

Honi Soit.

WEEK 4, SEM 2 2022

UNIVERSITY OF SYDNEY - FREE STUDENT NEWSPAPER - NEWS, CULTURE & ANALYSIS

Est. 1929



Art in Place — Students respond

Art in Place was the first in a series of workshops for University of Sydney students to think and write about the campus artwork *Spine* by Bidjara, Ghungalu and Garingbal artist D Harding.

Organised as a collaboration between Honi and The Power Institute, the workshops took place over Thursday and Friday last week, during which student participants were prompted to develop critical responses to the work and received collaborative feedback from University curators and lecturers of

Indigenous Studies.

Students may recognise *Spine 2* residing on Eastern Avenue, however two further elements of the work exist — *Spine 1 (Universe)* is located in the LEES building, and *Spine 3 (Radiance)* is located on the side of the Carslaw building.

As a collective, Harding's works represent a dialogue between old and new, Indigenous and colonial; a point of tension — read on to hear the voices of students in response.

Continued on lift-out poster — Page 12

USyd at standstill for fourth strike of year

Staff and students gathered to block all major entrances to the University of Sydney's Camperdown and Conservatorium campuses from 7am last Wednesday. The picket lines formed for the fourth time this year as the National Tertiary Education Union (NTEU) continues its enterprise bargaining campaign.

USyd history lecturer David Brophy described the role of the strike in shutting down the University.

Honi Soit writes — Page 6

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12.6k!? USyd Executives' transport spending - p.9

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Street ads: What gives you the right? - p.16

ACKNOWLEDGEMENT OF COUNTRY

Honi Soit is published on the stolen land of the Gadigal People of the Eora Nation. Sovereignty was never ceded; the invasion of this land was, and still is, a process of immense violence, destruction, and theft.

The Editors of *Honi* acknowledge the suffering caused by ongoing colonial structures and commit to confronting the political, economic, legal and social systems which continue to oppress First Nations people.

As a collective, we acknowledge that we are each living, writing, and working on stolen Gadigal, Cammeraygal, Dharawal, and Darug land. Further, the university which we attend is an inherently colonial institution, one which upholds the systems of knowledge and power that have caused deep harm and pain on this continent.

As a student newspaper which operates and distributes within such an institution, we have a responsibility

to remain conscious of, and actively combat, complicity in colonisation.

It is important to recognise that First Nations people have, since 1788, resisted and survived colonial violence. Our newspaper needs to platform the voices of this ongoing resistance, truly valuing and heeding Indigenous knowledge and perspectives.

Honi has stood on stolen land since its inception 93 years ago; embedded in the history of this paper is the tireless resistance to oppressive, colonial structures within society by First Nations writers, contributors and editors — it is our duty to uphold their legacy, champion their voices, and continue to fight for First Nations justice.

We pay our deepest respect to Elders both past and present, and extend that respect to all First Nations students, staff, and readers of *Honi Soit*.

Always was, and always will be Aboriginal land.

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GET IN TOUCH

Have you got a tip for a story? An angry letter to the editors? An article pitch?

Email us at editors@honisoit.com.

Scan the QR code to use our anonymous tip form.

Send mail to Honi Soit Editors at PO Box 974 Broadway NSW 2007.

EDITORIAL

By **Amelia Koen**.

Another strike week — the third this year — has passed. The gates of campus were once again barred with the bones and bravery of students and staff, mobilising with might to force management’s hands towards change. Towards pay equal to inflation, and paid gender-transition leave. Towards sustainable, permanent contracts.

In the wake of this, there is a collective sense that the state of the University has never been more compromised by extensive corporatisation.

“This University is becoming like a ghost town,” reads the editorial of a 1982 edition of *Honi*. “Everything is being closed down. Funds are drying up in the boomtown... There is a certain restlessness and anxiety — even fatalism — pervading the place. Every-one is worried for themself — both staff and students. No one knows what to expect tomorrow. Some don’t know if there’ll be a tomorrow.”

You would be forgiven for thinking that the above was written in 2022, rather than 40 years prior.

Despite so much time passing, the obstacles challenging our university education have changed little.

“The University is a place where you put your head down, pass exams, and get out,” it writes. “Academic staff are overworked trying to make up for staff

cuts...Staff morale is sinking as they try to cope with the impossible.”

There is one critical difference between boomtown then and boomtown now: the funds are overflowing. In 2021, the University accrued a \$1.04 billion surplus. What you may not know is that, in the same year, casual staff launched a \$2.09 million wage theft claim against the University. The clear incongruence begs the question: why?

The modern University puts profits before education, time and time again. As a collective student body, whose interests are unwaveringly linked with that of academic staff, we must continue to push back, through our actions, articles, and ambitions.

