indicated an uncomfortable proximity to campus culture.

Screenshots of Facebook comments recognisable as having been written by current USyd student activists and *Honi* articles, including one titled "Video Games of the Alt-Right" (again written in 2017), are also critiqued and ridiculed in this chatroom.

Numerous messages also attached pictures of students running in SRC elections, accompanied by various queerphobic comments. A screenshot of a motion pertaining to anti-fascist action on campus, taken from the agenda of a 2017 SRC council meeting, was discussed. Chinese international students running in the 2017 University of Sydney Union (USU) elections were described using racial slurs.

Perhaps these connections are not so surprising. The presence of fascists, neo-Nazis, and their sympathisers on our campus and its surrounds can at least be traced back to 2016. An anonymous student told *Honi* about her experience in her first-year Modern European History class in that year. A student in her lecture sprung up randomly and started to sing the 'He's A Pisspot' drinking song, just as the lecturer began to speak about the Holocaust. The student then allegedly pulled a bottle of beer out of his pocket, toasted towards

the lecture slide which had an image of Adolf Hitler on it, and sang "here's to Hitler, he's true blue." He was swiftly removed from the class by the lecturer.

During the 2017 SRC elections, it emerged that Sukith Fernando, a candidate on the 'Vanguard for SRC' ticket, had made comments online in defence of Hitler. At the time, *Honi* reported that, "in a reply to a video questioning the Holocaust posted on his wall, Fernando commented 'Wow Hitler really did nothing wrong.'" When confronted, Fernando maintained that he simply "didn't know" whether the Holocaust had happened. Two months later, in the midst of the same-sex marriage plebiscite, neo-Nazi posters were found wheatpasted inside the Brennan McCallum Learning Hub. The posters, emblazoned with phrases such as "Nazi Youth Organising On Your Campus!" were attributed to Antipodean Resistance.

Unreported in *Honi*, but well archived in a student-led anti-fascist organising group, are a plethora of images of neo-Nazi vandalism, unearthed by activists throughout the entirety of 2017. Swastika stickers placed on posters of Muslim women on Eastern Avenue, swastikas painted in the USyd Graffiti Tunnel, and a racist 'VB Dingo' sticker in Carlslaw – a common neo-Nazi pejorative used to refer to First Nations people, prevalent also on Discord – are only a few examples.

The greatest spike in neo-Nazi organising at USyd in recent years undoubtedly occurred in 2017. In that year, a high volume of neo-Nazi material appeared on campus, pictures of which were subsequently posted by concerned activists in the anti-fascist organising group contemporaneously. Such posts were made once a month at the very least. We noticed a striking resemblance between the terminology, syntax and tone of the neo-Nazi material on campus, and that of neo-Nazis on the Discord threads, particularly on VibrantDiversity.

It didn't end there, however. Several students present at a USyd 'Socialism vs Capitalism' debate in June 2018 – hosted in tandem by opposing political groups Socialist Alternative and Generation Liberty – anecdotally relayed to *Honi* how a man present at the debate, did a 'siege heil' salute. Toby Cook, described

by Anti Fascist Action Sydney to be a "local neo-Nazi affiliated with the Sydney-based 'Party for Freedom', allegedly did the same gesture in response to a debate participant's critique of fascism.

In July of 2018, racist graffiti targeting Asian students was found in the Wilkinson building. The phrases "no Asian invasion" alongside other ethnic slurs – the same slurs used to describe Chinese USU Board candidates on Discord in 2017 – were written in permanent marker thereon.

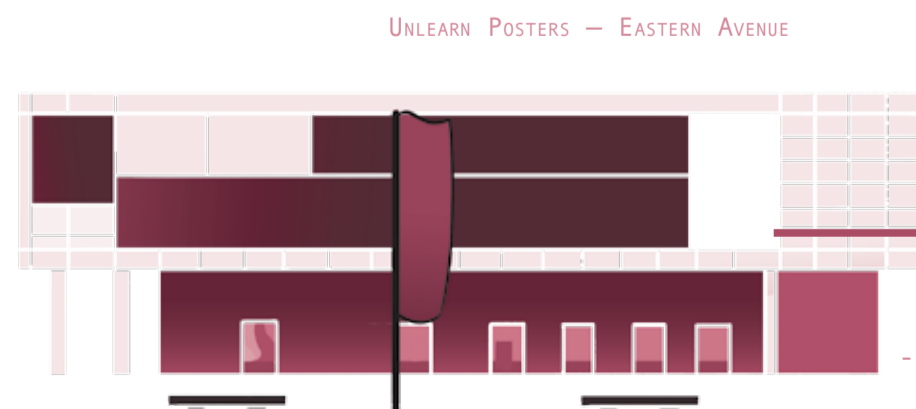
In March 2019, racist and nationalist posters and graffiti were removed from the USyd Engineering and IT Precinct by University staff. Two months later in May, a swastika was found graffitied onto a mural of the Aboriginal Flag in Camperdown Rest Memorial Park.



What was arguably the most disconcerting aspect of our investigation was the appearance of Young Liberals and Nationals, alongside members of the campus right found in these servers. For legal reasons, *Honi* cannot reveal the identities of those involved.

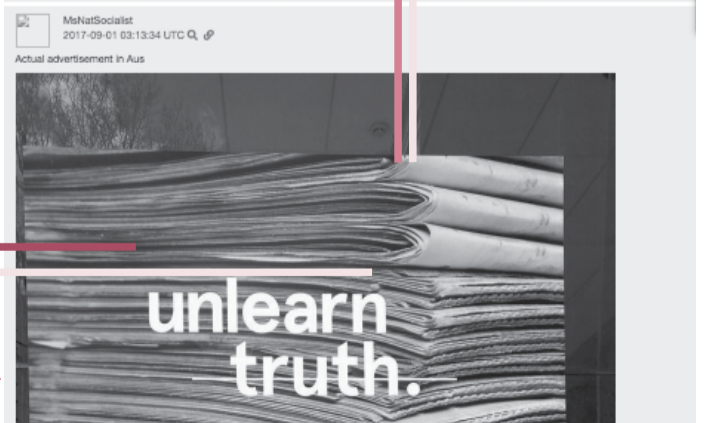
In February of 2017, an event was held on the border of New South Wales and the Australian Capital Territory, at a small pub called The Royal Hotel QBN – around 25 minutes drive from the University of Canberra. The event was scheduled to run after a larger Young Liberal event that had occurred earlier that evening. This meeting was far smaller, more intimate. University students, some of those now known to have been neo-Nazis, were in attendance. In a conversation *Honi* conducted with an anonymous source, the social groupings at this event were described as white men dissatisfied with how the world was developing. Concerns surrounding migration, what were considered to be 'loose borders', and stagnation in the growth of the young working-class had amalgamated into a social network of anti-capitalist young men uniting under the hateful banner of national socialism.

Racist sentiments at this event were plentiful, with anti-Semitic and racial slurs and misogynistic phrases flowing freely in the discussion. There was a distinct



UNLEARN POSTERS — EASTERN AVENUE

-33.887944, 151.190351



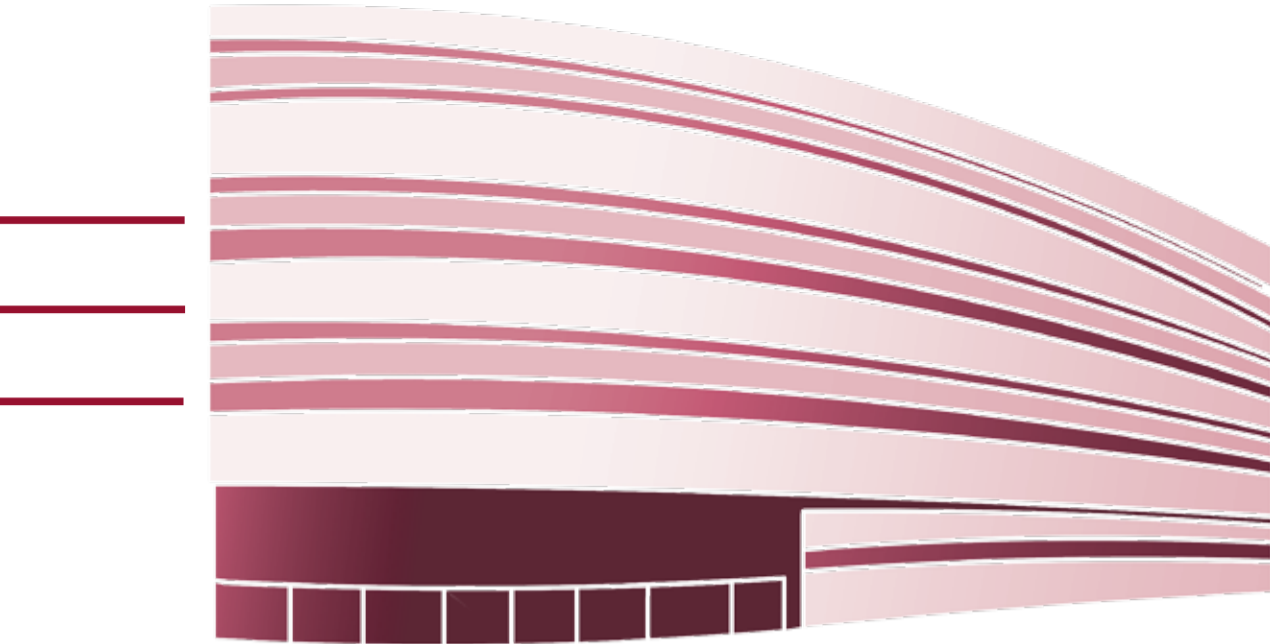
-33.890151, 151.193283

Racist, nationalist posters uncovered in Engineering and IT precinct

The material was removed in time for the International Day for the Elimination of Racial Discrimination.



PETER NICOL RUSSELL BUILDING



lack of women at the event. An ex-Young Liberal, Justin Beulah, who was identified as a reprieved neo-Nazi in this year's major *SMH-ABC* investigation, was in attendance. He posted pictures of himself at the event on VibrantDiversity. At the time, he was also a student at the University of Canberra. *Honi* reached out to Beulah for comment, given that his picture and a username confirmed to be connected to him were found as we scoured these servers. We did not receive comment in time for publication.

Through examining the links and usernames disseminated on these threads, *Honi* can confirm that there were USyd students, then members of the Young Liberals, present at this event, with direct links to the online Nazi network. For us, Beulah (posting as 'Brad Small' and 'Brad's Mobile'), became a link between the server and USyd. In interrogating the large array of images he shared, we have discovered that members of these threads had in-depth knowledge of University of Sydney student culture, *Honi* articles and USyd student politics. Beulah has shared a range of phone snapshots taken close to and within the University. Not only this, but screenshots obtained by *Honi* show attempts by members Beulah and a user named 'Convo' to understand student politics abbreviations. "SRC?" Convo

asks, to which Beulah explains "Student rep council."

Beulah's institutional knowledge of our University may suggest that he had direct network affiliations with a USyd student who, by sending him relevant information, allowed him to be aware of, recruit within, and perhaps accomplice to Beulah's work - he was a USyd undergraduate, frequented the Discord servers, and a manager of one of the University's USU Board candidate campaigns several years prior.

The takeaways from our investigation are quite harrowing. Examples of the ingrained connection between these networks and USyd are especially mind-boggling because they require a steadfast knowledge of the workings of student organisations. Things like SRC Council motions, for example, could not possibly have been within the institutional knowledge nor digital reach of anyone without some tangible, continuous link to someone on the inside.

We know that Neo-Nazi propaganda and rhetoric spiked on the Camperdown campus in 2017. We also know that the rate at which information was disseminated within VibrantDiversity

also rose with particular vigour that same year. There is an apparent temporal link to a spike in university-related rhetoric in this chatroom and the rise of neo-Nazi action on campus when this evidence is read concurrently.

Our investigation only scratched the surface of all the reprehensible fascist messages sent in the 66 leaked servers. At various points, we regrettably came across messages viscerally describing sexually problematic behaviour, images of African-American people being lynched, and other extremely violent imagery. Naturally, this raised harrowing concerns of what had already transpired on campus and what could be happening as we write this article. Were there campus neo-Nazis lurking in those threads, who had fallen through the cracks? And, now these Discord threads have been exposed, is there a place unknown to us where new conversations are taking place? Fascist networks are quite feasibly expanding. They aren't just a few rogue individuals on a single website. They are in the business of building a movement. That movement has extended its reach to non-fascist conservative groups on campus, such as the Young Liberals. It's unclear when this movement will penetrate our institutions of student representation. Maybe it already has.

CAMPERDOWN MEMORIAL REST PARK



-33.894009, 151.178938

Beyond Bodies: on visions of digital space and utopias

Kiki Amberber locates potential worlds for queer bodies and bodies of colour to exist

There's a recurring line in the song 'Michelle Pfeiffer' by Mahawam that the artist hurls out of their mouth, a bullet speeding towards skin: "but imminent death / but imminent death / but imminent death / but imminent death". I first heard the song walking home one night in late June. As I listened to it, I thought of the way death hangs over people of colour, real yet abstract; always potential.

