

# Honi Soit

WEEK 7, SEMESTER 1, 2021

FIRST PRINTED 1929

# NO PRISONS, NO POLICE



## Reclaiming Djarrbarrgalli / P 12

Student services slashed;  
courses cut / PP 4 - 5

Food fights and 'Daisies':  
rebellling against censorship / P 14

In conversation with  
Evelyn Araluen / P 19



# 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 over 474 documented Indigenous deaths in custody since the 1991 Royal Commission.

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.

## Editor-in-Chief:

Claire Ollivain.

## Editors:

Deandre Espejo, Samuel Garrett, Vivienne Guo, Marlow Hurst, Jeffrey Khoo, Juliette Marchant, Shania O'Brien, Max Shanahan, Alice Trenoweth-Creswell.

## Writers:

Fergus Berney-Gibson, Matthew Carter, Genevieve Couvret, Seth Dias, Joshua Lamont, Grace Pennock, Lia Perkins, Oliver Pether, Aidan Pollock, Stella Sainsbury, Zara Zadro.

## Artists:

Chloe Callow (@chloe.callow.art), Eleanor Curran, Altay Hagebet, Bella Henderson (@isabella.jade), Ellie Stephenson.

## Cover artist:

Deandre Espejo with photography by Aman Kapoor.

## Editorial

In the first few months of my first year of uni, I would pick up every *Honi* edition and store them in a cluttered filing cabinet beneath my desk. The community of the paper – and student politics in particular – felt like an unfamiliar and intimidating world. Entering university from a comprehensive public school without any real networks, I would never have imagined myself writing for this paper, let alone editing it. For anyone who feels similarly, I encourage you to write, as I wish I had done earlier.

Since learning transitioned online in the past year, attending protests against University management's cuts to staff and courses, where we witnessed our peers being brutalised by police, became more central to the experience of campus life and education than online lectures (see p.10 for a critique on how Zoom has ominously seeped into our lives). In the past few weeks, the profit-oriented University has taken more draconian measures which snuff

out any flickering of independent thought on campus, continuing its exploitation of casual staff while managers sit comfortably on piles of wealth (see the entire news section).

In Lia's interview with Evelyn Araluen (p.19), the anger Araluen describes toward colonial institutions including the University is poignant. As she says, they "reaffirm the logic of empire, which is a logic of erasure and elimination." She also speaks on the importance of writing in calling attention to injustice but says that it cannot stop injustice. This struck a chord with me, as it reflects how academia often situates us to write about political issues in a way that doesn't translate into the kind of action that would threaten the institution itself.

In this edition there are many reflections on place as a carrier of meaning. Thank you to Seth for writing an excellent feature on the momentous reclamation of

Djarrbarrgalli for the Indigenous sovereignty movement (p.12), and to Aidan who writes a somewhat niche article about Eastern Suburbs gardens as an expression of wealth (p.15) which reminded me of days listening to 'Campus' by Vampire Weekend in-between classes.

Thank you to Deandre for accomplishing the near-impossible task of creating a fantastic cover artwork on a Sunday night in the office, and to Aman for generously providing us with photos every week. I feel incredibly humbled by the voices which have made this edition possible; there are too many to list.

On a less serious note, during this week's chaotic *Honi* night the editors were visited by a cat Vivienne has been cat-sitting. Beware, he might be one of Miss Soit's *obedient* pets.

In solidarity,  
Claire Ollivain

Disclaimer: *Honi Soit* is published by the Students' Representative Council, University of Sydney, Level 1 Wentworth Building, City Road, University of Sydney NSW 2006. The SRC's operation costs, space and administrative support are financed by the University of Sydney. *Honi Soit* is printed under the auspices of the SRC's Directors of Student Publications (DSP): Jayfel Tulabing-Lee, Shiyue (Stephanie) Zhang, Shiqi (Josie) Jiang, Xi (Joe) Guo, Angela Xu and Ben Jorgensen. All expressions are published on the basis that they are not to be regarded as the opinions of the SRC unless specifically stated. The Council accepts no responsibility for the accuracy of any of the opinions or information contained within this newspaper, nor does it endorse any of the advertisements and insertions. Please direct all advertising inquiries to publications.manager@src.usyd.edu.au.

## What's on this week

### SURF FM party

Thursday 22 April, 8pm  
Lord Gladstone Hotel  
\$6.36

Join SURF's brightest stars at the Gladstone on Thursday night. Only \$6.36 (hmm) gets you access to a live band, a bar tab and DJs. Get up close to the stars of the shortwave, with Nick Rigby of '50/50' fame (catch him spinning a lil' band called 'The Beatles') and Mia Castagnone of PULPcast notoriety (let her take you to brunch!) sure to be in attendance!

### Staff and student forum: No to 12 week semesters!

Thursday 22 April, 5pm  
The Royal Hotel

The SRC and friends are convening a forum to discuss the Uni's push for 12 week semesters. There will be staff and student speakers, audience discussion, and a bar tab! Head down for dinner and a discussion. Look out for Enviro members seeking signatures for their rapidly approaching SGM.

### POC Revue 2021: The Period Piece

Thursday 22 April, 7pm  
Seymour Centre  
\$22

The 2021 People of Colour Revue present to you, valued reader, 'The Period Piece,' "an enigmatic and campified history lesson on our favourite cliches." It's the first revue since COVID and Seymour has opened up to 100% capacity! So go. If you're an Access member you get 2 bucks off, which is handy.

### Working bee for ed rally!

Wednesday 21 April, 2pm  
In the SRC

Come on down to the SRC and give the Education Action Group a hand as they prepare for the education rally on the 29th April. They will be "online building, calling through Ed lists and making placards." Only four (4) people are going at the time of writing, so get down and hit the phones! Those placards aren't going to paint themselves!

### Write, create and produce for Honi Soit

Forever and ever

Interested in reporting or making art for Australia's largest, oldest and best student newspaper? Email us at [editors@honsoit.com](mailto:editors@honsoit.com) or message us over on our Facebook, Twitter or Instagram pages.

## Letters

### Pip in the post: Uni manager thinks *Honi* should be nicer to them

Dear *Honi Soit* editors,

We're *disappointed\** your analysis of support for international students ('Crisis of belonging', 11 April 2021) did not include any reference to the support that's *actually* available for our international students – those in Australia as well as those currently overseas.

We're *keen* to avoid any misunderstanding – details about the *wide array* of support we currently offer students impacted by the pandemic is here: <https://www.usyd.edu.au/study/coronavirus-infection-university-of-sydney-advice/support.html>

Throughout the pandemic we've worked *hard* to provide all our students with the support they've required, on a case by case basis according to *need*. For example, since March 2020, nearly 4,000 international students have *received* financial support via bursaries and special schemes for students impacted by the travel restrictions. We also *rapidly* established a new online *peer-led* support program to ensure information is provided for students, by students, in a *friendly* and *supportive* environment. A *full* calendar of activities was also delivered during the holiday break to provide social connection opportunities for international students in Australia.

We're really *pleased* our recent Student Life Survey from the last few weeks reports a modest increase in students' sense of belonging to the University this semester compared to Semester 2 2019, and both semesters in 2020 – and that feedback from *our* international students indicates we've provided a full range of support and resources during this time. We've also invested

significantly to ensure students can *complete* their studies with minimal disruption, and to maintain the quality of our education – and we're offering the same curriculum taught by the same staff, in a *synchronous mode* wherever possible.

We *can't wait* to welcome all our students back to campus as soon as it's possible, and we'll continue our work with governments and the sector towards this aim.

Yours sincerely,

Professor Pip Pattison  
Deputy Vice-Chancellor (Education)

*\*Italics our emphasis - Honi Soit*

### 'A Concern of the Utmost Gravity'

To the slanderous editors of *Honi Soit*,

I've never much liked your rag, but an article you published in weeks of late has pushed me to my limits; I'm referring of course to the spurious suggestion made in the so-called article, "The DVDs we kept along the way". What seemed mostly a harmless exercise in nostalgic frivolity soon turned to baseless libel, an insult to our great and revered acting maestro, one Sir Micheal Caine. I hereby quote the offending line of the aforementioned 'article' in which the young 'writer' doth say in the most flippant of fashions: 'But every so often, there would be little gems that would shine through, like diamonds in the rough. For every Zulu, there'd be a Chungking Express.' As the long-standing president of the Micheal Caine Appreciation Society (no, we don't have a website!), such a blasphemous remark against our greatest living thespian and his finest 2 hours and 18 minutes to date abhorred me to my core, and

reminded me of the worst excesses of the French Revolution... and I presume you know what that unfortunate movement led to. I demand an immediate apology and a reissue of the corrected article.

Worst regards,

A Disgruntled Zulu Lover

### Ask Abe

Dear Abe,

I am a Classics student here at the university. I moved here from the dusty plains of the interior to study Ancient Greek and quickly fell in with a group of elite aristocratic students and our quirky professor (who keeps inviting me to dinner?).

Anyway, I was coked out of my brain at our recent bacchanal at my friend's mysterious country estate and I'm just coming around now. It seems that, in the Scythian din of that sardistic satyr play, we accidentally brutally murdered an innocent local farmer tending to his petite leeks.

I'm not sure if my friends remember this incident, and it is causing quite a lot of tension at our twice-weekly Courtyard Cafe catch-ups.

Abe, do I follow my conscience or my friends?

Best,

Don Tart

\*\*\*\*\*

Hi Don,

Thank you for your letter.

Do not go to the cops.

Best, Abe



## Miss Soit

Sydney Uni's SAUCIEST socialite!

Dear Plumptious beauties,

### Manning party

It's a tough gig being a socialite. Even when all you want to do is to lie back and *relax* in the comfort of your own boudoir, sometimes you just have to get up, get dressed, and *press some flesh*. So I felt a little deflated when my carrier pigeon dropped off the invitation to the USU's big 'Party at Manning.' I *dragged* myself out of Abe's arms and set off down Manning Rd, expecting an ear bashing from the social serpents, lecherous Libs, and drab directors who promised to be in attendance.

Apart from an illuminating chat with the hot *Honi* editors who wisely scaped after fifteen minutes of attendance, I had the most boring night of my life.

### Self-plagiarising prick!

It seems that some sissy sluts just can't get enough of my succulent slit. A *dear friend* of the paper, F\*\*\*\*\*, sprung up in Miss Soit's DMs this week asking me for a *freaky* favour (and it wasn't a fuck!). They *begged* me to delete a few sentences from an article they had published on the website, because they wanted to use those *lines* in their assignment! While I'm not usually a fussy woman, academic dishonesty is a total turnoff.

### Too salty

My neighbour's cat Macho Max the packing pussycat (not our one!) has told me that Maddie Clark, our *eager* Education Officer, has ended her tumultuous relationship with Mr Socialist Alternative (SALT). Given their tight *bond*, this news is certainly *hard to swallow!* This has left many nosy nymphs wondering: What could have caused her to *trot* off?

### Stepped on by Soli

Rumours are circulating that the fellatious faction Solidarity is *positioning* itself for a takeover of the EnviroCollective, which has historically been *dominated* by Grassroots. I've heard that our canoodling Convenors have had their pedicured toes *trotted* on when organising their *collective actions*. Will this summer fling end in *hole-y* matrimony or a *clash of clans*?

### Looming Lauren

Long-legged Lauren Lancaster has been spotted hanging around some interesting identities of late. A *ripening friendship* has developed between Lanky Lauren and Zesty Zara 'Zaddy' Zadro, who herself was overheard interrogating some hunky *Honi* editors about how to form a ticket. A potential *Honi* run in the works? Chance would be a fine thing!



Art by Altay Hagebet

## Write to us!!



Tired of waiting a month for USyd rants to post your submission? Want to have a go at one of our articles or declare your love for Miss Soit?

Email your letters to [editors@honsoit.com](mailto:editors@honsoit.com), use the anonymous tip form on our page, or send mail to:

Honi Soit Editors  
PO Box 794 Broadway NSW 2007

## Uni in policy “confusion” after students complain of requirement to disclose sexual partners

Maxim Shanahan reports.

The University of Sydney will “refine communication” around the implementation of a new conflict of interest disclosure policy requirement for Higher Degree by Research (HDR) students.

Students had raised concerns that, under the wording of the new policy, they may be required to disclose all previous sexual partners to their research supervisor.

In slides seen by *Honi Soit*, “sexual partners” are defined as an example of external interests, while students are subsequently told they “must declare ALL

external interests.”

HDR students have not previously been required to fill out formal declaration of interest forms. A University spokesperson said that “In the past, the University has relied on self-assessment alone to identify and address conflicts of interest, however this has meant... issues were not always identified.”

The new policy requirement came into force on January 1, and arises from a November amendment to the University’s *Higher Degree by Research Supervision Policy 2020*.

The University lamented a

“misunderstanding,” and clarified to *Honi* that the policy does not require HDR students to “disclose all previous sexual relationships,” but rather “interests and relationships relevant to their HDR activities, responsibilities, decision-making or research which might be considered to give rise to perceived, potential or actual conflicts of interest.”

The Sydney University Postgraduate Representative Association told *Honi* that they had not received complaints about the policy from students, but had learnt that “HDR students were surprised to receive urgent emails, out of the blue, notifying

that they must sign forms declaring any potential conflict of interest, including personal relationships.”

A University spokesperson said that they were working to “refine communication” around the issue, and promised “enhanced FAQs... to provide greater clarity.”

When *Honi* tried to access the impugned slides, the link had been redirected to a document titled ‘Frequently Asked Questions to support the Implementation of the External Interests declaration system for Higher Degree by Research students.’

## Three degrees cut as department closes

Maxim Shanahan reports.

The University of Sydney will close its Department of Peace and Conflict Studies at the end of the year. Three postgraduate programs in the School of Social and Political Sciences — the Masters of Peace and Conflict Studies, Human Rights, and Development Studies — will all be discontinued. A new Master of Social Justice will replace the cut courses.

A University spokesperson said the changes were made “in order to ensure the long term sustainability of our important postgraduate programs.”

The three masters courses are still advertised for enrolment on the University website.

The Department of Peace and Conflict Studies will be a victim of the degree rationalisation. According to the University, staff in the Department will move into the Department of Sociology

and Social Policy. A spokesperson told *Honi* that “there will be no associated losses of employment” as a result of the changes.

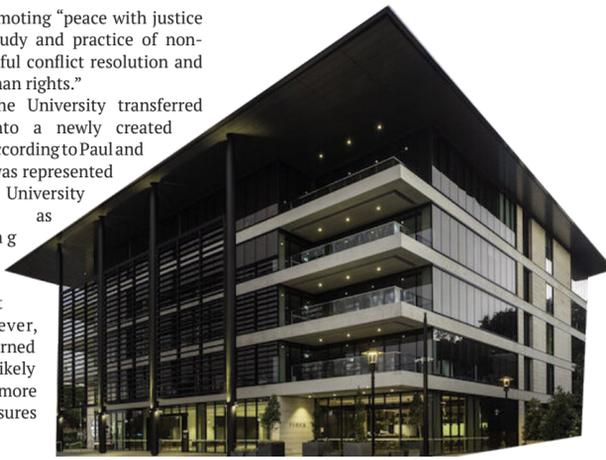
Writing in *Pearls and Irritations*, Department member Dr Erik Paul and former President Emeritus Professor Frank Stilwell said that “urgent consideration by the University of Sydney is needed to reconstitute and strengthen the Peace and Conflict Studies program...not to amalgamate it into eventual oblivion.”

“What seems to be taking place is the silencing of an important voice and practice. The distinguished record of bringing the perspectives of ‘peace with justice’ to bear on the University’s research, teaching and community outreach seems to be accorded no enduring value.”

The Centre for Peace and Conflict Studies was founded in 1988, with the

purpose of promoting “peace with justice through the study and practice of non-violence, peaceful conflict resolution and respect for human rights.”

In 2016, the University transferred the Centre into a newly created Department. According to Paul and Stilwell, “this was represented by the University management as normalising the position of peace and conflict studies...However, pessimists warned that it would likely presage more draconian measures to come.”



## ‘No justice’ for First Nations families

Claire Ollivain reports.

After a NSW Parliamentary Committee report into the high levels of First Nations people in custody tabled its findings and 39 recommendations on Thursday, activists held a speak-out with the overarching message that justice would be won by the people and not the state.

The Senate inquiry was established after thousands took to the streets in June 2020 at the height of Black Lives Matter movement, and handed down its report on the 30th anniversary of the Royal Commission into Aboriginal Deaths in Custody.

The proposed reforms include an end to “police investigating police,” recommending that the Law Enforcement and Conduct Commission should instead investigate deaths in custody.

First Nations leaders, families, and non-Indigenous groups gathered at Henry Deane Plaza outside the Central Station tunnel at sunset to give speeches which drew the attention of passers-by.

Gomeri woman Glenda Stanley cried

out: “How many more recommendations do we need?! How many more Senate inquiries do we need until this government of Australia understands that the biggest murderers in this country are them boys in blue?!”

Stanley criticised the government

for “picking and selecting” Indigenous people who “sell out” their communities, saying that the Minister for Indigenous Australians Ken Wyatt is not the “voice or representative” of grassroots movements.