Honi is an archival luxury of student life, intellect, and anger. Past editions are a historical record of the droves of students who came before us, as told by them. I unreservedly encourage you to delve into past editions (<https://digital.library.sydney.edu.au/nodes/view/6394>) and read your forbears’ words, sympathise with their struggles, and learn from their experiences.

There is a solidarity in the history of *Honi* and USyd student activism — in knowing that students have stood in our shoes, fought our fights, and made it to the other side. The fight isn’t meaningless.

facebook.com/honisoitsydney

instagram.com/honi_soit

twitter.com/honi_soit

youtube.com/honisoitau

[@honi_soit](https://tiktok.com/@honi_soit)

<https://linktr.ee/honisoit>

Sex & the City Rd

Rude Girl has been all over City Road this week. It seems that Sydney Uni’s BNoCs have mastered talking, but not quite whispering.

Dear budding stupol First Years. It might not be clear to the uninitiated that Rude Girl has an ear to the ground in all places... “the anarchist running SRC elections” is quite the phrase, but I’d say it a little quieter.

In yet more SRC election drama, it seems like many a caucus is cracking under pressure. Some headkickers have walked out on their factions altogether, leaving first years scrambling to figure out a campaign on their own. Others seem to have stress-induced brain cell loss, with a certain faculty-based faction basing negotiations at the Royal. Rude Girl knows where to look for you, and you’re not making it hard! A tip for amateurs: back lanes of campus are a much better option than the pub...

As for Ms “Left when it suits me” USU Board Director x College BNo(nor)C, who was Spotted! at a college football match on the day of staff strikes: you might think you can get away with doing both, but Rude Girl wants to be quite clear — you’re a scab, or you’re not. Campus is a small place, and the

85 metre walk from the picket to the Number 2 Oval is high visibility.

Meanwhile, fellow Liberal Board Director turned ally, Nick the First, has surprised Rude Girl for opposite reasons. When failed board candidate and radical centrist, Dr K (not the good kind of K) posted a callout for people wanting to join a “USyd Gal Pals social network”, Nick the First suggested K join the SRC’s Women’s Collective. Solidarity, Sister!

Is my Housemate Weevil?

My pasta, flour, rice, and couscous are home to a blossoming colony of weevils — no packaged carbohydrate is safe. My housemates throw them away like pasta grows on trees! But I refuse to contribute to food waste #EndWorldHunger. One night, it was my turn to cook dinner. I did what any savvy cook would do: I decided to use the weevily-good pasta and just boil them out. *When the pasta boils, the weevils will float to the top and I’ll pick them out*, I thought to myself. After all, how hard could it be? Well, considering I was using penne, very. Lets just say, it’s a good thing tomato sauce is opaque. Plus, they added a daily-dose of protein, so really my housemates should be thanking me.

ANSWER: You can’t spell weevil without EVIL! You’ve got us bugged out.

The Gig Guide

- Tuesday 23rd**
- The Vanguard** // RARIA: The Happy Sad Tour // 7pm
- Wednesday 24th**
- Seymour Centre:**
- Arts Revue, Reginald Theatre // 7:30pm
- Factory Theatre** // THIRSTY MERC // 8pm
- Thursday 25th**
- Seymour Centre:**
- Arts Revue, Reginald Theatre // 7:30pm
- Law Revue, York Theatre // 7pm
- The Vanguard** // Sex On Toast w/ Eunuchs // 8pm
- The Botany View Hotel** // Walking Dead // 8pm
- Friday 26th**
- Seymour Centre:**
- Arts Revue, Reginald Theatre // 7:30pm
- Law Revue, York Theatre // 7pm
- Upcoming**
- Sunday 3 September** // Manning Bar // TM BAX // 8pm
- Upcoming gigs in and around the CBD and Inner West. DM to be featured, Editor’s Choice marked with**
- The Metro Theatre**// The Smith Street Band // 7pm
- Mary’s Underground** // Noah Dillon Tour // 8pm
- Saturday 27th**
- The Great Club, Marrickville**
- We Set Signals // 8pm
- Seymour Centre**
- Arts Revue, Reginald Theatre // 7:30pm
- Law Revue, York Theatre // 7pm
- Golden Age Cinema & Bar** // Baptizm // 10pm
- Sunday 28th**
- Factory Theatre** // Vaudeville Smash // 1pm
- The Bank Hotel** // Chichi & Peachy’s Sunday Sesh // 1pm
- Manning Bar** // Siavash Shams // 7pm

Letters

*Oh dearest Honi Soit we write to you
For we’ve a gig that simply shan’t be missed
As USyd’s funkiest: the Alpha Goo(se)
At Vanguard, Tuesday on September 6th*

