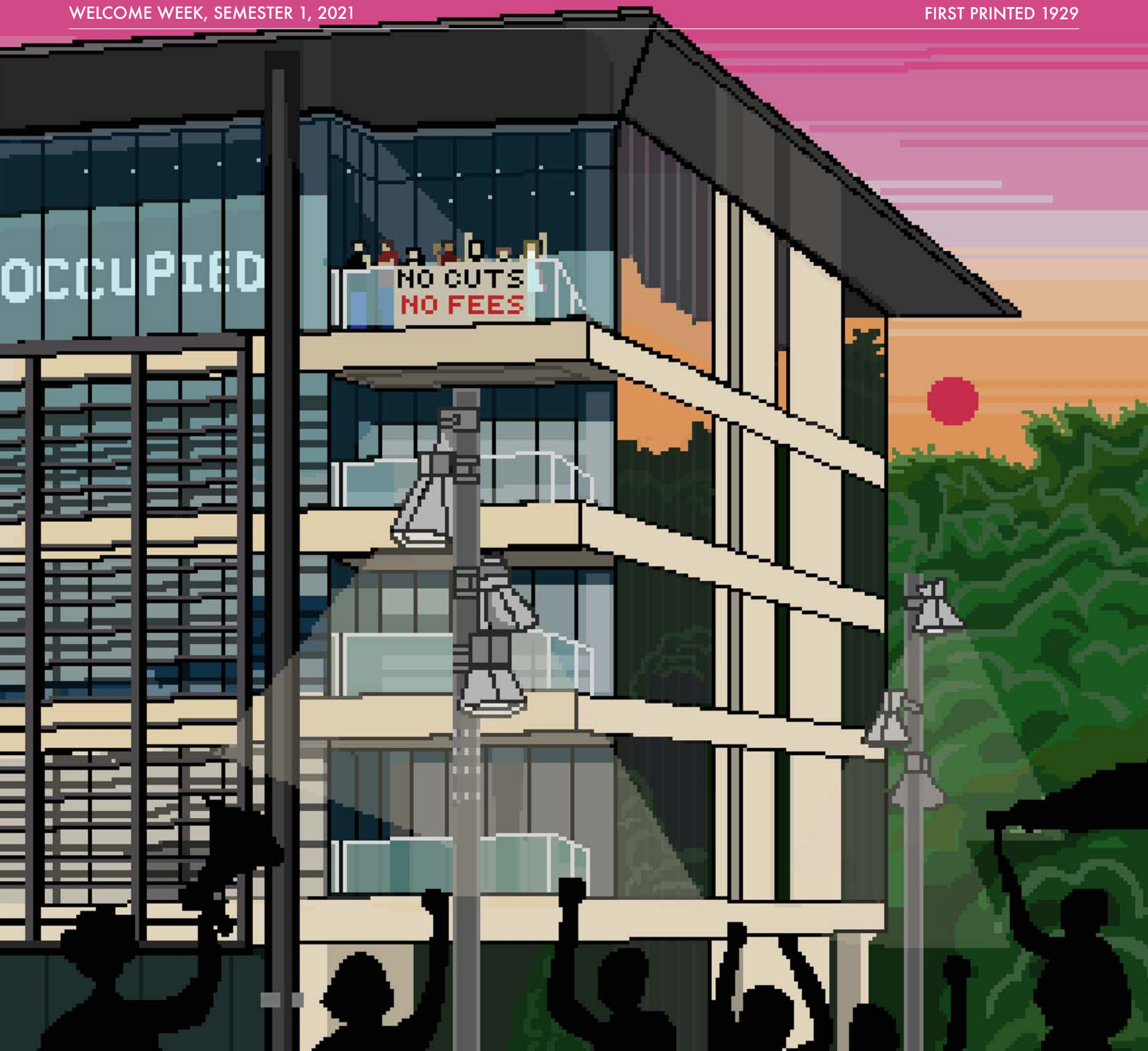


Honi Soit

WELCOME WEEK, SEMESTER 1, 2021

FIRST PRINTED 1929



Mightier than the sword / p 12

Student media hit
by news ban / p 4

Review: USyd's
Monopoly game / p 10

Radical Japanese
films at AGNSW / p 16



Acknowledgement of Country



Honi Soit is published on the sovereign land of the Gadigal People of the Eora Nation, who were amongst the first to resist against and survive the violence of colonisation. This land was taken without consent and sovereignty was never ceded. We pay our respects to Elders past and present, and extend that respect to all Indigenous students and staff at the University.

As a team of settlers occupying the lands of the Gadigal, Dharug, Wangal, Bidjegal, Kuringgai and

Wallumedegal people, we are the beneficiaries of ongoing colonial dispossession. The settler-colonial project of ‘Australia’ and all its institutions, including the University, are built on the exclusion of First Nations peoples and the devaluation of Indigenous knowledge systems. Beneath the sandstone buildings of USyd lie thousands of years of Aboriginal history.

Colonialism is not a one-time event that occurred in the distant past; it is an ongoing structure. The genocide

of First Nations people is perpetuated and enabled by the government, who push ahead with the forced removals of Aboriginal children from their families, their Country, and their cultures. Aboriginal peoples are the most incarcerated on earth, and there have been nearly 450 documented Indigenous deaths in custody since the 1991 Royal Commision.

We pledge to actively stand in solidarity with First Nations movements towards decolonisation through our editorial decisions, and

to be reflective when we fail to do so. We commit to being a counterpoint to mainstream media’s silencing of Aboriginal and Torres Strait Islander people. We remain cognisant that *Honi’s* writers and readership are predominantly made up of settlers, and aim to platform Indigenous voices in our paper.

There is no justice without Indigenous justice.

Always was and always will be Aboriginal land.

Editors:

Deandre Espejo, Vivienne Guo, Marlow Hurst, Jeffrey Khoo, Juliette Marchant, Shania O’Brien, Claire Ollivain, Max Shanahan, Alice Trenoweth-Creswell.

Writers:

Chloe Breitreuz, Iggy Boyd, Olivia Croker, Samuel Garrett, Ariana Haghighi, Wilson Huang, Julian Kopkas, Tasia Kuznichenko, Julia Magri, Lia Perkins, Oliver Pether, Amelia Raines, Sam Randle, Jake Parker, Caitlyn Sinclair, Lillian Scott, Khanh Tran, Tyler Dane Wingco.

Artists:

Shrawani Bhattarai, Chloe Callow (@chloe.callow), Eleanor Curran, Janina Osinsao (@janina.png).

Cover artist:

Emma Pham (@pixel.pems).

Map artist:

Janina Osinsao (@janina.png).

Editorial

None of us quite expected that in our first week of editing this rag, Facebook would fuck over *Honi*, let alone the entirety of Australian media. This will have far-reaching implications that are difficult to imagine even now. Upon hearing the news, none of us immediately grasped what this meant for the paper; a large portion of our readership has been lost at the hands of a multi-billion dollar corporation.

The precariousness of the online spaces we inhabit and use to communicate demonstrates the importance of upholding the tradition of the print paper for student life, which has been in decline for the past few decades. As Shania O’Brien explores in her feature on page 12, print editions of *Honi* have been integral to political movements on and off campus since it was first published in 1929.

The increasingly digitised and

privatised nature of universities threatens to stifle out what remains of the vibrancy of student culture, with many of us not returning physically to campus this semester despite the easing of restrictions. Though remote learning is dressed as ‘the future of education,’ these shifts online are thinly veiled austerity measures, as Khanh Tran discusses on page 11.

In the past month, we have seen the University’s refusal to increase funding to the SRC, a decision that has forced the organisation to choose between activist campaigns and in-person elections (p. 4). We’ve seen the underpayment and redundancies of library staff (p. 5), the USU cutting funding for clubs and societies (p. 7) and cuts across the higher education sector, including TAFE (p. 8).

But it is the students and staff who make the university a place of inquiry and culture, not the sandstone buildings, and not the executives who

prove themselves to be out of touch with our realities time and time again.

Olivia Croker talks about the joys of new beginnings (p. 15), Juliette Marchant writes about her love for Joan Didion (p. 14), and Julian Kopkas explores transformations to film language (p. 16). Student musicians such as Shark Bay Dazy (p. 19) are flourishing despite being shut out by the public health crisis.

Many thanks to Emma Pham for her beautiful cover artwork, depicting the bold student occupation of the F23 Administration Building last year. Thank you also to Janina Osinsao for the many hours she spent creating a fabulous map of the University’s radical history.

So welcome back, for better or worse, to Sydney Uni. Let 2021 be the year where dancefloors reopen and we all read *Honi Soit*.

Letters

Dear Editors,

First off, thanks for your email and apologies for our delay in getting back to you. As you’ve probably heard a thousand times at this point, there is significant budget within the SRC at the moment.

I’ll cut to the chase here: the General Secretaries and I believe that it will be possible to

increase your stipends.

This is for a few reasons. First, and most importantly,

all wages and stipends are paid

to ensure equity

in their allocation of contestable funding. As I’m sure you’re already aware, our SSAF base funding has

an extra \$50k. From all indications, it does appear that the University will increase this base envelope in coming years.

If we were to increase the *Honi* stipend this year, it would mean an increase for future *Honi* tickets as well (in order to preserve equity). This would mean that every year going forward, \$5000 extra of the budget would be strictly reserved for the *Honi* stipend.

These situations are ideal from an organisational perspective.

Secondly, and roughly similar to the above, the University is

funding this year and will almost certainly approve

money to put towards stipends, given that their metrics

are more related to maximal benefit for students. This again puts us at a

None of this suggests that you deserve a pay rise, or that your contributions are appreciated. All it suggests is that the SRC is

unpleasant. We believe that a reduced print run would be a prudent thing to do for the organisation as a whole.

It also allows to increase

money

.

In summary, your request could be fulfilled, but

SRCs

unfair.

Thank you for your understanding, Swapnik Sanagavarapu

Honi is looking for a tenth editor!

Do you feel ready to devote an entire year to student media and journalism?

Honi Soit is on the hunt for a tenth editor to join the Bloom team! Sadly, one of our valued members will be leaving us, and we wish them the best in all their future endeavours. We are now looking for another passionate and creative current undergraduate student to join us in 2021.

Editing *Honi Soit* is an intense, life-changing and rewarding

commitment; if you’re an experienced *Honi Soit* contributor who is prepared to spend a lot of late nights putting together the paper and breaking news around the clock, we’d love you to join our team!

The ideal candidate would be dedicated to the paper, have institutional knowledge, be in-the-know of what’s happening on campus, and have Photoshop or InDesign experience. Don’t be afraid to apply! If you’re interested, apply using this QR code.



What’s on this week

SUDS Presents: Rice 3-13 March 2021 The Cellar Theatre Head to the Cellar Theatre to see Rice, one of SUDS’ first productions of the year. Rice is the story of two women: Nisha, the Executive Officer of an Australian rice company, her cleaner Yvette. The two women from different cultures and generations forge an unlikely yet powerful friendship.	Remedy Outdoor Cinema 2-3 March 6-9pm Courtyard Courtyard Restaurant and Bar is turning into an open-air cinema for two nights only. Bring your new friends, grab a Remedy Kombucha and catch one of your favourite films.	Welcome Fest 1-4 March Eastern Avenue Head down to Eastern Avenue to sign up to USyd’s best societies. There will be endless entertainment, freebies and delicious food up for grabs.	The Business of Photography 10am-5pm Chau Chak Wing Museum The Chau Chak Wing’s current exhibition introduces you to Sydney’s first photographic studios and the characters that ran them. The exhibition tracks how photographic form transformed from the early portraits on silvered copper plates to photographic prints on glass negatives.
---	--	---	--

Write, create and produce for Honi Soit

Interested in reporting or making art for Australia’s largest and best student newspaper? Email us at editors@honisoit.com or message us over on our Facebook, Twitter or Instagram pages.

HONI PARTY COMING SOON...



Art by Shania O’Brien.



Miss Soit

Sydney Uni’s SAUCIEST socialite!

Dear plumptious beauties,

USyd has been very, very naughty over the summer. This is just a taste of the sordid secrets I am privy to.

OBs get down and dirty

It seems every OB around has had their hands in the muck recently. An ‘OB Room cleanup’ was organised by Seedy Swapnik, but curiously the room was left dirtier than before... Miss Soit wonders where her invite was. You know where to find me ;)

Interfaithless???

Tut tut darling. Of course we all love a bit of fun behind the camera once in a while, but don’t forget to mute yourself before whipping out the cream chargers at Council meetings!

USyd’s cryptic currency

The University has been very secretive about their finances lately. A secret affair perhaps? When asked if they knew their revenue for the last year, a ‘university spokesperson’ responded by saying that ‘this figure’ was ‘constantly in flux.’ Well, University Spokesperson, I’d like *my* figure to be constantly fluxed.

CENSORED!

It’s not only Mark Zuckerberg after *Honi*! Sydney’s sexiest editors were shocked to see two self-destruct alerts on their Facebook page soon after taking office. The culprit? None other than Fit’s freakiest - Mischievous Murphy.

Hack hacked

Miss Soit’s predecessor, Lurking Lara, was hacked over the holidays, compromising countless scandalous, potentially explosive documents. Could you be incriminated by one of her rumoured 30,000 screenshots?

Wanted: hot Honi editor

A little birdie told me that *somebody* wants to edit Honi. You filthy pig. I bet you want to spend late nights laying up (more than just the paper). Sub *my* articles. But you’re going to have to work hard for it. It’s either you or a former editor of *On Dit*, Misbehaving Max (not our one!) who has promised to bring ‘anal fixation’ to this dirty rag.

Here’s a little tease...



I’d say more, but there are enough suitors knocking on my door without being served with a defamation suit...

Student media hit by Facebook news ban

Deaundre Espejo reports.

All posts on the Facebook pages of student media across Australia were blocked on February the 18th as a result of Facebook’s decision to ban Australian users from sharing or viewing news content.

Impacted University of Sydney publications include *Honi Soit*, *Pulp*, and *SURG FM*, which have had their entire pages restricted. The University of Sydney Conservative Club, which publishes the *Sydney Tory*, remains active, with only article posts being removed.

The move comes after the Federal Government’s proposed media code was passed in the House of Representatives last night, which would force tech giants like Google and Facebook to pay major Australian news outlets for their content.

“The proposed law fundamentally misunderstands the relationship between our platform and publishers who use it to share news content” read

the official blog post by Facebook.

“It has left us facing a stark choice: attempt to comply with a law that ignores the realities of this relationship or stop allowing news content on our services in Australia.”

Despite the draft media code applying only to news outlets which receive annual revenue over \$150,000, all student and independent media have been affected by the ban alongside big media outlets.

This will be particularly detrimental as most student media in the past few decades has been either reducing print editions to focus on online content, or relying solely on online platforms.

Facebook comprised a significant portion of *Honi’s* readership, reaching more than 20,000 users weekly. *Honi’s* use of the platform has been instrumental in informing the public about USyd management’s cuts to staff and incidents of police violence

at student protests last year.

“Facebook’s response to the News Media Bargaining Code disproportionately affects small publishers, like *Tharunka* and *Honi*, and effectively censors some of the biggest platforms available to young, multicultural writers,” said Katherine Wong, Managing Editor of *Tharunka* (UNSW).

“As for our readers, this ban severs our connection with the student community and prevents us from publishing articles that challenge readers, the university administration, or broader institutions.”

Rachel Chopping, Editor-in-Chief of *Woroni* (ANU) told *Honi* that “A ban on content created and curated by students is also a ban on some of Australia’s best emerging diverse writers, artists and editors.”

Student publications which don’t fit the traditional news genre, such

as *Vertigo Magazine* (UTS) and *Demos Journal* (ANU), were also impacted.

“[We were] shocked and disappointed to find that our Facebook page had been banned,” Angela Jin told *Honi* on behalf of the *Vertigo* (UTS) editorial team.

“We are primarily a creative outlet showcasing student work and art. We do not consider ourselves to be a news outlet as it is difficult for us to report time-sensitive, relevant news given that we only publish six times a year.”

“We implore people to engage and support news outlets, especially local, through their websites and apps.”

Beyond student media, the Sydney Evangelical Union’s Facebook page, which was not used to share articles, has also been blocked.

Students demand news ban exemption

Lillian Scott reports.

The National Union of Students (NUS) has released a joint statement urging Facebook to review their media ban and exempt student media outlets and essential support services.

27 student media outlets, unions and organisations have signed in an attempt to support students across the country and internationally.

The statement emphasises the

imperative of having student media, particularly as it lands during the beginning of the university year: “In a year where over half of our Orientation Weeks are online only, 160,000 International Students are stuck overseas and states are in and out of lockdown, we need access to student media more than ever.”

NUS President Zoe Raganathan has called the banning of support services a “gross oversight” and highlights

the carelessness of the decision as it “puts vulnerable students in danger.”

ANU’s *Woroni* addressed the blurred nature of the definition of media that the government has provided, allowing Facebook to remove all media sites: “As non-commercial student media, we do not believe we fall under [the government’s proposed news code]”.

Indeed, the ban has not only

restricted most media, but also integral support services such as mental health and sexual assault services. The report highlights that they “are needed by the community more than ever.”

The statement concluded by assuring that “students and young people will look to other social media platforms who we can rely on in the future.”

SRC underfunded by the University

Alice Trenoweth-Creswell and Jeffrey Khoo report.

Total available	\$62 335
Education	\$19 000
Honi Soit	\$9 000
Enviro	\$6 900
Women’s	\$6 000
Ethnocultural	\$3 925
Queer	\$3 700
International students	\$3 200
Welfare	\$2 500
Sexual harassment	\$2 710
Disabilities	\$2 200
Social justice	\$700
Global Solidarity	\$500
Indigenous	\$500
Student Housing	\$500
Refugee Rights	\$400
Interfaith	\$300
Residential Colleges	\$300

The University of Sydney Student Representative Council (SRC)’s preliminary budget for 2021 reveals cuts across several departments and a likely impending online election.

The SRC is projected to receive \$1,915,317 in base funding from the Student Services and Amenities Fee (SSAF), the same amount as 2020 adjusted for inflation. However, according to SRC President Swapnik Sanagavarapu almost no departments received the budget allocations requested.