Months later, I discovered that the song was written in response to the artist's HIV diagnosis. As a nonbinary Black person, Mahawam - born Malik Mays - seeks to explore the proximity to death experienced by queer black people. For me, this clarified a truth internally known, of the inextricable link between being a person of colour and being a queer person in a world hostile towards both.

Both bodies of colour and queer bodies fundamentally disrupt the fantasy of white national space. Anthropologist Ghassan Hage argues in *White Nation* that in Australia, whiteness as a project seeks to maintain control over imaginary borders, under the guise of multiculturalism and "the discourse of tolerance". In challenging the reproduction of this fantasy, queerness and ethnic otherness exist as threat, and come under danger. First Nations feminist academic and activist Aileen Moreton-Robinson conceptualises this danger as the over-definition of the racial other's body, against a disembodied, invisible whiteness.

This violent foregrounding of physicality extends to queer bodies; like bodies of colour, they function as depositories of death within a cultural imaginary always ready to dispose of them. The bodies of queer people and people of colour are never promised. In a liminal space ever-heavy with the potential of physical bodies ending, can selves be created beyond physicality?

The concept of queer futurity as explored by José Esteban Muñoz becomes radical here, reflecting the hybridity and synergy of queer people of colour. In *Cruising Utopia*, Muñoz suggests that queer space is one of utopic promise, existing beyond the physicality of the present: "queerness exists for us as an ideality [...] it is] the rejection of a here and now and an insistence on potentiality or concrete possibility for another world."

Muñoz's vision of futurity is embodied by Sydney and Adelaide-based band Collarbones in their album of the same name, taken from Muñoz's work. In an interview with the music site Pilerats, vocalist Marcus Whale reflected on 'futurity' as "this imaginary space to which I return when I try to unpack my romantic instincts." The album explores what Whale terms "that most future-oriented form of longing - the crush". Queer futurity as presented by Collarbones is never removed from bodies. Rather, theoretical concepts and experiences co-exist as limbs tangled in the dark.

This is apparent in the album's

structure. The interlude "Futurity" is a 15-second track of pulsing machinery noises, framed on either side by "Deep" and "Heavy", pop-leaning dance tracks that distil fears and anticipations about relationships. This linkage between futurities and (potential) queer, bodily intimacy shifts the contradictory nature of desire and uncertainty into a space of momentary meaning-making. "Futurity" opens a space in which bodies transcend physical boundaries through virtual existences. This is intimately tied to the digital age; the queer crush becomes refracted by the specificity of desire and intimacy in the online. In creating a blurry space between reality and fantasy, digital space provides for world-making.

Though radical in disrupting embedded imaginaries, digital potentiality is not without limitations. The work of Essex Hemphill, an African-American poet and activist, complicates digital space as often unsafe. His poem "On the Shores of Cyberspace" weaves the impending destruction of his physical body as an HIV-positive gay man into a questioning of the internet to provide harbour for queer bodies of colour:

"I'm counting T-cells on the shores of cyberspace and Feeling some despair [...] I stand at the threshold of cyberspace and wonder: Is it possible that I am unwelcome here, too? Will I be allowed to construct a virtual

reality that empowers me?"

Hemphill reminds us that the internet is far from a neutral and apolitical site of utopian creation. Simultaneously, rather than providing a space that surpasses bodies, bodies flow into digital sites. Hemphill's poem is never divorced from queer bodily intimacy:

"I occupy my lover's long-fingered hands at the threshold of cyberspace."

Perhaps, then, digital space allows for contingent world-making; for relief for bodies-under-threat but not for the doing-away-with of physicality. Perhaps an elimination of physical bodies is not desirable; Hemphill and Collarbones chart the joys, along with the pain, of bodies existing together in unsafe spaces.

Digital space remains, for me, a fraught fantasy, one that embodies Muñoz's vision of "a horizon imbued with potentiality." Given that all structures are operationalised fantasies, digital space could provide for creating kinder fantasies for marginalised identities.

In "Michelle Pfeiffer" Mays remarks offhandedly, "gold's been leaking from my lesions lately, it's crazy". Maybe this presents the most productive digital potentiality: the gold doesn't cancel out the lesions, but presents a space of beauty and alternative meaning on the edge of destruction. It was never about going beyond bodies, then. It was about finding and creating those spaces where bodies under threat are able to glow.

Weathering shame

Victoria Cooper reflects on last month's Pacific Island Forum

I turn 21 soon and I'm terrified. Since birth, my family has reminded me that all my little kernels of embarrassment will surely appear in my father's PowerPoint-guided 21st speech. Now, crippled by an adolescence of CamWow selfies and one horribly misguided instance of fake tanning only my face, I have quite a visceral repulsion to the idea of '21'.

Perhaps I should be less anxious. After all, public embarrassment is a defining feature of Australian politics. There was the time Turnbull was compelled to introduce a 'bonk ban', the time Gillard fell on her face in India, and that time Abbott ate the onion. Recently, Australia has been embarrassed again, but this wasn't as quick and painless as the aforementioned. This was more than just a gaffe.

Last month, Australia attended the Pacific Island Forum (PIF) and the amount of embarrassing blows was about as exhilarating as it was stifling. There were tears, broken friendships and pale pink polos. Let's break it down.

The members of the PIF meet annually to enhance cooperation between states and improve the wellbeing of Pacific citizens. This usually involves negotiating the contents of the 'communiqué', a document used to

outline the concerns of the region and formalise members' commitments to future steps. As per the trend of the past few years, climate change and emissions reductions were hot on the agenda. Seeing as our Prime Minister once held up a lump of coal in parliament and told us not to be scared, we knew this was going to be a testing time.

Morrison was quick to call the PIF a 'family gathering'. I must agree it had all the makings of a good family gathering: an island paradise, matching shirts and (initially) smiling faces. But, it did not take long for this family gathering to breakdown. This was one of those occasions where the collapse was less due to Aunt Judy guzzling one too many Chardonnays, and more because estranged brother Scott got a bit too flashy with his dollars and told all his cousins to 'get a real problem'.

Infact, most family members freely admitted that Ol' ScoMo ruffled a few feathers with his insistence to water down the language of the communiqué, even convincing the family to scratch out the word 'coal' from the document. Heated words were had with Fijian Prime Minister literally disowning Morrison as a "good friend", and the Tongan Prime Minister was reduced to

tears over Australia's inactive response to the smaller islands' pleas for action. Worst of all, ScoMo was unphased by these emotional indictments, heralding the summit as a success on his Facebook page and proudly spruiking our generous 500 million dollar aid package as a great solution to issues of the region.

This all sounds pretty cringey, but it gets even worse when you consider where we were when Australia threw money at the rising seas. This year's PIF was held in Tuvalu, one of the smallest, least-visited nations on earth.

At only 4.5 meters above sea-level, Tuvalu is one of four nations most vulnerable to rising seas, and climate change is the number one cause of its continued rise. Tuvalu has already suffered a fair share of climate shocks, experiencing more frequent king tides, droughts, food shortages and major disruptions to its fishing industry.

Coal kills small island nations like Tuvalu and Australia's removal of the 'c' word from the communiqué truly embodies an unwillingness to meaningfully change. According to the Climate Action Tracker, Australia's current emissions reductions targets aren't enough to keep global warming below 1.5°C. If all government targets

were in this range, the world would warm by 3°C. At 3°C warming, Tuvalu will likely become uninhabitable, and there is no international precedent or law to prevent Tuvalu, its statehood, international status, and national identity, from disappearing completely.

Australia's emissions are eight times the total emissions of the Pacific region and with our trusty reliance in Kyoto loopholes, it doesn't look like they'll be reduced any time soon. So, say the worst-case scenario eventuates, the seas rise and Tuvalu becomes unlivable (which has already forced migration from its outer islands) - "Does anyone have a plan for that?" you ask. Yes, Deputy Prime Minister, Michael McCormack calmly said that the Pacific Island will "continue to survive because many of their workers [are welcome to] come here to pick our fruit."

Australia's conduct at the PIF was truly shameful. Sure, we've all been there - unneringly asserted our own needs before others, underestimated someone's real sense of existentialism, been so badly behaved it puts some friendships on the line. If there's anything I've learnt from my chronicle of embarrassments it's that now's the time to pull your socks up and do better.

Women* in JAZZ

talents not novelties

Grace Johnson surveys female musicians in history and the scene today.

Women have always been present in the musical world, but they are seen far more than they are truly heard.

According to a recent report by UK classical music label Drama Musica's *DONNE: Women in Music*, curated by soprano Gabriella di Luccia, only 2.3 per cent of the works programmed by internationally acclaimed orchestras in the 2018-19 season were by female composers.

In classes analysing the history of classical music education, Clara Schumann is mentioned first as the companion of Robert Schumann, and second as a performer and composer in her own right. Hildegard of Bingen is often presented as a great standalone. Augusta Holmès, an extremely talented singer of the nineteenth century, accomplished pianist, prolific composer, was endlessly praised by Rossini, Liszt, and Saint-Saëns in her time, but is now mainly celebrated only on classical music radio stations on International Women's Day.

There are legendary musical women behind the great composers—famous examples are Mozart's sister, Nannerl, and Bach's second wife, Anna Magdalena. There are several articles calling for the recognition of female composers, but one must ask whether these sudden and infrequent resuscitations of historical female composers really do much to change the situation in the long term. While female-only groups and festivals are often the only way female composers and performers can be heard, there must be another way to integrate female composers into the mainstream of education and performance. They should be considered as composers of worth and without consideration of gender, for it does not benefit composers to celebrate them for their femaleness instead of their musical talent.

Jazz is another main genre of institutionalised music study that shows extreme gender imbalances. A 2016 study of the top five American institutions of graduates in jazz study (University of North Texas, The New School, The New England Conservatory of Music, CUNY Queens College, and Berklee College of Music) found that only 17.5% of those students were female.

While it is far more common to see female classical musicians at the Conservatorium, the numbers remain comparatively low in the professional world. A 2018 study of the world's top orchestras, including the Royal Concertgebouw, Berlin Philharmonic, and Vienna

Philharmonic, found that only 31 per cent of 2,438 full-time orchestra members were female. The Vienna Philharmonic had the highest imbalance—perhaps most audibly distinctive orchestra in the world, which jealousy protected its sound by maintaining the lineage of its players, the orchestra didn't allow a woman to join until 1997. The London Philharmonic and New York Philharmonic are, to some relief, far closer to total equality.

As an attempt to reduce gender bias, orchestras in

“It is not just the problem of how we perceive women in music now, and the often narrow opportunities they have, but that they are limited by societal norms before they even begin.”

the 1970s began to incorporate blind auditions, at least in the early stages. However, the problem of gender imbalances in music is present long before auditions and professional exposure—it begins even when children choose their instruments.

Brass instruments have long been considered a 'man's instrument.' Instruments with a low pitch range, such as double bass, are also considered more masculine than higher pitched instruments, like the flute or violin. Indeed, the same study found that only one of 103 trumpet players in 22 orchestras was female. 94 per cent of harpists were female. There was also a heavier concentration of women in flute and violin.

There is history to this: before and during the nineteenth century, women were discouraged from playing instruments that could potentially distort the face. Instruments thought to be 'unlady-like' when played, like the cello, or too heavy or powerful, like the tuba, were also deemed inappropriate for female musicians. Additionally, brass instruments were associated with the military, and the loudness and

range of the instruments was thought to represent masculinity. Women were considered more suited to higher-range instruments with softer tone qualities as a result. Amateur training in singing and music, usually piano, was also considered the hallmark of an 'accomplished' woman.

In some respects, this mentality continues today: girls might find themselves encouraged to be vocalists rather than horn players, to play wind instruments rather than brass, and compelled to learn melodic instruments over percussion. It is not just the problem of how we perceive women in music now, and the often narrow opportunities they have, but that they are limited by societal norms before they even begin.

The 'gendering' of instruments applies equally to jazz. Women are very rarely on stage or, if they are, they're typically a vocalist at the front of the band. It often seems exceptional for a woman to be a horn player or part of the rhythm section, perhaps with the exception of being a pianist.

In her article on professional female brass players, Mary Galime discusses how history perceives and remembers female players. She notes that with great trumpet players of history, such as Wynton Marsalis and Louis Armstrong, skills are highlighted quite beyond gender and more about quality: “All these novelties have transcended gender because history has allowed them to, but this has not been the case for female brass players.” While a gradual shift in mentality is currently underway, she says, with internationally respected musicians finally being appreciated for the music they are playing, and how they are playing, it is still typical that the players and the audience are constantly reminded that they are, in fact, female.

I spoke to Abby Constable, a drummer in the Jazz Performance degree at the Conservatorium, about whether she had ever felt limited in opportunities.

“In my experience I have no difficulties in being booked for gigs. If anything, I think some people are drawn towards the 'novelty' of a female drummer, and I could never be sure, but I think there are some gigs I may be more likely to get because of this fact. But this is honestly speculation. I wouldn't want to get a gig because I'm female, I want it to be because they like my drumming.”