*We ask: who seeks a dance, a jive, a chant?
With drums & bass, guitar & honking horns
An evening burning bright as liar’s pant
Which missed, would leave irrep’rably folorn*

*For ‘tis to be the loudest night of spring
with PolyMics and Astral Juice and Pitt
Your friends and family you must surely bring
To fill the Vanguard with all those who fit*

*So come, good reader, to a gig most loose
September 6th — a night with Alpha Goose
— Alpha Goose, the “Best Bird-Based Boy Band”*

As a potential voter, I am very attracted to Zip! for Honi (politically, not sexually) because I am SICK of the Honi clique. Enough news! I couldn’t care LESS about special considerations (I mean seriously, what heppened to time management skills) or strikes (just resign!). I want to read some beautiful, glossy culture writing. Thank you.

— Maggie Azeen

WANT TO AIR SOMETHING?

SUBMIT YOUR LETTER TO THE EDITORS.



DRUG WARNING

Update on harmful drugs in fake alprazolam (benzodiazepine)

Know the risks

- Taking non-prescribed ‘alprazolam’ can cause serious harm. The risk of harm is higher if you:
 - Take a counterfeit product
 - Take a higher dose
 - Mix different sedative drugs. Alcohol, benzos and opioids are very dangerous to combine.
 - Use drugs when you are alone
- The tablets have variable appearance and can look like a variety of local or overseas alprazolam 2mg brands, such as Kalma, Xanax, Mylan, Sandoz. Products not purchased at pharmacies are high risk of being counterfeit.
- Counterfeit alprazolam is often poorly manufactured, and the ingredients and amounts can vary substantially, even within the same batch.
- Testing of counterfeit alprazolam has shown that most counterfeit tablets do not contain alprazolam, instead they contain unregistered, illicit benzodiazepines and other drugs (e.g. stimulants), which can be more harmful.
- Counterfeit benzos have been associated with serious harm and death.

Effects to look out for

- Difficulty speaking or walking, drowsiness, loss of consciousness, slow breathing/snoring and skin turning blue.
- Be on the lookout for unexpected effects.

Getting help

If you see the warning signs of overdose: Seek help immediately from your nearest emergency department or call **Triple Zero (000)**. Start **CPR** if someone is not breathing.

Support and advice

For free and confidential advice:

- Call **Alcohol and Drug Information Service (ADIS)** on 1800 250 015 at any time 24/7. Start a **Web Chat** with an ADIS counsellor Mon-Fri, 8.30am-5pm.
- Call **NUAA** on 1800 644 413 (Mon-Fri 9am-5pm) to speak to a peer or visit **NUAA/DanceWize NSW** for a factsheet on fake benzos.
- Call the **Poisons Information Centre** on 13 11 26 for advice on adverse effects from drugs.
- Visit **Your Room** for information on benzos.

<https://www.health.nsw.gov.au/oad/public-drug-alerts/Pages/default.aspx>

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State of New South Wales NSW Ministry of Health. For current information go to health.nsw.gov.au

Counterfeit alprazolam in NSW rarely contains alprazolam. These products contain other drugs (mostly unregistered benzodiazepines) in variable combinations and dosages.



Photos of some of the counterfeit alprazolam products seen in NSW

SRC Noms: Two-way Honi race, President uncontested

Honi Soit reports.

Here are the players for the first in-person SRC election in three years.

Honi

This year, there will be a two-way fight for the editorship of Honi Soit. The contest is between ZIP! for *Honi* and SHAKE for *Honi*.

Honi has been informed through the grapevine that SHAKE consists of Andy Park (Switch), Bipasha Chakraborty, Christine Lai (SALT-adjacent), Eamonn Murphy (Switch), Ethan Floyd, Katarina Butler (SLS), Luke Cass, Luke Mesterovic (Unity), Misbah Ansari (Grassroots-aligned), and Veronica Lenard.

At this stage, *Honi* has not been provided formal information on either ticket. If you are a member of ZIP!, please come forward.

SHAKE is notably young in relation to their time spent at USyd, with a significant number of their members in just their first or second year of study. Half of the ticket members — Andy Park, Bipasha Chakraborty, Eamonn Murphy, Luke Cass and Luke Mesterovic — are second years; one is a first-year (Ethan Floyd), and one is a fourth year (Veronica Lenard). The remaining three are third-year students. This is a notable departure from typical Honi elections, and something previous tickets have gained great criticism for.

Additionally, SHAKE shows disparity in student journalism experience. Six of its members have written eight or fewer articles for *Honi*, with the lowest count for a single candidate being just three articles, one of which is co-written. The remaining four have written 14 articles or more, with Luke Cass boasting 22 *Honi* articles and the ticket’s most experience. The average article count of all its members is 10.