The SRC’s application for an approximately \$45,000 increase in funding was rejected by the University.

The General Secretaries and President told *Honi*:

“Our fixed costs have risen faster than inflation. This corresponds to an increase in wages paid and the inclusion of a VP Stipend and Welcome Week budget.”

Contestable funding to the SRC - which comes from a leftover pool of SSAF - has been frozen for the second year in a row. This has reduced funds for Student Representative projects, such as permanent funding of the FoodHub and increased legal support.

The historically less-active Interfaith and Residential College departments will see a 40% decrease in funding to \$300, whereas the Women’s portfolio saw an increase of 50% to \$6000, with the Sexual Harassment portfolio

receiving more than twice their 2020 budget with \$2750. After a year of organising against higher education fee increases, the Education department received the largest proportion of SSAF (\$19,000).

At the first SRC council meeting of the year on 3 February, Sanagavarapu indicated that the 2021 SRC election will likely be held online, though the final decision remains with the SRC council. The university has not provided sufficient funding for an in-person election, only covering the cost of the license for BigPulse, the online voting system used in the 2020 election.

“There is a direct trade off between the costs of funding Departmental Budgets and paying for an

in-person election,” said Sanagavarapu. “Placed in a difficult position, myself and the General Secretaries were of the opinion [that] saving activism is preferable to a return to in-person elections.”

The start of 2020’s online election was marred by technical difficulties, with several students receiving a blank email instead of a voting link. Despite a rocky start, *Honi* understands that votes were kept securely and less scrutineers and supervisors were required in the counting process.

The SRC is currently still in negotiations with the University regarding SSAF funding. They were made to reapply for Student Representative Projects and are therefore subject to change.

Library staff affected by redundancies and years of underpayment

Claire Ollivain and Alice Trenoweth-Creswell report.

It is expected that 22 University of Sydney library staff across site and academic services divisions will lose their jobs, in the same week that mass underpayment of library staff was exposed.

This follows staff expressions of interest in some of the 252 voluntary redundancies proposed at the end of 2020.

A University spokesperson told *Honi* that technological advancements would streamline the work of the remaining librarians as online resources and self-service increasingly replace in-person support.

Students’ Representative Council President Swapnik Sanagavarapu told *Honi* that “While the introduction of new technologies has produced minor efficiency gains, there is an unquantifiable amount of institutional knowledge and expertise among librarians which keeps the library running smoothly.”

13 out of 68 positions will be lost in the Site Services division and 9 of 33 in Academic Services.

According to the Community and Public Sector Union, the staff reductions will mean that

librarians won’t be able to provide substantial one-on-one assistance to undergraduate and postgraduate coursework students. Processes surrounding Unit of Study outlines and document delivery for academics will likely be slowed.

Anticipating a spike in workload for remaining staff, the CPSU has called for examination into which non-essential services might be reduced or removed to compensate for workload increases.

Librarian and CPSU spokesperson Grant Wheeler said that “[University management] want to keep their services and I understand that, but they want to keep the services after taking a chunk of our staff away. To us, that’s unworkable, it’s unhealthy, it’s unethical.”

“Management is at perfect liberty to fail to implement any of the feedback they receive from the staff who do the work and understand the issues, nor act on any of the concerns raised by those staff.”

A University spokesperson told *Honi* that the voluntary redundancy program was initiated “to safeguard our financial position for the future,”

and that they have received positive feedback on proposals to appoint three Student Experience advisors in the Site Services division and three roles in the Academic Services team “with a focus on online education.”

The CPSU and library staff submitted their feedback to the Draft Change Proposal yesterday.

The news of 22 redundancies comes days after an audit revealed wage theft at the University, which has been underpaying hundreds of library staff for at least six years.

The underpayment occurred due to the misclassification of day workers as shift workers, who were paid shift loading for after hours work rather than overtime pay.

Wheeler stated that “over a long period of time I wouldn’t be at all surprised if some, perhaps very many individuals will be owed in excess of \$20,000 or more.”

The University has not yet determined the amount of underpayment but has indicated to staff that it will attempt to honour the owed money.

It is unclear whether remunerations will extend beyond the last six years.

A spokesperson told *Honi* that the University will consider extending the period of the review.

“I fear that years of tighter budgets, constant staff churn, consistent loss of institutional knowledge, and rising workloads across the University may have significantly contributed to this library underpayment fiasco,” said Wheeler.

“For similar reasons we fear negative outcomes for students and researchers if the University fails to engage with CPSU NSW concerns around staff workloads in the current VR process.”

Sanagavarapu told *Honi* that “The SRC stands in solidarity with the professional staff adversely affected by the University’s continual restructure of the library department.”

“Ultimately, the real villain in this story is the model of higher education funding... We look forward to working with the CPSU going forward in this matter.”

Shi-ster: Abbey Shi’s \$50k donation non-existent

Max Shanahan reports.

Abbey Shi, the infamous former General Secretary of the Students’ Representative Council (SRC), has failed to make the \$50,000 donation she controversially promised to the SRC after being censured by the Council last November.

SRC President Swapnik Sangavarapu told *Honi* that the SRC had not had any contact with Shi since the November Council meeting and that “receipt of the money seems unlikely.”

Abbey Shi was contacted by *Honi* for comment but did not reply before publication. She remains in Australia, making a surprise appearance on SBS World News to speak about Lunar New Year.

The purported donation arose at November’s Council meeting after co-General Secretary Liam Thomas moved a motion to censure Shi for failing to fulfil her duties during Semester 2 of 2020. Thomas accused Shi of a “complete lack of engagement” and asserted that, despite sending dozens of emails and messages, he had received “no responses.” The motion, which passed with two abstentions, also called on Shi to repay \$3000 of her approximately \$12000 stipend. Shi is yet to repay this money.

Immediately following her censure, Shi dramatically appeared in the Zoom meeting, apologised for her absences and promised a donation

of \$50,000 to the SRC. In November, Shi told *Honi* the donation was “in ode to the SRC councillors, office bearers, staff and *Honi* editors who are (and will be continuing to) fight the battle of the SRC’s funding cuts and university fee hikes.” The SRC, including Sanagavarapu and then-President Liam Donohoe, voted to accept the donation in spite of opposition from Socialist Alternative (SA!t) councillors.

At the time, Shi said that the money came “100% from my own earnings,” citing “the stock surge and CFD trades in times of the rebound of the NASDAQ, ASX and other Asian stock markets.” Sanagavarapu told *Honi* that “if and when Abbey presents a serious offer of donation, further investigation into the source of the funds...can be undertaken.”

Sanagavarapu defended his initial support, telling *Honi* that the SRC runs on “a shoestring budget” and that “the difference between costs and desired expenditures is close to \$50k...the donation could have been used to benefit students in any number of ways.”

Liam Donohoe was contacted for comment but failed to reply before publication.

Liam Thomas, who moved the original censure motion, told *Honi* he was “incredibly disappointed”

but “not completely surprised” at Shi’s failure to make the donation. He said “the failure to keep her word is unfortunately pretty consistent with the lack of respect she showed towards the organisation and the students it represents. It’s a pretty poor reflection on her character all round.”

Thomas had supported accepting Shi’s money at the November Council meeting, thanking her for her “generous donation.”

Former Councillor Jack Mansell, who voted against the motion to accept Shi’s money, said the donation was “extremely objectionable” and that “the SRC is a political organisation, not a charity case... so \$50k just being thrown around is something to be worried about.”



Protestors gather to demand an end to child removals

Iggy Boyd reports.

Indigenous Aunties and activists gathered at Hyde Park on the morning of February the 12th to protest the removal of Indigenous children from their parents by the Department of Communities and Justice (DCJ).

The action and march, organised yearly by Grandmothers against Removal (GMAR) to coincide with Sorry Day, occurred this year on the 12th rather than the 13th so MPs would be in Parliament House during the action. The rally was accompanied by a small police presence.

“We are fighting to get two Wiradjuri children back home from England [and to] create a voice for all other Aboriginal children who are in care and unsafe,” organiser April Shephard expressed. “Our kids belong with family and culture, not in care.”

The rally, chaired by Helen Eason, featured David Shoebridge MLC, who praised the leading Aunties at the rally for their fight against child removals, and announced that he is preparing a set of reforms that would ensure that recommendations from Indigenous elders about the practice will be put into law.

Aunt Hazel, who founded GMAR in 2014, spoke shortly on the injustices of the Australian Government. Aunt Deb spoke to the rally about her 8 children, 7 of which have been placed in care. 3 of those have been physically abused by their paternal grandmother.

After a short speech by Shephard, protestors demanded that Gareth Ward, the Liberal Minister for Families, Communities and Disability Services, come down from Parliament

and listen to their demands before marching to the NSW Parliament. Aunt Hazel highlighted the hypocrisy of the State of Commitment – the document outlining how the DCJ plans to collaborate with and respect the values of Indigenous people – and spoke further on the children in England.

“We’re here today to further highlight the inadequacies and the crimes that the department is still committing. Most importantly, we are here to inform Australia that there are currently children living overseas with non-Australian carers.”

The two Wiradjuri children who are currently in England are under the care of two Britons who obtained a carers authorisation whilst on a working visa in Australia. They returned home to Britain with the children despite the

objection of the children’s parents and Indigenous community. At the time, COVID-19 travel restrictions forced many families to remain overseas.

The children are not English citizens and the foster parents have been offered a free house and a full weekly wage, alongside childcare payments, if they return to Australia.

The rally closed with several passionate recollections by mothers and grandmothers of their traumatic experiences with the DCJ and the children they had taken from them. “Bring our babies home,” cried one distraught mother. “I was born black and I’ll die black.”

This was the first rally in a new campaign launched by GMAR against child removals for Indigenous families.

17 years on, activists call for justice for TJ Hickey

Oliver Pether reports.

For the 17th year in a row, activists gathered in Waterloo to mourn the death of Indigenous boy Thomas “TJ” Hickey and to continue their demand for justice.

On the anniversary of TJ’s death, a group of around 100 protestors marched from TJ Hickey Park in Waterloo to Redfern police station with banners which read “Justice Now! Re-open the TJ Hickey Inquest.”

The 17-year-old TJ Hickey died on the 14th February 2004, while fleeing a police patrol car on his bicycle. While riding away, he hit a curb, flew off his bicycle and was impaled on a nearby fence. Rather than wait for the ambulance to arrive, the two officers

pursuing Hickey removed him from the fence and tried to deliver first aid. TJ died in hospital the next morning, sparking the 2004 Redfern Riots.

Every year, a march for justice is held in front of the fence on which TJ was impaled. This year’s march was organised by the Indigenous Social Justice Association (ISJA). A small police presence followed the march, but hung back during the speeches before it.

Among the speakers at the march were TJ’s mother Gail Hickey, his cousin Keenan Mundine and local Newtown Member of Parliament Jenny Leong.

Gail Hickey broke down in tears

after starting her speech and accused the local police of murdering her son. Keenan Mundine similarly broke down, criticising the police for not apologising to the family and demanded an independent body be established to investigate Aboriginal deaths in custody. Although a petition to reopen TJ’s coronial inquest in 2019 attracted around 12,000 signatures, nothing has yet been done.

Greens MP Jenny Leong claimed the police were “responsible for the death and murder of TJ Hickey” and that it was “unacceptable” that no police officer has ever been held accountable for TJ’s death or any other indigenous death in custody.

The police deny any wrongdoing and claim they did not chase TJ, but rather followed him. The coronial inquest at the time, as well as then Prime Minister John Howard and NSW Labor Premier Bob Carr, agreed with this viewpoint.

However, the assertion that TJ was followed is at odds with the fact that the police car mounted the curb and drove onto a pedestrian footpath, a fact which both officers neglected to write in the original post-incident report.

TJ’s family and the ISJA have vowed to keep fighting for justice, no matter how long it takes.

Students and workers demand climate jobs and justice

Vivienne Guo reports.

Hundreds of people marched from Martin Place to Belmore Park in a protest demanding climate justice and jobs today.

A major focus of the rally was Indigenous sovereignty and justice, with speakers such as Uncle Bruce Shillingsworth highlighting the destruction of Indigenous land by fossil fuel corporations.

“The Murray-Darling is so important because everyone relies on water. We all drink water, and the water is taken by greed,” said Uncle Bruce, who is a Muruwari and Budjiti activist and founder of the Water for Rivers campaign.

The climate rally was called by the Australian Student Environment Network, alongside Workers for Climate Action and Uni Students for Climate Justice, demanding green

jobs and climate justice.

ASEN Convenor Ruby Pandolfi criticised the government’s response to the climate crisis, saying: “Instead of adequately funding the public sector and taking action on climate change, the government has increased funding to the fossil fuel industry, destroying Indigenous land in the process and further intensifying the climate crisis.”

In particular, a growing focus of the climate movement is the controversial Narrabri coal seam gas project, commissioned by mining giant Santos. Ian Brown, from Gamilaraay Next Generation, described the effect of the Santos project on Gamilaraay land.

“I can’t express how it makes me feel knowing what I know about the Narrabri gas mine and the project

that’s coming up,” said Brown. “All of that destruction and the taking and raping of our land is contributing to us having a lack of a future.”

As the protesters began to march down Elizabeth Street towards Belmore Park, spirited chants of “keep the planet green and clean, send the

bosses to the guillotine” were heard in the streets.

The march occupied two intersections, frustrating the small police presence as they attempted to contain the rally.

Photo: Aman Kapoor



USU overhauls C&S funding (again)

Marlow Hurst and Jeffrey Khoo report.

The University of Sydney Union (USU) has proposed a dramatic overhaul to their funding model for clubs and societies (C&S) at a hastily-called meeting, marking an end to events-based funding in favour of a new grants model.

In a Zoom meeting this afternoon, Louise Anthony, USU Director for Student Programs, said that clubs will need to apply for funding to the USU each semester under the proposed model.

Clubs will receive a lump sum grant each semester by the census date, and must return any unspent money to the USU or carry it over to Semester 2.

New clubs will be eligible for \$300 per semester, with \$800 for small clubs (with 20-120 members), \$1000 for medium clubs (120-320 members) and \$1300 for large clubs. Clubs will also receive \$100 of credit for Welcome Week which can only be spent at USU outlets.

While the USU did not confirm in the meeting how overall funding would change under this model, USU President Irene Ma clarified to *Honi* that the USU has decreased total funding for clubs and societies by \$37,000 compared to 2020 (from \$342,000 to \$305,000). Their 2019 Annual Report showed that clubs received 1% (\$304,000) of the USU’s expenditure that year (\$30,065,000).

The C&S funding model was changed twice in 2019 after criticism from club executives about its hasty introduction. Under the most recent model, clubs received 50% of the cost of on-campus events, plus \$1 per attending USU member.

Anthony said that the proposed model was designed to address the USU’s current financial situation. “[This model represents] what we aim to achieve with our decimated staffing resources ... It has taken a huge amount of work for the USU to survive,” said Anthony.

Mills to pay the bills: USU appoints Andrew Mills as new CEO

Marlow Hurst reports.

The University of Sydney Union (USU) has formally announced Andrew Mills as its new CEO, replacing Acting CEO Jess Reed.

He will assume the role on the 24th February after an almost four month search.

Mills is a University of Sydney alumni and previously CEO of Arthritis Australia. He has held a number of positions in both corporate and not-for-profit organisations, with tenures at both Alzheimer’s Australia and AMP dotting his resume.

This announcement came during a

tumultuous period for the USU. Last year, the USU came under fire over its lack of transparency and cutting of staff hours.

Last week, the USU released a raft of controversial changes to their clubs and societies funding arrangements.

“I am excited to be joining the USU at such an important time,” Mills said, “and look forward to working collaboratively with the Board, staff and stakeholders as we shape the 2021-2024 Strategic Plan to deliver the best student experience in Australia.”

Anthony expressed concern for COVID safety with larger events, but acknowledged that COVID-Safe guidelines have not yet been created for society events or many USU venues.

The USU claims that despite the funding caps, the proposed model is designed to benefit smaller clubs and ensure a more equitable division of funding. However, towards the end of the meeting, representatives of larger societies, particularly in Engineering, criticised the proposed model, saying it effectively defunded several of their initiatives.

While the USU promised a period of consultation during the announcement, the Union only informed club executives of today’s meeting on Thursday – without specifying any details of the proposed model or the time of the meeting.

Club executives told *Honi* that in September 2020, 23 societies sent

a letter to the USU, expressing their dissatisfaction with the USU’s lack of transparency regarding in-person events and funding.

“It’s clear that the USU does not view clubs and societies to be a financial priority,” said Cole Scott-Curwood, President of the Sydney University Engineering Undergraduate Association. Scott-Curwood told *Honi* that he was collaborating on a petition to set minimum funding requirements for clubs in the USU’s constitution.

Anthony and Ma emphasised that these changes are subject to ongoing consultation with clubs and societies over Semester 1, before being ratified by the USU Board.

The USU regulates and funds over 200 clubs and societies across multiple USyd campuses.

USU President Irene Ma said that “Mills’ skills will be invaluable in enabling the USU to bounce back from its recent financial blows and shaping the USU’s strategic planning process for 2021-2024.”

Staff were apparently promised consultation on the selection of a new CEO but sources have indicated to *Honi* that no consultation process occurred.



Frontline TAFE jobs to be cut in major restructure

Amelia Raines reports.

The Community and Public Sector Union (CPSU) NSW have revealed the Berejiklian Government’s plans to slash almost 700 frontline TAFE jobs.

TAFE NSW has reported that “major restructures” have been proposed by the Berejiklian government which will shed 10 percent of educational support jobs, 470 of which are based in regional areas.

The jobs being cut include a variety of roles essential for a

functional TAFE campus, including student advisors, customer support officers, field officers, VET fee help coordinators, help desk operators, and more. Maintenance workers such as gardeners, caretakers, security officers, tradespersons, and fleet control managers will also be let go.

Stewart Little, General Secretary of CPSU NSW, criticised the Berejiklian Government for rendering campuses across the state “unworkable” and

“deliberately dismantling TAFE NSW to ready it for sale.”