“Wipe that Senate inquiry on your arse because it’s a piece of shit paper. There

is no justice and there will be no peace. We guarantee the Black liberation of this country will rise with us,” she said.

Dr Chelsea Watego, a Munanjahli and South Sea Islander woman, told onlookers that when they went to Parliament today, they were told that their Black Lives Matter shirts were a “protest statement” and must be covered before entering the house.

“When you look at the recommendations they offer ... you will find not one mention of race, racism or racial violence,” she said.

Tameeka Tighe, who is a Gomeri and Dughutti woman, gave an emotional speech expressing “it is so painful to be here today, so painful... I am sick and tired of seeing my people die. We don’t even need to commit a crime in this country to die at the hands of the police anymore. It’s been 250 years of oppression, when does it fucking end?”



Photography by Aman Kapoor

## Med sci students booted amid police investigation

Samuel Garrett reports.

Seventeen Honours students assigned to the Medical Foundation Building are to be relocated after a serious security incident occurred on 5 March.

Broken glass and an unidentified white powder were found behind a poster in the Medical Foundation Building, prompting a police investigation. The poster included memes and a poem targeting University and Faculty of Medicine and Health leadership.

An audit of building access and a review of security processes were undertaken in the following week “to ensure the ongoing safety of staff and students,” according to an email sent to building staff.

if they can locate appropriate facilities, or begin a new project off-site. A list of 13 alternate projects was provided to students last Wednesday.

Affected students have expressed dismay at the prospect of being separated from their labs or having to abandon their current research projects altogether.

Certain types of specialised equipment are only available at the Medical Foundation Building, leaving students reliant on them with no option but to change projects weeks into their research. Some of the students say they had selected their projects and supervisors months, or even years, in advance.



Honours students assigned to the building were subsequently informed last Tuesday that they would not be able to conduct research in the building “until further notice due to an ongoing police investigation into a serious incident that occurred on the 5th of March.” However, undergraduate Dalvell students, PhD students and staff are not being relocated.

The situation places School of Medical Sciences leadership in the difficult position of having to balance health and safety concerns for building residents with the research interests of students.

School leadership have told Honours students that they may either continue their current research project elsewhere

One student said that they felt they were being forced “to abandon a project which I am passionate about... which I have conceptualised and designed with the aid of a supervisor I trust and work well with.”

“To move would put to waste my years of background reading, my passion for this field, and the lab techniques which I have been training in since the beginning of February.”

“There is no comparable project available, and no guarantee my new supervisor would have a compatible working style or values to me.”

A number of students say they began active lab work for their research projects

weeks before they were informed of the relocation plans on 13 April, despite a University spokesperson telling *Honi*: “We decided to take this action before students began their lab placements to limit any potential disruption to their studies.”

Students also told *Honi* that uncertainty and the abruptness of the decision have left them feeling anxious and stressed, and that they have not felt appropriately supported or consulted in a decision purportedly made in their interest.

Although affected students have been offered extensions on assessment deadlines, some students are concerned that applications for postgraduate programs at the end of the year could be adversely affected by any time lag.

Despite initially being informed that they were being relocated due to the ongoing police investigation, students have since been told by School leadership that the relocation is to protect them from what leadership have described as a “toxic” workplace culture.

A University spokesperson told *Honi* that the decision was taken “to ensure the training environment for these students is of the highest quality... we’re determined to provide them with a supportive and effective training environment.” The spokesperson made no reference to the police investigation or a toxic workplace culture.

Despite relocating students, School leadership have suggested that Honours research may be able to continue in the Medical Foundation Building once the police investigation is complete. It is unclear how long this will take.

There have been ongoing tensions between academics and management within the Faculty of Medicine and Health since the eviction of labs from the Anderson Stuart Building in 2019, when allegations of a toxic workplace culture within the School of Medical Sciences were first raised.

## Staff to go in student services restructure

Alice Trenoweth-Creswell and Shania O’Brien report.

The University is consolidating several major student support services under a Draft Change Proposal (DCP), due to come into effect mid-2021.

The DCP advises that the University consolidate Inclusion and Disability Services, Safer Communities, a small wellbeing team, and a clinical services team into a University-wide student wellbeing hub.

The DCP proposes a student advisory hub to provide academic and career-related support and the establishment of an Office for Student Life. The Office for Student Life will oversee peer and co-curricular programs, financial support and residential life.

22 staff in student support services will be made redundant under the proposal. The DCP also calls for the hiring of 26 new positions.

Susanna Scarparo, Director of Student Life, told *Honi* that the proposed approach was designed to “facilitate enhanced communication between teams” and that the program is “student-centred and designed to ensure all support teams across the University are working together effectively to deliver clear, pro-active and tailored services and support to all students – including international and CALD students.”

The changes to student support services will pursue digital-first strategy, despite previous surveys calling for increased face-to-face interaction.

Student Representatives’ Council (SRC) President Swapnik Sanagavarapu said neither students nor the SRC were consulted about the changes: “This is disappointing considering the extent to which students will be impacted by any changes to student services.”

“The University is very reluctant to consult because they’re afraid that the people may not agree with their way of doing things,” said Grant Wheeler, President of the USyd branch of the Community and Public Sector Union. “That’s the last thing they want to have to face.”

Sanagavarapu further emphasised the SRC’s support of improvements to student services. “The University is consistently in the lowest quartile for student experience, and it’s time that something was done about that,” he said. “However, the source of these problems has been centralisation, cost-cutting and job-cuts — the University’s remedy seems to propose more of the same. The list of proposed job cuts are going to lose a lot of institutional knowledge, meaning that students will face longer waiting times and less specialised advice.”

In 2016, the University consolidated student services, closed faculty student service counters, created a centralised special considerations system, and the 1800 SYD UNI helpline. This was largely criticised by the student body.

The changes will not affect the Student Centre or the Learning Hub.

## USU Board candidates announced

Shania O’Brien and Marlow Hurst report.

The University of Sydney Union (USU) will conduct its annual Board election from 17-21 May. At a press conference on April 15, the USU announced twelve candidates in the running: Pablo Avaria-Jimenez (Liberal), managed by himself; Sarea Bhar; Shan Shan Chen; Nicholas Comino (Moderate Liberal), managed by Ben Jorgensen; Yining Du, managed by Fenghao Hu; Joe Fidler; Telita Goile (Switch); Ruiqi Jia; Yiman Jiang; Isla Mowbray (Switch); Cole Scott-Curwood, managed by himself; Ziyun (David) Zhu managed by Zara Paleologos. There

are six board seats up for grabs in this election, with Nick Forbutt, Benny Shen, Cady Brown, Nick Rigby, Irene Ma, and Eve Wang’s terms all expiring in May.

With 12 candidates in total, only half of the field can secure a seat on the ever important USU Board. National Labor

Students (NLS) and Student Unity have not put forward a candidate, which is unheard of in recent years. It is unclear if they will support other nominees.



# UOW Academic Senate dismissed

Jeffrey Khoo reports.

The entire Academic Senate at the University of Wollongong (UOW) has been dismissed to make way for a new governance model, which critics say will lead to “greater dominance by management”.

UOW’s University Council (the University’s governing authority) dismissed the Academic Senate (UOW’s peak academic body) at a meeting on 9 April, after an internal review found “a need to alter Academic Senate membership”.

However, members of the Academic Senate say they were never consulted on the latest model, and that the “complicated” provisions tip the balance of power away from elected Senators.

Senators have confirmed to *Honi* that they have secured the numbers to convene an extraordinary meeting of the Academic Senate.

A UOW spokesperson said the changes were made after “extensive consultation” and would “increase student representation, improve gender balance and enable more diverse staff representation.”

Dylon Tomasi, the Wollongong Undergraduate Student Association’s Education Officer, said “the dissolution of the Senate has been done to crush opposition to the incoming attacks being levelled at staff and students. Management has already pushed through a two year pay freeze, staff department restructures and almost 200 redundancies, but more is on the cards.”

## A breach of trust

Changes to the Senate were first floated in late 2020 by a Working Group led by Professor Joe Chicharo, UOW’s Senior Deputy Vice-Chancellor.

The Working Group’s first proposed model was rejected by a majority of Senators at a meeting on 3 March 2021.

While minutes are not yet publicly available for that meeting, *Honi* understands that the Senate passed a motion calling for the consultation

period to be extended to May, to include UOW’s incoming Vice-Chancellor Patricia Davidson.

However, the Working Group instead proposed an updated model to University Council with “important refinements,” which Senators said were even more drastic than the first model. The updated model was the one passed by Council in April, without consulting the Senate.

“We [Academic Senators] asked to have representatives at the [University Council] meeting and in further consultation, but we were denied,” says elected Senator Marcelo Svirsky, who labelled the Council’s move “a breach of trust” and “a slap in the face to elected Senate members.”

At its April meeting, the University Council also summarily dissolved the Academic Senate, meaning that sitting members had their terms terminated early. Senators’ two-year terms were to

**At its April meeting, the University Council also summarily dissolved the Academic Senate, meaning that sitting members had their terms terminated early. Senators’ two-year terms were to end on 30 June 2021.**

end on 30 June 2021.

As such, questions remain about whether the Senate’s dismissal was legitimate. The Electoral Rules were also amended on 9 April.

Staff and students have criticised the lack of consultation as a broader symptom of how the University Council viewed the Academic Senate as merely one of its “subcommittees.” This is in contrast to Universities Australia’s designation of Academics Australias as “peak bodies.”

Professor Fiona Probyn-Rapsey, Acting President of the NTEU’s UOW branch, said that the model “will need remedial work for months afterwards. This is a problem with taking a non-consultative approach as a leader.”

“It makes sense that Paul Wellings [the outgoing Vice-Chancellor] has done this in his lame duck period,” said

Alec Hall, an elected student Senator. “Wellings has consistently been whittling down democratic elements the entire time he’s been at UOW.”

## Heads of School classified as ‘elected members’

Under the new model, the Academic Senate will be reduced from 83 active members to 46, and will contain less Senators elected by all staff or students.

Currently, there are 46 elected Senators who are elected by Faculty staff, 31 unelected *ex officio* members, and 6 student Senators.

The new model will see the proportion of *ex officio* members, as defined by the University, decrease. However, four Heads of School and three Associate Deans are now included as ‘elected members’, even though they would be ‘elected’ by internal committees, and that there would only

be one eligible candidate.

Taking this into account, 20 out of 46 Senators would not be elected by staff or students, which is an increase in unelected Senators.

This goes against the findings of the Winchester Review, a 2017 independent review of UOW’s governance, which recommended that there be more elected Senators.

Critics are concerned that the new model will shift power “away from academic representation to greater dominance by university management.” “The Academic Senate will not have voices that make the supervision of academic quality a high-quality process,” said Svirsky.

Unlike the previous model, certain Faculty spots on the Senate are also reserved for high-level academics, which Svirsky said could further favour individuals in senior positions at UOW.

## ‘Totally unworkable’

With current Senators’ positions now in doubt, the new Electoral Rules have been slammed as a “hurried and poorly considered plan,” even as fresh elections loom in May.

According to an online petition started by Senators, “key roles are missing” and “membership is unclear and inconsistent.”

Svirsky said that staff viewed the new model as “complicated, convoluted and totally impractical,” with Probyn-Rapsey stating that “it is not even clear how the voting for key positions can be administered given the level of impracticality that has been introduced.”

# Campus activism stifled by venue delays

Deaundre Espejo reports.

Activists on campus have said that their work has been stifled due to excessive delays by University Venues.

Under the University’s most recent COVID-19 event conditions, a venue booking request must be made 20 to 30 business days in advance, with more notice required for larger events.

However, SRC Office Bearers have told *Honi* that it often takes much longer to hear back. “University Venues can sometimes go for weeks without responding to emails, and must be prompted over and over again to respond,” Environment Officer Lauren Lancaster said.

These processing times are especially impractical given the fluctuating nature of activism, which often requires events to be organised quickly as causes and campaigns arise.

“We can’t simply organise everything eight weeks in advance,” Women’s Officers Amelia Mertha and Kimmy Dibben told *Honi*. “Two weeks can even be a push for snap events.”

Several SRC Collectives have already been impacted by delays in venue bookings including the Women’s Collective, which was forced to move its Radical Sex and Consent Week from Semester 1 to early Semester 2.

“We’re glad we can keep these important conversations going in Semester 2, however months will have gone by since the peak of the national conversation around sexual assault and consent,” Mertha and Dibben said.

“It has been quite demoralising at times to not be able to have a space at our own university when needed... These administrative hurdles are unnecessary and harm vital activism on campus.”

The Environment Collective has also faced uncertainty organising its upcoming Student General Meeting – an event requiring quorum of 200 attendees – due to difficulties in securing a meeting venue.

“Despite giving [University Venues] 21 days notice, we will probably have to make other arrangements as we have no confidence that we’ll hear back from them in time,” Lancaster said. “It feels almost hopeless.”

When asked what was causing delays, a University spokesperson said: “Additional checks – implemented to ensure our events are being held in a COVID-safe manner that align with Public Health Orders as they are issues – have caused delays in some instances.”

“We’re continuing to work to ensure our processes are working as efficiently as possible, as we engage with our staff and student community on events.”

# Casual staff say education is being ‘destroyed’

Claire Ollivain reports.

Representatives from the Casualised, Unemployed & Precarious Uni Workers AU (CUPUW) spoke to the Senate Select Committee on Job Security today. The Committee was established in December 2020 to inquire into the impact of insecure or precarious employment on workplace rights and conditions, the economy and wages.

Speakers Dr Yaegan Doran, Dani Cotton, and Morgan Jones presented evidence on the impact insecure work had on their lives and on the quality of education for students.

## The ‘financial, personal, educational and health impacts’ of job insecurity

Up to 74% of staff in several universities including the University of Sydney are on casual or fixed-term contracts. The CUPUW representatives decried the ‘enormous’ financial instability faced by casual staff who are underpaid at an average of \$2521 per person every six weeks, as shown in a report by the USyd Casuals Network last year.

“When we’re dealing with [wage theft of] a few hundred dollars every week, that’s people’s rent,” Dr Doran – who has been working as a casual at universities for ten years – told the Committee. “By virtue of being insecure we are completely in flux in terms of what is going to happen to us.”

The impact of precarious employment on casual staff has repercussions on the learning conditions of students, Dr Doran elaborated. “I got my contract for this semester on a Wednesday to teach a course of 100 students starting the next Monday. That is very little time to prepare something of quality.”

Cotton also explained how casualisation affects the quality of education that staff are able to deliver, explaining how tutors who need work are often “thrown around” into disciplines they have no knowledge in. “The education that we’re trying to give – and that’s really what drives us – is being destroyed, and it feels like our future livelihoods are also being destroyed at the same time,” Cotton said.

Jones, who is a casual at the University of Melbourne and does manual labor as part of their work, explained that casualisation not only has financial, personal and educational impacts; it has health risks too.

“We often have to take on a lot of work in small amounts of time because we know that we have a month or two months of no work coming up,” Jones said. They recalled a time last year where they put in extra work and received a back injury which took two months to recover from. “Being casual, there’s no paid sick leave for that.” It’s common practice to work while unwell,

because for casual staff not working puts their income at serious risk.

## Solving the casualisation crisis at universities

Moving forward, the CUPUW speakers told the Committee of four ways the situation could be improved: the abolition of piece rates, legislation that mandates conversion of long-term casual staff to permanent roles, increased funding to universities, and opening up the ability to strike.

Dr Doran explained that he does not expect university managers to “self-correct” as they have a strong financial incentive to employ casuals and the issues have been put to them many times already and nothing has changed. He revealed that acting Vice-Chancellor Stephen Garton justified growing casualisation under the guise of difficulties in finding permanent staff, “a week after he personally denied the conversion of a long-term casual staff member who had appealed to him.”

The CUPUW representatives argued that opening up the ability for industrial action was one of the only ways to push back after over 17,000 staff lost their jobs at universities in 2020, most of them casual. It is expected that there will be strikes organised at

USyd this year with the renewal of the Enterprise Bargaining Agreement.

Dr Doran argued for creating incentives and a regulatory framework that forces universities to make their staff permanent, rather than employing three quarters of them as insecure workers. “Permanency should be the absolute standard. It needs to be difficult and expensive to keep casuals as casual,” Dr Doran said.

Importantly, they added that more government funding to universities is needed so that university managers can’t rely on funding limitations as justification for underpaying casual staff.



# Community protests trans discriminatory bills

Zara Zadro reports.

On Saturday afternoon, around 350 protestors marched from Taylor Square to Martin Place, demanding the withdrawal of bills that enable discrimination against LGBTQIA+ people within certain social settings like schools and workplaces.

The ‘Kill-the-Bill’ demonstration, organised by Community Action for Rainbow Rights, was chaired by activists April Holcombe and Patrick White.

The protest was directed against One Nation member Mark Latham’s ‘Parental Freedoms Bill,’ which proposes a ban on schools accommodating gender diverse students, as well as Christian Porter’s ‘Religious Discrimination Bill,’ which would permit LGBTQIA+ discrimination on the grounds of religious beliefs in certain areas of public life.



Sam Guerra, a queer primary school teacher and activist denounced Latham’s bill. They affirmed the importance of schools in supporting trans and gender-diverse students.