Most are heavy culture-writers, and very few have contributed to other USyd student publications like *Pulp* (now restructured as *PULP Magazine*) or SURG FM. Also notable is a lack of artists within the ticket. Although Ansari, Lenard and Chakraborty are members of *Honi*’s current artists group, only the latter has actually contributed art to the paper.

Several members are or have previously been involved with stupol. Over half the ticket are associated with a faction. However, many lack material organising or student governance experience. Misbah Ansari is the SRC’s current Ethnocultural Officer and an ACAR (Autonomous Collective Against

Racism) convenor, making her the ticket’s most experienced candidate in the sphere of student politics. Eamonn Murphy is an SRC Welfare Officer, and Andy Park is a Refugee Rights Officer. This positions the team with *some* of the institutional knowledge essential for editing *Honi*, but notably less than that of previous years’ tickets.

President

The 2022 SRC presidential race is uncontested. Lia Perkins (Grassroots) is its single candidate. As the lone nominee, she is provisionally elected as President.

Perkins is a third year student. She is the current SRC Education Officer and was last year’s Welfare Officer, giving her significant experience in student organising and governance. Perkins was preselected unopposed by Grassroots, a leftwing faction.

It seems Switchroots will sustain its streak of SRC presidents, with Perkins becoming their fourth President since 2019. She follows Liam Donohoe (2020), Swapnik Sanagavarapu (2021), and Lauren Lancaster (2022).

This is the second time in recent years that the Presidential election has gone uncontested, with the same situation occurring in 2020. This can be credited to various circumstances: minimal engagement with campus culture leaving a generational gap in student politics, vicious election-cycles turning people off getting involved altogether, and factions brokering deals before elections even begin, rather than fighting it out on the campaign trail.

It ultimately leaves questions for the strength of student democracy, and the willingness of the student electorate to participate.

Council

This year’s Council race sees a record 41 seats up for grabs. All the regular players are gearing up for a hot contest. For many of them, there’s been a bit of a shake up in branding.

Grassroots

Grassroots, the leftwing and sometimes Greens-aligned faction on campus, will continue their straightforward approach of running under their faction name, leaving voters with a pretty clear guess of who their candidates are affiliated with. Grassroots have controlled council majority and President since the election of Liam Donohoe in 2019, despite a close election in 2021 with current president Lauren Lancaster winning by

approximately 200 votes.

Switch

Switch is a leftwing faction affiliated with Grassroots, who will field tickets again this year. The controversy around the Switch branding is likely to continue for the USyd Left, with many complaining it only exists to make leftwing politics more palatable. Switch held three seats on council this past year.

Stand Up

Student Unity, the Labor Right faction at USyd, will run under Stand Up this year. Interestingly, Stand Up is the name currently used by National Labor Students (NLS) at campuses across the country, and was used by NLS at USyd for successful Presidential candidacies from the late 2000s until Izzy Brook’s campaign in 2016. Unity will also run a joke ticket this year, called Your Mom [sic] for SRC.

Action

National Labor Students (NLS, Labor Left) will run under Action for SRC for the first time since 2006, marking a significant shift away from more miscellaneous branding like ‘Pump’, which they have favoured in recent years.

The choice will present an interesting verbal and visual predicament during campaigning for both Socialist Alternative (SALT) and NLS, as SALT typically run under the name ‘Left Action’. With a rapidly growing caucus, NLS is likely to have strong numbers on the ground.

Lift

Liberal-aligned students on campus have rebranded to ‘Lift’ this year after running on ‘Boost’ and ‘Time’ in recent years to limited success. Multiple current SRC Councillors from Boost are running on Lift-branded tickets. They will also be running a joke ticket under the brand ‘GYMBROS’.

Engineers

Engineers will be running three tickets this year, likely hoping to maintain their current representation on Council. With the faculty-based faction currently holding both SRC Vice President and USU President, it is well worth keeping an eye on any preference deals they make. With a voting booth at PNR, Engineers are likely to campaign closer to home rather than venturing out to Eastern Avenue.

Left Action

Socialist Alternative (SALT), USyd’s most vocal and controversial left-wing faction,

are running under their usual Left Action branding. Typically dominant in student organising spaces, SALT is likely to have a highly visible and mobilised campaign. They are running three tickets this year.

Student Left Alliance

This ticket describes itself as a blend of students from several activist groups, including Solidarity (a left-wing faction engaged in a Trotskyite rivalry with SALT) and Black Flag (anarchist-communist group), as well as activists across the Education and Environment collectives. They emerged out of a disagreement with other Left factions’ approach to negotiations in student elections (notably, the practice of engaging in preference deals prior to elections). They are running one ticket.