“TAFE NSW is a vital piece of infrastructure that must remain in public hands, not dismantled for private operators” he said.

He also perceives these changes as reckless in the midst of a volatile economy, given the proposed job losses come with the ceasing of the JobKeeper subsidy at the end of March.

“What do the people of NSW get from this gutting of critical training infrastructure? Fewer jobs and a hobbled education system. In the middle of the worst economic downturn that the state has seen in a generation the Berejiklian government is closing pathways to prosperity”.

This news comes after cuts to higher education at a federal level, resulting in more than 17,000 job losses.

Public housing crisis in Glebe and Eveleigh

Lia Perkins gives a glimpse into the public housing crisis.

The University of Sydney sits directly between the sites in Glebe and Eveleigh where public housing is now under threat of demolition from the New South Wales Government. The existing public housing, which was purpose-built to provide liveable, community space, will be demolished by developers and replaced with 70% private accommodation and 30% public housing. These actions have been planned under the ‘Communities Plus’ initiative by the NSW Government with the underlying intention of diluting the proportion of social housing in traditionally strong, lower socio-economic and working class areas.

As inner city suburbs grow in popularity, the working class, poor, disabled and elderly are continually pushed out. Developers and landlords are seeking profits

in inner city areas, which has seen the cost of housing rise exponentially over the past decade. Subsequently, it becomes increasingly difficult for university students to rent houses that are close to inner city university campuses. The

As inner city suburbs grow in popularity, the working class, poor, disabled and elderly are continually pushed out.

crisis of university students being unable to afford to live, with international students being forced to choose between food and rent, is intrinsically connected to the eviction of public housing residents. Solidarity between people who are struggling under the housing and homelessness crisis is important, as Sydney should not just belong to the rich.

Hands Off Glebe organiser

Denis Doherty has expressed the need for non-public housing residents throughout the Glebe area to support their neighbours and for resident action groups at Glebe and Explorer St in South Eveleigh to strengthen connections

2025. Glebe resident Emily Bullock expressed that “the idea of having to leave is horrendous.” Additionally, the new development is inadequate for families because it will only be providing one-bedroom

be for social mix disrupt support networks and social structures. Forced relocation from a neighbourhood brings with it serious impacts on physical and mental health.” This sentiment highlights the unfortunate human cost the changes to public housing have had.

There are currently 60,000 people on the social housing waiting list in NSW, and the type of housing needed for the families doesn’t require evicting hundreds out of their homes, it can be solved by building intentional housing, rather than selling land to developers. The reduction of public housing space is not the solution to a housing crisis of this magnitude.

The USyd SRC Welfare Action Group is holding a public forum on 18 March (Week 3 of Semester).

Saving TAFE: the problem with privatising vocational education

Chloe Breitkreuz tracks the history of TAFE cuts and VET marketisation.

As the national economy experiences another recession due to COVID-19 and the demand for reskilling grows, Australia’s largest and oldest vocational education and training (VET) provider, TAFE, hangs by a thread. It is hard to understand how the Federal Government can stand by continued funding cuts to vocational education while the very public institutes under fire are best positioned to re-skill and upskill Australian workers.

Despite TAFE injecting \$92.5 billion per year into Australia’s economy, the Federal Government has slashed \$3 billion in vocational education funding over the last decade. Industry advocates such as the Australian Education Union (AEU) have long expressed concern over the defunding of vocational education, claiming budget cuts have “demoralised” staff and narrowed education choices for students — with regional and rural communities hit the hardest.

But how did we get here? In 2008, under Labor Premier John Brumby, the Victorian government restructured TAFE funding from fixed allocations to a model based on student enrolments. This meant that TAFE

had to compete directly with registered training organisations (RTOs) to attract students. Enrolment costs were shifted onto TAFE students, who would no longer be eligible for concessional fee rates, instead having to borrow from the Commonwealth VET FEE-HELP scheme.

Because VET FEE-HELP granted all VET providers virtually unregulated access to government subsidies for every student enrolled, private training providers exercised dubious marketing tactics to lead students away from TAFE. Suddenly, vocational education was made a cash grab. Private colleges offered inducements such as “free” iPads or laptops upon enrolment, or miraculously short courses where 600 hours of training were seemingly provided in 60 hours.

This resulted in the allocation of substantial government funding to commercial training providers. Unsurprisingly, TAFE enrolments began steadily declining as the public provider could simply not compete with the offerings of private RTOs on a dwindling federal budget. This has been described as the “most disastrous education rort in Australian history”.

The marketisation of the vocational education sector ultimately led to a collapse in confidence of the public sector. Thus, while cash flowed in for private training providers, reaping in billions of taxpayer dollars through the VET FEE HELP scheme (replaced with VET Student Loans in 2017), TAFE was hit with some of the biggest funding cuts in its 130 year history. From 2007 to 2016, VET funding was cut by more than 15% and government expenditure declined by 31.5%. In 2012 alone, Brumby’s Liberal successor Ted Baillieu cut \$300 million to Victorian TAFE campuses; a decision that sparked a rally of over 1500 protesters, and teachers and education workers to stage a 24-hour stop-work protest.

Yet despite decades-long protests to stop TAFE cuts and union calls to end VET marketisation, the Federal Government have stood strongly by their privatisation agenda. Most recently the Berejiklian Government proposed to slash nearly 700 frontline TAFE NSW jobs, leaving campuses across the state unworkable, despite Berejiklian explicitly ruling out that possibly just a year ago.

The impact of decades-long federal neglect of vocational education had recently been laid bare in an AEU survey last year. It found that 68% of TAFE staff were aware that their institution stopped providing particular courses, with a lack of funding cited as the most common reason for course closure, while 81% had departmental budgets slashed in the last three years. Additionally, more than three-quarters (76%) of respondents said that they had considered leaving the sector in the last three years, and 94% of those were currently working in the job they had considered leaving. Thus, with TAFE funding at a decade low, so is the morale of its practitioners.

However, the gross undervaluing of vocational education is only part of a larger nation-wide public education crisis. According to the Productivity Commission’s annual Report into Government Services (ROGS), in the ten years to 2017-18, funding for non-government schools rose by 33.9% per-student while funding for public schools only increased 13.2% in the same period. Despite the passage of Gonski 2.0 to the Senate in 2017, funding for non-government schools is

still growing at a faster rate than their public counterpart. Over the past decade, it has become painfully clear that the Federal Government favours profit over public education.

A continuation of funding cuts to VET, and indeed the entire public education sector, will not only substantially hinder Australia’s economic recovery post-COVID-19, but will heighten barriers to affordable and accessible education for millions of Australians. Indeed, research from the Centre for Future Work has found that the TAFE system is critically important to addressing systematic inequalities in Australia, helping bridge the gap to further education and jobs pathways for those in regional areas and for special and at-risk youth groups. Without TAFE, such gaps are likely to increase.

It’s time for the Federal Government to ditch its failed VET marketisation model and invest in rebuilding Australia’s vocational education sector. Public education is too valuable to gamble away.

Shader Hacking: Seeing 3D’s Potential

Sam Randle hacks his way into 3D gaming culture.

When James Cameron’s Avatar hit cinemas in December 2009, it wowed audiences with beautifully rendered 3D visuals and alien landscapes. Despite a vacuous plot, Avatar holds a special place in popular culture for its immersive set design centred on stereoscopic 3D technology. Avatar wasn’t the first nor the last 3D film – studios have been captivated by the possibilities since the 50s. Yet, the dominance of children’s films in the 3D space speaks to the commercial motivations behind 3D production. My grandparents paid handsomely to take me to see Monsters vs. Aliens in 3D but like most offerings, it failed to meaningfully deploy the technology beyond gimmicky visual flair.

Hoping to further wow (and/or extort) consumers, the video game industry piled on with its own offerings. For the same reasons that Avatar worked in 3D, so too did video games. But poor implementation, expensive hardware, and rapidly dwindling support killed the niche before it found its footing. In 2021, the grip of 3D media on both the popular conscience (and our wallets) has loosened into a gentle hand hold. Yet a small community of so-called Shaderhackers exclaim proudly that playing games in 3D is to experience them the way they were meant to be seen. Grassroots and commercially unshackled, they keep the stereoscopic 3D dream alive.

During a mid-lockdown stupor, I rediscovered a Linus Tech Tips video on his 3D gaming rig from 2010 – “but can it play Crysis?” the description read. That night I saw sunrise as I deep dived into the world of the

Shaderhacker. While official support for Nvidia 3D Vision technology ended in April 2020, the last game to get the 3D Vision Ready tick of approval was released in 2013. Less



than 40 games made the coveted list. At the time of writing there are over 1200 games playable with Nvidia 3D Vision available on the Shaderhacker blog Helixmod. Even games with official support have been improved by the community. Helixmod-giant Paulduser developed the 3D Fix Manager to help automate the process of installing 3D mods (shader hacks) for games. Despite abandonment by Nvidia, 3D gaming is the best it has ever been.

Stuck at home and no longer having to pay rent, I invested in the equipment required to play games the way they were ‘meant to be seen.’ I started with a few big-name titles – Metro

checking my radar as I watched the xenomorph crawl past was brutal – as was the scream that broke loose when it tore the door open. Playing Star Wars in 3D was cool, but playing Alien was transcendental. I held my breath whenever the xenomorph was nearby, my heart pounded whenever Ripley – rather, I – had to sprint. The shader hacks for Alien were unofficial yet I’d argue it’s how the game should be experienced.

The tools built by the Shaderhackers have allowed gamers to re-envision the ways they experience their favourite games. There is a community wishlist published on Helixmod but anyone may hack as they please

What’s in a password?

Ariana Haghighi cracks the code.

Setting passwords is a chore. You know to avoid choosing your dog’s name, or your grandma’s birthday. But then you’re faced with website constraints. It labels you ‘weak’ and demands a number. You insert a ‘1’ at the end of your simple word. A ‘123’ if you’re feeling particularly adventurous. Insistently, the website now requires a ‘special character.’ Unsure of any others, you add an exclamation mark. Your password is as secure as Alcatraz. Right?

Actually, your security could be hacked in a couple of seconds. Websites insist on a host of requirements for passwords in an attempt to increase strength and reduce hackability. Considering hackers are well aware of these, it can be counterintuitive. Behavioural security studies conducted by software researchers Florenico and Herley in 2007 also suggest that if there are too many constraints, users feel overwhelmed and subsequently create the simplest possible password to meet the demands.

It is unlikely you can think of a website that does not mandate password constraints, including Sydney Student. AppleID constraints are notoriously prescriptive, requiring the inclusion of a number, capital letter, and symbol; additionally, the password must be at least 8 characters and not contain 3 consecutive identical characters. The latter constraint actually decreases the amount of possible passwords that could be chosen. Users should be wary of any means that decrease possible password options, as this increases the likelihood of hackers making accurate guesses.

Websites utilise the mathematical property of entropy, which favours passwords with a higher range of possible characters. If a password includes only lowercase letters, there are 26 possible characters per space, which is known as the alphabet size. A password with lowercase and uppercase letters, numbers and special symbols increases this to 84, clearly amplifying strength. Florenico and Herley developed a formula that measures the bit-strength of any

password, as follows: $\log_2(\text{alphabet size}^n)$, where n is the character length of the password. You can use this formula to evaluate the bit strength of your own password! For comparison, the average password has a bit strength of 40.54, with a password over 60 bits attaining the goal of ‘strong’.

Constraints such as those set by Sydney Uni can be potentially satisfied with simple and common passwords—for example, ‘Password1’ would meet the requirements, yet it was named in the Global Security Report in 2012 as the most frequently employed password. Despite the majority of websites stipulating certain criteria, password security expert Mark Burnett found that 91% of passwords can be found in the list of the top 1,000 frequently used passwords. Without extensive password-setting guidance, our passwords are often rendered less secure due to constraints as they encourage us to choose less unique passwords. If your password is P@ssw0rd, I suggest you change it immediately.

leaving us with 3D-modded gems like AER Memories of Old and ABZU. For the now-defunct studio Forgotten Key, developing AER in 3D would have been an expensive (and nonsensical) commercial decision. Likewise, Alien wasn’t going to sell more copies were it to have shipped 3D Vision Ready. DHR, the Shaderhacker and AER’s modder, didn’t need to make a business case. Without big-name publishers breathing down their necks, or the economic pressures of running a small studio, the Shaderhackers are free to ask if a game could be improved by an extra dimension.

Games that find their way onto Helixmod’s 3D list are there because someone truly wanted them to be. No Shaderhacker is yet to extort my grandma either – so that’s a plus. The video game medium is neatly suited to stereoscopic 3D and the Shaderhackers recognised this potential when the industry deemed it unprofitable. I’m able to immerse myself amongst playful sharks, run from deadly aliens and soar between floating islands thanks to this visionary community. They recognise that the medium is held back by the suffocating demands of the industry and dedicate themselves to personalising their experiences. They correct the shortcomings of the AAA-title and elevate the humble indie game. I share this admiration for modders of all stripes, but for the Shaderhackers especially. Thanks to them I can play games and appreciate their visuals with as much depth as I choose. And yes Linus, that includes Crysis too.

Art by Chloe Callow

American whistleblower Edward Snowden heavily criticises the modern culture surrounding password-setting, and proposes a new method of the ‘pass-phrase.’ This collates four random words to form said password. This ‘pass-phrase’ would not meet the requirements for most websites, but mathematically it is very strong, as character permutations are replaced with possible words. The inclusion of four words ensures the password string would be very long, which typically signals a ‘strong’ password. Additionally, considering the almost unfathomable range of the English dictionary, the entropy of any pass-phrase is very high.

Obviously, if the pass-phrase becomes standard practice and a known constraint, hackers could develop software to target commonly used phrases. Instead, it would be better for people to begin adopting similar password construction methods on their own. In terms of security, it appears that we should send websites the message, ‘less is more.’

Review: USYD Monopoly

Samuel Garrett takes on USyd's latest game.

My friends and I, fresh from a lecture on the importance of public education, are breaking out the USU's hottest new item of merchandise over lunch. I gaze upon it, bemused but intrigued. Apparently uninterested in funding clubs, the USU has instead moved into real estate, producing a University of Sydney-themed edition of Monopoly. Get in quick! Only \$99.95!

The box advises the player to stay sharp, "because there is only room at the top for one." Opening it reveals six tokens – a gargoyle, microscope, coffee cup, laptop, backpack and graduate cap.

I choose the gargoyle and we begin to play.

The first few rounds are normal enough. One friend picks up Carslaw, while another nabs the Charles Perkins Centre. I buy up the Chemistry Building and the Quadrangle so that my gargoyle feels at home.

Some of the Chance cards – rebranded as Campus Life cards – are too real, some not real enough: "You have failed statistics for the last three semesters and are now on Stage 3 academic progression. Pay \$50." Happens to everyone. "Honni Soit publishes your article. Collect \$100." I wish.

It is after my third stint in jail that I begin to wonder whether academic misconduct proceedings really justify

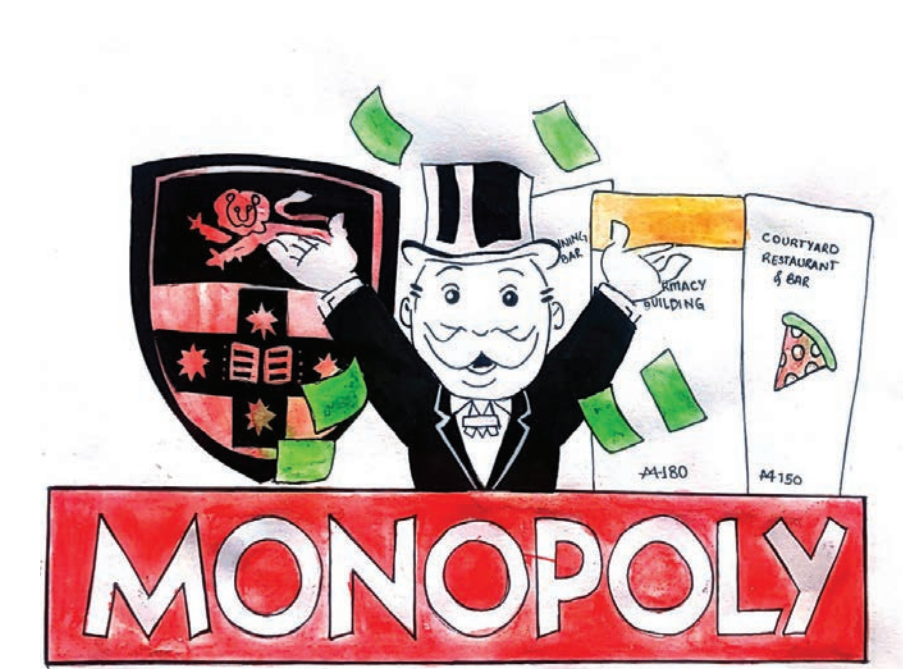
the Supermax that Faculty Services has set up between PNR and the FASS Building.

I am amazed to discover what must be campus' only Free Parking spot and trade off Chemistry to complete the Green set. The title deeds are piling up. Cash is flowing thick and fast over my lecture notes, which now lie forgotten at my feet. Passing Go is the only pass that I now care for.

Eastern Avenue quickly becomes a battleground of cutthroat auctions and corporate espionage. Students add \$25 to their HECS debt every time they use the Redfern Run to get to class. Hapless residents run for cover as my bulldozers demolish International House, cheered on by senior management from the balconies of F23.

Disaster strikes! I've landed on the Great Hall – USyd's own Park Lane – and the rent is \$1,500. Lucky I'm not the Sydney University Symphony Orchestra, or I'd be forking out \$6,490 to use our own facilities.

One by one, the weak, the poor and the paper-handed are eliminated from the game, falling victim to the unstoppable march of progress and development. Soon, the once-free market has become a deadlocked duopoly. I've forced my remaining opponent off the premium real estate of main campus and into the wastelands south of City Road, but I seem condemned to stop



at his newly refurbished Wentworth Building on every lap of campus.

The situation is dire. I'm down to my last \$500 and am forced to mortgage Fisher to survive. I consider transferring to a Commerce degree in the Abercrombie Building: at least the rent there could put food on the table.