Often in musical situations where she is the only

female present, she maintains that she experiences very little gender discrimination:

“99% of the musicians I have worked with have always treated me as a fellow musician the same as any other male on the bandstand. There has been only one situation in particular where I have felt quite uncomfortable and treated differently due to me being a young woman, and it was from an older male musician. I feel uncomfortable to speak out about it, also because I don't want to lose work but I have said something in the past and he kind of brushed it off and laughed. In situations like those I am hyper aware of the fact that I am not a male.”

Like any other fields, most of what we have about the female experience in music rests in anecdotes. In popular jazz bars in Manhattan, I spoke to recent jazz graduates of the Juilliard School of Music, who told me about a particularly female-excluding phrase, “dick on the forehead swing.” They told me that they were often instructed during gigs to “play to the ladies.” I remember one night a very accomplished singer

“...singers are always treated differently to instrumentalists, but I think it's hard to be treated the same. We just have completely different outlets for our creativity and we prioritise different things, such as lyrics, feeling and performance.”

was invited to join the band. But after the rest of the band members did their solos, and she had made the return to the head of the song, she was interrupted by the sax player, who continued his solo over her voice. It wasn't clear whether or not it was intentional, but she made a lighthearted face at the audience, who laughed. Afterwards, her responses to praise were self-deprecating even to my friend and me, when she asked us for a light outside.

I spoke to Tiana Young, a vocal student in the Conservatorium jazz program. She began classical training at age ten and started singing with the Central Coast Little Big Band at age fourteen. She talked to me about the differences between the classical and jazz performance worlds:

“From where I was in my training, classical was beautiful, polished, and elegant. I performed in concerts with orchestras and musicians who were poised, focused perfectionists. These concerts and competitions were serious affairs and the response to successful ones was equally formal, and somewhat reserved.”

“At the same time, my experience with jazz was highly different. To me the music was much more relatable, raw, sometimes sexy, and much less postured. The lyrics of the songs were emotional responses to personal experiences (from my perspective) and as such, audience connection always felt more raw and close. Performance spaces were smaller, more intimate, but the response to success in jazz always seemed huge and equally raw.”

“So as far as the negative experience, I have definitely had my fair share of sexualisation by older men in explicitly jazz musical contexts which is inappropriate in my 'work environment' but I feel that this is a product both of the male dominated space, and the raw, exposed nature of the medium: no boundaries, both literally—you're right up with the audience—and metaphorically. This was present on the Central Coast where I grew up, Sydney, and Germany so I'd say it's safe to describe that as a fairly universal experience.”

On being a woman in a male dominated space, she said: “I still have to remind myself that my voice as a

vocalist and as a woman is just as important as the boys” and that “in an ideal setting a woman should be able to be as sexy or not sexy as she wants and not get treated as an object or as inferior...But unfortunately lines become blurred and because it's such a 'chill' genre, perhaps compared at first glance to classical, I find that people push buttons a lot more.”

There is a culture of 'undercutting' in jazz, part of the musical act itself. I asked her about this, and she said: “Yeah, but guys have the privileged position to take the heat, whereas us chicks are sometimes already 10 feet behind.”

Steph Russell, a recent vocal graduate of the jazz program, offered another perspective.

“Yes, I think singers are always treated differently to instrumentalists, but I think it's hard to be treated the same. We just have completely different outlets for our creativity and we prioritise different things, such as lyrics, feeling and performance.”

On the increasing awareness of women in jazz, she said: “From my first day at uni to my last day, I saw a big shift in the way I was treated, slowly becoming less intimidated and more comfortable within myself as well, which is a big factor. And in terms of the female to male ratio I don't really mind which gender I play with, whoever I find the most enjoyable to play with and the most friendly—that's who I'll book.”

“And one great aspect about being the singer: we get to choose the band 90% of the time.”

Whatever the individual skill of a female jazz singer, she is often sexualised for her image rather than appreciated for her knowledge. An academic article by Stang Dahl in 1964 referred to female jazz singers as the 'canary' of a band—an appealing female vocalist could attract greater audiences and promote the bands while bringing business to the venue. Musically, the role of the singer was to interpret and convey the lyrics, not to improvise, and since improvising is a hallmark of jazz, this would create a ranking between the members.

There is no doubt about the skill and talent of famed singers throughout history, like Ella Fitzgerald and Billie Holiday, which seemed to transcend that fact that they were female. Front of the band, the 'First Lady of Song' and 'Lady Day,' and several other vocalists, were pioneering figures. An entire generation of famous jazz musicians can be linked back to one woman: Mary Lou Williams, a pianist of the 1920s, 30s and 40s. An exceptionally skilled performer, she also wrote hundreds of songs for Duke Ellington, and helped train household names like Thelonious Monk, Charlie Parker, Miles Davis, and Dizzy Gillespie. While she is not totally forgotten, such women seem to stand alone in history as exceptions and not part of the norm.

A woman of colour in jazz would have also faced far greater disadvantages—although jazz came from African-American communities in New Orleans, women were still excluded. It wasn't until the peak of the women's suffrage movement in the 1920s, and the development of the liberated 'Jazz Age' woman figure, that women began to be recognised in jazz communities. Bessie Smith, for instance, was an early vocalist that inspired later generations of jazz singers. Several female jazz musicians were activists for gender or racial equality, often both. In 1964, Nina Simone performed at Carnegie Hall to an all-white audience. She sang 'Mississippi Goddam,' a song about the racial injustices of African-Americans in Mississippi, Alabama, and Tennessee. Another instance of jazz aligning with the Civil Rights Movement, happening at the same time, was Billie Holiday's song 'Strange Fruit,' a disturbed vision of lynching:

Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black bodies swinging in the southern breeze
Strange fruit hanging from the poplar trees

In this sense, jazz became a platform with great potential to express both gender and race issues, and continues to have that potential. In October 2018, Berklee launched the Berklee Institute of Jazz and Gender Justice. The website states:

“The jazz industry remains predominantly male due to a biased system, imposing a significant toll on those who aspire to work in it...The goal of the Berklee Institute of Jazz and Gender Justice is to do corrective work and modify the way jazz is perceived and presented, so that the future of jazz looks different than its past without rendering invisible many of the art form's creative contributors.”

'Institute' is key—by sincerely studying women's contributions to jazz history as part of an institution, alongside female educators, we are far more likely to see permanent change. Without any question of talent, it is hard to deny that female musicians have to work much harder to prove themselves in an environment that has adapted to benefit men. In the past, female groups would have been the only platform for female musicians to perform music. A group like Sydney's Young Women's Jazz Orchestra is valuable in that it alerts us to new ideas, rejects that certain types of music can only be performed well by men, and sets up the path for new young musicians, but still there is the problem of being on the sidelines. As Galime says, there is a fine line between possessing “a quality that brings meaning and is remembered” and being a novelty item that is “cheaply bought, and momentarily appreciated.”

What music of all genres needs is a platform where female composers and musicians are granted the same institutional respect as males. It is not enough to have brief moments of respect for female musicians—this quickly becomes a matter of simply being female rather than focusing on the merits of their music, and this is more detrimental in the long run to true cultural appreciation of women. Sometimes we are hopeful about the situation, and told that “things are getting better.” But it hardly means much when some of the greatest institutions of jazz, such as New York's Jazz at Lincoln Centre, still have no permanently employed women in the band. Emma Grace Stephenson, a jazz pianist currently living in New York, put it simply in a 2017 blog post:

“I get some opportunities because I am a young female, and reasonably good at what I do AND there are some opportunities that I don't get, because I am a young female, despite being reasonably good at what I do.”

“‘Institute’ is key — by sincerely studying women's contributions to jazz history as part of an institution, alongside female educators, we are far more likely to see permanent change. Without any question of talent, it is hard to deny that female musicians have to work much harder to prove themselves...”

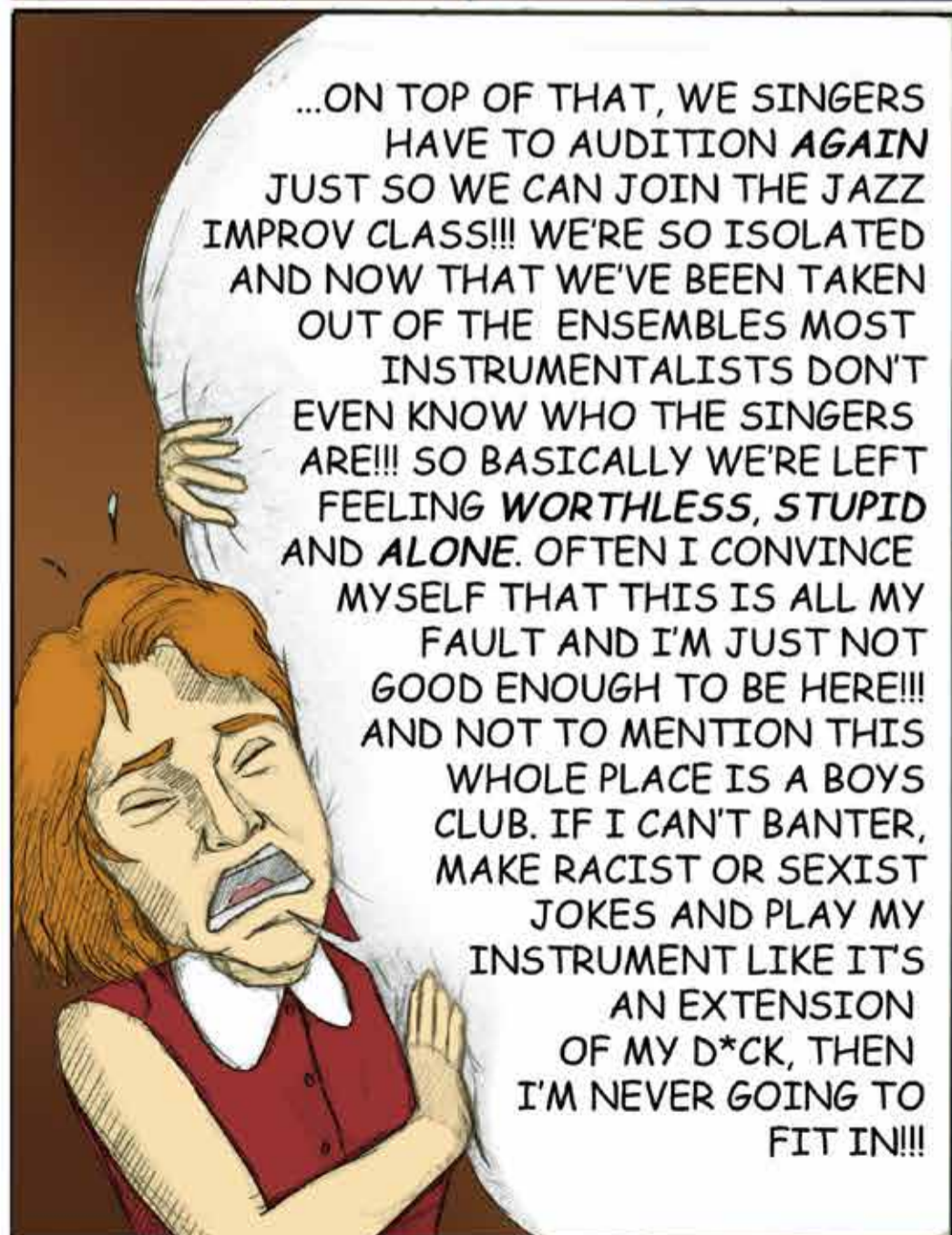
It is a difficult situation to navigate: on the one hand, women are evidently excluded from institutions of music, but also most women would not want to be given the opportunity simply because they are women. It will always be better to be known simply as a great musician than a great female musician. The canon of Western male composers is cemented in classical music culture already but what we can change is the gendering of instruments, the balance of the sexes on stage, how we look at history, and perhaps most importantly, becoming undoubtedly skilled in whatever instrument in whichever genre of music.

Women need to be incorporated into the mainstream of study and performance so that the quality and respect of their work transcends gender. Change begins with our institutions, so that a world of music that transcends gender is the one to be canonised in future history.

USyd's ties to the Australian gambling industry

As gambling researchers debate the ethics of industry funding, the University of Sydney Gambling Research and Treatment Clinic has received more than \$2.5 million from gambling industry groups. Can gambling research resist the influence of industry funding?

Nina Dillon Britton investigates.



Art by Matthew Fisher

Australians lose more while gambling than any other country: we lose more than \$24 billion each year, approximately the GDP of Nepal. Per capita, we lose \$1,200 each year. And gambling technology is only getting better at making us want to lose: the proliferation of randomised electronic race betting has meant that you don't need to wait for more than 2 minutes to place a bet on the next virtual horse or greyhound race; whereas many jurisdictions have banned special prize rounds on pokies, they can be found on every machine in Australia. By comparison, we have laxer gambling regulations than in the US, where pokies are restricted and most forms of online gambling are prohibited.