Penta

International student faction Penta will contest again this year. Much like Grassroots, they will run under the name of their faction. Penta have leaned towards the left in most instances, but are sometimes known as a wild card.

Independents

Riding the Teal wave, there are a number of tickets running under the name “Independents”, presumably in an effort to trick voters into being convinced of neutrality. Honi can confirm that there are in fact known right-wing figures on these tickets. Voters, be warned!

INTERPOL

Interpol, styled as ‘I N T E R P O L’ on their official nomination documents, are a relatively new faction having unsuccessfully run candidate K Philips earlier this year for USU Board. Interpol have branded themselves as a centrist faction, and will likely be competing for a similar demographic as the ‘Independents’ tickets.

Artistry

The Artistry brand is being represented by a number of rusted-on Conservatorium hacks, who are now no stranger to student elections. The Conservatorium candidates have traditionally been associated with Student Unity, having ran with them in last year’s SRC election. Whether this will be the year that they develop a cohesive political vision is yet to be seen.

Disclaimer: Zara Zadro is a current member of Switch and will not be involved in coverage of the 2022 SRC, NUS, and Honi Soit elections.

Fight for Waterloo redevelopment continues

Josh Clay reports.

It’s no secret that Waterloo’s public housing is in desperate need of improvement. The Soviet-esque concrete towers and medium-density complexes are insufficient to meet modern living standards, needing refurbishment and renovation to ensure they maintain their suitability. But with an enduring community of over 1,700 people living in Waterloo South, many have lived there happily for generations and would never consider leaving their homes. However, private investors are to redevelop the public land in a proposal that is marred with concern over its disregard for Waterloo’s public housing residents.

During March and April of this year, the Department of Planning and Environment (DPE) exhibited the proposal for public feedback, receiving thousands of submissions from individuals and organisations. Recently, these submissions were made publicly available, including studies commissioned by the DPE, alongside post-exhibition amendments to the proposal.

As of early August, 2312 households are on the waiting list for social and public housing in the inner-west and inner-city with allocation times exceeding 10 years. Even after the review of submissions, only 98 social housing dwellings will be added to the estate’s 749 current number of units.

Many of the submissions expressed outrage over the failure to address this housing crisis, with the proposal barely fulfilling the standard 30 per cent social housing commitment. With a proposed

3012 private residences versus 847 social housing units, this only equates to 28.2 per cent of the estate; an issue that was not addressed in the DPE’s amendments.

Another major issue repeated in the submissions was the lack of a Social Impact Assessment. Dr Allison Ziller, a lecturer in Human Geography at Macquarie University, wrote that the proposal is “unsupported by a valid and reliable assessment of social impacts.” Additionally, she explains that the purpose of the Social Sustainability Report released last year was to “identify measures to promote positive social outcomes”, which did not include identifying adverse community impacts.

Ziller characterised the proposal as “remarkably out of date”, highlighting eight potential inequality issues that remain unaddressed. These include developers using social housing to occupy undesirable areas or being used as noise and pollution buffers on the estate.

Keylan Consulting, an independent assessment body, was commissioned by the DPE to produce a study summarising the totality of feedback submissions. Similar to the government’s amendments, they also failed to address the need for a Social Impact Assessment. This is despite the fact that Appendix A, ‘Copy of Form Submission’, prominently features an individual’s frustration over the lack of an in-depth study despite six years of persistent community demands.

REDWatch, a community organisation that investigates the government’s various redevelopment plans for Redfern, Waterloo, Everleigh, and Darlington, commented in an email to their

supporters that the Keylan study “breaks all submissions comments down to general key issues...which it then mostly dismisses as adequately addressed in the proposal.”

Focusing on the economics of the redevelopment, Cameron K. Murray and Peter Phibbs of the University of Sydney published a paper in late 2021 outlining how the NSW Land and Housing Corporation (LAHC) sells public assets to fund new ones. Under this model, which the authors describe as “self-limiting”, expansion of new and existing public housing stock becomes near impossible.

Alternatively, they propose that the LAHC partially or entirely self-fund the project instead of selling the land to the private sector with the requirement that a portion of the units be social and affordable housing. If the LAHC prioritises the long-term financial gains over the short-term cost, the paper demonstrates how dwellings on the estate, even social housing, would generate revenue through rental payments and capital gains.

The paper posits that by retaining the land, the LAHC will be able to improve both the quality and quantity of public housing dwellings, providing financial and welfare outcomes for the public that are greater in the long-term. With a property portfolio valued at over \$54 billion—five times that of Australia’s largest private developer—the LAHC could comfortably self-fund the project. While this study was mentioned throughout public submissions, it was left unaddressed in the amendments and the Keylan paper.