But then my friend-cum-nemesis walks, foolishly, into the Quadrangle, newly adorned with a five-star lecture theatre – rent: \$2,000. He can't afford it. The Student Centre doesn't respond to his panicked emails begging for help. The SRC refuses him an emergency loan. He looks up at me, tears welling in his bloodshot eyes as he searches for mercy in my ice-cold gaze. He finds none. It's over.

I am become Mr Monopoly, bankrupt of students.

I think, briefly, of the friendships I've burnt in the last two hours. Of the price I've paid for the gleaming hotel now towering above the ruins of the Anderson Stuart Building. Of the cynicism of the USU producing a game in which your goal is to sell off university assets, after a year of cost-cutting and job losses.

But I banish such loser talk from my mind. The smell of money is in the air. And after all, there is only room at the top for one.

Art by Shrawani Bhattarai

Instagram-worthy campuses: a new norm of Austerity

Khanh Tran rejects the move to digital universities.

On 12 February, Optus and Cisco published a report titled 'The Tipping Point for Digitisation of Education Campuses,' detailing the Australian tertiary sector's vision for post-COVID-19 tertiary education. Although its proposals are certainly bold, they also reveal a sector gripped in austerity.

Amongst the report's signature findings is a consensus between Vice-Chancellors that "digital spending will increase by 11 per cent, and 46 per cent of institutions will consider liquidating buildings to free

that the report quotes extensively from Curtin University executives, given Curtin's plan to permanently replace traditional lectures with 10-15 minutes 'CurtinTalk' videos.

Perhaps the most alarming of Optus' analysis is a prediction that to pursue post-COVID digitisation, universities should resort to 'rationalising courses.' This primarily means diverting resources away from small arts and humanities subjects, which don't require practical components and thereby aren't perceived as 'job-ready'.

International students' fees are not unconditional, and unless we stop these misguided caricatures, students will go elsewhere.

up resources."

Richard Leonard, Director of architecture firm Hayball, said in the report that "education is embodying Instagram – it's about celebrating and creating social moments with peers. There will still be bricks and mortar, but it's going to look very different." Universities' new normal is imagined as an 'Instagram-worthy' experience, where students navigate campus opportunities and life primarily through digital landscapes – from student-led activities, to campus facilities, to health and safety.

These plans towards the digital may seem innocuous given that some of its main goals include promoting work-integrated learning – where students work with industry as part of their studies – "health and wellbeing," and efficiency. Yet a closer examination of the Optus Report reveals that it is grounded in cost reduction measures.

For instance, 94 per cent of surveyed universities wanted to move classes online permanently. "Students may come on site for an intensive two days a week and do the rest of their learning wherever suits them," said Rob McGauran, Director of MGS Architects. It is revealing

While the move to digital is sold to us as the future of education, the true goal is unambiguous. Universities want to 'reduce operational costs' and offset a \$3 billion fall in international student revenue in 2020. Alongside course and staff redundancies, the austerity underlying Optus' survey marks another step towards the hollowing of education, a vision for a more impersonal, gig economy university.

What's even more laughable about the report is its mental health strategy. Key targets include smart lighting to make environments "more calming," hygiene stations to "help people get outside more," and most disturbingly, "networked surveillance and public incident detection" in order to improve COVID contact tracing and suicide prevention. Given well-documented evidence of collusion between university management and the police in

repressing student protests, enhanced surveillance capabilities represents a dangerous development for student democracy and rights.

This strategy entirely misses the fundamentals of education such as staff to student ratios and student satisfaction. Of Australia's 40 universities, only one – ANU – has a staff to student ratio below 20. As universities become more vocational and corporatised, no amount of technological tinkering will substantively address hyper-competitive loneliness at metropolitan campuses.

There does exist a case for post-COVID digitisation – it must be temporary and meaningfully include international students. As an international student myself, I wanted to see universities compelling all student-led societies, Australian businesses, and local authorities to host online meetings and offer leadership opportunities for offshore students whenever possible.

But other than a call for investing in access to remote live classes, Optus' report includes barely any recommendations targeting offshore and onshore international students. In its 20 odd pages, the report's only references to international students involve reporting its revenue loss and deducing that an 'immersive Australian experience' – jargon borrowed from

tourism – was the most important demand of the group.

International students' fees are not unconditional, and unless we stop these misguided caricatures, students will go elsewhere.

Vice Chancellors would be wise to take a leaf from Professor Ronald Barnett, who emphasised that democratic, self-critical institutions, rather than managerialism were crucial to producing self-sufficient graduates. Universities need to understand why face-to-face knowledge exchange worked so well for centuries.

Mutual exchange of knowledge in in-person lectures between academics and students facilitates a bond over knowledge that is hard to replicate over a screen. The traditional post-lecture camaraderie between students will also be lost.

Optus' blueprint for digital austerity in higher education, thus, must be firmly rejected. By unions, staff, and most of all, students.

Art by Vivienne Guo

Why the TGA should down-schedule psilocybin and MDMA

Wilson Huang argues that the Therapeutic Goods Administration should lead the way in destigmatising psychedelics.

On 3 February 2021, the Therapeutic Goods Administration (TGA) handed down their interim decision to not down-schedule psilocybin and MDMA to Schedule 8 (Controlled Drug) when used clinically with psychotherapy. Currently, both drugs are found on Schedule 9 (Prohibited Substance) which heavily restricts their supply and use in Australia. In their decision, the Secretary's Delegate determined that both drugs had a high potential for misuse and not enough research to back their efficacy and safety. I will argue that this assessment is misguided.

Many natural psychedelics, including psilocybin, commonly known as magic mushrooms, have been used extensively in many cultural and religious settings for their 'healing' benefits. Thus, whilst there is generally limited but promising research in the form of clinical trials concerning the use of natural psychedelics and MDMA, there is plentiful anecdotal and survey-based evidence that speaks to the efficacy and safety of natural psychedelics. For example, previous studies have found that ayahuasca use including in shamanic and religious settings resulted in a higher reported quality of life and clinical improvement

especially of minor psychiatric symptoms.

In relation to their safety specifically, both drugs have been shown to be safer than many other currently prohibited drugs, and even controlled pharmaceuticals. According to the The Australian drug harms ranking study in 2019, almost all other drugs listed, including cocaine, alcohol, cigarettes, cannabis and prescription opioids, had significantly higher instances of harm to both the user and others. While MDMA (as ecstasy) is known to have significant risks and harms in non-clinical settings, these harms tend to increase when partnered with other drugs. Moreover, psilocybin is generally considered to be safe having a high therapeutic index. According to James J H Rucker, a UK psychiatrist, psilocybin has a therapeutic index of around 1000 compared to cocaine (15) and heroin (6).

Given this, it seems that there is prima facie evidence supporting the safety and efficacy of psilocybin and MDMA that warrants potential down-scheduling in spite of the Delegate's claims.

Yet, the Delegate and Mind Medicine Australia, who applied for the schedule changes, seem to contradict each other with regards

to what exactly the current research says about the clinical use and safety of these drugs. In a media alert, Mind Medicine Australia contested the RANZCP Clinical Memorandum (CM) on psychedelic drugs which formed a basis of the Delegate's interim decision. The RANZCP which is currently opposed to the down-scheduling of both drugs, claimed safety concerns and unknowns in the CM, which was critiqued as being misinformed and outdated. This contention, I argue, is rooted in stigma that still prominently influences the science and policy of psychedelic drugs.

Part of the reason for the limited body of clinical research on the potential effects of psilocybin and MDMA is decades of restrictive drug policies rooted in conservative moral panic and the war on drugs. This, in turn, led to the scapegoating of many drugs which were and are still labelled as particularly susceptible to being abused rather than credited for their potential medical uses. Even today, many of the positions taken by medical organisations in relation to both Oregon Measure 109, which regulated and legalised psilocybin service centres, and the proposed down-scheduling continue to claim

opposition to these changes by using the guises of 'limited' research and unknown/high risks of abuse. This raises questions about the substantive that is used to back up these claims.

Ultimately, I firmly believe that both drugs, particularly psilocybin, should be down-scheduled for controlled medical use. In reality, this is a modest change from the status quo, but one that attempts to break down the stigma that has persistently painted these drugs in a negative light. According to AOD Media Watch, the only practical effect of down-scheduling these drugs would be an increased ease of access through a Special Access Scheme Category B (SAS-B) application, a system that is presently overly complex despite already being possible under the current schedule. However, most importantly, down-scheduling would show that the medical community and the TGA are ready to move on from the unwarranted stigmatisation of psychedelic drugs.

Submissions to the TGA's interim decision on psilocybin and MDMA are still open on their website until 4 March 2021. Please see Mind Medicine Australia's Submission Guide if you would like some assistance.





Students on Fisher Library roof in 1963, University of Sydney Archives



Demonstrations during the visit of the Governor of NSW Sir Roden Cutler in 1969, photo, University of Sydney Archives.

One of the first stories I ever heard about *Honi Soit* was a bizarre tale of censorship. In 1979, Tony Abbott was President of the Students' Representative Council (SRC). The story goes that Liberals on campus would request archived editions of *Honi Soit* from the Rare Books section of Fisher Library. Then, they would cut the pages out of them, graffiti over them, and tear them up. There are even rumours of *Honi* pages churning in the stomachs of prominent parliamentary Liberals.

In a trip to the New South Wales State Library, I hunted down editions from Abbott's tenure and was met with exactly what I had expected — torn out parts, missing pages, and blacked out names — but sadly no bite marks. It was impossible to imagine that the missing sections could have possibly been worse than what remained — Abbott calling to defund the SRC, Abbott saying “too much” money was being spent on education campaigns, and (unsurprisingly) articles about Abbott being a raging misogynist.

It is difficult to deny the power of student journalism on campus. As a historically radically left-wing paper, *Honi* has played an important role in amplifying student voices against institutional power, oppression, and producing content that challenges readers to consider injustices in the world around them. Such activity has often drawn the ire of right-wing, conservative groups and powerful institutions.

But *Honi's* controversial takes have not been bound solely to campus happenings. *Honi* has also been involved in large scale political movements, playing an integral role in the development of the Anti-Vietnam War campaign in Australia. Blamed for instigating the ‘run the bastard over’ campaign, *Honi* was described as “filthy and scurrilous” by the Legislative Council of NSW. However, such radicalism was not without consequence. During the 1960s, *Honi* was under threat with advertisers unwilling to fund the publication and the University Senate threatening to disestablish the paper.

The subjects of controversy have changed radically over the years, from publishing information about birth control in 1945 (a radical move back in the day), to calling for the end of ANZAC Day in 1958, and reprinting the infamous article titled ‘The Art of Shoplifting’ in 1995. In 2013, censorship of *Honi Soit* made

national headlines after an edition known as ‘Vagina Soit’ featured images of 18 vulvas on the cover of the paper. Concerns about the legality of this display led to the printing of black bars over the vulvas. However, when printed, the black bars appeared transparent which led to the subsequent removal of all 4000 copies of *Honi* from campus.

After extensive debate and compromise with the SRC Legal Service, the paper was returned to campus, and labelled with the same R+18 rating found on pornography. This was ironic, as the cover, and its corresponding feature ‘The Vagina Diaries’ aimed to de-stigmatise and de-sexualise the vulva.

“Either accept vaginas as normal, non-threatening, and not disgusting, or explain why you can’t,” wrote the 2013 editorial team. “Here they are, flaps and all. Don’t you dare tell me my body offends you.”

Honi Soit was founded in 1929 to provide a counterbalance to the critical portrayal of Sydney University students in mainstream media, creating a platform for student voices. Since then, *Honi* has grown into many different things: it is a time capsule for student life at USyd, an independent voice in an increasingly profit-driven media landscape, and a forum for the exchange of diverse perspectives.

Since then, Honi has grown into many different things: it is a time capsule for student life at USyd, an independent voice in an increasingly profit-driven media landscape, and a forum for the exchange of diverse perspectives.

For decades, student journalism has also served to expose the horrors that lurk beneath the surface of an otherwise innocuous campus, including the ongoing culture of sexual assault, hazing, sexism and racism at USyd's residential colleges. An *Honi* expose of hazing and excessive drunkenness at the colleges in 1952 was met with uproar from the colleges, resulting in a particularly

notable incident that saw a group of college students chasing a truck carrying copies of the edition out of university grounds.

In more recent years, student journalists have kept the fire lit under the colleges, often in collaboration with the Women's Collective. *Pulp Media* reported on a publication by Wesley College students from 2014, wherein a section titled ‘Rackweb’ detailed inter-college hook-ups, and awarded titles to students like ‘Best Ass,’ ‘Best Cleavage,’ and ‘Biggest Pornstar.’ Six days after the story broke, then-SRC Women's Officer Anna Hush led a silent protest at Wesley College and demanded it publicly release the names of the editors of the college publication and introduce mandatory sexual harassment education.

In 2020, *Honi* uncovered a raft of allegations of ongoing racism, sexism and acts of hazing at St Andrew's College. Soon after the article was published, the Women's Collective organised a protest outside St Andrew's College. Speakers called to repurpose the colleges and turn them into safe, affordable student housing. 2020 Women's Officers Vivienne Guo and Ellie Wilson told *Honi*: “The elite residential colleges have never changed or improved, they have only gotten better at hiding the violence under the surface.”

Of course, the colleges are not the only bogeymen to haunt the campus. In 2019, editors of *Honi* published an expose of an Neo-Nazi network on campus, involving members of the Liberal and National Parties. The investigation detailed years of evidenced Neo-Nazism on campus, from sieg heil salutes in student debates to reports of a student singing ‘He's A Pisspot’ and toasting Hitler in the middle of a lecture. A week later, the Autonomous Collective Against Racism (ACAR) responded to the investigation with a rally on Eastern Avenue that pushed back against covert forms of racism on campus. Protesters carried a banner that read: “Fuck Nazis, smash the fash.”

In publishing content that challenges injustice, it is unsurprising that student journalists are often at the center of widespread controversy. In 2018, Women's *Honi* drew international controversy with its front cover depicting Palestinian freedom fighter Hamida Mustafa al-Tahir with a rifle in her hand. While this cover drew ire from organisations such as the Australasian Union of Jewish Students (AUJS), then-Women's Officers Madeline Ward and Jessica Syed noted that al-Tahir's actions occurred in the context of war. “We believe in and support the right for people to resist occupation and oppression,” they wrote in a statement.

Today, student media continues to platform voices which are often locked out of mainstream media, holding powerful institutions and individuals to account. 2020 was a year of unparalleled chaos. During the onset of the COVID-19 pandemic, the University pushed ahead with a lengthy agenda of austerity measures, aiming to cut innumerable staff and courses; they were met at every turn by student journalists who shed light on the unscrupulous actions of University administration. The efforts of student media sparked heated dissent from the student and staff community at USyd, leading to months of protests that saved

many jobs and courses from the chopping block.

Organisations like the University of Sydney Union (USU) came under heavy fire after it suffered heavy losses at the hands of the pandemic, thus hoping to justify the quiet laying off of all casual staff and several of its full-time staff. The USU's efforts to profit from the health and financial crisis of many of USyd's students through overpriced grocery boxes were also criticised in an article by 2020 *Honi* editor Madeline Ward who wrote: “the grocery boxes are a product of an organisation run by a board of bourgeois idiots.”

With the Black Lives Matter movement and education activism coming to a head, Honi reporters regularly found themselves in the thick of police violence, risking arrest and heavy fines.

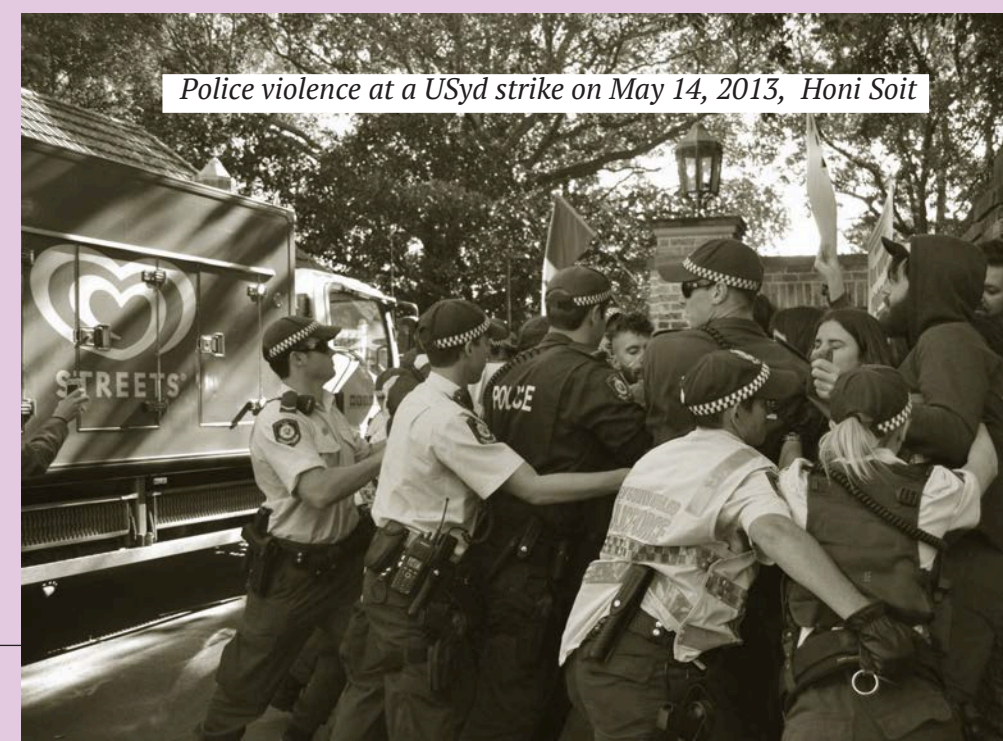
Student journalism is often not safe or comfortable work. With the Black Lives Matter movement and education activism coming to a head, *Honi* reporters regularly found themselves in the thick of police violence, risking arrest and heavy fines. Yet, student media have managed to capture snapshots of a university community under siege: students slammed with arrests and tens of thousands of dollars in fines at education protests, hundreds of students sprinting across Victoria Park to avoid being crushed by police horses, and the forceful arrest of law professor Simon Rice which made media headlines across the country. Yet, as it often does, student journalism coloured in the gaps left by mainstream media, documenting a vibrant year of student protest.