“It is a teacher and school’s responsibility to create a safe space for students no matter how they identify. And no law should interfere with that,” they said.

Religious voices opposing the Parental Freedoms Bill, including the Uniting Church, have been excluded by Latham from being heard by the committee. “That shows you this committee is not designed to get to the truth,” says David Shoebridge, Greens MP and member of the committee looking into Latham’s bill.

Radhika Sukumar-White, Minister of Leichhardt Uniting Church, was welcomed onto the stage to speak out against the vilification of LGBTQIA+ individuals by the church.

“I am an ally not despite my faith... but as an expression of those things,” said Sukumar-White. “The truth is in Australia, Christians are not persecuted,” she added. “And it is disingenuous to suggest otherwise.”

Following this, Darcy, a transgender high school student, spoke about the

lived experience of gender-diverse students in schools: “We face bullying and isolation from our own peers,” they said. “And now we have to face that from grown adults too.”

They spoke on the need for proper

mental health support for trans and gender-diverse students, and facilitating transitions. “You wouldn’t stop a doctor from mending a broken arm just because the parents believe that bones can’t break,” they said.

# ‘China expert’ to examine ‘foreign influence’ risks

Maxim Shanahan reports.

The University of Sydney has engaged ‘China expert’ John Garnaut, through consultancy firm McGrath Nicol, “as part of a range of initiatives...to manage the risks of foreign interference.”

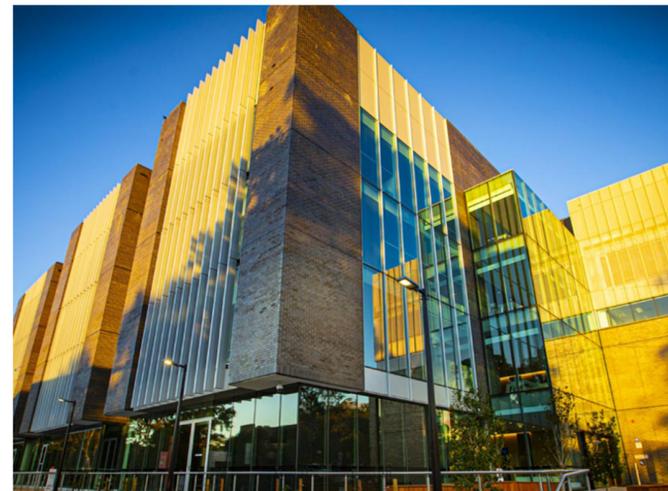
Garnaut is a former *Sydney Morning Herald* China correspondent and aide to former PM Malcolm Turnbull. A University spokesperson described Garnaut as “a respected China expert with a deep understanding of Chinese institutions.” In 2019, an article written by Garnaut in 2015 was the subject of a successful defamation claim by businessman Chau Chak Wing. In 2015, Chau Chak Wing donated \$15 million to the University to fund the construction of the Chau Chak Wing museum.

Garnaut has also been engaged by UNSW and Monash. The *Herald* reported that, in at least one of these three institutions, Garnaut will “audit academics...to see if they have secondary jobs.”

The University declined to answer whether its academics would be the subject of such an audit. A University spokesperson told *Honi* that “security risks are real and increasingly sophisticated...we are working carefully and diligently to identify and manage relevant risks.”

Dr David Brophy told the *Herald* that rhetoric about the threat of intellectual property transfer to China was overblown. Some academics have raised concerns that increased examination of international partnerships have made international collaboration more difficult.

The University professed its “strong support” for the work of the University Foreign Interference Taskforce, while re-stating its commitment to “continuing to enable and support valuable academic, educational and commercial partnerships with leading universities from around the world, including in China.”



## Before the storm: a USU pre-election analysis

*Vivienne Guo and Marlow Hurst analyse the state of the USU.*

This is the season to be hacky! Every May, Facebook and Instagram feeds (and inboxes) are flooded with budding student politicians and campaigners, all vying to claim one of the six available positions on the University of Sydney Union (USU) Board of Directors.

### Why care?

The USU is a non-profit organisation, led by a board of 11 elected student directors and two Senate appointed directors. It receives a significant portion of the Student Services and Amenities Fee (SSAF), amounting to nearly \$5.5m in 2020 (the Students' Representative Council's allocation pales in comparison, receiving just under \$2m).

A Student Director is paid \$4,994.20, per year, with the exception of the Honorary Secretary, Honorary Treasurer, and Vice President, who each receive \$14,982.59, and the President, who receives \$29,965.17. The Board meets at least 10 times every year, with directors required to attend each one. Of the directors to be elected this year, three of the six must be women identifying in line with the USU's Affirmative Action regulations.

While the directors run the board, represent the student body and vote on the operations of the USU, CEO Andrew Mills handles the day-to-day management of the union. Broadly speaking, the USU is meant to act as the benefactor of student life on campus (although given their extensive record of staff cuts, bizarre grocery boxes, and the tragic closure of Manning Bar during the shitshow of 2020, this status is questionable). The USU runs food outlets on campus, events such as Welcome Week, a number of identity revues, and maintains Manning

House and the autonomous identity spaces within. The USU also funds and publishes *Pulp*, an online student publication run by three editors.

### Key dates

The USU elections, as with all student politics, are an ordeal.

If you're curious about the platforms of the candidates or are just itching to see a fight break out, consider going to the election soapbox! It will take place on Wednesday 12 May.

Online campaigning begins at midnight on Saturday 8 May. On campus campaigning will commence 2 days later, on Monday 10 May. This gives candidates two weeks to beg the student body to please, please care enough to sacrifice "just a second of your day" to vote.

Voting opens 9am Monday 17 May, stretching across 5 days before polls close at 5pm on Friday 21 May. In order to be eligible for voting, you must be registered as a USU member by 4pm Friday 14 May.

### Our predictions

With only one year of online voting in the history books, it's hard to guess what's to come, but these are our best bets:

### Switching it up

Last year, Switch was king. Prudence Wilkins-Wheat, the sole Switch candidate, was elected first with a primary vote of 1,040, beating the second-placed candidate Vikki Qin (Independent) by over 400 votes. Ostensibly gathering support from activist collectives on campus as well as a number of clubs and societies, Wilkins-Wheat's campaign was strong and marked with fervent support, as it came off the back of the historically polarised 2019 SRC election. Now,

Switchroots (as they are affectionately known) are a force to be reckoned with on campus, drawing support from activist collectives on campus and a broad network of the activist left. The level of support that was shown for Wilkins-Wheat bodes well for Telita Goile (Switch) and Isla Mowbray (Switch).

### L for Labor

In a shocking twist, neither Unity (Labor Right) and the National Labor Students (NLS/Labor Left) were able to scrounge up a candidate for Board this year! In the world of student politics, Unity have controlled almost every other university campus in the country (as can be seen by their performance every year in the National Union of Students). One cannot help but wonder what kind of power vacuum has been created by Labor's departure from the race, and what this means for Belinda Thomas (Unity) and Ruby Lotz (NLS) on Board for the remaining year of their terms... RIP Student Labor.

### Success gone sour?

In a (recent) past age of in-person voting, international students and their factions have typically raked in colossal numbers of voters. Domestic student factions have spent the last couple of elections playing catch-up, believing that favourable preference deals with international student factions would be the key to securing success in the ballots. However, last year's online USU elections saw Vikki Qin (Independent) come in distant second after Prudence Wilkins-Wheat (Switch). *Honi* understands that Ruiyi (Rachel) Jia is affiliated with Penta, being managed by current SRC Vice President Maria Ge.

### Little fish, shark pond

It's a tough task to be a newcomer

in the political maelstrom that is student elections. This year, it seems that the ballot has been shaken up, with a number of independent candidates throwing their hats in the ring: Joe Fidler, Yinding Du, Sarea Bhar, Shan Shan Chen, Yiman Jiang, Ziyang (David) Zhu and Cole Scott-Curwood.

### A few things of note...

Candidates with ties to the Liberal Party tend to run as Independents, not that this does them much good. Maybe just don't have shit politics. Both Pablo Avaria-Jimenez and Nicholas Comino are visibly affiliated with the Liberal Party on campus, having been involved in past Liberal-aligned SRC campaigns.

Additionally, a number of independent candidates in this year's USU elections have ties or experience within the world of student politics. Cole Scott-Curwood ran on the fledgling Engineers for SRC last year to secure a Councillor position. Scott-Curwood seems to draw from a pool of support that tends to skirt around involvement in student politics, and it is plausible that his success in the SRC Elections last year may carry over to his run for USU Board.

*Honi* hears that Ziyang (David) Zhu is a good buddy of Ben Hines (Liberal). If Hines were to weasel his way into the presidency, he sure would find a friendly face in Zhu.

As for the rest of you new kids... you're lucky. You've yet to make an impression on these humble *Honi* editors.

*Disclaimer: Marlow Hurst is a previous member of Student Unity. Vivienne Guo is a previous member of Grassroots.*

## Excuse me, where is Room 1156?

*Matthew Carter is in the belly of the beast.*

The Sydney Conservatorium of Music is, quite literally, a glorified hole. Dug beneath the Royal Botanic Gardens and overlooking Sydney Harbour, there's no doubt as to why the Con is the poster child for the University. It's such a shame then, that students themselves don't get much of a view in this building which has been awarded for its design.

The issue with the Con being a massive hole in the middle of a city is that other things happen to be underground too. I don't know which architectural genius decided it'd be great to dig the hole for a performance institution not just over, not just beside, but all the way around the City Circle line, but I'd like to pour cold water over their head. What, you might ask, is the end result of this masterstroke in design? Rumbly mid-recital, rumblings mid-recording and even just rumblings that interrupt the flow of practise and study as the trains travel from St James to Circular Quay, and back again, in relentless droves.

One other perk of this unique design is that half of Level One is inaccessible via Level One. To

venture into 'the back of the Con', one must loop back and climb to Level Two to pass over the train line, and then descend again to access the remainder of the first level. What this does to the poor first years each year is just criminal: many are left wondering why they have classes in a non-existent part of the building while just a few staircases away, my

friends, is where your class in Room 1156 happened to be.

One of the other truly delightful quirks of the Con being the Con is that the campus is totally incapable of retaining a café for more than a year. In 2018, the Con didn't have a café at all which, naturally, was the fault of a myriad of governmental red tape — enough, apparently, to prevent any



Art by Claire Ollivain

## Racism hasn't ended with the online classroom

*Anonymous discusses digital discrimination.*

In a Zoom breakout room one day for a group presentation, I received a private message from one of my group members.

"What are we in for?"

Our presentation was in half an hour and she was trying to spell out a word for another member, whose first language wasn't English. At first, it was easy to brush off the sentence as part of the gross blur that is online group work, but it left me unsettled.

\*\*\*

Four years into university, I'm finally getting the hang of participating in class. Despite the downfalls of Zoom education, there have been a few perks that I hope I'm not the only one to admit. I have never been one to put my hand up and wing my way through class discussions. The thought of responding to a question is never a mere casual response, replaced by a fear of stumbling through a string of disconnected words. For me, "participation" requires curation; a careful draft of what exact words to say written into a notes app, or multiple attempts at drafting a message in the chat box, only to backspace it away.

Though, slowly but surely, I've begun to press down the space-bar and unmute myself, even if just for a few seconds.

Another affordance of Zoom that

I appreciate is the gallery layout. With the absence of body language, and hyper-awareness of how you're sitting or fidgeting, Zoom equalises the student appearance. This may also, in some ways, link to the general air of informality of Zoom classes: roll out of bed and into your 9am lecture, though some people feel better having dressed — more power to you. Now, evenly spaced across a grid, every student occupies the same real estate and, at least on the surface level, has the same power to speak up and the relieving agency to be seen or not.

But the complexities of the digital realm make it harder to dissect. Social behaviours, microaggressions and unconscious biases have carried over from in-person teaching to digital spaces. There have been exhausting experiences in Zoom classrooms that required me to confront my own behaviours and what I was unconsciously communicating.

In the earlier Zoom interaction, I realised that I had somehow communicated a level of mutual 'whiteness' to her while casually exchanging pleasantries: "What's up? How are you finding the subject?", despite being an Indian migrant whose first language is also not English. Mutuality to a level where it had become comfortable enough for her to assume that we were feeling the

same 'frustration' and 'impatience' with the need to mutually affirm a harmful stereotype of international students. Retrospectively, it's difficult not to critique my own response to the situation. Why did confronting this person feel like a quick way to ruin the dynamic of a group that I'd have to work with for the coming weeks, even though the dynamic had already been skewed? Or perhaps wilful ignorance would have held a mirror up to her

### Social behaviours, microaggressions and unconscious biases have carried over from in-person teaching to digital spaces.

judgement. But at that moment, I choked.

Discussing this interaction with a friend of mine, we shared the ways we'd found ourselves compensating for our physical traits and body language on Zoom. For me, a thicker and more slurred Australian accent and, for her, a carefully curated backdrop that doesn't look too brown, and a careful approach to pronouncing Vs and Ws. When pondering this, it's easier to understand how it represents a subtle rejection and erasure of our upbringing and culture; a hyper-awareness ingrained in us in our endless attempts at an unattainable whiteness.

new business moving in. In 2019, someone must have finally gotten through the paperwork and in came Fast Fuel. This short lived, overpriced and mildly flavoured café didn't even last the year. Then came 2020, and there was finally hope; Piccolo Me, the favoured watering hole of Con students since time immemorial, expanded from the Botanic Gardens and opened a small shop in the downstairs café space. But the promise of 2020 proved illusionary, and the café was only open for a handful of months out of the year. With the advent of 2021, the Con saw yet another change: the Piccolo Me downstairs moved upstairs into the actual café and finally, after half a decade of revolving door cafés, we pray that they may stay.

It would be remiss of me to end a reflection on the quirks of the Con without at least some small remark on the availability of practise rooms. All I have to say is this: to everyone who studies on Main Campus, if you think library spaces are a rare commodity, you haven't seen anything yet.

## Students call 'historic' meeting for climate strike

*Deandre Espejo reports.*

In what has been described as an "historic event," the University of Sydney SRC has called the first Student General Meeting (SGM) since 2007.

Organised by members of the USyd Enviro Collective, the purpose of the SGM is to support the upcoming School Strike 4 Climate Strike on 21st May. It is the only SGM in the SRC's history to focus on environmental demands.

"[The climate strike] comes at a critical time in the climate movement and has an urgent role in mobilising a strong fightback against the Morrison government's gas-fired recovery," read a statement published on the SRC's Facebook page.

"Instead of investing in renewable energy, Scott Morrison and the Coalition Government are planning a massive expansion of projects to extract gas, a carbon-intensive fossil fuel."

SRC Councillor and Environment Officer Lauren Lancaster told *Honi* that "this strike moves beyond just radical environmental claims. It really reflects the changing core of the environmental movement: workers' demands and a just transition."

Pointing to how mining and gas

industries dominate Australia's exports, Lancaster noted that "the shutdown of that industry is totally futile unless we offer concrete avenues for workers to be supported and retrained."

The SRC's demands for the strike include "100% publicly owned renewable jobs by 2020," "a just transition to climate jobs," "no new coal and gas projects," and "Indigenous-led land management."

### Calls to waive academic penalties

At the SGM, students will vote on two motions: one to join the strike and another calling on Acting Vice-Chancellor Stephen Garton to waive penalties for staff and students who attend.

In a statement to *Honi* on Wednesday, a University spokesperson confirmed that staff and students "won't be penalised for supporting the upcoming global climate strike, as we've done for previous recent strikes for action on climate change."

"We'll ask teaching staff to avoid holding assessments while the strike is taking place. Staff will also be advised to discuss appropriate leave, time in

lieu and other cover arrangements with their managers to maintain the services our students and staff need to work, study, and be safe on campus."

Lancaster said that "the University has already shown us through their investments and continued funding of research into fossil fuels and gas expansion that they don't really give a shit about the environment."

"A no-penalty position is one small way that they have made amends for the decades of environmental damage that they have contributed to."

While recognising that this was a "big win," Enviro Collective member Adam Adelpour said that the original motion still stands. "The vote we put at the SGM represents a call for the unconditional right to strike."

"As it is — particularly with general staff — managers have discretion over whether they can go... So we are demanding a situation where everyone can go, not just academics and students with other staff left chained to mops and phones."

### SGM represents 'collective recognition' for urgent climate action

# Zooming through life

Joshua Lamont unmutes the boring dystopia behind your screen.

My first interaction with social media was on the precipice of adolescence. After being given a brand-new smartphone upon completion of Year 5, I would — in my room at 2am — surreptitiously immerse myself in digital worlds, which, at the time, were in their rudimentary stages of development. For me, the digital world consisted of mystical kik chat rooms, repetitive finger-tapping video games, and Reddit. For others, the ‘digital world’ meant similar things, but it was almost universally regarded as something positive — an educational medium, a social instrument, and most importantly for some, a coping mechanism. It was a place where people bogged down by the unrelenting hostility of public life could lather themselves in anonymity and chat away endlessly.