However, some successes relating to social housing were achieved as a result of the exhibition. Most notably, 10 per cent of all social and affordable housing on the estate will be reserved for Indigenous people, as demanded by the Redfern Waterloo Aboriginal Affordable Housing Campaign. This victory is especially significant given the suburb’s rich Indigenous history of struggle during the twentieth century and the gentrification that has since divorced many First Nations people from the area.

Other successes were primarily based around the clarification of information. For example, if the proposal acquires a Design Excellence Bonus, a government scheme that rewards developers for going above and beyond architecturally, the developers will be permitted to increase gross floor space by 10 per cent. The amendments clarified that this bonus must include an increase in social housing space.

While these small victories are to be celebrated there is still a long way to go in the fight for social and affordable housing on the site. Fortunately, there are more opportunities for review according to REDWatch. A spokesperson told *Honi* that “these recommendations now get reviewed by another part of DPE and the Minister...so things may still change.”

Unfortunately, many of the concerns regarding current public housing residents have not been addressed. With the project entering the final stages of planning, how this redevelopment will impact Waterloo’s community is still worryingly unclear.

SASS annual journal ARNA renamed AVENUE

Sam Randle reports.

The Sydney Arts Students’ Society (SASS) has renamed their annual student literary journal *ARNA* to *AVENUE* following revelations of the name’s troubled origin.

ARNA has been the name of the journal since 1938 and was chosen from an “unspecified Aboriginal language”, incorrectly attributed as the name of “a sun-god who gave laws and culture to mankind”, and likely taken without permission, according to a 2018 SASS blog post.

SASS recently traced the name

‘Arna’ to the now-deceased language of the Barngarla people from the Eyre Peninsula in South Australia. It was likely chosen from a story attributed to Karraru woman Kardin-nilla in the book *Myths and Legends of the Australian Aborigines*, assembled by Ngarrindjeri writer David Unaipon, but plagiarised and attributed to William Ramsay Smith.

In a public statement, SASS President Angelina Gu and Publications Directors Angela Xu and Frankie Rentsch apologised for the likely theft of the name.

“While we cannot claim that our tracing of this history is correct, our

best efforts have been made to identify the origins of the name. We would like to offer our sincerest apologies to the Barngarla peoples, from whom the name was possibly stolen, and extend our respect to their community, language, and culture,” they said.

The society decided to change the name after recognising that the use of a stolen name is incongruous with a journal produced on stolen Gadigal land and representing all students.

“SASS recognises that we cannot continue to use a stolen name in a journal that prides itself on being a journal for all,” they said.

Albanese delivers 20,000 extra university places

Khanh Tran reports.

Federal Education Minister Jason Clare has announced that 20,000 additional university places have been created specifically for Indigenous, low SES, disabled students and other disadvantaged students.

The places will be distributed over two years, with 10,000 places allocated for each of 2023 and 2024. The allocations will also target in-demand disciplines in STEM (Science, Technology, Engineering and Maths), education and health.

Universities will have to enter a competitive tendering process to bid for the additional places based on their ability to attract students from the designated

disadvantaged communities. They will be expected to provide a detailed blueprint detailing not only how students will enter university but also retention and support through to graduation.

“Where you live, how much your parents earn, whether you are Indigenous or not, is still a major factor in whether you are a student or graduate of an Australian university,” said Clare.

“I don’t want us to be a country where your chances in life depend on your postcode, your parents, or the colour of your skin.”

Participation rates for First Nations students is consistently low across the nation. The University of Sydney, for

example, has an Indigenous student enrolment rate of 0.6 per cent — the second lowest in NSW after the University of Technology Sydney.

Similarly, as of 2020, the majority of Australian universities failed to clear Kevin Rudd’s 20 per cent target for low SES student enrolment rates, with the Australian National University worst at 3.2 per cent and USyd at 9 per cent.

The policy fulfils one of Labor’s promises leading up to the May Election where the party promised to deliver the additional places alongside its contentious Australian Universities Accord.

SRC Education Officer Lia Perkins

University of Sydney accused of racism in federal lawsuit

Khanh Tran reports.

Sydney University has been accused of racial discrimination in a suit last Friday alleging that racist remarks were made to a former staff member.

Professor of Philosophy Omid Tofighian is behind the Federal Court lawsuit where he is alleging human rights breaches, according to Miklos Bolza.

Tofigian claims that USyd Associate Professor Maurice Peat made racist remarks when Tofighian was applying

for an associate lecturer position in the University’s National Centre of Cultural Competence (NCCC).

“Peat said words to the effect that he had worked with Iranians before and they were always like this, they were always too controlling and too directive, and impossible to supervise,” the lawsuit reads.

Although former NCCC Executive Officer Leanne Kapoor having supported Tofighian’s application, Peat allegedly did not countenance working with Tofighian and the associate lectureship

was assigned to another candidate.