Engaging with student media provides another way for students to practice their activism. Those who can't attend protests are able to draw attention to the issues that matter to them through their writing and art. In addition to independent investigations and news reporting, *Honi* has often published anonymous letters and tips, many of which have pierced the veil that protects the most privileged individuals at USyd. For example, a letter to *Honi* in 2012 drew attention to a racist ‘British Raj’ party hosted by St Paul's. The event spurred think pieces across campus and in mainstream media, provoking national debate about the racist culture within Sydney's colleges.

The future of student activism is bright, and student journalism will always have a role to play in upholding a proud tradition of protest and revolution. Just last year, student activists occupied the F23 building for almost 6 hours, a physical demonstration of campus discontent in a year defined by physical separation. The occupation that took place spontaneously after an NTEU rally was covered by *Honi* which then ignited a wave of solidarity and saw more students flood into the administration building. Student media, such as the likes of *Honi Soit* and *Pulp Media*, are vital records that hold future political leaders to account and their editorial independence is as critical as that of the mainstream media.

MIGHTIER THAN THE SWORD: A HISTORY OF STUDENT JOURNALISM AT USYD

Shania O'Brien, Vivienne Guo, and Alice Trenoweth-Cresswell reminisce on the humble beginnings of student journalism at the University.



Police violence at a USyd strike on May 14, 2013, *Honi Soit*



Trans Day of Resistance 2020, Photography by Vivienne Guo

We Tell Ourselves Stories in Order to Live

Juliette Marchant reflects on the literary influence of Joan Didion.

My preschool years were spent in California, living atop a mountain covered by lush greenery and speckled with wild deer. The Terminator was Governor, Netflix was a small business that delivered DVDs, and strikingly unaware of the woes of the world, my greatest anxiety was of being eaten alive by the mountain lions that supposedly emerged in the dark of night. A ghostly version of California still reverberates through my bones, wraps my memories in a rose-tinted euphoria, and disguises itself as a lingering lilt masked by my now noticeably Australian accent. A place, seen through the eyes of a child, only half remembered. Everything was beautiful, golden and shimmering.

California was, and continues to be, a land wrapped in the mystique of myth, masked by a façade of stasis that gives the illusion of an eternally glamorous home of plenty. The ‘American Dream’ echoes through gaps in white picket fences, and muddles itself in the Green Card lottery. A slowly dissipating mirage that we hopelessly cling to, where stories have more currency than truth – California belongs to storytellers.

In the library of books that has grown with me since I left California sixteen years ago, countless volumes have attempted to crumble the glimmering American Dream that my childhood memory refused to let go of. From the psychological unravelling of Esther Greenwood in *The Bell Jar*, to the persistent pessimism of Holden Caulfield in *The Catcher in the Rye*, the America that I loved was being ripped apart, but at a sufficient distance so as to preserve my own childhood affections. They could destroy New York, they could decimate Illinois, but they couldn’t break California.

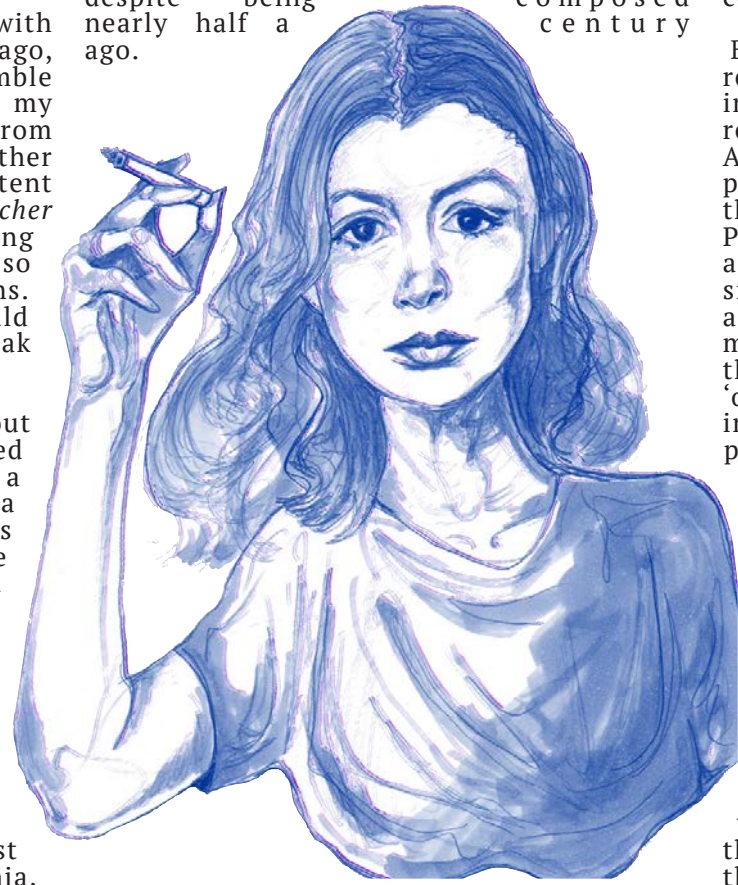
It wasn’t until I was eighteen and just out of high school that I was first introduced to the works of Joan Didion. I opened a copy of *Slouching Towards Bethlehem*, a choice driven not by any knowledge of its author, but rather by the title’s reference to the poetry of William Butler Yeats – a welcome comfort to the daughter of an English major from Ireland. The opening essay, ‘Some Dreamers of the Golden Dream’, whilst on first glance an opine on the murder of a husband by his wife, on closer inspection, bled a revelation of the toxicity of the American dream and the perverting power of place. The bare prose used to describe Lucille Miller, the accused, was effortlessly juxtaposed against the dreamlike splendour of California, gradually disintegrating into the hellish landscape of the San Bernardino Valley. The importance of reputation and history reified through the manner by which the wickedness of the murder and adultery at the core of the essay was expressed not by the people, but the landscape. In Didion’s own words, “This is a story about love and death in the golden land, and begins with the country.”

In 1979, critic Michiko Kakutani declared that “California belongs to Joan Didion”. Upon reading *Slouching Towards Bethlehem*, and later, her extended catalogue, I came to believe that Joan Didion didn’t just own California, she invented the Californian Dream. Only Didion could distil the romance of a state built on the back of contradictions; balancing an atmosphere of Chekhovian loss with a permanent lust for a place that was home. Her intention was never to disintegrate the dreamy façade, but instead, to peel back the film so that people could see what lay underneath, to show how knowledge changes our disposition.

Didion’s non-fiction collections appear tapestry-like, with disparate ideas and

experiences bound in a single volume. Her first collection, 1968’s *Slouching Towards Bethlehem*, considers subjects as diverse as the 1960s hippy and drug culture, and the absurdity of the Las Vegas wedding industry. Her second collection, 1979’s *The White Album*, combines meditations on Doris Lessing with reflections on the Manson Family murders. But alongside Didion’s attentiveness to the intricacies of Americana, sits a detailed and complex understanding of the craft of writing itself. Nowhere is this more clear than in her most recent collection, 2021’s *Let Me Tell You What I Mean*.

Like *Slouching Towards Bethlehem* and *The White Album* before it, *Let Me Tell You What I Mean* is a collection composed of non-fiction pieces, that between 1968 and 2000, were published in various newspapers and magazines. Each essay is astonishingly short, with the foreword, written by Hilton Als of *The New Yorker*, over ten pages longer than Didion’s most substantial entry. Nonetheless, each essay is packed with examples of Didion’s knife-sharp wit, no-nonsense observations, and opinions that appear ageless despite being composed nearly half a century ago.



I am not alone in my glorification of Didion. She is one of the most successful and acclaimed writers of the twentieth and early twenty-first centuries, her success so grand that no greater compliment could be bestowed upon a female writer than ‘she is the Didion of her time’. But in the essay ‘On Being Unchosen by the College of One’s Choice’, included in the 2021 collection, Didion takes herself off the pedestal and reminds her readers of the imperfections and anxieties that haunted the now much acclaimed writer when she was only 17 years old. Didion employs humour to detail the heart wrenching moment that she received her rejection letter from Stanford University, quoting the letter, amused by the ‘Dear Joan’ at the top that made it feel more personal than it was. She teasingly laments writing an essay for a friend at Stanford when she was at the University of California, Berkley, an essay for which he received an A and she received a B. An English academic told me of his experience in the Didion archives at Berkley, when trawling through pages of heavily edited prose, he realised that Didion had faults just like any other writer. That what he was reading was not her first or

second draft, but a piece that had been ripped to shreds by countless eyes and penned countless times. In this essay, Didion remains firmly in touch with the dreams of the high school graduate and the hollow, teary feeling that follows rejection. But at the close of her essay, what resonates is the honesty of a writer that I and so many others viewed as perfect, unavoidably flawed and human.

But *Let Me Tell You What I Mean* is not merely an endeavour in introspection. In ‘Pretty Nancy’, she unpicks the farce of the American dream by following a highly tempered television shoot of Nancy Reagan, watching on as Nancy picks flowers, and superficially talks about her children. In ‘Getting Serenity’, Didion exposes her distaste for the language of self-help, whilst observing and listening to the stories of a support group tackling gambling addictions. In ‘Some Women’ she discusses her experience writing captions for Vogue, watching photoshoots of famous women that were portrayed as ‘natural’, but were in reality consciously constructed. These pieces are all bound by Didion’s masterful use of silence, probing the reader to reach conclusions and read between the lines.

But as I write this article for the only remaining weekly student newspaper in the nation, mere days after Facebook removed all news pages from the platform in Australia, there is one essay that has become particularly resonant; the opening essay of the collection, ‘Alicia and the Underground Press’. Hinged on Didion’s support for the authenticity of the underground press and smaller news publications, the essay serves as a critique of the omnipotence of mainstream media, and the insanity of the conviction that these media sources are somehow ‘objective’. I write this fully aware of the irony that the essay in question was initially published in *The Saturday Evening Post*, and that Didion made her name and fortune in the pages of Vogue, *The New York Times* and *The New Yorker*, none of which can be considered even remotely underground. I am similarly conscious of Didion’s tendency towards modesty-topos in the work, as a sort of protective shield against potential criticisms of snobbery or worse, insincerity. Nonetheless, what lies at the heart of the piece is an attachment to papers that have the faults of a friend, and writers who, unbound by the stringencies of conventional newspaper code, publish what makes others quake. Didion poses that “the problem is not whether one trusts the news, but whether one finds it”. Writing 53 years later, in an age when news, and journalism moreover, is under threat, I hold onto hope that the small fish in the big media pond have their voices heard, and that people find and hold onto the voices of youth, like I found and continue to hold onto Didion.

There is a copy of *Slouching Towards Bethlehem* sitting beside me on my desk, the cover emblazoned with a photograph of Didion; the image of literary cool and elegance. Sitting in an arm chair, her face is contemplative but uneasy. Her arm resting on the top of the chair, but not relaxed. A woman listening, watching and dreaming all at once.

“We tell ourselves stories in order to live”. The famous opening line of *The White Album* echoes through me. I remember the house on the mountain in California, and the one just down the road, that fell off the edge during an earthquake. I think of the lush greenery and the wild deer, charred by roaring fires that left the state encased in smoke. I think of California, and the ghostly myth half remembered by a child. I think of Didion.

Art by Eleanor Curran

The Gilmore Girls Guide to Starting University

Olivia Croker offers a lesson in new beginnings.

Last year, I lived vicariously. When nothing could offer me the comfort and excitement that I sought, locked down in my bedroom, I turned to a tried and tested ally – Gilmore Girls.

The show is a time machine. It’s bottled nostalgia. It’s the pre-pandemic, pre-GFC, pre-low-rise-jeans-are-wrong era. It’s a lifestyle. It’s a religion.

For those who haven’t been indoctrinated into the world of the Gilmore Girls, here is a summary: Lorelai Gilmore is not like a regular mum – she’s a cool mum. Her daughter, Rory, is her best friend; they drink a lot of coffee, and they talk very fast. It’s the early 2000s, and they live in a storybook town called Stars Hollow.

The cultural significance of the show cannot be understated. It introduced us to Melissa McCarthy, long before Bridesmaids came out. Harry Styles wore an ode to Lorelai’s outfit on Rory’s first day of Chilton in a recent

short film for Gucci. Her impact! It occurred to me that amongst its fashion influence, its idealism, its early actualisation of the cottagecore fantasy, Gilmore Girls is also an excellent guide for those who are beginning their foray into university life.

Rory begins her journey at Yale at the start of season four. It’s 2003. She packs, lovingly says goodbye to Stars Hollow, moves into her dorm, and starts university life. There are campus tours, mild existentialism, friendships (old and new), identity crises, classes, parties. There’s a lot that we can learn from Rory’s early days at Yale.

Live in the moment. When Lorelai and Rory walk into her dorm for the first time, Rory’s head is filled with finding emergency exits, her torn map, and where she can find a phone charger. Lorelai, in her infinite wisdom, walks her back out, and tells her she needs

a do-over. “You’re gonna be in the moment!” She proclaims. “You’re gonna be in the moment.” While you may not be walking into any dorms, you will be experiencing many firsts as you start uni. You will enjoy your first lunch on the lawn in front of the quad, your first class where you fall in love with the subject, your first time being heckled by campaigners during election week. Rather than letting your head fill with the anxieties of change and new beginnings, take time to appreciate the excitement of what’s in store for you. And, if you need to walk out and try it again, that’s always an option.

Food brings us together. Rory and Lorelai order food from every nearby takeaway place so they can rank them and decide what their favourites are. They order too much, so they invite everyone around them to share the feast, and it becomes a great bonding exercise. This may not be realistic on the same scale, especially in the Covid

world, but the sentiment remains. Getting food with people at uni can turn classmates into friends. I made lifelong friendships with the people I went for coffees with in the first weeks of my first year.

Try Everything. Or, try as much as you want to. Rory signed up for over 50 classes in Yale’s “shopping week.” This might be overkill, but it’s a great idea to try out as many experiences as you can at the beginning of this semester. This can be clubs, classes, events – there are so many opportunities for you to immerse yourself in university life.

Ultimately, your uni life is what you make it. Any imitation of the Gilmore Girls is a welcome experiment, and if nothing else, perhaps this is your excuse to dive back into the nostalgia of watching the iconic show for the third time.

Miss music jams? Have your cake and eat it too!

Julia Magri gives an overview of music societies on campus.

In 2020, the performing arts were among the first of many sectors to be decimated by COVID-19. But many university students are yearning to throw themselves back into the live music scene – according to the 2016 Australian Music Consumer Report, 46% of males aged 16-24 attended a live music concert at least once a month. Maybe the solution is under their noses. USyd’s 14 music societies are welcoming new creatives this year – whether you want to relive your band kid days, live your classical fantasy, become a triple threat in a musical or just jam with your mates, there’s something for everyone. Here’s a list of all the musical societies on campus, with interviews from their spokespeople.

BarberSoc

Popular with band kids and Conservatorium students, BarberSoc is an a cappella society that has a passion for barber shop quartet music. They welcome people who “love to sing, experiment, and arrange, in a safe and warm community where learning is a priority”, and encourage people of all musical levels to “learn, collaborate and perform in different ensembles”.

Chinese Dance and Musical Instrument Society

This society explores a rich array of styles, varying from “Chinese classical and folk styles, contemporary, jazz, and K-pop”. Whether you want to learn some fresh, original choreography for your favourite K-pop songs, or learn a new Chinese traditional instrument, this WeChat-based community has you covered.

Conservatorium Students Association (CSA)

For those interested in providing support and events for Conservatorium students, the official faculty society for USyd music students “truly is the one stop shop for support on campus and drinks off campus”. The CSA is for you if you’re looking to foster your leadership as a musician.

Hip Hop Appreciation Society (SUHHAS)

SUHHAS attracts rappers, producers and students who are looking for a “fun, relaxed environment full of passionate people”, and features styles ranging from Soundcloud to Oldhead. SUHHAS is “a very young society with a small, friendly and involved exec team”, with students of all musical backgrounds welcome.

Jamming Society (Unijam)

With no required admission fee and musicians ranging from “complete beginners with a love for music” to experienced players, Unijam is a great place to “showcase your talents and help you develop your own musical career,” while also meeting new friends along the way.

Jazz Society (JazzSoc)

JazzSoc comprises both jazz performers and listeners who “have regular meet-ups at jazz clubs close to campus.” JazzSoc promises “a fun chance to get back into live music after lockdown... hold[ing] gigs for all [their] bands throughout the year” for both society members and the public to enjoy.

Madrigal Society (MADS)

Madrigal Society, composed of 15-25 members, this friendly Renaissance choir loves to sing historical music for fun in small, casual rehearsals. MADS representatives are looking forward to “picnics, pub hangouts, and casual outdoor sings” now that the quarantine restrictions have been lifted.

Musical Society (SUMS) and the Musical Theatre Ensemble (a.k.a MUSE)

For the musical enthusiasts, the Musical Society and the Musical Theatre Ensemble are for you. At 142 years of age, SUMS is a “non-audition choir for everyone regardless of musical ability”. Similar to MADS, SUMS has “great social atmosphere packed with pub visits, camps and more”. For band kinds and Conservatorium Students, MUSE is a great opportunity to play along to your favourite musicals while being involved in an orchestral setting. The society also runs “showcases, open mics, master classes, panel discussions, viewing parties, meetings and workshops.”

Marching Band Association (SUMBA)

SUMBA has a focus on “inclusive, fun and social music-making”. Leaving out an audition process for accessibility, SUMBA’s rehearsals often feature free pizza and lots of opportunities to “socialise, providing a fun, relaxed atmosphere to get to know other members”.

Piano Society (PianoSoc)

PianoSoc celebrates a passion for piano music, from classical and jazz to pop and contemporary. Piano jams are encouraged, while meetups “have free pizza and drinks”. PianoSoc representatives have emphasised that they “try to be a place where music students, amateurs, and people who’ve never played an instrument before can meet and enjoy music”, with the icing on the cake of free membership.