Gambling shapes our lives and our cities. There are 10 different places within a 10 minute walking distance from the University of Sydney (USyd) where you can play pokies.

That fact cannot be separated from the reality that the gambling industry carries outsized importance within Australian politics. A recent proposal for a federal parliamentary inquiry into Crown Casinos was met with bipartisan opposition. In Tasmania, 90% of the Liberal Party's declared funds at its most recent state election came from pro-gambling lobby groups, a response to a promise by Labor to phase out pokie machines. In the ACT, Labor Party operated clubs see a \$24 million annual return on pokies.

But in no state does gambling dominate the way in which it does in NSW. The most recent state election saw Labor run on a platform to "support clubs," whilst the Coalition has signed a Memorandum Of Understanding with Clubs NSW containing key election promises prior to each of the previous three state elections (2010, 2014, 2018). We've let Racing NSW advertise on our Opera House, excluded Crown Casinos from lock out law zones, and allowed Packer to shape the Barangaroo shore front.

It's not only that the political parties are tied to the gambling industry, but also that state governments have a clear incentive to retain gambling as a key tax base. The 2018 MOU between the Coalition and Clubs NSW notes, for example, that clubs are projected to add \$3.4 billion to the state economy over the next four years.

Gambling is big business, and vested interests have a lot to lose. Perhaps it is unsurprising then that industry bodies have taken particular interest in funding research.

Critics of gambling industry funding and its involvement in research argue that even with strict disclosure requirements and codes of ethics, in-

vestment shapes research agendas. Specifically, gambling industries and the governments that support them have an incentive to construe gambling that is enjoyed responsibly by most, with a small minority "problem gamblers." State government conducted problem gambling prevalence studies use narrow, pathological, definitions of problem gambling. Tellingly, such findings feature prominently in industry publications. The first substantive page of the Clubs NSW Responsible Gambling Strategy 2019-21 states, for example, that the "prevalence of problem gamblers...identified in this NSW study (0.4%) is lower than the all of the other jurisdictions."

That framing obscures the fact that much of the harm is borne by

"Importantly however, that study does not engage with the key criticism made of industry funding: that it shapes the research agenda, pushing researchers to focus disproportionately on pathological cases of problem gambling."

"non-problem gamblers." A 2017 study, for example, finds that 85% of years of life lost due to gambling come from persons at a "low" or "moderate" risk of problem gambling. Moreover, it ignores the fact that though a small minority of gamblers are defined as "problem gamblers" much larger proportions of gamblers experience some form of gambling related problem. A 2014 prevalence study by the ANU Centre for Gambling Research found that, in the ACT, "low-risk gamblers are spending five times as much, on average, as gamblers who consider themselves problem-free."

As Sean Cowlshaw and Samantha Thomas from the University of Deakin argue, that is analogous to the way in which "the alcohol industry has argued that alcohol harms are limited to a minority of 'problem drinkers', and thus opposed population-wide policies that threaten financial interests".

Problematically, gambling research has not always made its industry connections clear. In 2014, Professor Rebecca Cassidy (University of London) criticised the International Journal for Gambling Studies (of which USyd's Alex Blaszczynski was and remains the Editor in Chief) for its failure to require disclosures of conflicts of interest in line with the Committee on Publication Ethics. The journal's embrace of industry support in its disclosure requirements were criticised, them stating at the time: "The Editor(s) accept that such support is often essential to

enable research to occur." In her criticism, Cassidy specifically criticised an article co-authored by Sally Gainsbury, the Deputy Director of the Sydney University Gambling Centre and editor of journal, for its failure to disclose conflicts of interest.

Blaszczynski and Gainsbury have since tightened the journal's disclosure requirements.

If gambling industry funding shapes research outcomes, however, it's unclear whether government funding is any better. Where governments rely on gambling as key tax bases (not to mention where political parties are wedded to industry), they have a similar incentive to promote a narrative that most gambling is harmless and that problem gambling is limited to a very small

minority. Government embrace of this specific "responsible gambling" framework is obvious.

Further difficulties arise with the characteristics gambling research itself. Unlike other much established addiction research — such as with cigarette smoking or alcohol — one cannot measure the effects of pokies anywhere except in a pub or club. As Blaszczynski puts it, "industry-supported research is required if valid conclusions can be drawn from studies involving real gamblers risking their own money in real venues". Particularly when researching new forms of gambling technologies that have not yet made it to market, researchers must rely on industry to access gamblers and gambling technology.

These criticisms have not always been met with open arms. A recent piece by James Boyce on the relationship between gambling industry investments and problem gambling research, published in *The Monthly*, was met with complaints of inaccuracy. (Boyce and *The Monthly* were unable to comment to Honi as to the identity of the organisation making the complaint or its substance.) Honi has also been told that a similar piece written for a state authority was removed after similar complaints, but has been unable to confirm this at the time of publication.

Director of the USyd Research and Treatment Gambling Clinic, Dr Alex Blaszczynski, argues that allegations of industry influence are "ad hominem"

attacks reminiscent of "McCarthy-era communist witchhunts." Since 2016 the Centre has received almost \$2.5 million in funding from Clubs NSW, the Gaming Technologies Association and Aristocrat Technologies Australia (the company which introduced to Australia poker machines, or as founder Len Ainsworth, termed them, the "mouse trap"). That is, in addition to funding received from Aristocrat Leisure Industries, Responsible Wagering Australia the "peak body representing the Australian online wagering industry" and a yet unfulfilled grant of \$186,204 from Clubs NSW.

Accepting such funding by no means make the University of Sydney an outlier: most respected gambling researchers have received industry funding at some point in their careers. Such researchers argue that there is no impact on research outcomes. In correspondence with Honi, Blaszczynski points to a 2019 meta-study of existing gambling research that he co-authored, which finds there to be no difference in research produced with gambling industry funding. Importantly however, that study does not engage with the key criticism made of industry funding: that it shapes the research agenda, pushing researchers to focus disproportionately on pathological cases of problem gambling. The study compares studies on the basis of research design variables and whether the hypothesis is proven correct.

Blaszczynski and a University spokesperson also make clear that all research conducted by the USyd is bound by strict codes of conduct to ensure conflicts of interests do not affect research outcomes. Blaszczynski argues that industry retains a "hands-off approach" to avoid "allegations of influence." Where the Centre undertakes a research agreement with industry for example, "it is made clear that the industry does not have any input into the design and methodology of the study, the data is retained by USyd, and there is no requirement to provide manuscripts for approval before submission to peer-reviewed journals," whereas government contracts require such approval.

It's difficult to believe, however, that industry groups would continue to fund research if it harmed their bottom line. Strict codes of conduct might mean that the findings of research conducted by the Gambling Clinic are not influenced by industry funding. But the influence of industry may shape what questions are asked and how. In a nascent area of research like gambling studies, that can shape research priorities for decades to come.

One Day.

James Elhindi

I have never spoken to my grandmother. Not because she lives overseas, nor because she is dead. I have never spoken to my grandmother because we do not speak the same language. I could not tell you one thing about her life, or her interests, or her passions. I could not tell you why she is sick today. And I could not tell you how she felt when she buried my grandfather. We speak in the language of hugs, kisses, and laughter. But, after twenty years, hugs from a grandson who cannot begin to explain why he loves you surely start to lose their warmth.

Throughout my life, I have been present for many of the tragedies my family has faced. I have seen parents bury their children, and I have witnessed women kiss their husbands for the last time. I have felt the room grow humid with the moisture of despair, and listened carefully to the lamentations of today's widow or widower. I try, and try, and try, to hear what they are begging God for. It may as well fall on deaf ears. If I could speak Arabic, I would right my wrongs. I would tell my grandmother I love her. I would comfort the grieving. Maybe it is a fantasy, but one day I hope that they know Lebanon is not lost. I hope that one day they know there are Lebanese people here: not the imposters I declare as myself, but feasible Lebanese people who exist as more than simple parodies of their lost loves.

Both of my parents speak English. They also speak Arabic. They speak Arabic when they don't want me to know what they are saying. They speak Arabic when they are speaking critically of me. They speak Arabic when they don't want my input or recognition. Sometimes they lapse into English, or I catch on the Arabic word for 'teacher' or 'school', and they are forced to confront the mess. Those moments are

anything but clarifying: guilt swarms my mind and accuses me of the trespass I knowingly committed.

They were meant to teach me Arabic. It is hard not to feel betrayed by their heedlessness. It is harder, still, not to interpret their actions as malicious. A barrier has been cast between my generation and the rest, drawn by the ones who can now choose what they let through. They decide what I know of my grandparents, and they craft the likeness my grandparents see of me. For me, family gatherings are a helpless cacophony of anxiety. Where I am a fugitive in the master's house, my name, actions, and sentiments are at the disposal of the master's tools: worked however they see fit.

Here, I feel guilt, shame, and fear. To most readers, I whine too much. To the sympathetic listener, it's bad luck. Why don't I do more? Why didn't Mum and Dad do more? In part, we must come to grips with our own laziness, and I promise the critics that for that, I am eternally ashamed. But, I should also be fairer on my parents. Arabic, in this country, is the language of terrorism. It seems, a perennial beauty, spanning continents, has been arrested, too, in the waters off Indonesia. When Australian sons and daughters slaughter Arab children, the world should shudder. We don't. If we were to hear their pleas for life, the average Australian probably feels justified in their violence, for they know that they are extinguishing the sounds of terror. Say 'shit,' 'fuck,' and 'cunt,' as many times as you want in this country, because every single Arabic word will always supersede your pejorative. And no one wants to raise the child who swears too much in school.

I write to try and see past my own anger. There has to be a set of reasons why children unable to speak their ancestor's language feel a failure. For me, it begins

with a responsibility to ameliorate the oppression members of the Arab world experience. We heard from Audre Lorde that no woman is free whilst any woman remains unfree. The same is true here: there is no freedom in my privileged life as long as those left behind continue to endure never-ending war. Undoubtedly, I feel I have an obligation to enhance the lives of all Arabs, in whatever way I can.

This obligation, one I hold dear to my heart, is another cause of the angst surrounding my inability to speak Arabic. How can I be a representative of the community when I share so little with them? When I cannot understand their cries or prayers? A Brown man speaking English is only a stone's throw from a White man speaking English. It would be criminal to blindly speak on their behalf. It would, too, be criminal to stand by and see our homeland devastated for another hundred years.

A larger sensation also burdens me. I will be the first of my family not to speak Arabic. Thousands of years of lineage ends with me. This is an evil not imposed by settlers or colonists, but rendered by my inaction. No child of immigrants want to be their parents' Uncle Tom. The guilt of this reality is tricky to comprehend, and compounds our failing obligations to the wider community mentioned prior.

I don't know how to feel better.

There is, of course, a timer on this discourse. One day, my family will die. I will have to ask the priest for a bilingual funeral, and I will need to read my eulogy in English. I will have failed. I hope my throat catches on the last words I speak to them. I hope that my voice trembles and my eyes water as I sing for their memory to be eternal. That way, at least, my actions might speak louder than the words I never knew.

Portrait of a Lady on Fire: the muse unravelled

Anh Nguyen explores the searing female sensuality and the politics of gaze latent in Céline Sciamma's latest film.

Desire - a combustion. A woman's black frock sears ablaze. Amidst the rising cacophony of a bonfire choir, she stares to meet the gaze of a young painter. The night divulges its golden complexions, flushing upwards and betraying a hidden secret like a painting by Rembrandt. It's a gaze that provokes the other to look closer, to dare to paint the intensity of its blaze.

This is the image that haunts revered French auteur Céline Sciamma's scorching period romance. An immensely textured work, *Portrait of a Lady on Fire* is a revolutionary feature that explores love through the politics of representation and the all-consuming power of the gaze. Set on an isolated coast in 18th Century Brittany, it depicts a slow but brimming romance between a young painter, Marianne (Noémie Merlant), and her unwilling subject, Héloïse (Adèle Haenel). Marianne's arrival marks her commission to capture Héloïse through a portrait painting that would be used to sell her as a marital prospect after Héloïse exhausted a previous male painter by refusing to pose. Under the guise of a walking companion, Marianne observes Héloïse through a series of intense and intimate glances that would eventually be met with a tender reciprocation.

Sciamma's film is all about the gaze. Despite the absence of men, their power upon the formulation of female identities and behaviour remains an ever pervasive and looming presence. Here, John Berger's famous maxim "Men look at women. Women watch themselves being looked at" rings a sombre truth. There is a restraint of desire enacted out by the protagonists themselves, as if they were their own voyeurs, even when they're away from the bustle of

wider society. However, Sciamma isn't as interested in how people constrain themselves as much as how they set each other free. "Is this how you see me?" Héloïse rebuffs at Marienne's first attempt at her portrait, forcing the painter to unravel herself from patriarchal artistic strictures and a suppression of desire that have resulted in a portrait so guarded that it lacks any presence.