Since my entrance into the mysterious depths of the web, it has undergone an intense period of expansion, becoming an integral component of everyday life. Now, with the web’s absolute privatisation, it constitutes a second, parallel world; the lines are blurred between the digital and the physical. It must be noted that this process of universalising the internet would have occurred on its own, but the pandemic has accelerated it beyond the wildest dreams of the most optimistic Silicon Valley sycophants. In countries hit the hardest by the virus, socialising happens exclusively within cyberspace. News is delivered to us with clickbait notifications, and importantly for us, education is transmitted to us through Zoom webinars. Zoom meetings, barring their convenience at times, have rapidly solidified as the prime mode of educational delivery in the coming post-pandemic era.

Universities and high schools across the world have completely abandoned any preconceived notions of educational normality. They’ve shoved aside the numerous benefits that accompany physical education and erected a service that most students and professors alike would repudiate if they had a choice in the matter. I mentioned when I began writing that when the technology was new, all engagements with it were exhilarating. It was mysterious, it was spectacular, it even felt avant-garde.

That excitement, which I imagine many of us felt, has slowly evaporated. There is no longer a binary of online/offline, but rather we live in a world where partaking in the internet is a matter of necessity over choice. I don’t think I would be challenged in saying that there has been a collective immunisation to the enthusiasm that once accompanied browsing posts on Reddit, finding original content on YouTube, or talking to people in online forums. No doubt, that debilitating

unenthusiasm will manifest in the digital educational sphere too. Synthesising the increasingly milquetoast, yet somehow addicting allure of cyberspace with education—a vital resource that requires a specific type of delivery and engagement—will not come without its consequences in the future.

At first, the combination of technology with the educational apparatus might have seemed the smart thing to do. But at such a widened scale, we’re starting to see the contours in a crueler light. In her book *Alone Together*, Sherry Turkle explores the recent adoption of social media technology by young people. “To those who have lost a sense of physical connection, connectivity suggests that you make your own page, your own place,” she writes. Utilising her knowledge as a psychoanalyst, she chastises social media, saying that it atomises

relevance.

One might ask: “But if the goal of education is that the student obtains new information, how does Zoom inhibit this process?” They would be right to question this. Technically speaking, utilising Zoom as an educational apparatus doesn’t greatly limit one’s ability to absorb information, but rather, in the context of a university, it impedes everything else associated with the student experience. Lectures, ever since their inception, have always facilitated the cultivation of social relationships among their participants. The thirst for social interaction held by students has always supplemented the thirst for education—but now, they have become restricted to the latter and made absent the former. Zoom lectures leave out the intimate experiences that make university, *university*. The experience of bumping into old friends from high school,

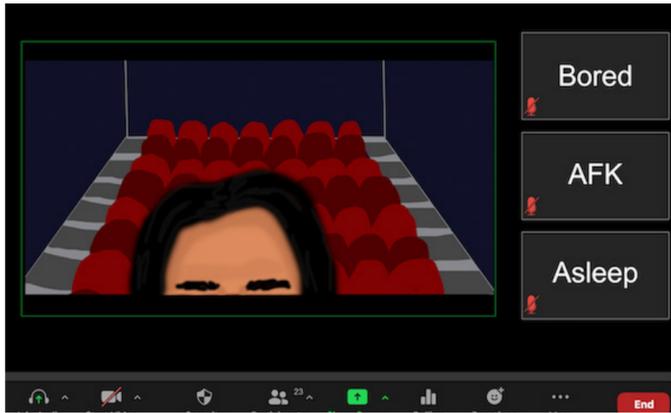
from the physical to the digital without complaint. And after over a year of hosting lectures via webinar, the university administration still incompetently handles educational technology, leaving professors — old and young alike — muddled and disoriented.

When ‘leisure time’ becomes fused with ‘study time,’ the very idea of ‘leisure’ loses its meaning. This isn’t a new phenomenon by any means, rather, it has been occurring incrementally over the past 60 years. In his book, *Lipstick Traces: A Secret History of the Twentieth Century*, Greil Marcus writes: “What could be more productive of an atomized, hopeless fatalism, than the feeling that one is deadened precisely where one ought to be having fun?” Marcus, who was remarking on the nihilism that the youth held in the 1970s, unintentionally encapsulates the present condition. The internet and its superficial relationships, its cycles of dopamine releases, and its presence as a space that blends leisure and work, has caused young people to become increasingly bored, increasingly purposeless, and most tragically, increasingly depressed. According to World Health Organisation statistics, 300 million people worldwide have some sort of anxiety disorder with suicide being the second leading cause of death among 15 to 29-year-olds. Technologists have conditioned young people to believe technology is some magical discovery and must be harnessed at all levels. The truth is that while technology’s positive elements stretch far, its negative ones stretch much further. Tearing down the wall of hypnotic enchantment that cyberspace has erected in front of young people is the first step when confronting the mental health epidemic.

The youth subcultures of the Sixties and Seventies revolted against the mundanity that had started to creep into their personal lives. In modern times however, young people have simply accepted the dullness of digital media with a pathetic meekness. Instead of rebelling against the oppressive atmosphere of cyberspace, it seems as if we’ve inexplicably folded to its power. Perhaps, we feel our efforts to push back against the normalisation of online learning would be futile and met with disregard. Perhaps, our fear of the virus overrides our fear of overwhelming loneliness.

Or maybe we just don’t care — after all, it’s comforting to not have to worry about one’s appearance, or personality, or demeanour, if we’re situated in front of a screen all day.

Art by Ellie Stephenson



emotionally vulnerable people by its very nature, confining them to overly comfortable environments. Over time, the prevalence of these online domains has rendered them hypersensitive to the demands of the real world. Turkle, while examining the mixture of techno-consumerism and learning in its early stages, identifies that students, when confronted with things that aggressively command their attention, are much more likely to engage with the online spectacle than their own learning. She speaks of her interactions with various students, recounting certain strange things they’ve said about their relationship with technology. “He cycled easily through them,” she writes, “He told me that RL [real-life] ‘is just one more window.’ And, he added, ‘it’s not usually my best one.’” Technology, even back in 2011 when Turkle wrote, was individualising young people, rendering them incapable of social interaction in the real world. The recent shift to online learning has meant that education is simply another thing absent from the “RL” — a domain with diminishing

the happenchance event of sitting by someone who shares an interest with you, and even, if you’re lucky, meeting a future partner — all of these have been completely eliminated by the imposition of webinars as the new (ab)normal.

As many people have observed, there’s something noticeably demotivating about learning through the same device you use to socialise, game or watch Netflix. Where teachers would chastise people for browsing their phone during class, online classes allow anyone to flick to other tabs with impunity, immediately diverting their attention to something far more interesting, but far less rewarding. In a classroom or lecture hall, the pedagogue at the front demands the attention of the students. But if you’re glued to a mosaic of pixels and LED backlights, your favourite YouTuber or Twitch streamer, commands far more attention than the teacher. On top of that, the powers that be have accelerated these changes without regard for those that they are leaving behind. We expect professors who still carry flip phones to transition

# Surveying Sydney’s arts scene in the pandemic’s wake

Fergus Berney-Gibson casts an eye on how commercialism has determined the fate of smaller art spaces.

Like so many other industries, Sydney’s art scene was hit catastrophically by COVID-19. Large institutions managed to remain mostly unscathed, but smaller galleries and emerging artists have been left in the lurch.

The Art Gallery of NSW ‘succeeded’ by pivoting heavily into education and general interest content, like many international art institutions. There’s good content on their YouTube page that continues their general approach to digital public programs pre-COVID.

The digitisation of ‘Art After Hours’ was a personal highlight of the lockdown era; Benjamin Law’s dulcet tones make even the grainiest jpeg of a portrait pop. But whilst a solid suite of digital content, it doesn’t appear that engagement was high. Few of their videos have cracked even a thousand views (unlike their pre-COVID content) — save, of course, for a feature of Delta Goodrem singing in the abandoned gallery. Apparently that’s where the views are. Yet even the Art Gallery now faces an uncertain future, with multimillion-dollar cuts to its budget recently announced.

‘Virtual shows’ became all the rage mid-lockdown — new independently crowdsourced shows, or an established space using their

pre-existing platform to collate and amplify voices. I was excited by the prospect of these digital shows, and how the rise of new digital modes of collaboration gave room for artists to experiment. But when people are trapped in their homes with little ability or energy to engage with these new spaces, what do digital shows become?

I organised a few and was in a number of them. Each time, it felt as though I had done nothing. Most digital shows I encountered from emerging or student artists were a collection of deep-fried photos on a trial Squarespace page. Unlike digital art, physical objects do not read well on a screen. A 3D object will never be as engaging in a 2D space, especially when you don’t have the financial support to apply a coat of digital polish that lends legitimacy.

As restrictions lifted, there was a groundswell of voices desperate for a space or platform to engage their ideas and feelings. By then, however, Sydney’s physical arts landscape had changed to reflect the new world. Longstanding project space Down / Under Space (alongside Freda’s) closed in November. Small venues have collapsed, changed or been hindered by capacity restrictions, to

the detriment of experimental and dynamic modes of expression.

Luckily, people are industrious, talented, and desperate for a creative outlet. New, short form, small and COVID-safe spaces emerged, domestic spaces became live music venues and in-game chats became symposiums. In one case, a corner store became an art gallery: the EZY ART SHOW collaboration between Brodie Cullen and an artist/corner shop purveyor Yu Xin Jia led to two experimental and energetic group shows of local artists in a Darlinghurst corner shop.

A stand-out for me is the Pink Place Collective: an artist-run initiative created by four emerging artists. Engaging and exploratory, its physical space ran with a wide array of bold exhibitions and projects over four months, each one different, exciting, and new. They’re temporarily closed but I’m eager for whatever’s next. These spaces tend to be inclusive — the desire to ‘make’ for the sake of ‘making’ is so present and engaging.

Venues large and small have been financial casualties of COVID. Carriageworks went into voluntary administration back in May 2020 after citing a catastrophic loss of income. Luckily, it was saved from liquidation only weeks later due

to a philanthropic bailout and a colossal sum of donations from an array of moneyed benefactors. The stark contrast between the stories of Carriageworks and Down / Under is perhaps unsurprising, given its higher profile and demographic target. Nevertheless, the fate of an art space should not be left to wealthy Sydneysiders to decide.

What has stood out to me throughout these changes, closures and new programs is how COVID reinforced that we exist in a culture that does not engage with art on merit of culture or commentary, but rather the merits of how that culture can benefit commercial systems.

All this educational content from massive institutions came with a caveat that we should be engaging with content that makes us better workers during a time of mass trauma. Repugnant encouragement to stay productive and build entrepreneurship during lockdown contributed to a cultural undercurrent that subtly guilted people for not being ‘useful’.

What we can take from this is the importance of making art for self-fulfilment, community engagement and pleasure. No one should have to sew masks to feel successful during a global catastrophe.

# What on earth is happening at Badgerys Creek?

Oliver Pether interrogates the University’s involvement in land dealings around Sydney’s future airport.

Sydney’s new airport has become the latest hotspot for the shady dealings of the NSW government.

So far, they have been accused of leaking confidential information to developers, favouring large landowners for acquisition, allocating government funds exclusively for Coalition seats, and prioritising projects that are not in the public’s best interests.

In 2017, Risland Australia, a developer with links to disgraced former MP Daryl Maguire, bought \$85-million worth of farmland at Cawdor in Sydney’s south-west. In December that same year, it lobbied planning authorities to build a road interchange at the site because it knew the proposed M9 motorway was going to pass through it.

The problem was that no one was supposed to have that information. Plans for the M9 were publicly announced three months later.

Naturally, one would assume the government leaked Risland Australia confidential information, allowing them to buy a prized block of land next to a vital piece of new infrastructure. Transport for NSW deny such a leak took place and Risland Australia claim they were able to discern the M9 route from an earlier, though much less-detailed map.

In another strange occurrence, Landcom, the property development branch of the NSW government, seems to have paid \$100 million more than market-value for a parcel of land at Milton. In 2019, the 873-hectare block owned by the developer Bradcorp was only valued at \$155 million. In 2020, Landcom bought it for \$258 million. Later, it was revealed that the bosses of Landcom and Bradcorp were old mates.

Landcom denies a conflict of interest occurred, and Bradcorp claims they had their property re-evaluated before the sale, finding that the actual price was much higher than previously thought.

In October, 2019, the NSW government revised its plans for the Badgerys Creek airport, rezoning various landholdings around the site for different uses. One man’s home in Bringlely went from \$12 million to \$1 after it was rezoned for environmental use by the state government. Many other small land-owners had their property’s value drastically reduced.

However, neighbouring large land-owners with political contacts will make hundreds of millions of dollars. One already has. The property-developing Medich family, for example, sold their 344ha block for nearly \$500 million in February.

The University of Sydney seems poised to make a similar windfall if it sells its 140ha neighbouring block to the government, whose acquiring agencies it is currently in negotiations with.

The University of Sydney and the Medich family, along with the help of former Labor MP turned political lobbyist Graham Richardson, have been lobbying the government to prioritise their land for development since 2006.

When asked whether the University had any reservations about this, a spokesperson responded “We strongly support the rezoning of Badgerys Creek. We worked extensively with the NSW government and relevant planning precinct authorities throughout the process and all landowners have benefitted.”

Most recently, controversy has erupted over the government’s proposed airport rail-link. The new train line would run in a northern direction from Badgerys Creek to St Marys.

The federal Labor MP for Macarthur has accused the Morrison government of pork-barrelling. The new rail-link goes straight through the federal electorate of Lindsay and the state electorate of Mulgoa, both of which are held by the

Coalition. Infrastructure Australia, an independent advisory body, has raised doubts over whether the route is an appropriate option.

Given that the new airport city will develop in the South-west corridor, it does seem odd that the government wants to build a train link heading in the opposite direction. It’s also strange the airport train will go towards Penrith, rather than somewhere closer to the city like Parramatta. Then again, all the seats in South-west Sydney are held by the Labor Party, both on a state and federal level.

Last month, a parliamentary inquiry into government land acquisitions and infrastructure projects at Badgerys Creek was launched. These recent controversies surrounding Badgerys Creek may not come as a surprise, as the NSW coalition does this kind of thing frequently. Two well-known examples include John Barilaro funnelling the vast majority of bush-fire recovery funds towards Coalition seats, and Daryl Maguire receiving payments from developers for political favours.

The fact that the government is doing it again suggests it is not even fussed anymore to hide it. Then again, the Coalition will probably win the next election in a landslide.

# RECLAIMING DJARRBARRGALLI

## THE SPACES OF ANTI-COLONIAL RESISTANCE

*Seth Dias speaks to Gadigal descendant Nadeena Dixon about the reclamation of land for community, justice and dialogue.*

The reclamation of physical space is a fundamental requirement in resisting colonisation, and is a necessary precondition in the campaign for Aboriginal sovereignty. Last year marked some of the first protests to occur on the Domain parkland — or Djarrbarrgalli in traditional Gadigal language. Gathering in Djarrbarrgalli was momentous for the Indigenous justice movement as it represented the reclamation of traditional land for its original purpose as a meeting place. These protests in mid-2020, which drew comparisons between the treatment of Black people in the United States and here, took place away from the colonial monuments that litter most of Sydney's urban landscape including Hyde Park.

The call to return to this space was instigated by traditional descendants of the area, who asserted their sovereignty and reclaimed the place as their own land after rediscovering its traditional name. These Gadigal descendants articulated that Djarrbarrgalli was a deeply important site of gathering and community in pre-colonial times, and to them it was the perfect place to come together today and continue fighting for justice and sovereignty.

I sat down with Nadeena Dixon — one of the Gadigal descendants who was part of this process — to discuss how the reclamation of Djarrbarrgalli came about during the 2020 protests. We discussed the Indigenous experience within Sydney's urban fabric, and the historical importance of reclaiming physical space to counter hegemonic cultural ideas within the colonial system.

\*\*\*

Seth Dias: Can you introduce yourself and tell us a bit about your family?

Nadeena Dixon: I'm Nadeena Dixon, I'm an artist, an academic and a child of freedom fighters who have lived in the Sydney basin for 80,000 years. I'm also an educator, so I think it's important to talk and transcend the bullshit we've been fed through very limited [colonial] narratives.

My mum is Aunty Rhonda Dixon-Grovenor; a Gadigal Elder. She was born in a time when Aboriginal people weren't actually recognised as human beings in Australia, so for the first 14 to 15 years of her life she was treated as Flora and Fauna. At that time, Aboriginal peoples' lives were completely controlled by government legislation and we were monitored by the Aborigines Protection Board — a very oppressive and

dehumanising regime that was placed on Aboriginal people. That's had a huge impact on us to this day.

My grandfather was Dr. Charles 'Chicka' Dixon; he was heavily involved in the freedom fighter movement that brought about the '67 referendum that gave Aboriginal People the right to vote on their own sovereign land. He, being of the older generation, suffered extreme degradation, starvation, abuse and complete government control over his and all Aboriginal Peoples lives; adult people that had no rights, who weren't even considered to be human. With the [child] removals policy we had lots of people, even in my own family, that were removed. They weren't even able to form normal relationships because they had been institutionalised from such a young age, meaning they had no family structure or family environment to develop in. The impact [child removals] had on the psyche is far reaching through the generations,

***"It can become a portal or space holder for these energies and causes to gather power; this is the importance of a place to us and our struggle."***

so we have inherited the legacies of intergenerational trauma, which is yet another reason to fight for justice.