Wind Orchestra (SUWO)

SUWO is the band kid’s dream of an “enthusiastic and welcoming bunch playing traditional, and not so traditional, wind band repertoire” hoping to begin rehearsals soon if COVID-19 permits.

Youth Music Mission

Youth Music Mission is a go-to for students looking for a Christian community to jam with. They also organise various outdoor activities like coastal walks, performances and volunteering with the community.

Sydney University Symphony Orchestra (SUSO)

SUSO is another large society for students interested in classical music “uniting to... enjoy each other’s company at our social events (including an annual camp)”, however due to COVID-19 and subsequent funding cuts, the society has delayed further auditions to the end of semester one.

Radical Japanese films at AGNSW

Julian Kopkas analyses two films screening at the art gallery's 'Provocation and Disruption' series.

Sometimes, the only way to repair the machine is to break it. The Art Gallery of NSW is screening two incendiary masterworks of radical cinema as part of the Japan Film Festival: Matsumoto Toshio's feverish exploration into the LGBT underground of 1960s Tokyo, *Funeral Parade of Roses* (1969) and Tsukamoto Shinya's break-neck industrial fable of flesh being fused with metal, *Tetsuo: The Iron Man* (1989).

The animosity towards 'respectable' style shared by these two films is well-founded. Unfortunately, the vast majority of commercial cinema is born from capitalist megaconglomerates, creating an endless stream of disposable media. Popular films use a grammar that reduces signifiers of reality to a strict patriarchal and heterosexist hierarchy of images that saturate the visual domain, devaluing transgressive art forms that do not sustain the dominant order.

For filmmakers who seek to find new modes of expression, this system is a tumor on the medium. How can you create new art when the language you use is so deeply commodified? In his book *Tokyo Cyberpunk: Posthumanism in Japanese Visual Culture*, Steven T. Brown wrote: "This new path, in its combination of incongruous categories, may come across as perversely monstrous, but such

monstrosity also holds the promise of transformed identity and new modes and possibilities of experience." When you break the traditional language of cinema, the cemented hierarchy of images goes with it.

Funeral Parade of Roses follows Eddie, a young trans woman, through a world of bedrooms, street protests and various 'gay boy' clubs (a blanket term used in Japan that refers to anyone in the LGBT community). Sampling freely from all corners of commercial cinema, Matsumoto's debut feature gleefully creates a Molotov cocktail of clashing styles. On a scene by scene basis, the film shifts from documentary, melodrama, comedy and loose retelling of the Greek Tragedy *Oedipus Rex*. Matsumoto effectively creates an onscreen world that is always shifting, constantly breaking down and re-forming itself. Any points of reference that an audience could hold onto, when they do appear, come malformed and unfamiliar. The result is that you're never fully allowed to lose yourself in the world, constantly reminded of the malleability and constructedness of the form that you're watching.

Taking a decisively more violent approach, *Tetsuo* follows a Salaryman who begins to experience industrial mutations to his body after accidentally hitting a screaming, bloodied



man (called "Metal Fetishist" and played by the director) with his car. Tsukamoto uses a feverish blend of high contrast 16mm photography, nonstop montage editing and a teeth-grinding electronic score to break down the barrier between subject and spectator.

The world of both films seems to be on a precipice, ready to collapse at any given moment. Released in 1989, shortly after years of economic inflation caused the price asset bubble over Japan to burst, sending the country into a recession, *Tetsuo* quickly grounds itself in the wasteland of a failed system. Through a haze of subway tunnels and dilapidated apartment blocks, we watch as gears meld into the Salaryman's face, wires overtake his veins, and his feet transform him into rocket blasters propelling him around the city.

Opening with an image of

the Metal Fetishist slicing open his leg and forcing a large metal rod into the wound, it becomes quickly apparent that *Tetsuo* makes audiences physically aware of themselves. All aspects of the film work in confluence to create a style so direct and affecting that, as Tom Mes put it in his biography of Tsukamoto, it "[gains] a narrative function." *Tetsuo* shatters your preconceptions of cinema by turning pain into pleasure, flesh into metal and form into content.

One particular scene in *Tetsuo* that stands paramount is the scene where, triggered by lust in the heat of his transformation, a power drill replaces the Salaryman's penis. In transforming the phallus into such a blatantly destructive force, Tsukamoto essentially takes a cornerstone of film language and reframes it as something potentially deadly. Due to the directness of the film's approach, the emasculation of the Salaryman simultaneously takes away the power from the male gaze that permeates the overwhelming majority of cinema.

One of the most daring experimentations of *Roses* comes from its blurring of the line between lived experience and fiction. Many of the most dramatic scenes throughout the film are immediately juxtaposed by verité-style interviews with the actors reflecting on the scene. This choice is especially significant given the presence of the cast in the 'gay boy' subculture; these are people that have been erased from much of the history of cinema, and yet here they are, speaking directly to the camera about their experiences. The cast's

marginalised voices become as central to the voice of the text as Matsumoto's.

Both films walk in opposite directions on the same tightrope between transcendence and self-destruction. *Roses*, opening in an all-white room as Eddie passionately makes love to an older man, begins as a pure statement of ecstasy, while the Metal Fetishist's self-mutilation at the start of *Tetsuo* functions as a Pandora's box through which the chaos of the remaining film unfurls. Both characters are living out their fantasies, lost in their own interior worlds of boundless possibility, no longer constrained by the systemic forces at work.

Though made thirty years apart, both *Roses* and *Tetsuo* show what is possible when you push a medium to its limits. It had to have helped that this was both Directors' debut feature, the product of two angry youths dissatisfied with what they saw. The genius of these two films is in how they not only build a new language of cinema, but do so out of the ashes of the previous one; Taking the towering force of capitalism and manufacturing something transformative and personal.

Art by Chloe Callow



Bling Empire and Asian representation

Tyler Dane Wingco examines the limits of new Hollywood tropes.

Asian representation in Hollywood has long been limited to a repertoire of offensive stereotypes understood through the Western gaze. Take Mickey Rooney's Mr Yunioshi in *Breakfast at Tiffany's* (1961). Unabashedly in yellowface, with exaggerated mannerisms, arched eyebrows and a comically thick accent, Rooney's portrayal desexualises and alienates Asians. Or, perhaps, Nelly Yuki in *Gossip Girl* (2007-2012), a studious New York Upper-East Sider whose only aspiration is to go to Yale, or Lucy Liu's O-Ren Ishii in *Kill Bill* (2003), which plays into the "dragon-lady" trope, an orientalised and fetishised femme fatale.

In 2018, a new trope revealed itself in Hollywood - the "crazy rich Asian", after the immense box office success of *Crazy Rich Asians*. It signified that contemporary stories led by people of colour can prove commercially successful; Western audiences have latched onto it as a poster child for Asia's economic boom. Since its release, the film has inspired a string of new roles, from Mindy Chen in 2020's *Emily in Paris*, a zipper-heiress turned runaway nanny and her champagne-popping posse of Shanghaiese socialites, to Netflix's 2021 reality series *Bling Empire*, which follows the wild, ostentatious and botox-happy lives of Los Angeles' wealthy Asian-American

set. It's referenced by cast member Kevin Kreider from the get-go as "the real deal", leaving *Crazy Rich Asians* to pale in comparison as "a nice fantasy".

But as the box-office success of *Crazy Rich Asians* continues to inspire a trend of supposedly 'representative' media, one cannot help but wonder whether the "crazy rich Asian" poses a harmful and just as limiting stereotype as the "Asian nerd" or "dragon-lady" tropes that have reverberated throughout popular culture. It's not hard to imagine how this image of jet-setting glamour, sumptuous shopping sprees and lavish parties could stoke people's pre-existing fears. For example, through race-baiting media of Asians snapping up the property market in Australia - and dangling the idea of "what foreign otherness there is to come".

The "crazy rich Asian" perpetuates the successful model minority myth that places Asians on the pedestal as a shining example of how POC can 'make it' if they 'try hard enough'. This positions Asians as close to whiteness and pits Asians and other POC against one another, wrongfully denigrating the latter as complacent and lazy. Moreover, it positions Asians as an enemy to the white working-class, rather than critically analysing capitalism or social institutions, and

in many ways does not meaningfully represent how most Asian people live their lives.

The word 'Asian' still conjures up an outdated image in popular culture - one which is still predominantly East Asian, one of lustrous fair complexion and rod-straight raven hair. This pernicious Western imagination of what "Asian" looks like can be traced back to the illegal incarceration of 120,000 Japanese-Americans after



WWII along the west coast of the US, purely for their "suspected" appearance. Propaganda portraying them as cunningly "successful" fed on Americans' paranoia about espionage. Following this history, the "crazy rich Asian" stereotype divides both those of East Asian appearance and those who are not based on whether they come across as "Asian enough".

Noticeably, the main cast of *Bling Empire* perfectly fits the bill of the Western image of Asian,. But it begs the question: where are all the brown people? Take a closer look; those of Asian descent but don't tick the boxes of the Western gaze's "Asian" have been reduced to roles of servitude or simply not shown at all. This speaks volumes to the history of colourism in Asian countries and the Asian diaspora, and reinforces the West's image of the model minority as being East Asian, further creating hierarchies within minority communities and leaving South, South East and Central Asians deprived of any representation in media, good or bad.

Given Hollywood's problematic past with racist portrayals, it should tread carefully on what it deems a "success for POC". It needs to do away with the "model minority" myth, which has deleterious effects for all racialized groups, as well as generalising varied Asian cultures into one monolith culture without enthusiastically exploring all the multi-faceted Asian stories out there. It appears that this "trend" may have just cemented the trajectory of Asian representation for years to come.

Art by Janina Osinsao

Bridgerton: Repression & Pleasure

Tasia Kuznichenko dives deep into Netflix's biggest hit.

Shonda Rhimes' Regency-era romp, *Bridgerton*, has well and truly superseded any label of being simply a 'guilty pleasure'. Unlike some of its period drama predecessors, *Bridgerton* has a hell of a lot of influence, with spades of think pieces being written (much like this one), rumours of eight seasons filling Facebook feeds and Netflix declaring that the show is its biggest series ever, with eighty-two million households globally watching it within the first month of its release after Christmas day.

Though *Bridgerton* may not be a guilty pleasure, the show certainly generated a lot of pleasure, and perhaps guilt. Both viewers and characters were addicted to scintillating 'romantic scenes' - think three-minute sex montage, lavish interiors and costuming, as well as just the right number of dramatic entrances and exits at each visually spectacular ball. However, whilst watching the show I couldn't help questioning whether I should be ashamed of enjoying it so much. Can someone who calls herself a feminist wholeheartedly enjoy a period piece like *Bridgerton* for the entertainment it represents while still being critical of the gender politics it portrays?

For those who haven't watched the show, which by Netflix's statistics

must be a pretty small number, *Bridgerton* details the rise and fall of several society-driven families and individuals, mainly the Bridgertons, Featheringtons and then the hunky Duke of Hastings. There's tonnes of taffeta, tears and (sexual) tension juxtaposed with a loosely historical setting during the year 1813 under King George the Third. There are vague references to an ongoing war, but obviously, the show isn't touting its historical accuracy - that's not what it's about.

Bridgerton attempts to realistically portray the 'marriage market' and the process of 19th-century courting. Evidently, women didn't have much say in who they wanted to marry. They were effectively used as pawns to secure a promising match for their family; financially and socially. In *Bridgerton*, this inequality manifests itself in a romanticisation of the oppression that women faced. There are secret kisses and longing glances between the unwed, lingering touches in silk embroidered gloves with chaperones present, and an over-dramatized dual at dawn between the Duke of Hastings and one of the Bridgerton brothers over his disgraced sister Daphne.

All that is fine. I get it. To show the possibility of 'love-marriages' and the more glamorous sides of an oppressive reality is fair enough. It

does make for riveting television and perhaps I'm thinking about it all too hard. The show appears to be cognisant of the cruelty that these women faced. Some characters even question these patriarchal structures and the role of women within marriage and society in general.

This is mostly represented by Eloise, Daphne's younger and more radical sister. She abstains as long as she can from wearing floor-length dresses and resists the pressure to conform to the scrutiny of entering society.

But is her character really enough? Has Eloise just been added in as a token nod to modern society? Or can she genuinely prompt viewers to engage with a 'safe space for critique' about the past, facilitating a thought process of ways to improve the present, as film and television scholar Andrew Higson argues.

For every Eloise, there are still the characters whose essence is confined to looking visually appealing. As Simcha Fisher in *America Magazine* writes, "the problem is, much of that sexism and objectification comes from the writing itself."

Someone like Siena Rosso, the opera singer, was intriguing. The show could have easily expanded on her career and lust for societal acceptance instead of having her existence revolve around Anthony

Bridgerton, who would run back to her anytime something went awry in his personal life.

Bridgerton could have done some things better. But one thing it does benefit from is the genre it celebrates, and perhaps revived for a new generation. There is something absolutely engrossing about a period drama. Some may think they are frivolous and fluffy, often disregarded due to having a mainly female viewership, who are seen as engaging in a time-wasting pastime lacking in cultural seriousness.

Yet a period drama's power lies in the way it facilitates a watching experience of a time not that dissimilar to ours. It allows audiences to critique what has and hasn't changed, and what issues continue to pervade representations of gender structures within our current society.

Some may watch *Bridgerton* and give absolutely no thought to the female narratives it captures, accepting it as purely plot or storyline. For others, a TV show like *Bridgerton* may be the very impetus they needed to think about feminism in a non confrontational setting. Either way, both are perfectly acceptable. That's part of the beauty of television, everyone takes away something different.

Review: The Pass

Jake Parker explores the complexity of queer masculinity

Fixed Foot Production's take on John Donnelly's critically acclaimed 2014 play *The Pass* takes you immediately into the often toxic world of sports, masculinity, and queerness. From the get-go, this production, spanning over twelve years and three different hotel rooms, deftly navigates the rise of a celebrity footballer and asks us, *what do you lose when you're so determined to win?*

When first put on in 2014, *The Pass* offered a seemingly sympathetic look at Jason, portrayed with a charismatic charm by Ben Chapple, and the pressures faced within both sporting and celebrity culture by closeted men. Over six years later, director Ed Wightman offers us a more nuanced understanding, shying away from encouraging his audience to sympathise with Jason and instead questioning the excuses we consistently make for white gay men. Chapple's charm in the role is infectious. That, accompanied by his self-hatred, could so easily be used to excuse him from the blatant racism, homophobia and sexism he engages in. It could paint him as the sympathetic tortured soul we have so often seen represented on stage, but it doesn't. This production's appeal is that it doesn't use queerness as an excuse for what is merely an explanation.

The production has its highs and

lows, with Cassie Howarth's portrayal of Lyndsey, and Tom Rodgers' Harry, welcome guests into the hotel room. They bring not only comedy, but in their humanity, a delightful sense of the personal to a show which revolves largely around the professional. Through them we see the world beyond. They both perform the roles exquisitely with believable life behind their characters. Hamish Elliot's design is impressive, the creation of three hotel rooms in the space done seamlessly and with an expert touch. It's telling how the rooms become barer the further down the rabbit hole of stardom and self-indulgence Jason goes. On top of that, Daryl Wallis' sound design is nostalgic and entertaining, offering welcome brevity (Ricky Martin's *She Bangs* is a consistent bop throughout) and Matt Cox's lighting gives us much needed moments of camp ambition in a play which otherwise would risk being bogged down by insularity and self-seriousness.

Deng Deng brings a vulnerability to Ade which, while sometimes faltering, couples well with Chapple's steadfast "for the lads" attitude, and teases out some of the play's most beautiful moments.

Wightman's direction is strongest in its moments of movement and touch. For a play centred around the intersection of sport and queerness,

it's unsurprising that these moments of lingering hands (boyish wrestling, a hug which stays for a few moments too long) stand out. A longstanding appreciation of the inherent homoeroticism of sports is employed well, as characters and audience alike question what's 'just having you on' and what's real.

The production falters in the moments where it refuses to let its characters (and audience) breathe. Temptations of queerness live in the breath, in the moments where nothing is said. Often we skip over these moments where desire becomes thought, and thought becomes action. It's these moments wherein we see Ade and Jason on stage together, existing without being undercut by a need to rapidly progress forward, that the tension is palpable and both the play and its actor's shine.

Wightman and the entire team should be commended for graphically portraying the fallout of internalised homophobia and their crafting of an adroit character study. While far from perfect, Donnelly's script gives enough to play with; Wightman's take, while inherently trapped in the 2000s setting, still manages to feel fresh and relevant. As part of the 2021 Mardi Gras season, it makes a fine addition. Though, it consistently feels like the script could be, and should be, saying more about the queerness

which pervades the production to its very core. I suppose some may say that's the point, how little queerness can be discussed in this context, but as a play the lack of intricacy comes across more one-note than clever. The play lacks an authenticity of the complexity should be inherent to this story. While it manages to go beyond just being an atypical tragic gay storyline — the ball remains firmly in that zone.

The script feels less like a queer play that interrogates the struggles of its main characters sexuality, and instead a character study where our main character is implied to be gay. In saying that, thankfully, Wightman doesn't attempt to contradict this lack of presence either and force hyper gayness where it doesn't exist. Instead, he leans into this world where queerness only exists on the sidelines, offering us the barest intimate moments of touch and lingering looks.

The Pass is a well-thought out glance into the complex world of queer masculinity and celebrity sporting culture and well worth... taking a pass at (get it). As we leave the theatre we're left asking not so much, 'how much are you prepared to lose in order to win?' as the show's tagline suggests, but rather what excuses are we prepared to make for 'winners.'

Review: Belvoir's FANGIRLS

Caitlyn Sinclair just HAS to tell you about this crazy new musical



FANGIRLS is a hilarious, witty and rambunctious waterslide of emotions that will throw you headfirst into the sparkly world of 21st-century fandgirl-dom.

For all of my fellow (and soon to be proud) ex-fangirls, you are about to relive new depths of nostalgia. Whether you have an anthology of One Direction fanfictions hidden in the depths of Wattpad, had to endure Aussie summers in knee-length tartan school skirts, or have simply been a 14-year old at some point in time - this new production at the Belvoir is sure to dredge up some interesting memories.