Interestingly, this concept can also be explored in the production of the film. When thinking of recently acclaimed lesbian cinema, it's been noted that most, if not all, have been directed by men. Portrait marks the first film directed by, and starring, a (queer) woman which has won the Queer Palm, as well as bagging a Best Screenplay and nomination for the Palme d'Or (out of only four female directors). Through the use of a mostly female crew, Sciamma redefines the male gaze that has been looming over the shadows of cinema, retraining it through an authentic narrative that demands for an increase in visibility and acknowledgement.

At the heart of *Portrait of a Lady on Fire's* cinematic manifesto is a desire to destroy the idea of "The Muse", a concept that diminishes the participation of women in art history. To Sciamma, the muse fetishizes, silence and objectifies a woman to the point where she's "inspiring only because she's beautiful". The film subverts the artist/subject dynamic born from a male artist's point of view, commonly depicted in works such as *Vertigo* or *Titanic*. Posed is the question of who actually determines a painting - is it the painter, the beloved subject, or the relation that is kindled between them by the act of connection? Explored is a

love and creation dialogue imbued with equality; art is presented not as a vertical line between the artist and the idea. Just like in its technicalities, it is created through layers of co-creation between the artist and the subject. Héloïse determines how she wants to be portrayed, and her relationship with Marianne influences that portrayal. As asserted by Héloïse "We are in the exact same place".

Amongst its most haunting projections, each frame bearing a visual resemblance to the works of Vermeer, Friedrich, and even Bergman, the film's most harrowing moment comes from its reflection on the tragic myth of Orpheus and Eurydice.

A discussion around the dinner table has the characters pondering over what motivated Orpheus to look back, knowing that in doing so his lover would die a second death. Héloïse stirs an understanding that poignantly foreshadows her own end; she thinks that Eurydice has selfishly whispered for her lover to turn around, so that what remains is only the frozen permanence of love at the height of its intensity. Like that of a painting unvanquished by the cruelty of time, to exist only in a lover's memory is to always remain at her most beautiful and perfect.

Portrait of a Lady on Fire brings the subtle simmers of love and its moments of desire into an incandescent end of a wild cascade. It is about regret as much as it is about remembrance. About the difference between possessing something, and treasuring it. And like a painting that's never truly finished, perhaps what are most beautiful are not the images that women project, but rather the ones they leave behind.



art by
ludmilla
nunell

You Are The Prototype: Interview with Lauren Carroll Harris

Alex Bateman interviews Lauren Carroll Harris, the creator of film newsletter Prototype.

Prototype, the brainchild of cultural critic Lauren Carroll Harris, launched in July. It is original, avant-garde short films and video art delivered to your inbox every Tuesday for 12 instalments.

The newsletter came across my Instagram feed and enticed by the idea, I added my email. I was at work when the first video arrived in my inbox the following Tuesday. A cross-generational queer romance and a discussion of faith, Sarah Hadley's "Last Night" plants you in what initially looks like a Jarmusch-ian "Night On Earth". For five minutes you are absorbed in an art piece you otherwise might not have had access to. Prototype provides the ability to engage with original art, commissioned and delivered to you by a diverse group of established artists. Lauren refers to this as a "digital utopia," existing beyond the consumerist algorithm of a social media feed or restricted to a fixed physical location; it's a platform unto itself.

With the elimination of the Experimental Film Fund and the Women's Film Fund, Lauren devised to create a platform where audiences are presented with experimental and challenging video art.

This weekly artistic interlude is delivered to your inbox for free, with videos curated specifically for a small screen. You can watch it on your phone, or from the comfort of your ass at a non-standing desk. I spoke with Lauren about the project as it heads into its final few weeks.

AB: What is the need for Prototype? Why did you feel like there was a cultural gap?

LCH: I noticed that with all the cheapness and ubiquity of advertisements and videos on the internet, there was all this content but no art - which I thought was a bit weird. As a consumer, I know how much video comes through our social media feeds so why can't a little bit of that be creative and not consumerist.

We're also submerged in this streaming culture: could streaming and packaging and recommendation be humane and personal and artistic and creative, rather than algorithmic and robotic, and again, really fucking consumerist?

[Artists and filmmakers] want to work and collaborate...but after you leave art school or film school, there's often not a lot of institutional support. Particularly, for experimental and avant-garde image-making. There's a real gap in cultural policy.

I've designed Prototype as a way to find a new way to commission and produce works that's non-institutional, that's just me picking artists who I think are vital and interesting, and then creating a distribution platform that delivers their work to audiences using an inexpensive, intimate medium - which is email newsletters. And hopefully developing the audiences for experimental cinema and video art in the meantime.

AB: How does it function as a newsletter? Why did you choose that format as opposed to, say, a YouTube channel?

LCH: Working in media, I was noticing that the email newsletter format works really well in publishing and journalism...but I noticed that that format hadn't been explored in contemporary art or video.

I had a hunch Prototype would work. For me, a lot of my favourite art projects are the ideas that combine idealism with pragmatism. Like Renew Newcastle. Before Renew Newcastle, everyone probably thought that just installing artists in empty storefronts was a bit 'utopian'. Now it's like "Oh that's brilliant, it's

so obvious" and that's where a lot of innovation is. [Innovation is] not accepting the status quo that you can't change culture.

I also came across research from Australia Council that said that digital and video art was the least frequented art form in Australia. Only 7% of attendees are engaging with video art, which is so stupid because the distribution point is right [on your phone]. So I think we just have to go to audiences and then see if they're interested in it.

AB: You called Prototype a "digital utopia". What is the definition of "utopia" within the landscape Prototype?

LCH: It's something that's actually possible! People have all these egalitarian dreams of what the internet would be, like blogging would open up a space for the democratisation of voices in journalism. And yet, we've seen that the internet can be as corporatised and corrupt as any parliament or any boardroom. One idea of Prototype was to bring back a little bit of that early energy of trying to open things up and free things up, and marshall the low-cost nature of digital publishing to open up the space for thinking and reflection.

It's interesting to me what even qualifies as utopian in the current moment. It's like people's expectations of cultural change and social change is so low that they really do see something like Prototype, which is trying to make the internet into a new public resource for film and art by giving money to artists to make new work, shepherding them...creating infrastructure to deliver that work and develop an audience, opening up original, diverse voices through free access to the internet.

AB: Is your definition of 'utopia' within Prototype then the low bar "utopia" or is it what you think the public defines as a utopian resource?

LCH: I think it's kind of straightforward, to be honest. I've never thought that we just have to accept the world we've inherited and the technological systems we've inherited and the cultural policy framework we've inherited.

AB: Who do you think the audience is for Prototype - is it for the millennial generation?

LCH: I've definitely noticed that older audiences don't like giving out their email. They're extremely suspicious of signing up to anything; which is a shame because Prototype is designed to challenge the very idea that your inbox has to be full of spam. Why can't you have beautifully, thoughtfully created art coming into your inbox?

The audience is a mystery because Prototype is very

much about the audience, that's why the URL is "youaretheprototype.art". But I don't know how many people are truly interested in 'out there', dangerous ideas delivered through contemporary art.

AB: What are the ideas and did you provide them?

LCH: I didn't provide any thematic imperatives. I just said, "there's a structural restriction which is it's a single screen video of short duration to be delivered and watched on a small screen." But I didn't want to limit the ideas they were actually exploring.

Every work is a link in the chain and each work [has been] curated so that they are in conversation with each other, particularly with the work that precedes it. But I didn't want to limit. I think the only way to do this is to curate the artists and the work second.

AB: How does each work flow into the next? Essentially, what do you want the audience to receive?

LCH: I wanted to set up a structure so that they can connect the dots themselves. So I opened with a classic Prototype project which was Sarah Hadley's "Last Night" which really was that melting pot of experimental video and avant-garde narrative short film. And the narrative was really open-ended. And I'm really glad I didn't give people a thematic imperative because it meant that they brought their own ideas that I wouldn't think of to the project. So Sarah's project is very much about reconciling sexuality and spirituality...Then the next link in the chain was by Cloudy Rhodes and their film ("New Masc") was about genderlessness in portraiture...And then the next link in the chain was Tiyan Baker's "Hard as You Can" which was really like a backlash of masculinity.. looking at how men, really sad [and] disenfranchised men, are responding to feminism today in quite a reactionary way. So yeah, there's always a link.



Incoming: Sydney College of the Arts Students

Keesha Fields, President of the SCASS, asks you to make them feel welcome.

Ahhh, the Sydney College of the Arts (SCA). You may be already acquainted with USYD's expansive, beautifully equipped art school in the centre of Callan Park, Rozelle (the location of Laneway Festival for those inclined). To enter, you walk down a path sheltered by ancient evergreen trees, ornate and with drooping roots — mottled sunlight on your face: air cool and misted. You are greeted by unleashed dogs, birds chirping—you get the idea. The place is magical. Though, the sandstone walls echo the rollercoaster ride of the SCA's history.

1974: The birth of SCA. It quickly gained traction and was nationally referred to as the "artist's art school."

1990: The SCA became a Faculty in USYD.

1992-1995: The SCA finally settled in Callan Park and bustling with creative energy, producing artists like Ben Quilty and Peter Callas.

2016: USYD announced the closure of the SCA, never settling on one of two choices: cut the program entirely, or merge with UNSW's College of Fine Arts (COFA). Needless to say there was immense student backlash; students staged sit-ins in school buildings, all under the banner of the 'Save the SCA' campaign. You might ask how this even came about in the first place but given the increasing neo-liberalisation of Australian university systems, an art school, being almost impossible to commodify, absolutely does not

fall short of a money drain.

2017: No new student enrolments were accepted. The SCA, though still alive, was demoted from its own Faculty and merged into FASS — call it a day. This was considered a success— the SCA existed on an administration level! There was talk of moving to the Camperdown campus.

2018: A new wave of students were accepted. Hope for the SCA and its longevity spread — but nothing was formally addressed. Everyone was too exhausted to investigate why— the campus itself felt post-apocalyptic. There was talk of a syllabus reconstruction.

2019: The move to the Camperdown campus was formalized with students. The Old Teacher's College (OTC). There was a syllabus reconstruction.

2020: The campus move is predicted to be completed in time for Semester 1. "The expected final impact of the plan is to reduce the operating deficit from \$5.1 million to \$1 million per annum" states artshub.com.au in a report of the SCA move published in June 2017.

For now, the SCA sits in limbo. In a recent interview with SCA Director, Andrew Lavery admitted that with this change, there will be a reduction in studio space —something of abundance in the Rozelle campus. For practicing artists in sculpture and installation, space is invaluable. It is unclear whether all SCA staff will be replaced.

However, not all of these plans are grim. In the same interview, Andrew Lavery gave me a peek at the architectural plans for the OTC. He demonstrated how shared 'think work spaces' will replace studio spaces — European style. This layout is meant to encourage student community and collaboration. Despite the move, none of SCA's technical facilities have been lost — many of which have been upgraded. The hot glass workshop, jewellery, ceramics, and general workshop classes will be retained and hosted in an additional space built into the OTC. Lavery talked of a radical change in art student culture, mentioning how the inner-west art scene will be more accessible — Sydney's creative hotspot.

The Sydney College of The Arts Student Society (SCASS) is as old as the SCA itself. Its job was to create, maintain and enhance a beautiful community of creative intellectuals. Before crumbling under the 2016 pressure, it was hugely successful — hosting workshops, gallery openings, performance nights, renting out AV equipment, and so much more. For now, SCASS patiently awaits this move, and is preparing to lead its members in a graceful waltz, directed straight into a humble abode. Best believe it won't be a quiet waltz. Not a timid waltz. No.

Be part of history and like SCASS — Sydney College of the Arts on Facebook to stay in the know, become a member and join in on our rebirth.