SD: 2020 was a landmark year for the Black Lives Matter movement both here and overseas. How do you think this has shaped or influenced the Indigenous sovereignty movement in Australia?

ND: We've always resisted as sovereign peoples who never ceded their sovereignty. We resisted from the very beginning. I suppose it hit this point where the world had to awaken to these realities. We realised that unless all of us are free, then none of us are free. This applies to all movements, such as marriage equality which came so late as well. It's like, why are we even talking about these things so late in the day? It feels like there is a great need for connection and meaning as a global community; we want to connect to something bigger than us. The same goes for climate action today as well — it's all interconnected. The planet doesn't care if we're black, white or whatever. We have to come together and move above these illusions that separate us. The 2020 protests went a very long way in showing just how connected these things are and how united we need

to be.

SD: Last year saw a change in venue for many Indigenous justice rallies, with Djarrbarrgalli (the Domain) becoming a key meeting point. Can you explain why this shift occurred?

ND: It was documented in the earliest colonial contact and mappings of the Sydney basin that all the prominent locations along the coastline had Aboriginal names. Growing up being a traditional descendent of the ancestors from this area, I always felt like our existence had been erased; and it literally had you know? It's been under attack from the very beginning of colonisation and we've been pushed out of the city over time. There were rulings made that enforced curfews for Aboriginal people — they couldn't be within the city limits after dark. People were rounded up and put into missions mainly out at La Perouse, Western Sydney and other Aboriginal missions where they were basically monitored

and surveilled. So all of our history and our beautiful legacy had just been erased from the landscape in such a short time — less than 200 years out of 80,000 years of peaceful existence. We lived in another Black reality where we had such an awareness of these things existing, but the outer world didn't present or mirror any of that.

The site of Djarrbarrgalli is significant because it was a ceremony site; it was documented and known to be a ceremony site and a very significant area for Aboriginal people to gather and talk about important business. Then later on during the 1930s, there were significant Aboriginal people that would go there and speak about Aboriginal rights. There is an area within the site where people would stand on speaker boxes; people like Donny Dodd, Pearl Gibbs, Jack Patten and other community people. These were leaders who came out of Salt Pan Creek, which was a significant camp community of Aboriginal people that refused to live on the missions and be under the control of the government. There was an autonomous community that was quite large and lots of the early resistance of the 1930s came out of Salt Pan Creek.

As Nadeena articulates, there is a significant historical precedent of physical space being used as a base for counter-cultural development and political education against hegemonic ideas. One of the best examples of this is Salt Pan Creek.

Emerging in 1926, Salt Pan Creek was an autonomous camp of Aboriginal families and refugees. The new community had withdrawn from the Australian colonial project, rejecting the oppressive powers of the Aborigines Protection Board which required constant surveillance, containment and management of all Aboriginal people by settlers. Instead, they sought to establish a community where they could self-determine their future and launch a broader campaign for their sovereign land. The establishment of community and sovereign control in this historically rich place is seen by many as the beginning of the modern struggle for Indigenous Justice.

Legendary Gumbaynggirr activist Gary Foley explains that the self-declared autonomy of Salt Pan Creek allowed the political growth and education of some of the foundational leaders in the movement. Historically influential Aboriginal leaders and some of those activists who spoke at 'Speaker's Corner' spent time there in the late 1930s learning and defining the modern Australian anti-colonial movement in Sydney. The political planning and education that came out of the Salt Pan Creek community culminated in the 1938 Day of Mourning protest. This was one of the first major protests held in Australia on the 26th of January, or Invasion Day, and is considered the first public rally in the modern fight for Indigenous justice. With a cultural landscape that is dominated by colonial ideology, the reclamation of any physical space to then practice and teach counter-cultural ideas of anti-colonial resistance, must be realised to achieve true justice for Indigenous People.

\*\*\*

When asked about some of the major historical anti-colonial protests in Sydney and the importance of place to them, Nadeena immediately asserted the importance of land to community and gathering.

SD: These major historical protests relied on important geographical bases of resistance, such as Salt Pan Creek, The Block in Redfern or La Perouse. Do

you think Djarrbarrgalli could be the next site of resistance?"

ND: I think it is, because it holds that energy of memory and it holds that energy of business [and] of coming together to benefit the broader community. It's a place where we can hold space to seriously discuss these issues, so even within a contemporary context we can go there for business and for ceremony... I believe it's the people's 'court.' So we're holding court there to say 'this is what we want to happen, the power is with the people there and the people alone. In so many ways, the government has become a dictatorship and we're being forced to live in their constructed realities which we don't align to, and it's a system that doesn't value or include us at all, and chooses to value settlers instead. I think it's this idea of gathering where my people could come together from all different clans and groups and give reverence to mark time, space and ceremony. The place [Djarrbarrgalli] becomes a magnetised space where you can assert intention for your cause, in this case resistance, in physical reality. It can become a portal or space holder for these energies and causes to gather power; this is the importance of a place to us and our struggle.

\*\*\*

Since 1938, we have seen many militant protests and celebrations of Aboriginal survival on days such as Invasion Day. Without a reclaimed place like Salt Pan Creek to organise and educate from, some of the foundational figures in the movement may never have had the space to learn to lead this campaign and instigate the movement we're still fighting for today. Power is expressed and sustained in the reproduction of culture, which manifests itself in physical space; the act

of establishing a new self-determined community in Salt Pan Creek allowed for the reproduction of counter-cultural anti-colonial ideas in a physical space. This could not have been done under the constant surveillance imposed on Indigenous People by the Aborigines Protection Board. Much like then, today we also need a place to connect and build community. While we may not live there, the connection to Djarrbarrgalli enables many of the same counter-cultural ideas forged at Salt Pan Creek to be expressed and refined. Without Djarrbarrgalli, those leading this movement are forced to educate and communicate in physical space that exudes dominant cultural

***"Even us speaking the name is giving it power, and we're putting a whole different shift in consciousness back into the place, into Country as a living entity."***

ideas and could therefore invoke traumatic memories.

The way physical space plays a fundamental role in perpetuating dominant cultural ideas can be seen across Sydney in two overarching ways. Firstly, the grid system and central planning arrangement here is an imposition of Eurocentric geometric ideals which can be observed across the colonial world. Settlers and early planners of the city believed that the grid system was a superior system which would allow them to position themselves in the centre of power and override the undulations of the natural landscape. Settlers then began a rapid process of containment of Indigenous People, pushing families and communities out into missions located on the outskirts of the grid system, where many still reside today. Early planners believed that the grid represented the European

power of intellect and organisation. It is a clear tribute to Euclidean geometry as an urban form, a system seen in Greek, Roman and Victorian cities; imposing this system on the colonial world laid the physical foundations of Eurocentric cultural dominance.

Secondly, we also see the perpetuation of dominant culture across this city in the form of cultural memorials. Sydney is rife with these, with statues depicting Captain Cook, Governor Macquarie and Queen Elizabeth scattered across the Central Business District. Memorials or monuments may seem like a background concept in our day to day lives, but for those not within the dominant cultural

group — for example, Indigenous People living on their stolen land — they serve as a constant reminder of the trauma of the revered figures and the political ideas from which they are excluded. Geographer Philip Hubbard argues that "Both literally and figuratively monuments and memorials set dominant socio-spatial relations 'in stone'. Reclaiming space enables marginalised groups to express their culture away from physical reminders of their oppression.

\*\*\*

Nadeena explains that there are abstract and physical forms of land reclamation. To her, both are equally important and need to be fully realised in order for true sovereignty to be achieved.

SD: There has been a broader international movement to decolonise places by renaming them, would you

support something like this for the Domain, and could the reclamation assist in the broader fight for Indigenous Justice?

ND: I think naming is extremely powerful — it connects the energy of the language back to the Country that it's come from, that it's always existed within. So even us speaking the name is giving it power, and we're putting a whole different shift in consciousness back into the place, into Country as a living entity. It's not the case that we build the city over the country and then it becomes a nameless and story-less space with no history. But what happens [after 1788], and what has happened historically is the erasing of the human connection to it all. We're hoping that by renaming, reclaiming and speaking the name back into awareness that we're bringing back the energy of the countless generations that existed there.

SD: So in conclusion, what does reclaiming space mean to the Aboriginal community broadly?

ND: I'm part of this emergent school of thought known as design sovereignty. There are so many ways that we can unpack space from Indigenous perspectives and methodologies... In contemporary society, we're told that we're nothing; just a number among many. The idea of space for community dialogue, ceremony, sharing the difficulties and celebrating the wins, and where we people can feel a part of something bigger than ourselves will bring nourishment, joy and resistance. [It] is a fundamental requirement of achieving justice for our people.

[Colonial] society has taken so much from us that can only be brought back from the grassroots, and from community, but it all starts from reclaiming space and restoring true sovereignty over this Country.



Photography by Aman Kapoor

## Food fights and 'Daisies': rebelling against censorship

Grace Pennock explores the explosive world of Czechoslovakian cinema.

Věra Chytilová's 1966 film *Daisies* has stuck with me since I saw it at the Art Gallery of New South Wales in 2019. During the screening, a man in the theatre burped loudly and I was struck by the thought that perhaps he was a performance artist hired to comment on the film's wonderfully grotesque dining scenes. If burping in a cinema was ever appropriate, it would be during *Daisies*.

When I think of this film I think of excess. Orgasmic and explosive collages of flowers, metal, pinned butterflies, newspaper cuttings, and an overwhelming feeling of mischief. A film which celebrates gleeful social impropriety, feasting and making an awful mess; *Daisies* is one of the most expressive and assertive films I have ever seen. Yet there are quiet subtleties in *Daisies* that are characteristic of Czechoslovakian cinema during the 1960s. The two main characters' ecstatic rampage is not just pure hedonism; it serves as a diversion from the subversive social messaging of the film.

In the 1960s, there was a rebirth in Czechoslovakian cinema, termed the 'Czech New Wave' or the 'Czech Film Miracle'. Following amendments to censorship regulations from 1962, filmmakers had greater freedom to experiment with the content and style of their work, and they became the beneficiaries of increased funding. The nationalised film industry began to recognise the public's growing distaste for formulaic social realist cinema. Alongside the government's attempts to implement 'de-Stalinization' policies, this contributed to the loosening restrictions. However, there were still strict censorship bodies in place to prevent anything too politically or socially abrasive. Film productions were monitored and required approval before release and distribution. Many productions were abandoned, and many films banned.

The idea of relaxed regulations invited material that challenged conservatism, yet this kind of content was rarely permissible and as a result, filmmakers began to include it in their films inconspicuously. This usually involved political allegories removed from a clear representational link to reality, or in many cases transgressions from the social order conveyed in small gestures and breakages, or abstract and obfuscated qualities.

Chytilová, along with filmmakers like Jaromil Jireš, Juraj Herz and Pavel Juráček, embraced surrealism as an ambiguous form inspired by Czechoslovakian folk art. The wider Prague Group's approach to surrealism was based on 'imaginative realism' rather than the 'departure from reality' common to French notions of the movement. This required the formal qualities of realism to be present but altered to evoke a feeling of heightened

engagement with materiality. As filmmakers were interested in leaving behind social realist cinema, the move to this form of surrealism was a departure but not one utterly disconnected from the films of the decade preceding. The Czech New Wave saw a distinct emphasis on the displacement and breaking of objects as a gesture to more significant social or political ruptures.

Restricted by the censorship bodies of the day, filmmakers tended to represent queerness through quiet destabilisations of heteronormative spaces, materials and objects. While some representations passed 'under the radar' of censorship, others were removed entirely, leaving a noticeable, unfilled space in the body of the film. Responding to films with uncertain meanings, the Ideology Department of the Central Committee of the Communist Party of Czechoslovakia stated in 1967: "A work of art must speak for itself. If explanatory notes of an author's intentions are needed, or instructions to understand them involve long discussions, there is probably something missing." While watching *Daisies*, it does feel that something is 'missing,' but this is not a flaw in the filmmaking – it is a sign of the restrictions placed upon it. Censorship may be read on queer terms, as it pushes representation into subtext and negative space. Eve Sedgwick's notion of 'smuggling' queerness into literature acknowledges an often-unfilled space inviting discussion and analysis. In this context, queerness may be found in the fissure of something removed, of smothered words, missing pieces and hidden identities.

Chytilová's film is located at a historical point of formal abstraction and material displacement, and in the struggle between free expression and strict censorship. The two main characters of *Daisies* – both named Marie – have an ambiguous relationship. They describe

themselves at one point as sisters but this is complicated by their endless lying about the nature of their relationships with others, always fumbling between uninterested acquaintance, familial and romantic ties.

Lukáš Skupa's 2018 article *Perfectly unpredictable: early work of Věra Chytilová in the light of censorship and production reports* provides an insight into the director's relationship with censorship boards at the time. He writes that Chytilová's filmmaking process typically involved significant changes to scripts and proposed content throughout the course of production, and therefore the end result undermined official systems of approval. This was true for *Daisies*, as Chytilová cut sections of her work on the recommendation of censorship reports, yet there was a delay in the release of the film as elongated periods of discussion on banning distribution halted its screening until 1967 when it was granted limited distribution.

One of the requests from the censorship bodies during the early stages of production was that the director remove scenes which suggested a lesbian subtext; it seems some of the more obvious scenes were then omitted. This included a scene in which the two Maries caress each other which slowly turns to a playful fight – a section which disappeared in the shooting script. The material was a point of conflict between Chytilová and the censorship bodies, with the looming threat of an abandoned production if she did not revise the script.

In the final product, their relationship is transposed instead into food strewn on the bed, stolen glances at women's reflections in mirrors, shared baths, and ignored male lovers. Chytilová takes a subtle approach, seemingly at odds with the bold expressiveness of her filmmaking style. The two Maries' undefined relationship crosses unmistakably into something more intimate through their engagement with food as a tangible and bodily material. A clear representation of sexuality is refocused into destabilisations of heteronormative objects and spaces.

The women pose a distinct threat to upper class social space, particularly within the extravagant realms of leisurely dining where they are a source of commotion and disruption. The Maries unsettle heteronormative groupings wherever they go and blur the boundaries between the dining room and the bedroom, transposing the sensorial and erotic with a different kind of bodily encounter – that of consumption and feasting. In the final banquet scene, food is crushed in fists, chickens are torn apart with greasy hands, eggs are kneaded and squashed, and the Maries walk on the table, their heels crushing platters of food. There is an exhilarating release of repressed desire for material touch and for the childhood longing to play with one's food. This is both an uncomfortable scene to watch, and a delightful enactment of social transgression.

Although Chytilová's redirection of the film's portrayal of sexuality was forced by the censorship bodies, it draws attention to the often-codified nature of queer existence in film. It begs us to think of regulated and restricted representations which are reflective of a wider treatment of non-normative sexualities and identities; the censored form hiding a struggle for visibility. *Daisies* engages a uniquely abstract articulation of sexuality. One Marie muses to the other, "Why does one say 'I love you'?" Do you understand? Why can't one say, for example, 'Egg.'"



Art by Chloe Callow

## Prep's family tree: the garden un-even

Aidan Pollock finds traces of the prep aesthetic in Eastern Suburbs gardens.

Prep in Australia, generally speaking, is dead. In a country colonised long after the establishment of the British and American colleges where prep fashion was derived, the many bastions of prep fashion have faltered. Qualities such as age, parentage, and cultural proximity to the Ivy Colleges have lost their draw in a country two steps and several centuries removed from prep's source (the Preparatory schools of England). Even the University of Sydney, inarguably the country's preppiest tertiary educator (Vampire Weekend's photoshoot on the campus tennis lawns comes to mind), maintains none of the cultural cohesion of universities such as Yale or Oxford. The ivy on the Quadrangle's walls is just for show.

Private schools, understandably, are one of the few alcoves that allow prep breathing room. Students dressed in the mainstay iconographies of prep – "blazers, collared shirts, ties, hats, shorts, long socks, and sturdy black shoes" as outlined by Anu Lingala in her essay on the history of prep – form a coalition of traditionally dressed yuppies. The single-gender policy and religiosity of these schools also conform to the attitude of "manliness and godliness" established by Donald Leinster-Mackay. The colours of rugby jumpers run into each other in polychromatic clashes during weekend sports, and the brutally high cost of tuition ensures single-minded exclusivity. But, school uniforms are just that, and after their signatory function ends they are replaced by hoodies and T-shirts.

Moving from the logical locus of the popped collar, the eye moves to the coast. Here, in the outskirts of

Sydney, is where prep should be found. Rose Bay has two golf courses within two hundred metres of each other, Sydney's wealthiest 10 suburbs have a combined spending power higher than fifty countries, and each jutted finger of the geography commands its own sailing club.