The court documents allege that Sydney University “refused or failed to employ Tofighian” in the position for “reasons including his race, descent or national or ethnic origin”.

Subsequently, in 2017, Tofighian was appointed senior project officer in the NCCC, however, the court documents alleges that he was at unease during his tenure due to Peat’s remarks: “[Tofighian] was anxious, tense and self-conscious because, on account of Peat’s remarks, he thought it was necessary to



Photography by Thomas Sargeant

‘Where is the respect or integrity?’:

Ellie Stephenson, Zara Zadro, Thomas Sargeant, and Carmeli Argana report.

Staff and students gathered to block all major entrances to the University of Sydney’s Camperdown and Conservatorium campuses from 7am last Wednesday. The picket lines formed for the fourth time this year as the National Tertiary Education Union (NTEU) continues its enterprise bargaining campaign.

Speaking on the picket line at Eastern Avenue, USyd history lecturer David Brophy described the role of the strike in shutting down the University. “We want this campus to be a ghost town,” he said. “We want to make it really difficult for people to come on campus, we want them to hear from not just one of us, but ideally many of us, as to why they shouldn’t come onto campus.”

The NTEU’s demands include a pay rise above inflation, an end to forced redundancies and casualisation, protection of the 40/40/20 research model, gender affirmation leave, and enforcement targets for First Nations employment.

“We want a University that actually cares about staff overworking, that looks after students properly,” NTEU USyd Branch President Nick Riemer said.

A total of seven pickets formed across the University at City Road, Victoria Park, Ross Street Gate, Footbridge, Carillon Avenue, Abercrombie Business School, Redfern Boardwalk, and the Charles Perkins Centre, as well as the Con.

According to Riemer in the day’s afternoon speeches, since the last two rounds of strikes the union has “won workload control mechanisms for professional staff for the first time, and softened management’s attack on the teaching-research nexus and on academic workload regulation”.

Today’s strikes are an effort to “speed things up” in negotiations with management.

Vehicles honk in support, pedestrians turned away

The strike was well-attended by staff and students, with dozens of strikers already at Eastern Avenue just after 7am. The energy was bolstered by honks of support from passing cars along City Road and Carillon Avenue.

Riemer praised the turnout, noting record registrations for the picket line and announcing that “our branch now has more members than we have had for absolutely years” thanks to ongoing mobilisation and strike action.

“We want a University that actually cares about staff overworking, that looks after students properly.”

Limited numbers of strikebreakers attempted to enter campus. Some were successfully turned away, as strikers explained the purpose of the strike and encouraged them to stand in solidarity with staff. Others attempted (sometimes succeeding) to push through with aggression.

At Ross Street gate, strikebreakers attempted to push through, climb pointed fences, and approach via car before being redirected by police.

Honi also received reports of police following strikers who continued to speak with strikebreakers after they crossed the picket line. At least one student was told that if they touched a strikebreaker they would be charged with assault. When the striker responded that they were only speaking with the strikebreaker, they were threatened with a harassment charge.

USyd at standstill for historic fourth strike of year

Speakers highlight workload issues, the need to escalate strikes

Strikers consolidated at the City Road picket for chants and speeches at 2pm. Riemer commenced the session, applauding the turnout.

“This campaign is not in vain. We have seen movement from those people up there since our last strike.

“[Management are] telling us that they’re gonna come at us with a serious de-casualisation deal.”

However, a serious deal will require the instatement of 880 permanent teaching and research jobs to make up for unpaid work done by casual staff at USyd, according to Riemer. Its \$1.04bn surplus in 2021 suggests the University has the reserves to fund these roles.

Riemer emphasised the issue of creating a university space that is safe for Aboriginal and Torres Strait Islander staff, students, and members of the community, citing recent threats to the National Centre for Indigenous Excellence (NCIE) in Redfern. “[The NTEU won’t let] one more centimetre of Aboriginal Land be robbed,” he said.

Greens Senator Mehreen Faruqi called for government investment in universities and the reversal of Morrison’s Job-ready Graduates Package, which more than doubled the cost of arts degrees in 2020. She also demanded the Albanese Government scrap Stage 3 tax cuts which disproportionately benefit those earning over \$200,000, urging reinvestment in public welfare and education.

“This campaign is not in vain. We have seen movement from those people up there since our last strike.”

Nikki Wedgwood, a long term member of the NTEU’s USyd Branch and Lecturer in Health Sciences at the University, described the impact of increasing workload on her personal and professional life. Wedgwood has developed an immunodeficiency disorder as a result of stress and described how overwork has harmed her family relationships.

“My youngest daughter tell[s] me she doesn’t bother coming to me for help or advice because I’m never available. I’m always too busy working,” she said.