Art is long, life is short. *Ars Longa, Vita Brevis.*



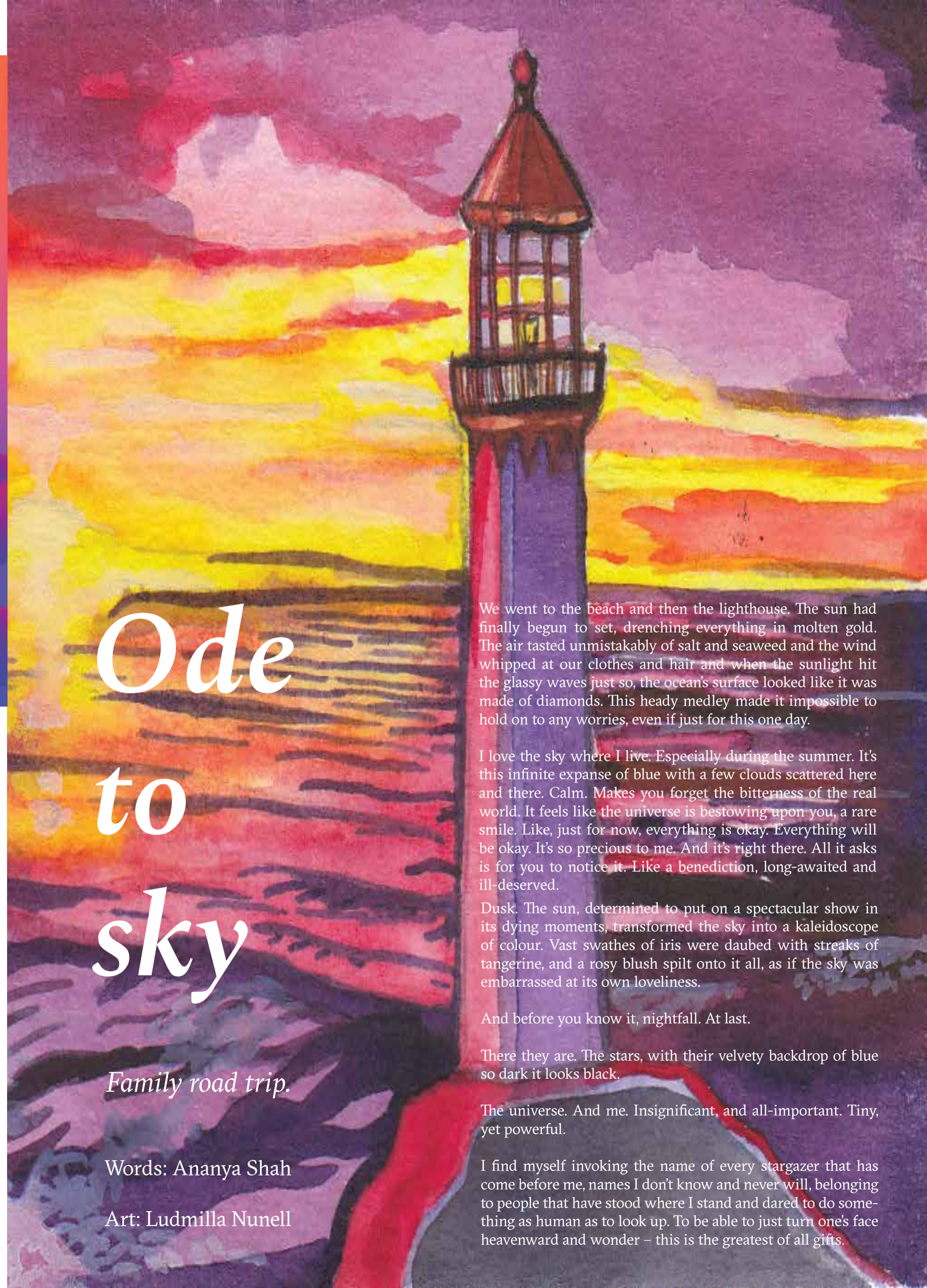
Artwork by Lauren Moore



GARNET CHAN



Once hidden in a basement for being too “revolutionary”, Eugène’s Delacroix’s iconic “Liberty Leading the People” (1830) is a remarkable symbol for challenging the status quo and the collective power of the people. Whilst the nature of protest art has transformed over time, often documenting the tectonic social and political shifts that have inspired, outraged and catalysed action, the act of protest is grounded in the universal demand for structural change. We live in cataclysmic times, where a sense of right and wrong is provoked by war, climate change, far-right nationalism and progressivism - but what has always remained is the undeniable power in the individual and the collective. Don’t underestimate your voice and speak up for what you believe in, and most of all, for those who can’t - see you at the Global Climate Change Strike on the 20th of September, 2019.



Ode to sky

Family road trip.

Words: Ananya Shah

Art: Ludmilla Nunell

We went to the beach and then the lighthouse. The sun had finally begun to set, drenching everything in molten gold. The air tasted unmistakably of salt and seaweed and the wind whipped at our clothes and hair and when the sunlight hit the glassy waves just so, the ocean’s surface looked like it was made of diamonds. This heady medley made it impossible to hold on to any worries, even if just for this one day.

I love the sky where I live. Especially during the summer. It’s this infinite expanse of blue with a few clouds scattered here and there. Calm. Makes you forget the bitterness of the real world. It feels like the universe is bestowing upon you, a rare smile. Like, just for now, everything is okay. Everything will be okay. It’s so precious to me. And it’s right there. All it asks is for you to notice it. Like a benediction, long-awaited and ill-deserved.

Dusk. The sun, determined to put on a spectacular show in its dying moments, transformed the sky into a kaleidoscope of colour. Vast swathes of iris were daubed with streaks of tangerine, and a rosy blush spilt onto it all, as if the sky was embarrassed at its own loveliness.

And before you know it, nightfall. At last.

There they are. The stars, with their velvety backdrop of blue so dark it looks black.

The universe. And me. Insignificant, and all-important. Tiny, yet powerful.

I find myself invoking the name of every stargazer that has come before me, names I don’t know and never will, belonging to people that have stood where I stand and dared to do something as human as to look up. To be able to just turn one’s face heavenward and wonder – this is the greatest of all gifts.

Op-ed: Freedom of religion is being ignored within churches

The Church should look inwards when it comes to religious freedom, Wilson Huang argues.

With the Israel Folau case and the stalled abortion decriminalisation bill dominating headlines, the debate over religious freedom in Australia is reaching a crescendo. Civil society continues to ask what protections should be given for religious belief, especially when it interacts with the freedom of other people.

But that question has obscured a deeper fundamental fact: that proponents of religious freedom have overlooked the importance of diversity in religious expression. If religious freedom is important, let's start from within religious institutions, some of which must also be held accountable for inhibiting and attacking the very freedom they clamour to protect.

Many conservative churches and Christians want not only the right to express their beliefs but to discriminate against others within their institutions. This much is gained from submissions to the Ruddock review, with many written by Christians opposed to same-gender marriage.

Most church denominations excluding those with a congregational polity, where each 'congregation' is autonomous, can prevent local congregations from making important decisions that affect their church.

This can constrain what they teach, the type of people they ordain, and who they marry or bless. Commonly this involves influencing decisions on whether to ordain women or queer people and whether to perform same-gender marriages.

The Catholic Church is an apposite example of this although this is attributable to its strong hierarchical nature. It does not currently ordain women, nor does it allow the officiation of same-gender marriages. There are other churches which could allow greater diversity of religious expression in their structures

but currently do not.

Most notably, the Anglican Church of Australia and other Anglican churches around the world generally have more autonomy to allow individual churches and dioceses to manage their own affairs. While the worldwide Anglican Communion sets standards on Anglican belief, it does not have the power to force any national church to subscribe to it because each national church is autonomous.

Resultantly, many Anglican churches, including in Australia, have the ability to and not to ordain women. Anglican churches in Scotland, the United States and Canada also perform same-gender marriages, while the Anglican Church in Aotearoa, New Zealand and Polynesia permits blessings of same-gender couples. However, this does not necessarily come with tolerance from above.

Both the Scottish Episcopal Church and the Episcopal Church faced sanctions from the Anglican Communion over their decision to allow same-gender marriages, especially in making decisions on doctrine. And the Global Anglican Future Conference (GAFCON) was created to 'defend' their more conservative version of Christianity.

Even when church law gives increased freedom to individual dioceses and congregations, this does not stop other religious groups attacking their autonomy and freedom of beliefs. Religious diversity is a byproduct of religious freedom. Yet, when right-leaning religious groups demand increased religious liberties, they have rejected the freedoms of other religious groups in Australia.

To take one example, the Anglican Diocese of Wangaratta recently decided to allow blessings of same-gender marriages, but was condemned by the Sydney Diocese. While the decision by the Diocese of

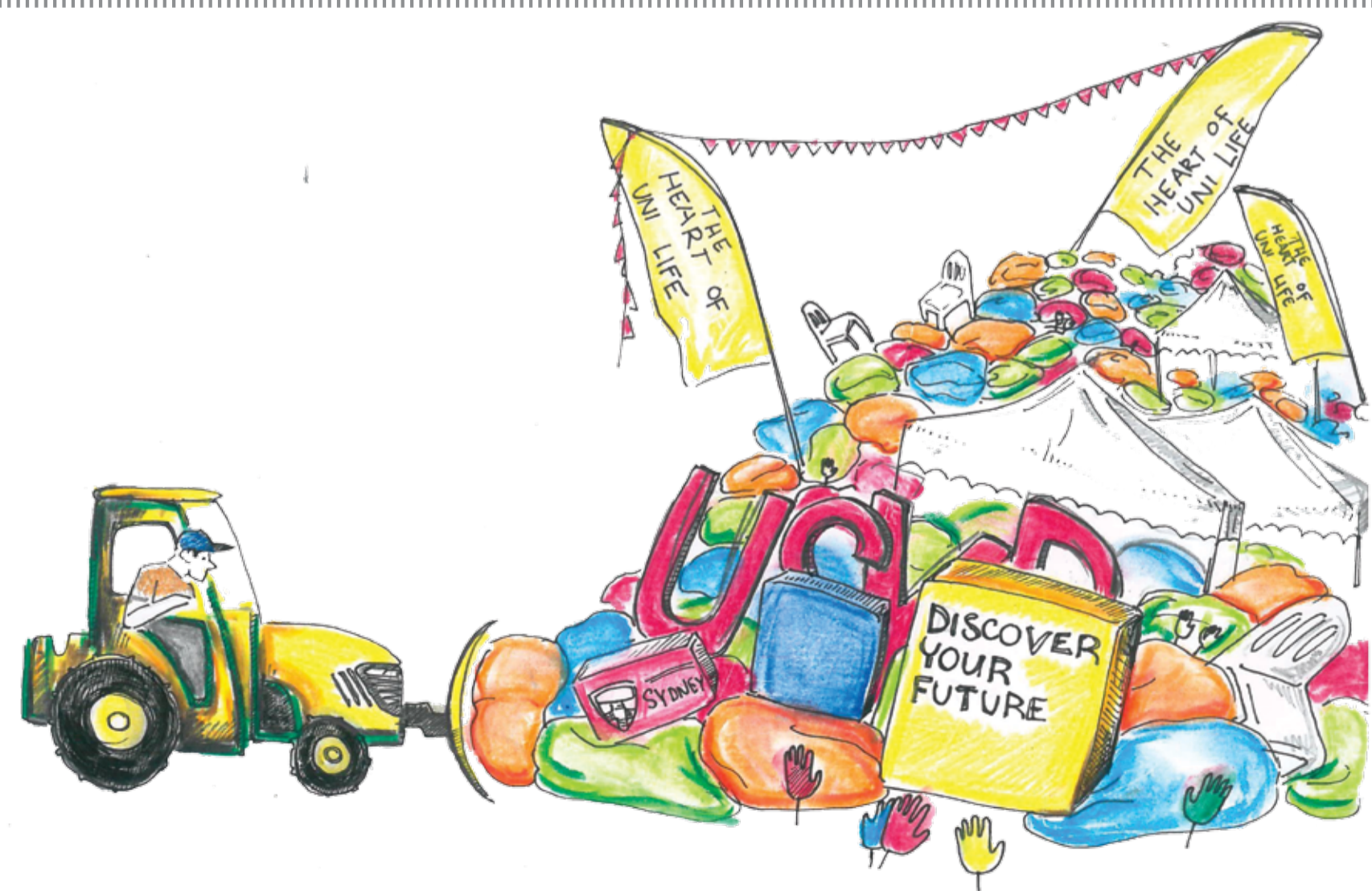
Wangaratta is being legally challenged in the Appellate Tribunal of the Anglican Church, the Archbishop of Sydney previously accused the faithful mass and clergy of following their specific Bishop rather than what he claimed to be 'correct' biblical view on sexuality.

The Uniting Church in Australia has also faced opposition on its decision to allow same-gender marriages narrowly avoiding a challenge which would have forced the issue's reconsideration. The decision permitted each congregation to choose their definition of marriage. Decisions by the Uniting Church's National Assembly can, however, be halted and reconsidered if enough synods and presbyteries agree to it.

It is blatantly clear that religious intolerance begins from within, sprouted by religious institutions against those who disagree with them under the same banner of faith. Whether or not actual freedom is given, denominations which allow some freedom within individual dioceses and congregations are attacked for their theological differences.

Yet, those attackers are the same people who largely claim that they care about religious freedoms and want to increase them. Why should the state consider their demands if they can't even accept religious diversity within their own ranks? If they really do care about religious freedoms than that right should extend to their own communities first. To do otherwise is morally bankrupt.

Wilson is a part-time theological student at Trinity College of the University of Divinity. He identifies as an agnostic Unitarian and has been involved with Uniting Church and Jesuit groups.



Artwork by Lauren Moore

The infamous BUSS2000: Does it really teach us to 'lead' and 'influence'?

Pei Wen Tan questions the Business School's marketing around student 'employability'.

BUSS2000 is undoubtedly the most collectively hated unit in the University's Business School. Its "uselessness" and "vague marking," are common complaints in the halls of the Abercrombie Building. A scroll down Facebook page, USYD Rants, reveals an endless sea of roasts: "BUSS2000: a 13 week social experiment to determine how sycophantic business students can be" and "BUSS2000 is quite literally the most worthless unit that Usyd business school has to offer." I held the same mindset myself while I was doing the unit. I bonded with my classmates by ridiculing it.