Yet, interestingly, it appears that the salmon-pink shorts of American Prep have failed to make the voyage across the Pacific. Activewear replaces the uniform of wealth. The few attempts at prep are slouchy, new, or insecure (all antithetical to prep's spirit). The hem of a Ralph Lauren polo suffocates, tucked into the waistband of a pair of cargo shorts. Leather shoes shy out from mid-wash denim. The stomach churns. There is none of the self-awareness built-in to prep, no interest beyond the bare minimum. Simply wearing an expensive brand is not prep. There needs to be humour to it. Where are the go-to-hell lobster print pants? There is a clear consideration of the aesthetic of the American WASP (White Anglo-Saxon Protestant), though the extent to which this cross-cultural contamination has successfully integrated into Australia's world is uncertain. The RM Williams boot is the lone emblem of Australian prep. Incontestably linked with high prices and a settler colonial history, it accords to the crass idealised values of traditional prep.

If prep is not found in Sydney in a blue sweater thrown over the shoulders after a rowing regatta, it must belong elsewhere. Amongst the homes of Vaucluse, bristling through heavy metal gates, rises a new form of preppy presentation – that of the garden.

Rostam Batmanglij, once-member of the aforementioned Vampire Weekend, remarks: "One thing I always liked about preppy clothes is that they have really saturated colors. When I think of Lacoste I think of that rich green, deep red, radiant yellow." Staring at the metres-high walls of Vaucluse, one can observe the Lacoste colours in the crawling vines, elephant ears, bromeliads, or tight-knit hydrangeas.

Conceptually, the garden serves its purpose as a hyper-exclusive presentation of wealth. But, as the form changes, so must the rules. The allure of the worn-in elbows of your father's rugby jumper does not translate one-to-one into the new arena of the garden. What becomes important is size, cost, and how effectively it forms a visual barrier between house and street. These spaces constitute hours of upkeep, a team of green thumbs deliver already-grown plants into the front yard of an otherwise ecologically illiterate owner. The maintenance, too, is beyond the owner, who hires others to take care of their yard.

Visually, the garden sits atop or behind a large (usually sandstone) wall, a thick scarp of hedgerows sitting battlement straight, shoots of Kentia palms exploding over the enceinte, their trailing firework limbs framing a balcony or entryway. Optionally, there may be croppings of flowering plants such as birds of pleasure or roses. The cost and construction of these places conjures immediate visions of enormous riches. These are not the cute or cozy gardens of Balmain (a suburb of somewhat comparable wealth). There is a forceful illustration of affluence,



a neighbourhood-wide conformity, a codified image that projects the same implication as a Ralph Lauren bear or Lacoste alligator, though with less preppy frivolity.

This is not a love letter to prep. The exclusionary attitudes that calcified a cultural uniform do not deserve the widespread presence that a logo enables. Prep's proponents appear to realise this. Ralph Lauren alternates between acknowledging groups such as the Lo Lifes and marketing to their core customer base; Rowing Blazers' collaboration with the NBA indicates a promising porosity to prep in the fashion world to come. Prep's mass commodification has led to mass adoption, diluting the look's concentration. While there may be more shirt collars at The Golden Sheaf than at Birdcage, boat shoes are found at neither. As prep becomes more streetwear-oriented, and as the walls collapse, perhaps it's only natural that the WASPs cling to the seclusion of their gardens.

Art by Ellie Stephenson

## The mythology of being single

Genevieve Couvret is happy on her own.

"Are you seeing anyone?" my friend asks. It's neither uncommon nor unkind for them to ask, but I know my answer isn't the one they want. "No," I reply. It's a little disappointing, because now we have to find something else to talk about.

The experience of love seems like the only thing that human beings have not been able to destroy. Instead, we have built cities in our head around it. When being single is defined as the absence of a relationship – as a city with no centre – it can be a little disorienting to feel yourself floating, untethered to another person.

A childhood of fairy tales, adolescence of romcoms and young adulthood of sitcoms and *Sex & The City* have given significant cultural voice and a gracious sense of normativity to being single. Self-love and self-partnership language and practices have been a more recent example of this. As a result, stronger friendships, self-awareness and self-knowledge have become the corollary to single life. Notwithstanding this inherent power, it still contributes to constructing the idea that being single is a *defined state of being*, a type of personhood and a way of moving

through the world.

To define your life as stages and measures of romantic entanglement or commitment can feel disempowering and reductive of where you might be in relation to any given person. When you kiss your ex in the back of a cab after running into him on a night out, and you ask yourself, "What are you doing?" – why are you necessarily *doing* anything? When you spend all day drafting a nonchalant message. When you get broken up with and don't know why. Implicit in the constant pressure to define your experiences is to fit another person within certain objectives and, in so doing, take ownership of them. It's hard to take ownership of something you feel like you're chasing, or something you don't yet understand.

The binary of being in or out of a relationship might be the way most people operate, but the existence of a binary should not diminish the ambiguities and complexities of emotion experienced both in and out of love. Yet within established states of un-attachment, we still prescribe sub-states: emotionally unavailable, currently on Hinge, keeping things casual, self-destructive behaviour,

heartbreak, heartbreaker. Bordering these states are the questions that keep sailing in: what you're looking for, whether you're putting yourself out there enough, why you've been single for so long, if you're ready for something new. These questions don't have fixed, or necessarily apparent, answers. They are all valid and important questions, but, again, they place our relationship status at the centre of our relationship with ourselves.

When a relationship is a destination, being single is presupposed as a temporary holiday spot. We all need to visit once in a while, perhaps on a Friday night, for a few months, or, for some of us, we take a year or two off, before we settle back into the routine, safety and security of our everyday lives and lovers. But when a relationship is a destination, being single is also the car breaking down on the side of the road, always missing the train, running out of time to get there fast enough and forgetting to enjoy the journey.

Whenever something is called a journey, it immediately acquires a sense of illusion, or fantasy, or

ridiculousness. And it is. Because love doesn't make sense. People have no idea what they mean to one another, and sometimes people choose to be single as much as they choose to fall in love.

Who decided that I was waiting? When does ambivalence become apathy? When does not caring become shutting yourself off? When does caring become desperation? Does feeling empowered, and like you don't need anyone, actually stem from a place of cynicism? This constant pull, down a spiralling staircase of self-reference, into a library of what was and what could be, is the force of internalised pressure, cultural consciousness and external excitability about relationships.

A friend of mine said that it's okay to still enjoy something about which you do not feel completely powerful in every way. Maybe we were talking about sex, maybe we were talking about being single, maybe we were talking about love. It's not really that important. The beauty is in the fact that it could mean so many things, and to so many people – whatever your relationship status – so will you.

# A History of the University Carillon

*Samuel Garrett knows for whom the bells toll.*

The University Carillon — the bells in the Quadrangle — regularly rings out over campus, but few pay it much heed and fewer still know its history. Beyond the chiming of its bells lies a remarkable and contentious past which involved some of New South Wales' most influential figures, and brought a Vice-Chancellor to the brink of resignation.

One of the most distinctive features of campus life is, in fact, a monument to the dead. The University Carillon is, formally, the University War Memorial Carillon — a memorial to the students, staff and

are rare: only two others exist in Australia, in Bathurst and Canberra, and the University was to have the country's first. The carillon proposal quickly garnered widespread support and planning began for the mammoth task of raising the necessary funds. Bells would have to be cast in England, transported by ship to Sydney and installed through the roof of a reinforced and restructured Quadrangle clocktower. The cost was expected to be £15,000 (about \$1.2 million today). Each of the 49 bells would be funded by individuals or groups — £21 for the smallest, £1,500 for the largest —

*Morning Herald.* John Taylor & Co of England were contracted for the princely sum of £17,397, which would cover bells, a frame, construction costs, and £75 for "the cost of carriage from wharf to University" of 47 tons of metal. Despite ordering 49 bells, the frame was wisely constructed to hold 54, which would allow for the instrument's expansion decades later.

With bell casting and construction plans well underway, the project appeared to be a triumph. But in 1925, a group of academics began to disrupt the University's plans. They were concerned that the musical quality of the carillon would inevitably be compromised if it were housed in the Quadrangle clocktower, and that only a standalone campanile (a free-standing bell tower) could do the instrument justice.

Vice-Chancellor Mungo MacCallum was not pleased with the eleventh-hour criticisms. In April 1926, the University Senate gave the newly formed University Campanile Committee just six months to raise the necessary extra funds for their proposed campanile, or face the carillon as originally proposed. Had the Committee been successful, a 70-metre bell tower would stand where Fisher Coffee Cart is today.

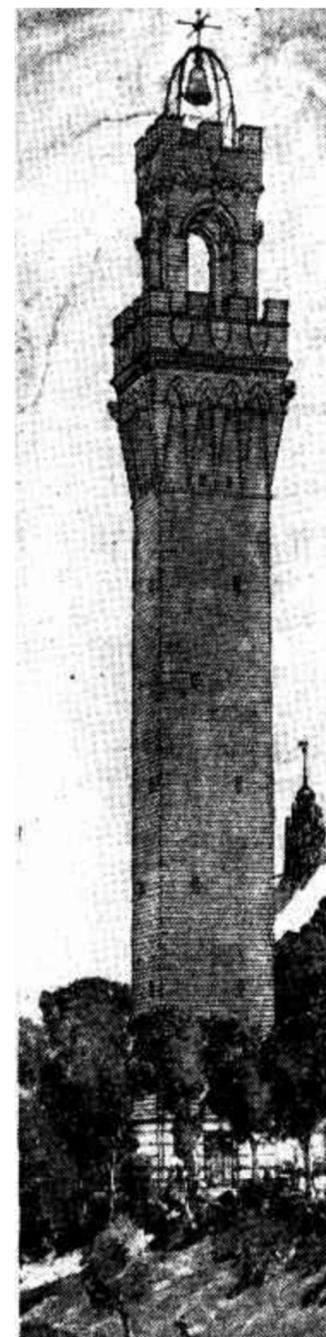
The Committee's member list reads as a Who's Who of Sydney society at the time. Former NSW Premier George Fuller served as chairman, along with vice-chairman John Bradfield — the famed engineer who would go on to design the Harbour Bridge — and Isabel Fidler and Professors Wilkinson and Madsen, now the namesakes of University rooms and buildings.

The cost of a campanile was prohibitive. The Committee conservatively estimated that a further £25,000 would suffice, while Bradfield personally believed a minimum of £60,000 was required, far more than the carillon itself. Yet these harsh realities did not prevent the committee producing wild illustrations of grand towers, in some cases literally reaching to the clouds, which would stand "for a thousand years to come," according to their fundraising brochures.

Not content with an audible reminder of the memorial, the Committee wanted a visible structure that was suitable for "not only the greatest but also the most beautiful set of bells ever fashioned by the hand of man." No expense was to be spared. The tower would have a lift to carry sightseers to the top, electric lights and a large plaza at the base. It would be a "fitting monument of a great and glorious episode of adventure and suffering, death and victory." In the opinion of one member, to settle for the Quadrangle

clocktower would be "unworthy of the university, unworthy of our own past, of the example of our fathers, of the sacrifice of our brothers and sons and comrades."

But things did not go smoothly for the Campanile Committee. Six months of fundraising became ten, and the Senate eventually received a letter from Fuller in February 1927 blaming a University cancer research appeal for drying up campanile funds. The Senate was deeply unimpressed. Chancellor William Cullen severely criticised the "extremely unsatisfactory" request for more time, the inactivity of the



Arrival of the "A.I.F. Bell." March 1928.

alumni of the University who fought and died in the First World War. The outbreak of the war enraptured the newly federated Australia, with tens of thousands rushing to enlist. The University was no different, with some 1,800 students and graduates enlisting, 197 of whom would be killed over the course of the war. At a time when active annual enrolments totalled less than 2,000 during the war years, this was a significant number.

With the war's end, the University Senate resolved to construct a "suitable memorial" for those "who have given their lives in the service of the Empire in the Great War." A series of options was canvassed: a swimming pool, a hostel, a sports ground, and no less than a University War Memorial Boat Shed. It would not be until 1923, five years after the war's end, that the Evening Students' Association would put forward a proposal for a carillon to fill the role.

A carillon is a huge musical instrument, consisting of tuned bells played from a keyboard. Carillons

with the right of inscription afforded to some.

The endeavour provoked huge public interest, with an all-encompassing fundraising effort involving fetes, memorial services, plays by the Sydney University Dramatic Society and a visit from Dame Nellie Melba. Veteran organisations contributed significantly, with AIF (Australia Imperial Force) eventually being inscribed on the largest, 4-ton bell.

The intensity of support was seemingly motivated out of a perceived debt to the "Great souls who by their blood won for us this our native land," as the carillon's motto proclaimed. The war is seldom seen in the same terms today. There was a clear expectation that the carillon would forever preserve the memory of the dead, and though the bells still ring today, few now know for whom.

By the end of 1924, over £17,000 — almost £700,000 in today's terms — had been raised. "Seldom has any movement so captured the popular imagination," wrote the *Sydney*

Committee and its continued avoidance of a final campanile design and cost estimate. The meeting was contentious enough to force a special Senate meeting to resolve the situation, in which a further one-month extension was narrowly granted to the Committee.

The Vice-Chancellor promptly resigned. MacCallum had repeatedly sought to emphasise the supremacy of the Senate and was incensed that, in his view, the Campanile Committee was undermining the Senate's authority. He condemned the Committee's "mischievous" vice-chairman Henry Barraclough for publicly requesting campanile funds beyond the Committee's original October mandate. MacCallum rescinded his resignation only after Barraclough sent a deferential apology letter expressing his "sincere and unreserved regrets for his actions."

His position secured and Barraclough admonished, MacCallum went on the offensive. A day after the special meeting, he sent a letter to the press

imploping people not to contribute to the campanile fund, which he saw as unnecessary and a danger to planned fundraising for the University's 75th anniversary. The campaign for a campanile was effectively over.

That a musical instrument could elicit such venom is indicative not only of the passion the project inspired in so many, but also of the strain which severe economic constraints and post-war austerity had placed on the University at the time. The present-day is not the first time that tertiary education has found itself in dire straits.

Final plans for the carillon were drawn up by Bradfield himself, and it was installed in time for Anzac Day 1928. At least ten thousand people turned out for its inauguration, accompanied by a full military ceremony with a procession by the Sydney University Regiment, a salute from a field gun and a prayer for the 'King and Nation', in scenes which are difficult to imagine today. Chopin's Funeral March was the first piece played. Although the carillon was designed to automatically chime on the hour

and quarter-hour, the mechanism "proved something of a flop" and "went into compulsory early retirement," writes carillonist John Douglas Gordon.

The inaugural carillonist that day was visiting Englishman Bryan Barker. According to David Wood's history of the carillon: "Mr Barker left Sydney shortly after this for the United States. Little has been heard of him since." But others stayed and have become part of a select and tight-knit international community, with official University Carillonists taking on assistants and numerous honorary carillonists who often stay for long periods, such as Gordon's extraordinary 58 years of playing.

While it briefly fell silent between 1973 and 1977 as some bells were recast and more added, the 54 bells of the modern carillon continue to play regularly for events, recitals and graduations, ringing out over a city which has largely forgotten their original purpose, but continues to appreciate their beauty.

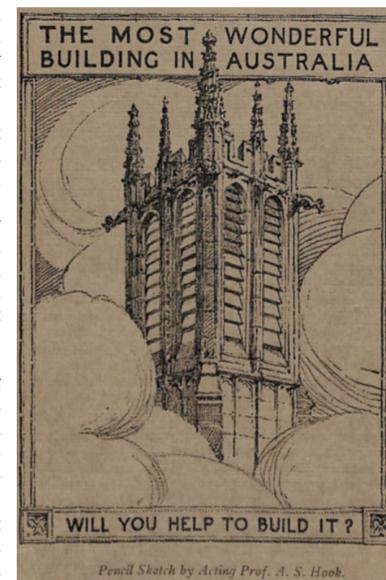


Photo credit: University of Sydney Archives and Fisher Library Rare Books & Special Collections

## Gay pirates: An explanation to the frilly shirts?

*Stella Sainsbury uncovers a forgotten queer history.*

The true stories of gay pirates have been lost in most Hollywood representations. These historical badasses had more of a colourful history than Pirates of the Caribbean made us believe. Somewhere between pillaging villages, burning their own beards, and scurvy, there was love on the high seas. Or at least historians suspect there was, and with hoards of men stuck at sea for years on end, you can understand why. Unfortunately, little documentation of gay relationships survives. However, one common pirate custom does hint towards their bootylicious partner preferences. Pirates had their own form of same-sex marriage called 'matelotage'; matelots wore matching gold rings, fought side by side, and,

when one died, the other got their cut of the booty.

Some matelotages were purely platonic, but the matelotage of the pirate captains Robert Culliford and John Swann, in 1698, was far from it. The pair were said to have run away together to a tropical island near Madagascar after years of pillaging, with John Swann cited as Culliford's "great consort who lives with him." The couple separated years later in Barbados, when Culliford took up piracy once more. He was captured shortly afterwards and narrowly escaped the death penalty. Culliford then flew underground and never saw his beloved again.

Examples of pirate couples were rare, yet there was one particularly heartwarming match between pirate captain Bartholomew Roberts and the pirate surgeon George Wilson, who joined Roberts' crew very willingly on their second meeting in 1721. According to a fellow pirate's court testimony, Wilson spruced up with a fresh set of clothes before greeting Roberts at their reunion off the coast of West Africa. Meanwhile, other witnesses to the couple claimed that Roberts and Wilson were particularly intimate on board and had plans to blow up and "go to hell together" if they were captured by enemy ships. Sadly, as with most pirate love stories, their romance ended in a hail of gunpowder when the British Royal Navy intervened.