We follow Edna, her friends and all the feels of their uniquely Australian experiences of being young and in love with a member of the world's biggest boy band. Told through a mega pop party musical that can only be

described as the best combination of the So Fresh album circa 2015 spliced with line after line of gritty truths. The writing will invite you into the inside joke - with its sharp dialogue, clever jokes, slower moments, and the perfect amount of teenager lingo (some of which I'm sure you've mentally blanked out).

Yve Blake's writing is hilarious. She has captured all the awkwardness, joyfulness and intensity of love and life at 14 years old all in one super fun story. But still, Blake maintains the intense adrenaline and dread that comes with watching the Ticketek loading screen on the launch day of mosh pit concert tickets.

The cast's performance was a masterclass in characterisation, with Paige Ratray's expert direction reminiscent of the game of constantly-clothed Twister you excelled at when

changing for sixth period sport.

Played by Karis Oka, Edna's beautifully uncoordinated dancing will transport you back to the empty bedroom concerts where you performed your heart out into that unplugged Singstar mic.

Best friends Jules (Chika Ikogwe) and Brianna (Shubshri Kandiah) portray with such authenticity the best bits, the worst bits and all the messy bits of figuring out how to do this thing called 'friendship' when you're trying to figure your own stuff out too.

Co-fanfiction author and Edna's online bestie/confidante, Saltypringl (James Majoos), will captivate your heart from their first leap on stage and shine (in addition to the luminescent costuming) all the way until curtains close.

However, the magic of FANGIRLS is that it really is a whole-cast ensemble piece. The stars bounce off of each other with the energy of a three Red-Bull sugar rush and pass on that effervescent buzz to each and every audience member in that York Theatre.

In between fast-paced action, killer catchy songs and fantastical plot developments you will laugh, cry, cry with laughter, and perhaps a little think too about the innumerable connotations attached to the word "fangirl". As Blake mentions in her TEDxSydney talk about the research for FANGIRLS, you may have only heard words like 'hysterical', 'crazy' and 'obsessed' being used to describe those sign-wielding fanatics screaming for their favourite boyband.

And somewhere in between acts, you might realise how these words are very different from the ones describing the boys in the screaming crowds at a sporting match. Then suddenly this fluffy morsel of musical theatre has brought up some real questions about how society perceives gendered expressions of unfiltered joy and excitement.

Now while this is all coming from a now proud ex-fangirl who found herself whispering 'oof too real' in between hysterics, this play is for more than just people like me.

This is a musical for the school kids who get to see themselves reflected in the diverse cast shining on the Seymour Centre's literally sparkly stage.

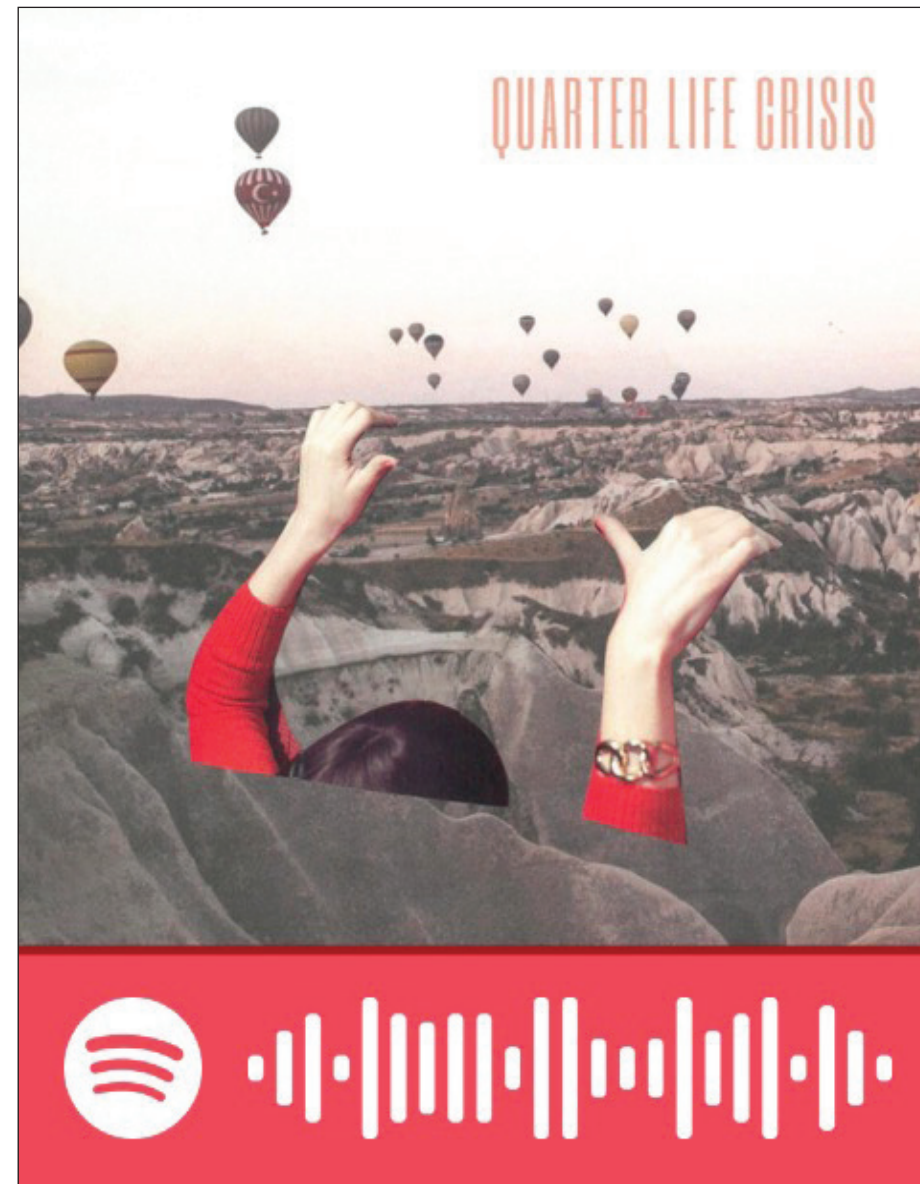
For those who know first-hand how strangers on the internet can be both a feed of comments, you wouldn't wish on your worst enemy or a community of people who just really *get you*.

For parents or older cousins or siblings of fangirls.

And above all, it's for those looking to live and love bravely: just like a fangirl.

Now for those who claim to not really "get musicals", I understand this might not be everyone's cup of cordial. But I double dog dare you to buy a ticket anyway and spend the evening learning a little about this awesome world young people have created.

You'll leave humming your new hype song, needing stitches in your sides and googling shipping costs on that silver leotard.



Do you have a legal problem?
We can help you for FREE!*

Police Matters

Court Appearances

Immigration & Visa Referrals

Student Advocacy

Civil Rights

...and more



Level 1, Wentworth Building (G01),
University of Sydney NSW 2006
PO Box 794 Broadway NSW 2007

p: 02 9660 5222
int: 12871
w: srcsyd.net.au

* this service is available to USYD undergraduate students and cases that meet eligible criteria

Rearticulating adolescent angst: Meet USyd's Shark Bay Dazy

Vivienne Guo delves into the sounds of a quarter life crisis.

Indie pop trio Shark Bay Dazy are making waves in Sydney's music scene, with sold out gigs at Inner West hotspots like Lazybones, the Factory Theatre and the Bank Hotel. Since releasing their debut single *Wait for You* in 2019, Shark Bay Dazy have put out bop after bop, showing no signs of slowing down.

The band, consisting of singer-songwriter Alaska Defraine on the vocals, Maddy Briggs on keyboard and Ben Lopes on guitar, draw audiences in with fun, dreamy pop. Their energy is electric; you're left hanging onto every lyric as the dreamy, intimate melodies swirl around you, transporting listeners onto a hazy dance floor filled with doped-up twenty-somethings all searching for an escape.

Their new single *Quarter Life Crisis* is "an ode to adolescent angst," resonating with a feeling of being lost and wanting to be found; it soothes the aches of the twenty-something generation, all of us struggling with relationships, financial stability and uncertainty in the COVID-19 crisis.

I sat down to chat with the band about their entrance into Sydney's music scene, creative process and aspirations for the future.

Tell me a bit about the origin story of Shark Bay Dazy. How did you decide to come together?

ALASKA: I met Ben at Sydney University in first year in Contemporary Music.. He needed a support act for his band SUPAHONEY, so we started rehearsing and writing together. It happened organically from there. And then we needed a keyboard player so we found Maddy.

MADDY: I saw an ad on Facebook! (laughs)

BEN: The band has been through a few line up changes. I counted, we've had like ten people play in this band. It's mainly just us three though.

You guys are all USyd students yourselves. How do you study and also find time for your music?

BEN: Well, we're all at the Con so the rooms and resources are all there for you already. It's not that hard to just go from one class to rehearsal. Or even skip classes to go to recording sessions and stuff (laughs).

What's your creative process like? Talk us through stuff like lyric-writing, song concepts, and writing instrumentals.

ALASKA: Well, the melody usually comes first. That's something that happens pretty randomly. I'll be

doing a kind of monotonous task and I'll just think of one. Then the lyrics just fit into that melody. A lot of the time, the lyrics don't always have to have a resonance with anything; they can be different words that feel important to me, flow together and just tell a story. I think it's more of a raw, organic process instead of a step-by-step procedure. Ben's process is a lot more structured in terms of theory.

How much inspiration do you think you draw from personal experiences or your hometown?

ALASKA: I would say my past relationships with people and my family inspire a lot of the process. Growing up in the Blue Mountains has been quite influential to my writing because a lot of crazy things happened growing up.

MADDY: We have an upcoming song called *Slide Song* and it's a really sentimental one because Alaska's written these stunning lyrics about living in and missing the Blue Mountains.

That's so exciting! As we know, live music has sadly taken a major hit during the pandemic and we're only now being allowed to get back to in-person gigs. How do you feel about finally being able to be on stage again performing for people?

BEN: We've been pretty lucky with the gigs. We play at Lazybones a lot, and last week we played at The Bank Hotel. They usually sell out because the crowd capacity is reduced and everyone wants to go out. Our music suits sitting down audiences because it's quite laid back.

MADDY: There was a period there for about six months where we just had to hunker down to write and record.

ALASKA: As a grassroots band though, we're quite lucky. It's quite freeing to be back on stage again.

What can we anticipate from Shark Bay Dazy for 2021 & beyond? What's next?

MADDY: Right now we're recording an EP which has about six tracks, two of them are already out, and it'll be coming out mid-year.

BEN: More gigs, maybe go on a tour, then onto the next project. We don't really know what that is yet but that makes it exciting.

Stream *Quarter Life Crisis* by Shark Bay Dazy on Spotify!

Instagram: @sharkbaydazy

President

Swapnik Sanagavarapu

Hello, and welcome (or welcome back to) to the University of Sydney. I'm Swapnik, and I'm the 2021 President of the SRC. I'm a 4th year student studying Arts/Law, and the SRC has been a pivotal part of my time at University. For many of you, University will be a magnificent experience, full of new people, new ideas and new insights about yourself. But for many others, University can be difficult. University fees are rising, staff are underpaid and overworked and COVID19 has cast

Education Officers

Madeleine Clark and Thomas Williams

This break has been an eventful and busy one. My main projects over summer were attending the NUS National Union of Students National Conference (NatCon) getting Countercourse published and building and planning protests. This year the future we face is dire; a global pandemic, environment catastrophe, economic crisis and attacks at a local university level. I think mobilising against these attacks is what the EAG and the SRC at large should put it's resources into. To this end, I tried to intervene into the National Conference to secure the

a long shadow over student life on campus.

This is where the SRC steps in. The SRC is the undergraduate student union at USyd and we exist to best represent your interests within the University, but also within wider civil society. Our office-bearers and collectives run campaigns on a wide variety of issues that affect students, from increasing fees, to sexual assault on campus, to forcing the University to divest from fossil fuels. I also sit on a number of

University governance committees, where I bring your concerns to the University's senior management. Alongside our representative work, we also provide a range of free services to students including a free casework service, free legal service and a FoodHub.

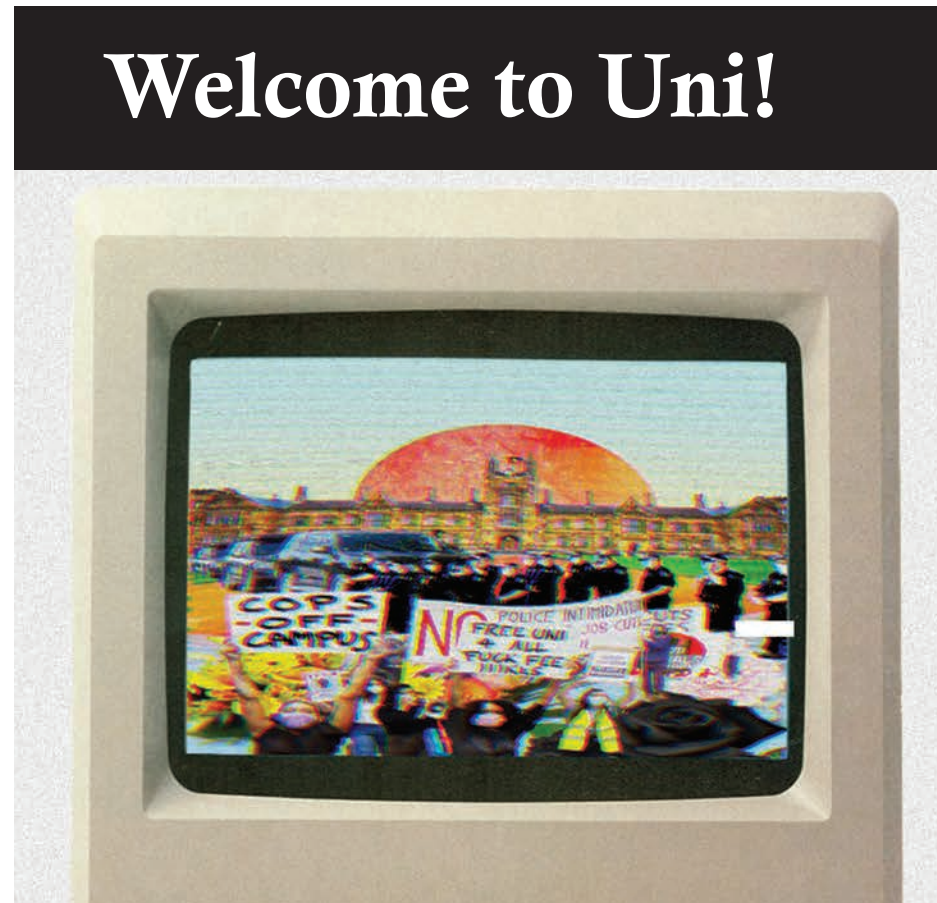
I'm motivated by a belief that every student shares a common interest in seeing their education fully funded, accessible and of a high quality. I'm going to work tirelessly towards

realising this goal, and I hope anyone reading this finds this to also be a noble vision of what University should look like.

To find out more about what the SRC is doing, head over to our website at srcusyd.net.au, or like our Facebook page at facebook.com/usydsr. I look forward to seeing many of you around the campus this year.

for the 24th of March. Last year proved what the Education Office can be capable of when socialists use it. The campaign to defend the right to protest and defend our quality of education was highly engaging for students. It's clear that this year the university are continuing their blood bath and are using the cover of COVID to continue making attacks. In a recent Guardian article it was cited that the university owes its workers up to \$42 million. This is endemic, and last year's crisis has increased the uni's exploitation of staff. Staff working conditions are

student learning conditions, and so this directly impacts our quality of education. Although we're facing many attacks, the protests from last year and previously show how students and staff can resist together. Furthermore, this year is an Enterprise Bargaining Agreement year, enabling the union to mobilise staff into strikes for better pay and conditions. I want to make it a priority that the EAG will rally behind staff and mobilise students in this important fight.



It's so great to see that you've made it here, even if it is online. You've done really well to get through 2020, and I hope that this year is a little easier on us all.

Uni at the best of times is pretty daunting; most people feel this way. The increase in workload for students straight from high school, and who haven't studied in a while can be quite overwhelming. Ask for help whenever you need it, whether it is from one of your academics, your Faculty's Associate Dean (Student Life), or a caseworker at the SRC. With the added stress of COVID, it is a good time to check in with yourself to see if you need to talk to a counsellor, even if it is just to keep yourself feeling well.

Compared to high school or TAFE, there is less individual direction and larger class sizes. The onus is on you to stay focused

The SRC has a wallplanner available at key points on the Camperdown and Darlington campus. If you are not on those campuses, send your name and address to help@src.usyd.edu.au, and we can post one to you (while stocks last). This has all of the Uni dates so you can make sure you don't miss anything, like the census date, or the last day to DC (discontinue not to count as fail).

When you get your subject outlines, take a moment to read them thoroughly. Each outline should explain how to apply for special consideration, in case you are too sick to complete an assessment. The most important things to note here are to apply within the 3-day deadline, and to get supporting evidence (e.g., a medical certificate) on or before the day of the assessment.

Compared to high school or TAFE, there is less individual direction and larger class sizes. The onus is on you to stay focused, complete all of the compulsory and non-compulsory work, and ask for help when you need it. You are the only person responsible

for your success or failure. Get to know the resources available through the uni (e.g., Learning Centre; Peer Learning Advisors), and through your faculty. Now is a good time to look at the time management information available on the Learning Centre website to help you create a daily timetable and a semester assessment planner. With some classes online, you should also take some time to figure out how this study works best for you. If you have a chronic illness or disability, register with the Disability Support Services Unit. They can give you an academic adjustment plan that will help you to complete all of your subject successfully.

Compared to high school or TAFE, there is less individual direction and larger class sizes. The onus is on you to stay focused

The SRC has a wallplanner available at key points on the Camperdown and Darlington campus. If you are not on those campuses, send your name and address to help@src.usyd.edu.au, and we can post one to you (while stocks last). This has all of the Uni dates so you can make sure you don't miss anything, like the census date, or the last day to DC (discontinue not to count as fail).