BUSS2000, also known as, 'Leading and Influencing in Business', is split into 3 'themes': "1. Understanding Yourself, 2. Understanding Others, and 3. Leading and Influencing Others." At first glance, the unit supports an increasingly corporatised business student stereotype denoted by personal branding and LinkedIn networking. The very title of the course is puzzling—"leading and influencing in business"—are not skills easily picked up in the classroom.

While BUSS2000 attempts to be interactive, with 'face-to-face meetings' and 'online modules' replacing weekly lectures, this is offset by the confusion and frustration students often feel in response to the unit's vague marking criteria.

An explanation of this student reaction can be understood through blogger Andrea Donderi's theory of 'Ask Culture vs. Guess Culture'. Donderi says: 'Askers' ask for favours half-expecting a 'no' in response while 'Guessers' only ask for favours when they are certain they will be met with a 'yes', and believe there is a huge expectation for them to comply to favours, and comply perfectly.

The New South Wales' High School curriculum conditions students to be 'Guessers' -- strict, syllabus-driven teaching and hyper competitiveness lead us to believe that answers must be reached by reasoning with ourselves to come to a conclusion. The standardised testing of NAPLAN and the HSC promote rote-based study techniques and push us inwards in our study habits, cut off from academic support. In effect, high school teaches us to run our own race.

Trained into this mindset, when we reach university, with its focus on discussion-fuelled lessons and student initiative, we find ourselves at a roadblock. For years, we've been taught to be 'Guessers' and the new reality is jarring.

That's where BUSS2000 and its younger sibling BUSS1000 'Future of Business' supposedly come in. Both aim to retrain students to become 'askers,' to ask without expectation of a reward or return — a skill which looks and sounds like confidence — an increasingly valuable trait in the Business School's eyes. Students, more than ever, are being prepared for a job early in university and BUSS2000 and BUSS1000, seen in the broader context of interdisciplinary project units, are part of the University's attempt to make students into 'askers' in the hope of cultivating entrepreneurial skills and commerciality.

Students, adjusted to the individualistic curriculum of high school, react badly to all that being an "asker" entails — working with others, considering each group member's opinions, managing skills and work ethic and reconciling individual with group agendas. The pursuit of 'finding yourself' and what learning style works for you, and how that works in a team dynamic, ultimately leave students catching up, rewiring their 'guesser' mentalities into 'asker' personalities, consistently left one step behind.

These subjects offered an opportunity for students to self-reflect, tarnished by the fact that flaws in course design went unacknowledged. It's easy for the Business School to dismiss students' rants as 'immature' and us 'not knowing better'. Realistically, these units could be structured better to suit the students in its classes. BUSS2000 is a disruptive subject cloaked in the University's wider employability agenda. It deserves to be scrutinised.

Despite trying to teach students to compromise, it seems that the staff at the Business School have yet to properly achieve this themselves. The vague course objectives in BUSS1000 and BUSS2000 cause extreme frustration, and the deeply subjective nature of the unit translates poorly into quantitative marking.

At least for now, the 'employability' USyd advertises is not gained from courses like BUSS2000. Instead, it is gained outside the classroom where students take matters into their own hands, dealing with the frustrating hurdles of University admin and a mix of poorly structured units.

Annual Elections
Students' Representative Council,
University of Sydney



2019 Polling Booth Times and Places

POLLING LOCATION	WED 25TH SEPT 2019	THURS 26TH SEPT 2019
Fisher	8:45 – 5:15	8:45 – 5:15
Jane Foss Russell	8:45 – 5:15	8:45 – 5:15
Manning	10:45 – 3:15	10:45 – 3:15
PNR Building	11:45 – 2:15	No polling
Cumberland	9:45 – 2:15	9:45 – 2:15
Conservatorium	9:45 – 2:15	No polling
SCA	No polling	9:45 – 2:15

Pre-polling will also be held outside the Jane Foss Russell Building, on Tuesday 24th September from 10am–3pm.

Authorised by C.Lu, Electoral Officer 2019, Students' Representative Council, University of Sydney
p: 02 9660 5222 | w: srcusyd.net.au



President

Jacky He

Physical Campaign starts this week!

Monday marked the start to SRC annual election's physical campaign. I wish all the teams running for SRC the best of luck on their campaign trails.

Please be aware to stay safe, and avoid any situations where a WHS issue may arise. Please be mindful that the rest of the students who are not involved in the election still needs to go to class and use the stairs

– make sure that you do not campaign on or around the stairs and keep the space open for students who are trying to go through. Lastly, debates are acceptable however physical violence is not acceptable, and

any use of discriminatory or abusive languages are also not acceptable.

Elections are also a very stressful period of time. If you are encountering situations where

you feel that you are extremely stressed or experiencing mood fluctuations, please make sure that you call 8627 8433, or E-mail CAPS at caps.admin@sydney.edu.au.

Vice Presidents

Dane Luo and Caitlyn Chu

Climate Strike this Friday
At the recent Council meeting, the Council passed a motion expressing its support for the upcoming Climate Strike on Friday this week. The SRC offices will close this Friday from 11am to 2:30pm so that our staff can participate in the strike. If you are looking for help, email to help@src.usyd.edu.au or come to our Thursday drop-in sessions.

from 1pm to 3pm. Come drop by and speak to your Vice Presidents so we can be better informed about your issues on campus.

Textbook Subsidy Program in review

As you may know, this year we introduced the SRC's Textbook Subsidy Program. We gave out \$100 subsidies for undergraduate students to spend on textbooks and learning materials this semester! In total, the SRC received 416 applications, including 131 applications from the Cumberland Health

Sciences campus. There is still over \$60,000 of funding left for the 92nd Council to distribute to undergraduate students.

Our achievements so far
We are very proud of our achievements this year to improve your life on campus.

We have expanded our Casework and Policy Department with hiring two extra Research and Policy Officers, and one extra caseworker on a fixed term. Our Research and Policy Officers have recently finished their survey on student life on this campus and will be

using that data for their work. Our extra caseworker helped relieve the work from other staff members in the Casework and Policy Department whilst we implemented the Textbook Subsidy Program.

This year, we worked to upgrade the SRC website so it is more easy to navigate for students. We have hosted Health Days at Mallet Street and Cumberland campuses. We have made Welfare Week bigger and better. We have successfully argued for the largest SSAF allocation the SRC has ever received and worked

to ensure the organisation delivers a surplus. We worked with faculty societies to launch welcome sessions. We have fought for your rights on University committees and will be working to lead a national effort on new contract cheating laws. And we are celebrating 90 years of the SRC.

We are really proud of our work. It has not been easy. And it stems from a strong commitment to improving student wellbeing and supporting students in the greatest need.

Women's Officers

Gabi Stricker-Phelps and Crystal Xu

Reproductive Health Care Reform Bill

The 8th of August 2019 marked a historic moment for women's reproductive rights in NSW, with the passage of the Reproductive Health Care Reform Bill 2019 in the NSW lower house. Abortion has been criminalised in NSW for 119 years under sections 82 to 84 of the Crimes Act 1900. On the 21st of August the Bill also passed a vote in the NSW Upper House (26 votes to 15). In mid-September motions to amend

the Bill will be heard and voted on. A poll released on Tuesday this week also shows that 71% of voters support removing abortion from the Criminal Code as this is consistent with polls conducted over the past three decades. We strongly encourage anyone wanting to get involved in activism around the bill to attend the NSW Pro-Alliance's rally in support for ending abortion criminalisation in NSW at Hyde Park the weekend before the Bill is put before the Upper House. The

Trust Women, Support the Bill Rally will be on September 14 from 11am-1pm at Hyde Park.

Women's and Girls' Emergency Centre (Redfern)

WAGEC is a non-government, not-for-profit charitable organisation that offers crisis services and early intervention accommodation and support services to women, girls' children's and families who are at risk of homelessness and domestic violence. We have planned to do a visit to the

centre to develop a connection with their client services manager.

Sanitary Item Project

Look for more boxes around campus including at Manning House at the Wom*n's Room, Courtyard bathrooms, ABS basement, Wentworth SRC Building, Cumberland Library and more to come. We are also in the process of making a video to promote the locations of the sanitary item project around campus to be distributed on our

Facebook page.

Self Defence Classes

ABS Seminar Room 3310 has been booked from 1-2pm to host Penny Gulliver to teach FREE self-defence classes. This event will coincide with the USU Health Week. Please let us know if you are interested in attending.

Email: womens.officers@src.usyd.edu.au
Facebook:USYDWOMEN2019

Disabilities and Carers Officers

Hayden Moon and Wilson Huang

In week four, we were excited to present the second-ever edition of Disabled Honi. Thanks again to everyone who helped! If you missed out on a copy, you can find it online at <https://tinyurl.com/disabledhoni2019> or for a pdf copy go to honisoit.com/archive/print/2019/. Disabled Honi is Semester 2, Week 4.

languages and their importance for the human rights of people who are deaf. At USyd, we have the Sign Language Society, which runs classes and conversation groups in Australian Sign Language (Auslan). Find out more at tinyurl.com/usydsignsoc.

All Our Blood

Blood donations are incredibly important in our medical system, and there is a constant need for donors. However, the Australian Red Cross Blood Service has policies which unnecessarily limit potential

new/recurring donors to the point of being discriminatory.

The Blood Service has a deferral period of 12 months for 'at risk' sexual activity including men who have sex with men; 5 years for recreational drug use (injecting) and a ban on anyone who has ever had Hepatitis C even if cured. Yet, the window period (the time it takes for a test to be accurate) for many infections such as HIV and Hepatitis C is usually three months. The Blood Service should screen for individual risk (such as monogamy and lower risk sexual practices

such as condom use and oral sex) and limit any potential deferrals based on infection risk to 3-4 months. In particular, the Blood Service should look into the use of a Hep C PCR test for those who have been cured of Hep C to allow them to donate blood. Many disabled people require blood donations and limiting the number of potential donors can be both harmful and discriminatory to potential donors. Support a campaign to change these policies here facebook.com/AllOurBlood/

and sign a petition here chng.it/w8MyC7pV. For some background, go to tinyurl.com/donor discrimination.

SRC Elections 2019

The SRC is important in giving services to disabled students as well as giving a voice to those marginalised. If you are an undergraduate, it is crucial to vote for the future of the SRC. Vote for people who will fight for the rights and inclusion of disabled students and other minorities. For more information: src.usyd.net.au/elections/



Your Council at Work

The eighth ordinary meeting of the 91st Council was held on Wednesday 4 September 2019

The 8th regular meeting of the 91st SRC was held on Wednesday 4th of September. The meeting opened at 6:51pm after there were 2 resignations, one from councillor Nick Forbitt who resigned to Felix Faber and another from Honi Editor Karishma Luthria. Amelia Mertha was nominated by the Honi editors to take Karishma's place and was approved by the Council. The minutes of the previous council meetings from May to August were then accepted by the Council.

September 20

• Honi Soit to devote an issue before September 20 to the climate strike
• SRC will provide funding for 10,000 leaflets & 500 posters

After discussion of the motion it was put to the Council and carried.

There was another procedural to remain in general business to discuss R1 a motion about the government's plan to deport a Tamil family back to Sri Lanka from the Queensland town of Biloela. The motion call for the following action points:

- The Sydney University SRC calls on the Australian government to immediately halt the deportation of Priya, Nades, Kopika and Tharunicaa. We call on the government to return the family to their community of Biloela and to grant them permanent residency, so they can continue to live in the community.
- The Sydney University SRC will publish this motion on its Facebook page.
- The Sydney University SRC president will write to Scott Morrison, Peter Dutton and Davic Coleman informing them of the SRC's opposition to this deportation and conveying the content of this motion.
- The Sydney University SRC will support and promote refugee rights demonstrations in Sydney, including the upcoming "Rally: Human Rights for Refugees" at 1PM on Saturday the 14th of September at Sydney Town Hall. The Facebook event for this rally (facebook.com/events/439260946682566) will be shared on the SRC's Facebook page.
- We call on the University to cease and desist its harassment of environmental activists and community stalls. Students have the democratic right to petition and stall on campus without the intervention of security. This is a fundamental principle of free speech and political expression.
- We demand the University of Sydney immediately divest from fossil fuels
- Honi Soit to advertise the climate strike on the back cover of the issues leading up to

page.

After discussion of the motion it was put to Council with a request for a recorded vote and carried, the record of that vote will be available when the Council accepts the minutes at the next meeting.

A procedural motion was put to move to motions on notice Q9 a motion against anti-Semitism on campus. The motion called for the SRC to condemn all forms of racism including anti-Semitism and islamophobia and that the conflation of Jews and the state of Israel or its policies was wrong and inherently anti-Semitic. It contained the following action point: The SRC will support and mobilise for anti-racist and anti-fascist actions whenever they take place. After discussion the motion was put and carried.

After a failed procedural to move to Q11 there was a successful procedural motion to return to general business to move a motion from the floor. The motion from the floor was on support for the decriminalisation of abortion. The motion called for the following actions:

- Upon the passing of this motion, the council will take a solidarity photo to express its support for the decriminalisation of abortion.
- The SRC president will post the photo, along with the text of this motion onto the SRC Facebook page.
- The University of Sydney SRC will publicly support the work of the University of Sydney Wom*n's Collective in standing for abortion rights for all.