During the golden age of piracy, between 1650 and 1730, crimes of sodomy were threatened with cruel

punishment in the Queen's Navy, hence Navy men fled to piracy seeking freedom and refuge. A few women also found freedom in piracy, and dressed as men to hide aboard the ships. At the time, lesbian relationships were not illegal, but instead swept under the rug to discourage female curiosity.

Mary 'Mark' Read and Anne 'Andy' Bonne were fierce pirates, who were each fooled by the other's disguise and became lovers when they revealed their true identities. Living as outlaws, the two women became valiant fighters, and on one night off the coast of Jamaica the lesbian lovers, while both pregnant, battled a band of pirate hunters as their drunken male crewmates hid in the hold of the ship. As legend goes, Mary shot her gun at the hold and told her crew "to come out and fight like men." Court records state that Mary and Anne were both captured after the battle, and they fortunately escaped execution due to their pregnancy.

On the whole, relationships between pirates were polyamorous, even within matelotages where the union was respected like marriage. The island of Tortuga was the main hub for pirate activity where the population was overwhelmingly male and it was likely somewhat of a gay paradise. In order to dispel such activity, a French governor named Jean Le Vasseur arranged a shipment of over a thousand prostitutes to Tortuga. This of course did nothing to prevent the practice of matelotage; instead the men chose to simply absorb any marriages to prostitutes

into their union.

So defiant were these gay outlaws with their rich history of daring tales that their stories, as recorded by witness testimonies, should not be swept aside for the sake of a heteronormative vision of the past. The pirates of the golden age have become a part of a changing queer perception of archival history, and their story should be told with the same audacious sentiment they lived by. Hopefully, one day the newest Pirates of the Caribbean movie will boldly feature these queer historical characters.

Art by Eleanor Curran



## Summertime: In conversation with Danielle Celermajer

*Juliette Marchant talks to Danielle Celermajer in the lead up to her appearance at the Sydney Writers' Festival.*

In the face of disaster, we have a tendency to shield ourselves from the bitter truth. But Danielle Celermajer's *Summertime: Reflections on a Vanishing Future* expresses an emotional plea to bear witness to the climate catastrophe that continues to unfold before our eyes. Dany is a philosopher, and professor of sociology and social policy at the University of Sydney, who lives in a multispecies justice community in rural New South Wales. These influences meet in the sharing of her personal experiences during the Black Summer of 2019-2020 - stories of anguish and mourning that are not only deeply moving, but profoundly relevant.

I had the great pleasure of speaking with Dany about *Summertime* and writing about the climate catastrophe, ahead of her sold out appearance at the Sydney Writers' Festival on the 30th of April.

\*\*\*

*Summertime* is a book that was written with a very specific context in mind. The Black Summer bushfires had devastated communities across New South Wales, leaving an incomprehensible amount of destruction in their wake. During this period, Dany wrote three of the pieces that would end up being included in *Summertime*. The first of these was written on the 31st of December, after Dany found out that Katy, one of the pigs that had been evacuated from her property, had died.

"I wrote that piece very much out of my anguish at confronting the vast chasm between those of us who were coming face to face with the fire, and what I call 'the other Australia' - an Australia that was still turning away - moving through life and the joys of summer as if everything was okay. That piece was really an appeal to try and close that chasm."

In many ways, the closing of chasms can be seen as an ethos of the book in general, as Dany uses her own stories to bring the reality of the disaster to those that watched on from a distance. This becomes apparent in the second piece that Dany composed, with the subject of omnicide at its core.

"I wrote about omnicide when we started to find out the gargantuan number of beings who were killed, and the ecologies being destroyed. At the same time, we were facing a counter-rhetoric from the political right and the fossil fuel industry about arson and putative 'green' interference with preventative burning. It felt very important to me to provide a more accurate account of causality and responsibility. I wanted to talk about the ways in which those of us in the Global North are all, in very different and of course uneven ways, responsible for the mass killing."

The third piece is a highly emotional story about grief. But at its core, is the experience of Jimmy, the surviving pig. This focus on the animal experience is what separates *Summertime* from the vast majority of other human-centric publications about the bushfires, and is a focus that is of vital importance to Dany.

"I approached it from that angle because that's the orientation within which I both live my life and do my academic work. I convene a group called the Multispecies Justice Collective. Our objective is to shift the understandings of justice and ethics, as well as of the institutions that have been designed and developed to protect justice, so that they don't just consider human beings, but also beings other than humans - animals and the environment.

At the same time, this is not only theoretical or professional for me. I live in a multi-species community. I have chosen to try to live in a way recognises the interests and flourishing of all other beings."

But the justification for the non-human focus goes beyond the personal.

"I don't think I was alone amongst Australians

in being shocked... No. Shocked is such an understatement... Completely flummoxed by the breadth and depth of the killing of animals other than humans. Beyond the direct killing, these fires exacerbated existing patterns of habitat destruction and extinction, of which Australia already has a singularly appalling record."

In her academic career, Dany has focussed on a variety of subjects, from transitional justice and Indigenous rights, to the wrongs of the past and the prevention of torture. Discussions of responsibility, complicity and involvement have run through all of these subjects. With this background in mind, I asked Dany about the issue of responsibility in public discussions about the climate crisis.

"I would not for a moment disagree that there are particular burdens that lie on particular individuals and institutions, such as executives in the fossil fuel industry, or the captains of right-wing media that undermine science and support climate denialism. Nevertheless, a fossil fuelled lifestyle is built into every aspect of Western modernity. It affects the way we eat, move, communicate, warm and cool ourselves, build our houses and cities. In that sense, we are all interpolated into systems that, as a matter of course, generate these outcomes that are dire for all of us. The impacts of these ways of living are highly unevenly distributed, both within humanity, and between humanity and non-human beings."

Highly respected within her field, Dany has no shortage of acclaimed academic publications. Yet what became clear in our discussion, was that *Summertime* was intended for a different audience from her usual work.

"I wrote *Summertime* as a trade book rather than as an academic book because given the urgency of what I was speaking to, I felt that speaking to closed, academic audiences was no longer sufficient and that I had found a voice that was able to go beyond the circles within which I normally write."

However, as an academic writer embracing the craft of storytelling, I was curious as to what Dany thought about the connection between storytelling, theory, and how ideas within these respective forms manifest in society. Does the storyteller have a unique role in shifting the discourse on important subjects?

"Storytelling, in the modality that we are accustomed to, tends to be about individual human protagonists doing things, making decisions, forming relationships, making mistakes, having personal transformations. Such stories are very good at creating affective responses in readers; in them we can feel for another character. In that sense, they're particularly powerful. But the downside is that they're not very good at narrating institutions and structures, so things like institutional violence, the way that structures of capitalism generate particular deleterious outcomes for forests or animals become more abstract, esoteric and less immediate.

I think the challenge for storytelling, a challenge that I tried to take up in *Summertime*, is how do we tell what I call 'structural stories'? What I mean by that are stories that do the work of catalysing affect and empathy- allowing us to imaginatively live inside stories, but at the same time gesture towards the structures that actually animate the individuals within the story."

*Summertime* is unavoidably a book about

devastation. But at the same time, it is a book built on the foundations of a strong sense of community, and a firm presence of love. It asks us to confront the crisis that is the climate catastrophe, but reminds us that we are not alone in this fight.

"For many of us who already feel that they have a palpable relationship with what climate change might entail, I think there's often a sense of fear in reading and talking about it. I really understand that. What I have tried to do in *Summertime* is not to shy away from the difficult truth, but to write it in a way that also illuminates the presence of the love that we feel when we realise what's at stake.

It's very difficult to stand in the truth by oneself. I know that. I feel that. But when we can create what we might call 'communities of truth', then maybe we are a little more able to do that together. There's something quite intimate that happens between a writer and a reader, a special type of 'we' is created in that reading relationship. For people who feel afraid of reading about the reality of the fires, the reality of climate change, I hope that they could find in the book a place of company in all of those feelings, rather than being thrust into this very dark and frightening place by themselves."

\*\*\*

I spoke to Dany on the first dry day after over a week of heavy rain. The asphalt was still slightly damp. The grey of the sky, once heavy with rain, was only just turning blue. Eastern Avenue was littered by the mangled carcasses of umbrellas, abused by ferocious winds and heavy rain - the best that La Niña had to offer.

I looked down at the copy of *Summertime* in my hand, the cover emblazoned with Adam Stevenson's photograph of a kookaburra staring out over a fire-ravaged landscape. I attempted to reconcile the image of the grey-blue sky with my memory of the murky brown that encased New South Wales only a year before. I tried to come to terms with a Janus-faced climate catastrophe - an insidious shape-shifter that appears in the rapacious rain, the ferocious fires, and in less noticeable forms in between.



## 'Since time immemorial': In conversation with Evelyn Araluen

*Lia Perkins talks to Evelyn Araluen about her book of poetry, Dropbear, prior to her appearance at the Sydney Writers' Festival.*

Evelyn Araluen's inaugural poetry book *Dropbear* opens up the uncomfortable space between her personal understanding of the Australian landscape and the way it has been continuously redrawn and interpreted by colonisers. Araluen was born and raised on Darug land, and is a descendant of the Bundjalung nation. *Dropbear* is unapologetic and tough, dealing with issues of injustice such as Aboriginal deaths in custody and the ecological destruction of the climate crisis.

Araluen reveals anger towards institutions of power and oppression, but is also soft and vulnerable, making *Dropbear* an interesting and individually challenging read. In her interview, Araluen reflects on her 'complex, tender' feelings around anger, guilt and tenderness. Throughout *Dropbear*, Australian colonial history is probed, satirised and questioned, but never accepted.

The words of colonisers and today's politicians are perverted and used ironically because Araluen tells me that she is "deliberately trying to be disrespectful" to them. For example she writes: "Don't say Reconciliation Action Plan, say fuck the police" juxtaposing hollow parliamentary phrasing with a common Black Lives Matter chant.

*Dropbear* is a powerful, personal exploration of Australian memory and iconography. Araluen makes important statements about the hypocrisy of Australia from the First Fleet to disingenuous Acknowledgements of Country today. Her text reminds us of the forgotten: lost languages, the devastating bushfires a year ago and the power of connection.

\*\*\*

Lia Perkins: The poems in *Dropbear* are experimental with form and style. How did you make these decisions and what was the writing process like?

Evelyn Araluen: I'm influenced by a lot of incredible contemporary Aboriginal women poets because that's what my PHD was on. Writers like Ellen Van Neerven, Alison Whittaker, Janine Lane and Natalie Harkin. There's very exciting formal innovation and experimentation going on in those spaces in Australian literature at the moment, and for my own process I spent a lot of time reading and researching contemporary and historical Australian literature. There's a lot of my style which is simultaneously trying to honour and respect contemporary Aboriginal writers while also critiquing and writing back to the different styles of Australian settler colonial writing. I use satire and irony but balance it out with lyric and image as much as possible. Ultimately the book is about Australia, Country and the places that I love.

LP: How do you approach the tension between Australian classics about the landscape from your childhood memory and colonial and invasion history?

EA: It's a really confusing mix of messages and representations that myself as an Aboriginal person, and my parents who made decisions about the kinds of stories to raise us on, had to navigate. I have patience and a respect for the way in which these kinds of stories try to engage with Aboriginal land and culture, but simultaneously I find that there are some really harmful, problematic histories to those methods. The whole thrust of this book was trying to find that in-between place of acknowledging what has created nostalgia and longing and these idealised visions of Australia. I'm hoping that the way that I have written the book doesn't necessarily resolve the problems but it does clear some of the way and clarify that difficulty for future generations of Aboriginal writers.

LP: You explicitly reference the line 'I can't breathe' from Black Lives Matter movements, and there is anger about invasion and colonisation. Do you see your poetry contributing to these ideas?

EA: I feel that poetry and all literature has a responsibility to call attention to injustice, but I wouldn't say I think that a poem can in any way stop that kind of injustice. I think it's really important that we think about it in terms of accountability and responsibility. We can ask, how has literature, storytelling and representation contributed to the issue without getting ahead of ourselves and thinking that we can somehow create some kind of perfect poem that's going to end war, that's going to end violence. I think my poetry can be a part of giving people better language to articulate injustice and the horrors of imperialism, settler colonialism or of other forms of social and political inequality.

LP: History very clearly ties in with those ideas that you're talking about and in many ways you're writing history, using historical sources and ideas. Would you talk about how you use poetry to do this and how you feel that's done?

EA: The relationship between Australian history and Australian literary history is quite a lot closer than many people realise, especially when we think about how literary and poetic early writings about invasion and discovery and conquest actually were. My work is very informed of history, it doesn't have much respect for the way in which settler colonial history is created and imposed over Aboriginal history and Aboriginal storytelling. So I'm deliberately trying to be disrespectful to those settler colonial stories and styles of storytelling.

LP: You've taught, researched and studied at Sydney Uni which is an institution with a deep, dark, horrendous colonial history. Could you reflect on doing your kind of research in the space of Sydney Uni?

EA: A lot of my rage and a lot of the anger in my book comes from institutions such as the University of Sydney and structures of power and imperialism. Institutions which exist to reaffirm the logic of empire, which is a logic of erasure and elimination. An education was incredibly important to me and something I never wanted to take lightly and disregard my own privilege in being able to access. However, throughout the years that I was studying at the University of Sydney I did encounter a lot of difficulty. It's a deeply disturbing place and one that continues its crimes regarding the dispossession of Aboriginal land and the silencing of Aboriginal knowledges, and including now the exploitation of its workers and staff.

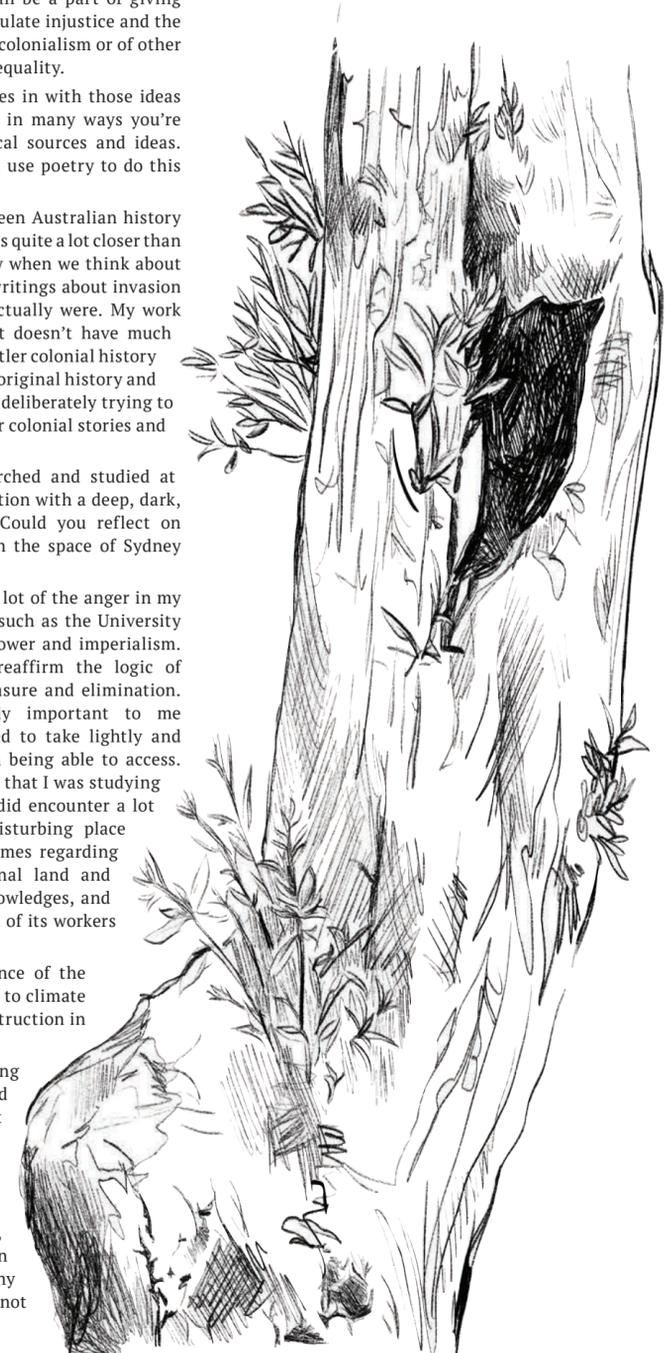
LP: What is the importance of the implicit and explicit references to climate change and environmental destruction in *Dropbear*?

EA: I think that talking about and organising around climate change is the most important thing for everyone and for every practice to take up. Poetry has a responsibility to talk about climate change because every art form, everything should be geared in that direction. I can't narrate any aspect of my life, particularly not

a life where I'm trying to talk actively about Country and culture, without acknowledging the impact of climatic destruction, ecological destruction on my land, my culture, my identity and the necessity of climate justice.

I hope that as anyone goes through their studies they take whatever opportunity they have to learn about the environment and the ways we need to protect it. Every word we write should in some way be conscious of that reality.