Most importantly please know that you can always ask for help. The SRC has caseworkers you can access for free, who can give professional, independent and confidential advice. We also have a free legal service, who can advise or refer you, on a range of legal matters.

We hope you enjoy your time at Uni, and we wish you all the best with your studies.

Contact an SRC Caseworker on 02 9660 5222 or email help@src.usyd.edu.au

Ask Abe

SRC caseworker help Q&A



Introducing Abe's Weekly Q&A column!

Hi everyone.

My name is Abe and I write this column in every edition of Honi Soit. I know you might feel a bit skeptical about asking a little rescue mutt like myself for advice, but

I can help you on a big range of issues, including academic advice, Centrelink payments, tenancy and accommodation, and some other random stuff too. So, whatever your problem is, whatever your question, ask as soon as you can. It is much more

likely that we can help you, if you give yourself enough time to process the solutions. If you would prefer to have an appointment with one of our professional caseworkers you can call 9660 5222 to make a booking. This service is free and independent of the University, which means that anything you discuss with them is confidential.

I hope you have a great year,

Abe

**Abe is an undefined breed of terrier, with poodle overtones. He moved in with his forever family at the age of three after spending many cold nights living on the streets of Western Sydney. Since then he has been a truck driver, retail assistant, barrister, and social worker. All of his life experiences allow him to give you excellent advice on a broad range of issues. To ask him your question email help@src.usyd.edu.au.*

Women's Officers

Amelia Mertha and Kimberley Dibben

Welcome back to The Red Zone.

Students are most at risk of sexual violence during Welcome Week than any other time of the year. Welcome Week is the most dangerous time of the university calendar.

Back to campus means back to 'normal' but what does 'normal' look like?

This looks like rampant sexual violence. This looks like sexist, racist, violent college hazing rituals.

This looks like predatory cis men taking advantage of first year 17-18 year old students.

Residential Colleges

Irene Fang, Alexis Bundy, Rachel Jia and Victor Ruifeng Liang

Hey everyone! We're Rachel, Alexis, Victor, and Irene, and we're really happy to be your Residential Colleges Officers for this year. If you have any suggestions, grievances, or ideas; please feel free to contact us at: residential.college@src.usyd.edu.au

Past Initiatives: In relations to past Residential Colleges Officers' initiatives; we can report on the Radical Discussion Forum in St Andrews College and its continued management by Kiran Gupta. This initiative will be overseen by Kiran for the foreseeable future; and we would like to thank him for his continued commitment.

Environment Officers

Lauren Lancaster, Drew Beacom, Isabella D'Silva, Deaglan Godwin

The summer break has been a busy period for the USYD Enviro Collective. Over the course of the break contingents have been sent to Invasion Day, numerous Gamilaraay Next Generation protests fighting gas exploration in the Pilliga and Narrabri, and an Australian Student Environmental Network (ASEN) 'say no to gas' rally. In addition to participating in and building existing campaigns, extensive work has gone into planning for 2021. This has included the production of the Collective's O-Week Zine 'Combust',

This looks like Wesley College students being 'awarded' categories such as "Best Ass", "Biggest Pornstar", "Best Cleavage", and "Kinkiest Collegian".

This looks like predatory 'Bone Room' parties at St Paul's that prey on first year students in a practice known as 'fresher grooming'.

This looks like the annual St John's revenge porn event called 'the purge'.

This looks like men masturbating into shampoo bottles belonging to women, and defecating in their college rooms and hallways as part of hazing rituals.

This looks like St Paul's pro-rape

Facebook Group called 'Define Statutory', promoting itself as 'pro-rape' and 'anti-consent'.

This looks like the burning of the LGBTQ+ pride flag at St Andrew's.

This looks like white supremacist graffiti on a deceased student's memorial at St Andrew's and "they can't say no with a cock in their mouth" and "any hole is a goal" graffiti at St Paul's.

Each of these examples are from The Red Zone Report or recent findings from Honi Soit last year and show what we already know is true: that sexual violence, misogyny, elitism, and racism

a biannual basis in 2021 - to truly have the voices of college students seen and heard. Additionally, we would also continue to attempt to raise awareness of SRC services and activities to college students; whether that be through online noticeboards, or (pending discussion and approval) the placement of posters and handing out informational brochures overall.

Potential Future (In Discussion) Initiatives: For the future, many initiatives are still up for discussion regarding their feasibility, effectiveness, and implementation — both within the SRC, but also

various roles throughout the year in accordance with their capacity to fulfil them. Our events and actions will be livestreamed where possible in order to allow those who are unable to attend, to watch and share campaigns that they have worked on. Furthermore, USYD Enviro will be looking to maintain and build upon its social media presence, with an emphasis on building local environmental campaigns and general knowledge sharing. We can be found on Facebook, Instagram and Twitter.

Heading into 2021, we are working with



THE 2021 YEAR PLANNER IS HERE!

2020 really did suc(culent) so join us in celebrating this new year with the SRC's 2021 year planner. It's an A1 size with all of the semester dates marked in, with room to add your own important events.

You can get your copy from the SRC Welcome Week stall, or some spots around campus including: Fisher Library, Sci Tech Library, and the FMH building. Alternatively, if you are studying from home we have a limited amount available to post. Email your name and full address to: help@src.usyd.edu.au with the subject header "wall planner".

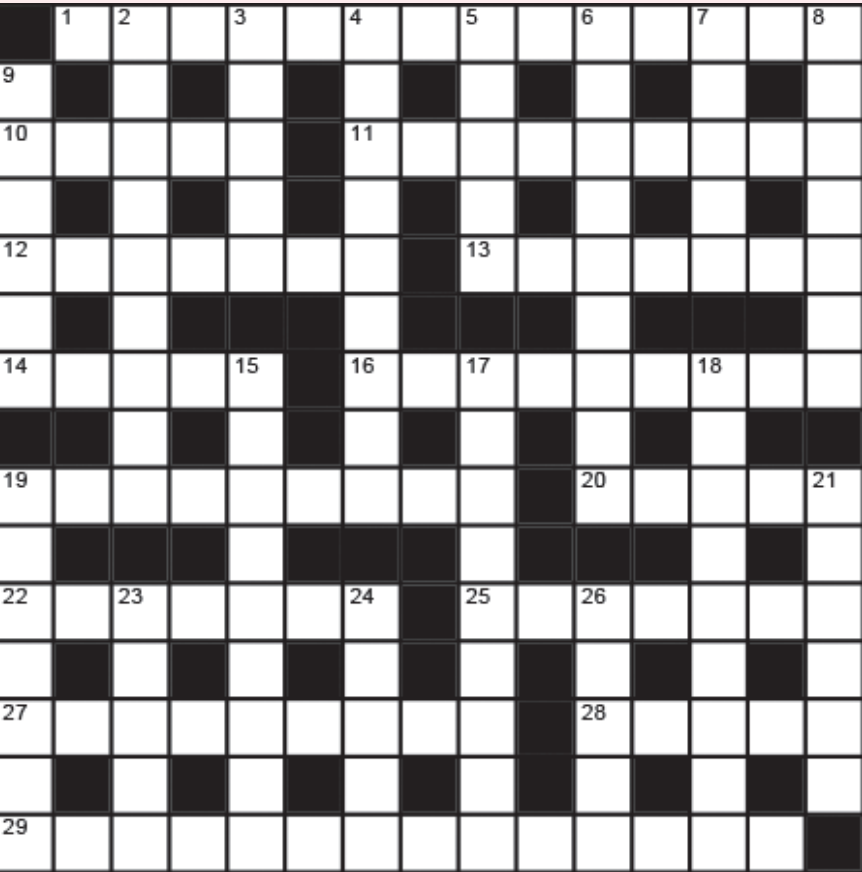
Available for FREE while stocks last!



Available at the SRC Welcome Week stall, various locations around campus or by mail (limited). FREE while stocks last!



Cryptic Crossword



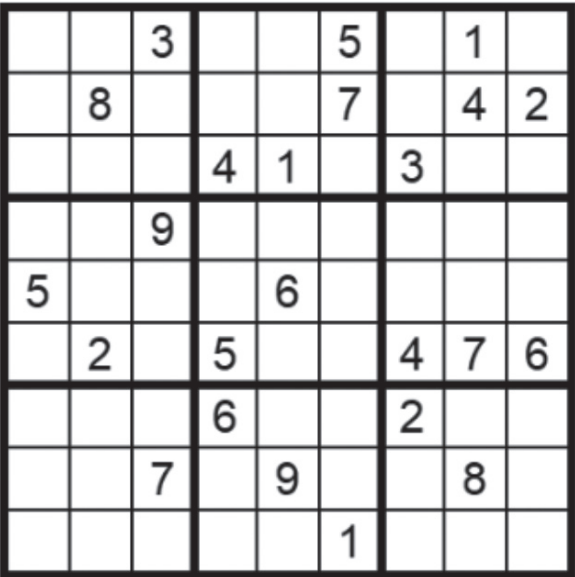
Across

- 1 Hag at charities becomes a novelist (6,8)
- 10 Messy table reportedly a bar (5)
- 11 Potentially left urgent scan with one round number (9)
- 12 Old Testament greeting for a Venetian general (7)
- 13 Lesbian energy, quietly hiccup (7)
- 14 Dull joint (5)
- 16 Drunk sailor holds gin, the first of their kind (9)
- 19 Old packed, assembled, and bolted (9)
- 20 New oven cooked lamb’s head (5)
- 22 Clings to flat chess pieces (7)
- 25 Cassandra goes around in love with dens of vice (7)
- 27 Mother of God intended oral gaiety (9)
- 28 Screw loudly on the path (5)
- 29 Mysterious clogger takes alias and cruelly surrounds diameter (5-3-6)

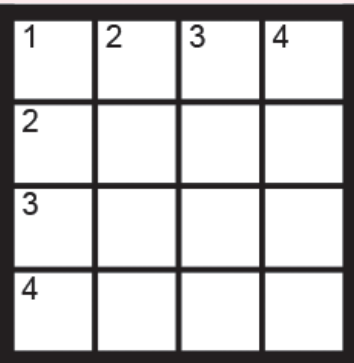
Down

- 2 Racing dog on Spooner’s straw floor (9)
- 3 Baby Fred is full (5)
- 4 Recorded story about golden Roman god with reserve (9)
- 5 Gun in high school leads to damage (5)
- 6 Poetic inn goes bung at the opening (9)
- 7 Part of the body too high to be without eyes (5)
- 8 Castrati shun cue violently (7)
- 9 Mop up boar’s mess with top broom (6)
- 15 Stop moths’ hearts and choose a small stake (9)
- 17 Showed accused around American capital (9)
- 18 Exploit commercial enterprise (9)
- 19 Compile twisted reprimand (7)
- 21 Heed New Zealander’s teaching (6)
- 23 Bone, more or less, makes up the body (5)
- 24 Niche goes back, we hear, to gleam (5)
- 26 Stem from Southern puritan (5)

Sudoku



This Way and That



Target



Quiz

All answers begin with the letter A.

- 1. Which actor starred in the films Roman Holiday and Breakfast at Tiffany’s?
- 2. Who ruled the Huns from 434 to 453?
- 3. What term describes a substance with a pH above 7?
- 4. Named after an Australian journalist, what water feature adorns Sydney’s Hyde Park?
- 5. In what Caucasian country do both Cher and Gladys Berejikian have their roots?
- 6. What derogatory nickname is given in English to the Yeti or Meh-teh?

Solutions



Quiz: 1. Audrey Hepburn 2. Attila 3. Alkaline 4. Archibald Fountain 5. Armenia 6. Abominable Snowman
TWAT: 1. Bede 2. Edam 3. Dali 4. Emir
Target Answer: Whichever



Fisher Library leased to Crown Casino

Vice-Chancellor Stephen Garton has announced that Fisher Library will be leased to Crown Resorts for an undisclosed sum over a 99 year period.

Garton said the partnership represents the “perfect marriage of two profit-hungry organisations who have long since lost their moral compass” adding that “we have a long history of accepting rapacious and unconscionable donors. Crown fittingly continues the tradition of Wentworth and Raytheon.”

From March 1, all desktop computers in Fisher Library will be converted to brickie’s laptops.

Questioned on the decision’s impact on students, Garton revealed further changes: “all re-enrolling students will have \$20 complimentary gambling credit loaded onto their student cards... . M M M M O O R R R R E CHILLIIII [laughs] [finger guns].”

Crown has also acquired former Vice-Chancellor Michael Spence’s sex dungeon/torture chamber as part of the deal.

The library’s collections will be transported to Crown Resorts’ industrial scale document shredder.

All library staff will be sacked, and invited to reapply for their positions at the Roulette table. Simon Hardman will be the new head of security.

News

Sydney Abroad to offer Western Sydney immersions

INCUBATE students create app, solve Israel-Palestine conflict

F23 Cafe announces new Chau Chak Wings

Therapaws dogs euthanised in cost-saving measure

Women fart...What could it mean for climate change?

USyd replaces CAPS with NANGS

Research shows an 'elevator' could be key to going up

Hermann's rebrands as Herwom*nn's



Bootstraps: Our new commerce degree!

The University of Sydney is proud to announce its innovatively rebooted commerce degree: the Bachelor of Bootstraps.

All Business School staff have been sacked with immediate effect. The new curriculum will be based on "hard work."

Now-f ormer Dean Gary Dee said that "uni is for suckers - pull yourselves up by your bootstraps losers!"

Vice-Chancellor Stephen Garton said "this will save us a stack of cash and serves as a reminder that, in business, just as in life, you are on your own"

To graduate, students must complete three exciting core competencies: get an internship with daddy's mate, do some shit with Excel, and buy a suit.

Incoming Commerce student and North Shore resident Hugh Oarsome said "sweet."



USyd to share float with NSW Police at Mardi Gras

The University of Sydney is proud to be sharing a float with NSW police at the 2021 Sydney Gay and Lesbian Mardi Gras Parade.

In a press release this morning, Vice-Chancellor Professor Stephen Garton said: “Due to our current financial situation, the University is unable to have its own float year. Thankfully, our friends at NSW Police have welcomed us to share in what’s looking to be another exciting collaboration!”

“Our theme this year is ‘Knowledge = Growth’. Don’t ask me what that means!” Garton continued. “If you’re a true ally, like me, you would know” he chuckled, proceeding to open his blazer to reveal a rainbow University lanyard.

“And by the way – my pronouns are he/him.

Boots the house down mama!”

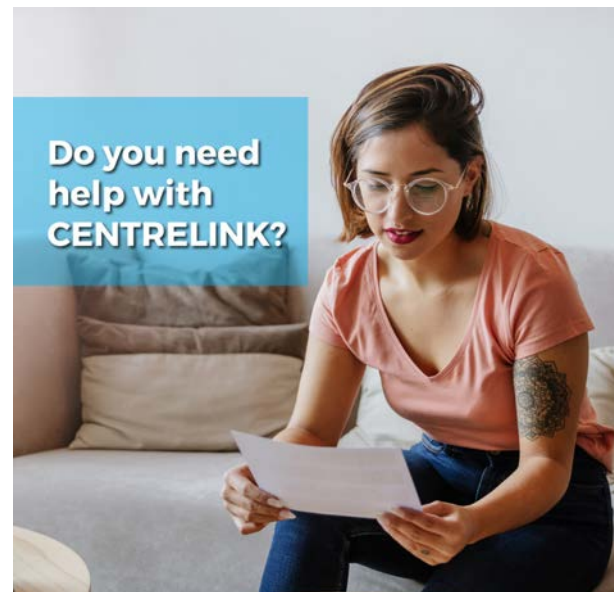
In the same week, the University also announced its new strategy to stop homophobia on campus, unveiling a new rainbow profile picture and a range of LGBT-friendly Zoom backgrounds.

It will also be renaming the Wentworth Building to the ‘Ellen DeGeneres Building’ after years of community support for changing the name.

“But it’s not just students we’re looking out for. We are committed to providing equal opportunities for our LGBT staff,” Garton added.

“That’s why we’re implementing quotas for LGBT-identifying staff to participate in our revitalised voluntary redundancy program, especially our LGBT-identifying staff of colour.”

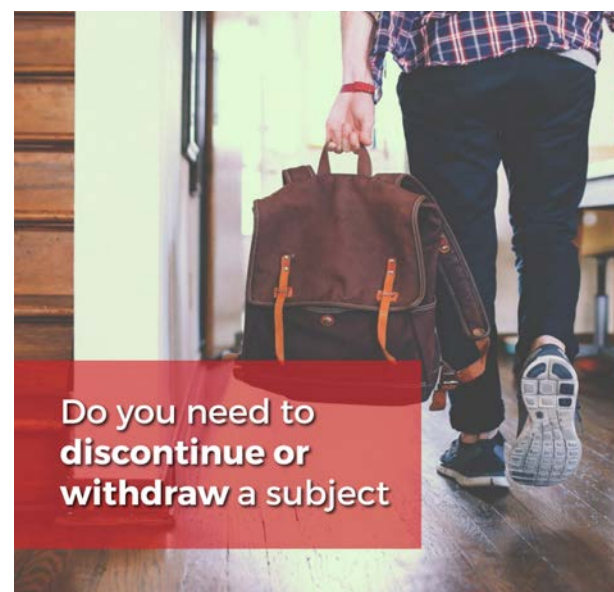




Need Help? *Ask the SRC.*

**Our caseworkers provide FREE, independent, confidential advice
and advocacy for Sydney University undergraduates**

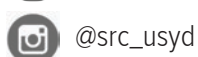
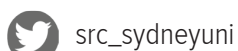
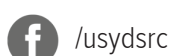
- Academic Rights & Appeals • Special Consideration • Plagiarism / Misconduct Allegations
- Centrelink, Debt & Finance Advice • HECS Refunds • Tenancy & Accommodation Advice
- Harassment & Discrimination Support *and more*



Students' Representative Council, University of Sydney

Level 1, Wentworth Building (G01),
University of Sydney NSW 2006
PO Box 794 Broadway NSW 2007

p: 02 9660 5222
e: help@src.usyd.edu.au
w: srcusyd.net.au



src activism
advocacy
representation