• The SRC supports the Trust Women, Support the Bill Rally on Saturday 14th September at 11am at Hyde Park.

After discussion the motion was put to the council and carried.

At 10:05 after the motion the council took a 15 minutes break as per the regulations. At 10:20 there was a quorum count the meeting was found inquorate, there was a call to wait another 10 minutes to reach at 10:31 there was a quorum count and the meeting was again found inquorate. There as a request to wait a further 15 minutes. At 10:43 there was another call for a quorum count, the meeting was found inquorate and resumed at 10:43pm. There was a procedural to move to motions on notice Q13 a motion is support of the student protests and strikes in Hong Kong, the procedural carried, and the council moved to discussion of the motion.

Next Council

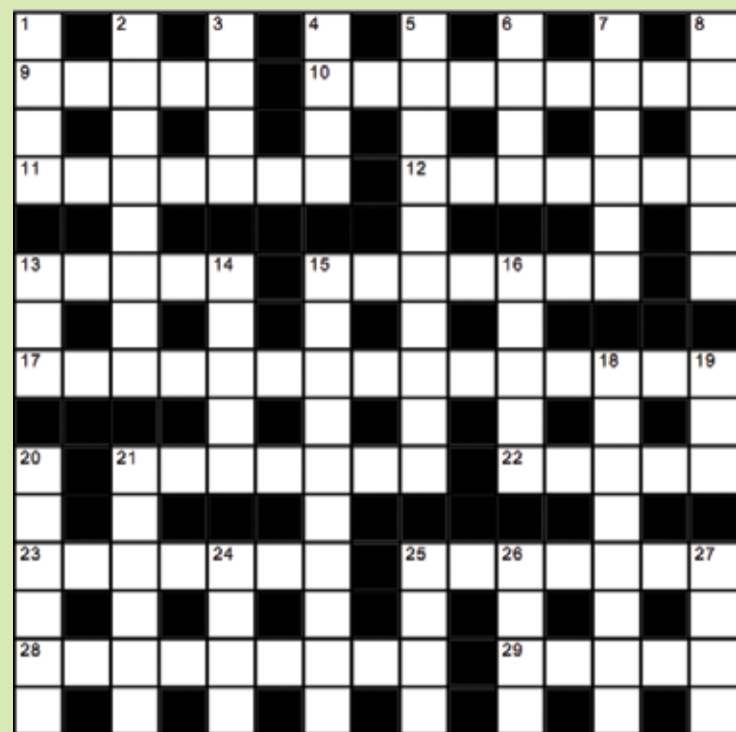
The 9th regular meeting is scheduled for Wednesday 9 October 2019 at 6:00pm in Eastern Avenue Lecture Theatre 315. This is a reminder that the meeting is open to all members of the undergraduate student body at the University of Sydney so if you are interested in learning more about the Council, feel welcome to come along. If you have a motion you would like to put forward for the Council's consideration, email the Secretary to Council Julia Robins at secretary.council@src.usyd.edu.au to have it included on the agenda, or if you have any questions about how to put together a motion.

quorate. There was a call to wait 5 minutes, after 4 more quorum counts at 11:30 the meeting was found quorate and resumed. There was a procedural motion at that Q13 lie on the table, and a foreshadowing motion that the substantive motion be put straight to a vote. The procedural carried and the motion was set aside and the foreshadowing motion lapsed.

There was a motion to accept all reports from agendas items L to O en bloc, it carried. There was a procedural motion to move a motion from the floor, it carried however before the motion could be read out there was a call for a quorum count. The meeting was found inquorate and lapsed at 11:40.



Quick Crossword



ACROSS

- 9. Lubed up (5)
- 10. Keeps going (9)
- 11. 1, 2, 3 et cetera (7)
- 12. Asylum seeker (7)
- 13. Tongan Chris Lilley character (5)
- 15. Origin (7)
- 17. Eleven are in this crossword (5,2,3,5)
- 21. Sahara, Atacama, Gibson, et cetera (7)
- 22. Worked up, vexed (5)
- 23. Acting great: Laurence ... (7)
- 25. Jams, to an American (7)
- 28. Release from chains (9)
- 29. Male monarchs (5)

DOWN

- 1. Lennon, Steinbeck, Farnham (4)
- 2. Large pink bird (8)
- 3. Slothful (4)
- 4. Divisions of a play (4)
- 5. Firmly establishes a value; normalises (10)
- 6. French singer without regrets: Édith ... (4)
- 7. Magistrates (6)
- 8. Not awake (6)
- 13. Occupation (3)
- 14. Garden tubes (5)
- 15. Risk it all (2,3,5)
- 16. Not drunk (5)
- 18. 1 000 000 000s (8)
- 19. Muslim festival (3)
- 20. Mass departure (6)
- 21. Least wet (6)
- 24. Mosque leader (4)
- 25. Aussie actor Edgerton, Aussie comedian Creasey (4)
- 26. The last Jedi? (4)
- 27. Cumberbund (4)

credits

All puzzles by Cloudrunner

ACROSS

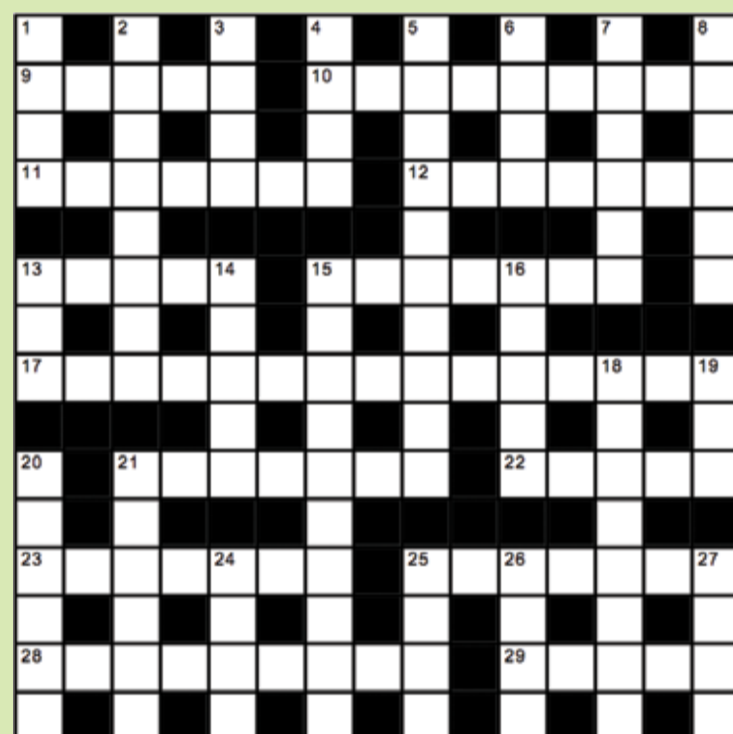
- 9. Home is where the heart is (5)
- 10. Ad about coke surrounded by hot confectionary (9)
- 11. Hilton guests conceal languages (7)
- 12. Prefect's exercise (7)
- 13. Peer back after Catholic perv (5)
- 15. Starts grinding eucalypt incense quiet as teahouse hostesses (7)
- 17. The Lord's suppertimes are apparently held in dangerous brothels (7,8)
- 21. Foolish goof ate what got shot (7)
- 22. Really run (3,2)
- 23. Dog owner with a dessert (7)
- 25. It's most pleasant further towards Perth, Reverend (7)
- 28. Mix tequila with irregular beer in equal portions (9)

DOWN

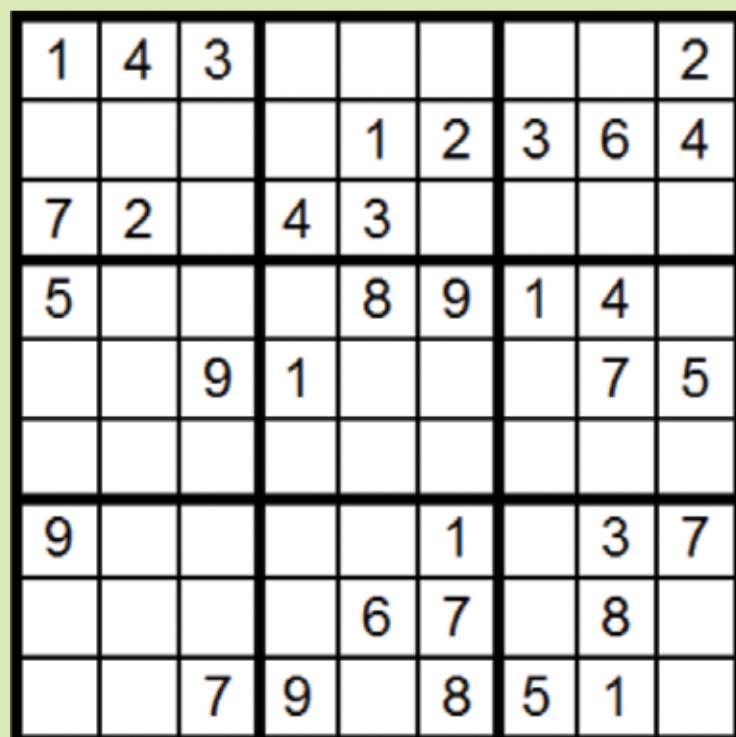
- 29. Lotte runs to hug a cute animal (5)
- 1/2. Supposedly come across dating apps for sausage-making tools (4,8)
- 3. You are in a lighthouse (4)
- 4. One's odd marchers (4)
- 5. Confuse and muddle up compact lie (10)
- 6. Bad-sounding chicken (4)
- 7. Broken plant (6)
- 8. Picks on the daisies so irregularly (6)
- 13. Fused with jizz (3)
- 14. Boat-bound Indian a negative music maker (5)
- 15. Movie star refined great dustman (5,5)
- 16. Allowed Pacino to repeatedly follow his leader (5)
- 18. Tungsten replaces initial trichloride with Uranium and creates ointments (8)

- 19. Rearrange its perch (3)
- 20. Hawkins police chief wears a jumper (6)
- 21. Prefer a five in four (6)
- 24. Promise to a deranged head hunter (4)
- 25. Bird who designed cathedrals (4)
- 26. Bird in a castle (4)
- 27. Bird on a loud corner (4)

Cryptic Crossword



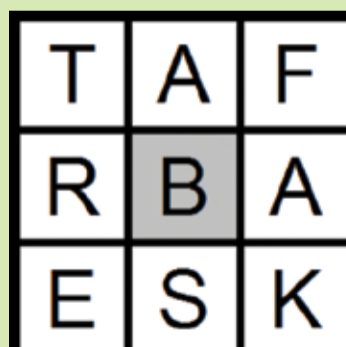
Sudoku



Find-a-word



Target



Target
10 words: nothing
20 words: cereal
30 words: eggs
40 words: crumpets

Find-a-word
Can you find twenty-four colours in the grid?

THE INDEPENDENT



THE DEPENDENT BRINGS YOU NEWS EACH WEEK COURTESY OF OUR SPONSORS. THIS WEEK, THEY ARE:

The House of Windsor, The ABC

OPINION: "I'm not afraid to say it. It's not a coincidence 'China' rhymes with 'hardliner'"

POLITICS: ALP member thanks bus driver, pats themselves on the back

HERE'S YOUR SRC PRESIDENTIAL CANDIDATE SLOGAN

What's your birth month?

+

What's the first letter of your name?

- JAN Free lunch for
- FEB Parking spaces for
- MAR Burn Down
- APR Students for
- MAY Abolish
- JUN Time for
- JUL Equal Rights for
- AUG Wake up for
- SEP Empower
- OCT Resist
- NOV Stop
- DEC Our future is in




- | | |
|----------------------|-------------------|
| A Alumnis | N Normal students |
| B BNOcs | O Opal cards |
| C Colleges | P Puffer jackets |
| D Dalzell scholars | Q Quidditch |
| E Epic Tea | R Revues |
| F Fisher coffee cart | S Spence |
| G Gamers | T Twitter |
| H Honi Soit | U the USU |
| I Ibises | V Vet Science |
| J Jacarandas | W Wentworth |
| K Keep cups | X my Ex |
| L Law students | Y Young Athletes |
| M Magpies | Z Zodiac signs |



JUSTICE FOR BOWRAVILLE

BLACK LIVES
MATTER

SUNDAY 29 SEPTEMBER
SYDNEY TOWN HALL
12:30 PM



1990.
BOWRAVILLE.
THREE INDIGENOUS
CHILDREN MURDERED.
THEIR NAMES?

COLLEEN WALKER (16)
CLINTON SPEEDY-
DUROUX (16)
EVELYN GREENUP (4)

THEIR MURDERER?

**ACQUITTED
UNDER DUBIOUS
CIRCUMSTANCES**

WE HAVE WAITED
30 YEARS FOR JUSTICE



**WE WILL
WAIT
NO MORE**