*Art by Bella Henderson*



# President

**Swapnik Sanagavarapu**

Coming back to the SRC after a few days of leave, I was back into the fray immediately.

On Tuesday, I attended a meeting of the Academic Standards and Policy Committee. At the meeting, I continued providing feedback on the University's proposal to change the policy regarding Student Appeals. I argued that the University's first priority should be improving the timeliness of the appeals process, and that the student experience

should always be front and centre in any reform process. I also argued that the current process creates a huge power imbalance between the students and the people responsible for determining the appeals, and proposed increased transparency throughout the whole process. I'll be meeting with the Chair of the Academic Board later on to discuss these issues in further detail.

The fight against 12 week semesters has also continued this week - I've been

meeting with stakeholders on campus to discuss why this proposal is going to harm staff and students. I've also locked in some more excellent speakers for our staff and student forum on the 22nd of April (this coming Thursday) - you can find all the details on our Facebook page. I really hope to see some of you in attendance at that Forum, it's a great chance to voice some of your concerns about the degradation of your learning experiences at University.

Finally, in some good news, we're

going to be recruiting volunteer Paralegals and providing Practical Legal Training through our SRC Legal Service! Those announcements will be going out this week, so if you're a law student looking for some practical experience in a community-oriented legal practice, this is a great opportunity for you!

Until next time,  
Swapnik.

# Ask Abe

SRC caseworker help Q&A



Keep on top of Rental Repairs.

Dear Abe,  
My stupid smoke alarm keeps beeping. It's on a very high ceiling that I can't reach and it is driving me mad. If you were me, what would you do?

Beeping Mad

Dear Beeping Mad,  
Smoke alarms are the simplest way to protect ourselves from smoke and fire. That is why they are legally required to be working in all rental properties, and very highly recommended for other homes too. If you are a renter,

contact your landlord as soon as possible, and they need to repair it (it may need a new battery or might need replacing if it has a bug or cockroach in it), within 2 days. Here is a link to a factsheet: [tenants.org.au/factsheet-20-smoke-alarms](https://tenants.org.au/factsheet-20-smoke-alarms).

If you own your home, or live in your family's home, you can borrow a ladder, stand on a table (take care please) or if you can't think of any other solution, you could call the local fire station to ask them for help.

Abe.

# Vice Presidents

**Roisin Murphy and Yue (Maria) Ge** did not submit a report.

# General Secretaries

**Priya Gupta and Anne Zhao** did not submit a report.

# Welfare Officers

**Lia Perkins, Shreyaa Sundararaghavan, Katherine (Haimingyue) Xu and Owen Marsden-Readford**

## May Day

The Welfare Action Group, along with student activists from USyd, UNSW and UTS will be bringing a large student contingent to the May Day action to Defend the Willow Grove Green Ban. This is an important action because of the industrial importance of Green Bans and the support from the local community against the Berejiklian Government. We hope to see more similar actions, especially relating to the appalling Gas Led Recovery by the Morrison Government. We encourage everyone to join our contingent!

## Housing

At our last Welfare Action Group meeting we resolved that we would focus on student housing in the upcoming semester. We are appalled by recent reports

about overcrowding and hot bedding in student accommodation. Our group is looking to put together a report and hold a speak-out about the affordability, inaccessibility and conditions of student housing for domestic and international students. Come along to Welfare meetings to be part of it.

## #80aday

I (Lia) have been organising with the Sydney branch of the Australian Unemployed Workers Unions (AUWU) on anti-poverty campaigns and around women's economic justice.

## Street kitchens

We will attend the street kitchen at Martin Place again on 25 April. Please join the Facebook group for more details, anyone is welcome to assist!

## Other activism

We attended the Black Lives Matter 30 years since the Royal Commission into deaths in custody protest on April 10. There continues to be no justice for Aboriginal people dying in custody as new government reports are constantly rolled out. A speak out was also held on the exact anniversary of the report where grassroots Indigenous activists from FISTT and Gamilaraay Next Generation spoke about the urgent need for people to listen and change to happen.

I have also been involved in an Education Action Group working group making a zine about striking and the ways forward in the current campaign, organising building events and promoting the "STAFF AND STUDENT FORUM: NO TO 12-WEEK SEMESTERS" next week.

I (Owen) have also helped to build for and attend the Black Lives Matter, Stop deaths in custody rally on April 10th. Sydney was one of the biggest demonstrations for the national day of action and a testament to the organisers. I have also been involved in helped to build for the Community Actions for Rainbow Rights rally on April 17th. Mark Latham's anti trans 'parental freedoms bill' has been gaining steam in the Liberal party so it is important to demonstrate and build opposition to his reactionary attacks on trans youth. I am also a part of organising a Students for Palestine (SFP) meeting on Thursday April 22nd to help build for the Palestine Action Group Nakba Day rally coming up on May 15th. If you're a supporter of Palestine make sure to come along to both the SFP meeting and the rally on the 15th.

# Indigenous Officers

**Matilda Langford** did not submit a report.

# International Officers

**Zeyu He, Yuezhou (Grace) Liu, Hildy Zhang, and Angela Li** did not submit a report.

# Mental Health: Getting Help with Stress and Anxiety.



Lots of people experience stress and anxiety throughout their lives. When this affects your day-to-day activities, like being able to pass subjects at uni, being able to work, or have good relationships, it is a good idea to get some help. Counsellors (including psychologists) can help you to develop strategies to deal with the many different situations that you have in your life. They can be very expensive, but the SRC can recommend a few that will be cheap or free.

people, by talking to those in your classes, whether in person or online, or by joining one of the many clubs and societies.

If being unwell, mentally or physically, is causing you to fail assessments, you can apply for Special Consideration. You will need a Professional Practitioner's Certificate (like a doctor's certificate) on or before the day of your assessment, submitted no later than 3 days after the assessment. If you are too sick to get yourself to your doctor,

*If being unwell, mentally or physically, is causing you to fail assessments, you can apply for Special Consideration. You will need a Professional Practitioner's Certificate (like a doctor's certificate) on or before the day of your assessment, submitted no later than 3 days after the assessment.*

There is no shame to seeing a counsellor. If you are sick, you need help. There is no shame to having a broken leg, or the flu, and being mentally unwell is no different.

consider calling a home doctor service - check the internet for details. Your illness will need to have "severely affected" you and have occurred over the period of time of your assignment due date. If you need help with this application, talk to an SRC caseworker. Late applications without a very good reason will generally not be considered, so make sure to apply on time.

There are other resources that can provide support online or through your phone. eHeadspace has a free website that provides some online resources including articles, student forum groups, and information about one on one counselling.

If you are feeling at risk of self harm contact Lifeline's 24 hour crisis support service by calling 13 11 14 or having an online chat at [lifeline.org.au](https://lifeline.org.au). Alternatively, you can also talk to a GP or counsellor, or one of the many community organisations that are here to help you. No matter what your situation is, you deserve to feel well and happy.

There might be other things you can do to help your mental wellbeing. Some people find that exercise, meditation, yoga, music, and art can help. A healthy, balanced diet is also undeniably good for your mental health. Maybe you'll benefit from being in the company of friends. The uni is a great place to meet new

**Did you know you can get FREE Dine & Discover vouchers valued at \$100? See: [service.nsw.gov.au/campaign/dine-discover-nsw](https://service.nsw.gov.au/campaign/dine-discover-nsw)**

**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**

**SRC LEGAL SERVICE APPOINTMENTS ARE NOW AVAILABLE BY PHONE OR ONLINE**

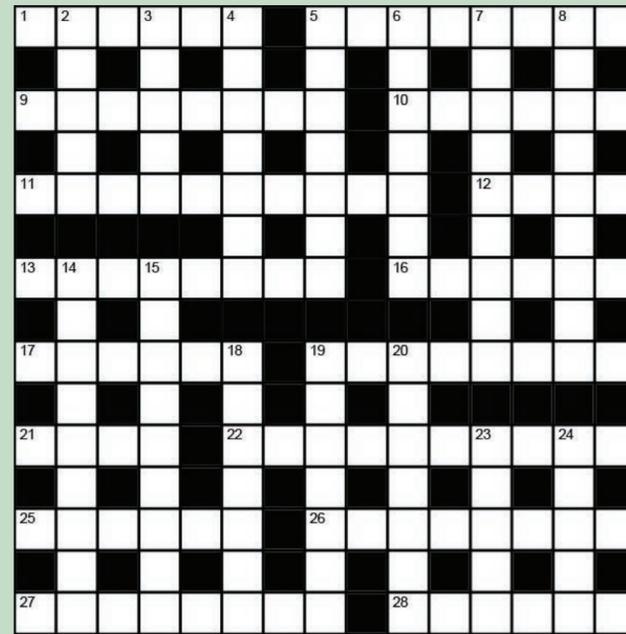
Level 1, Wentworth Building (G01), University of Sydney NSW 2006  
PO Box 794 Broadway NSW 2007

p: 02 9660 5222  
int: 12871  
w: [srcusyd.net.au](https://srcusyd.net.au)

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

Puzzles by Tournesol

## Cryptic Crossword



### Across

- 1 Two journalists take in Italian who prepared material for publication (6)
- 5 Terrific commercial for top soda pops (8)
- 9 Battleground romance holds later destruction (8)
- 10 Search online for slime gel ingredients (6)
- 11 A rum brand I cook with fish (10)
- 12/16 Fantasy writer said 'On your knees, poofier' (4,6)
- 13 Dance song consists of a note, a cat's sound, and a rambling rap (4,4)
- 16 See 12
- 17 Smack lips very loudly in a corrupt joint (6)
- 19 Flies nap restlessly for their entire existence (8)
- 21 Oddly took foul foodstuff (4)
- 22 Top restaurant's stove has cupcake with urchin (10)
- 25 Spooner's nests for those who walk on two legs (6)
- 26 Nemo embraces First Lady, the beast! (8)
- 27 Dragon is especially filled with worries (8)
- 28 Wretched tutes with egotistical leader - it make me want to set myself on fire! (6)

### Down

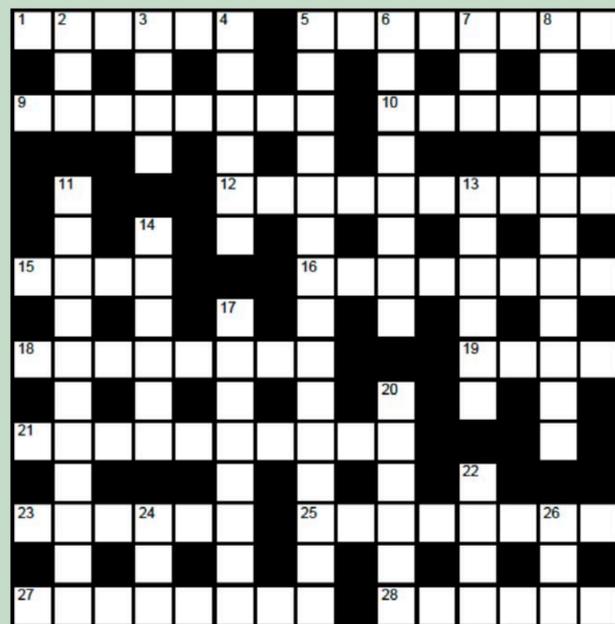
- 2 Doctor! Nurse lost her head! What a fuss! (5)
- 3 The first next-of-kin belonging to them (5)
- 4 Loudly call Austen's heroine with a problem (7)
- 5 Good riddance! Leaders confess to being adult (5-2)
- 6 Trying to get a new great fish (7)
- 7 Orlando is destroyed, all are dead (9)
- 8 Cooked daal with a noisy mammal for His Holiness (5,4)
- 14 Looking up to demon, wandering (9)
- 15 High-flown organic product nauseates top gourmet (9)
- 18 Advanced streets through areas of wilderness (7)
- 19 Champions' feet? (7)
- 20 Oxfam in Eswatini to contain food shortages (7)
- 23 Opera featuring around Australia (5)
- 24 Picture of wand and wizard (5)

## H for History Quiz

All answers begin with the letter H.

1. Who is dubbed Australia's Father of Federation?
2. In 1976, what name was newly given to the city of Saigon?
3. Which Roman Emperor was responsible for construction of a wall across Britain?
4. Which abolitionist rescued so many African Americans from slavery that she became known as Moses?
5. In which present-day country did Christopher Columbus establish the first European settlement in the Americas?
6. Who was the Emperor of Ethiopia from 1930 to 1974, considered the messiah by many Rastafarians?

## Quick Crossword



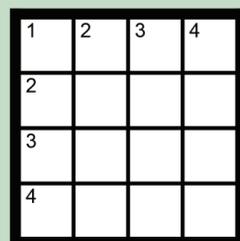
### Across

- 1 Stretched and hung (6)
- 5 A to Z (8)
- 9 Organ of little use to humans (8)
- 10 A robotic human (6)
- 11 South African rugby players (10)
- 12 Flower (4)
- 13 The greatest Greek warrior at Troy (8)
- 16 There are sixteen in a pound (6)
- 17 Leonine riddler (6)
- 19 Eggy breakfast dish (8)
- 21 Prima donna (4)
- 22 One who studies the stars (10)
- 25 One who delights in inflicting pain (6)
- 26 Christmassy caribou (8)
- 27 Da Vinci or DiCaprio (8)
- 28 Scandinavian country (6)

### Down

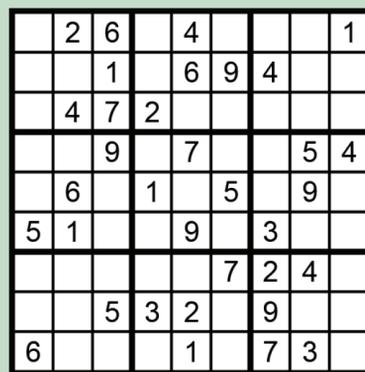
- 2 Refill (3-2)
- 3 Wombs (5)
- 4 Aboriginal people of the USyd area (7)
- 5 Nervous, fretful (7)
- 6 Spanish painter (7)
- 7 Emergency vehicle (9)
- 8 Registration, especially for education (9)
- 14 Enthral, engross (9)
- 15 The sincerest form of flattery (9)
- 18 Je ne sais quoi (1,6)
- 19 Ottawa's province (7)
- 20 Feeling, sensibility (7)
- 23 Command, instruction (5)
- 24 Injection of water into the rectum (5)

## This Way or That



- 1 Vocal range
- 2 Pillage, plunder
- 3 Civil misdemeanour
- 4 Anne Frank's dad

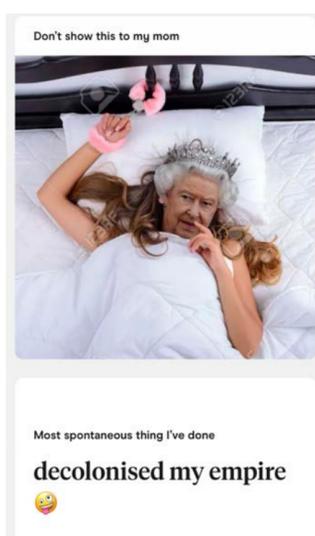
## Sudoku



# THE BOOT

## LEAKED: Queen Lizzie's Hinge profile

After flaccid Philip's fatality, the Queen is ready to hit the town and find love again.



## Federal Government scraps vaccination timeline just as 7th year student scraps graduation timeline

Marlow Hurst reports.

The Federal Government announced earlier last week that they would scrap the vaccination timeline entirely. Buoyed by their courage, 7th year undergraduate Leon Donor-Hugh announced that he would stop promising to graduate any time now.

"Being the President of the Figure Skating Society isn't easy ya know. And when i'm not organising rink meets, i'm busy being Treasurer of the Jazz Club or General Secretary of the SRC."

When *Honi* asked for comment, SRC President Swapnik Sanagavarapu said it was time for Donor-Hugh to move on.

"I don't really think that learning, as a philosophical progression of knowledge, really ever ends and my time at USyd is no different."

"He's had his time - he started 15 socieites, was president of 23, treasurer of 18, and secretary of 47. Maybe's it's time that Leon stops doing electives and starts doing core units again."

The 27 year old has deferred three times now so that he can juggle his many extracurricular commitments.

## Board Director reluctantly takes off lanyard to escape Manning Party /p.666

## In this issue...

Campus to never return in-person after student activists mix wheat-paste with coke / p 61

SRC to include nangs and vapes in their mutual aid food hampers / p 88w

Pathetic loser covid patient had zero close contacts / p 48

Media ethics tutor hacks into students phone to remind them of upcoming assignment / p 999

Trawling license granted for Victoria Park pond / p \$%&

Navy twerkers to perform at Phillip's funeral / p. 25

The Ivy to recieve lowest level of funding after being reclassified as a small club / p 0

NSW 'Dine and Discover' vouchers not allowed to be used at USU outlets: "I don't think anyone would call them a discovery" / p 38

# FORUM: STUDENTS AND STAFF SAY ~ NO ~ TO 12 WEEK SEMESTERS!

**22nd APRIL @ 5pm**

Join the SRC, NTEU, CPSU, SULTS, SUEUA, and Casuals Network in a forum against cuts to semester length.



**More work for students!  
More work for staff!  
Same fees, less classes.  
STOP THE CUTS!**



**src** activism  
advocacy  
representation