“I will never forgive the management for that.”

Next, Amy Griffiths, School Manager of Languages and Culture, called out USyd for not mirroring the values which they claim to embody, and which the NTEU is fighting for.

“Where is the diversity or the inclusion?” she asked. “Where is the respect or the integrity, when they refuse to come to the bargaining table to talk? Where is the openness or the engagement with staff when management sends paid legal advisors from interstate into a bargaining room?”

Casuals Representative on the NTEU Branch Committee Dani Cotton spoke to how poor staff working conditions erode the quality of students’ education, and urged the escalation of industrial action.

“It is an outrage that we have to do unpaid work, giving feedback at a ridiculous rate of 4,500 words an hour,” she said.

“We do not have time to give decent feedback, no paid time to talk to our students, to reply to emails, to have meetings, to have the actual quality education that university should be about.”

USyd SRC Education Officer Lia Perkins, denounced the “right-wing idiots on Facebook who don’t support the strikes.”

“We have been completely stuffed by the government and university management. This is a university with a 1.4 billion surplus, largely from stealing over 60 million dollars from the casual workers,” said Perkins.

Politicians, union members, and student politicians return

Akin to the strikes in Semester 1, Greens politicians Mehreen Faruqi and David Shoebridge both made an appearance on

the strike.

Shoebridge thanked strikers for coming out, remarking on the importance of strike action “not just for yourselves as students and teachers, but for the future of this country, because the future of this country lies in higher education.”

NSW Labor MP Mark Buttigieg also thanked strikers for doing “what working people have to do in this country.”

Similarly, USyd student representatives were present across the picket lines.

University of Sydney Union (USU) President Cole Scott-Curwood, who is also a casual academic and NTEU member, told Honi, “it’s very fundamental that staff working conditions are student learning conditions... and with that fundamental fact in mind, I don’t think there’s any excuse for students to cross the picket or not support the demands of staff.”

“We do not have time to give decent feedback, no paid time to talk to our students, to reply to emails, to have meetings, to have the actual quality education that university should be about.”

SRC President Lauren Lancaster also emphasised the connections between staff and student learning conditions.

“All those [NTEU] demands mean that the University is compelled to treat staff like actual human beings, and when that happens, our classes get better, the feedback we get on assessments get better and the environment we’re all operating in... improves.”

Lancaster explained the radical history behind the formation of the Footbridge walkway as evidence of the power of student and staff action, “Students linked arms across Parramatta Road because they were sick of walking or running. And they did that for days on end until the university built a walkway.”

Members from the Rail, Tram, and Bus Union (RTBU) and Maritime Union of Australia (MUA) also attended picket lines in solidarity with the NTEU and university staff, with the MUA hosting a barbeque to feed hungry strikers at City Road.

“What you guys are doing has really inspired me, I think we need more of that on the railway – more action,” said an RTBU member.

Morale high on the pickets

Many staff and union members were in high spirits at today’s picket lines, aided by good weather and camaraderie with their colleagues.

“There’s much less foot traffic coming onto campus compared to previous strikes, which were a success,” said Ben Miller, an academic within the former Department of Writing Studies, which was recently merged with the Department of English to form the Discipline of English as part of the University’s widely-opposed Future FASS plan.

“There’s also an established sense of solidarity among the staff. We were here, we’ve been here for several days already, we know each other, and we’re building a good sense of what it means to fight back,” Miller said.

Claire Parfitt, a permanent staff member stationed at the Footbridge picket, also described the pickets as “really fun”.

“Being on picket lines with your colleagues, it generates a different kind of relationship to the one we have in the workplace,” she said.

Similarly, NTEU member David Allen described it as an “open political space” where staff and students alike could discuss their experiences and different ideas for fighting for better working conditions.

At the Victoria Park picket, NTEU casuals representative Dani Cotton spoke about the importance of pickets as a negotiation strategy.

“It enforces the democratically made decision by union members, and ensures that we’re not undercut by a small



few who wanna benefit from what we’re fighting for without taking the sacrifice themselves,” Cotton said.

Pickers also spoke about the most important issues facing various casual, professional, and academic staff at the University.

“We want casuals to get sick pay, equal superannuation and fair pay for the hours they’ve worked,” Cotton said. “On the last of those, management is saying a hard no. That’s an example of how hard management is playing this, and why we are being forced to take strike action.”

Professional staff member Marius Mather said that it was important for staff to have a pay rise in line with the rate of inflation, and that professional roles needed to be advertised internally first to existing staff.

Strikers racked up plenty of successes on the day, convincing numerous staff and students to turn around and go home and with their activities not limited to forming pickets at campus entrances. Throughout the day, contingents of students interrupted Zoom classes, forcing some to shut down. Tutors communicated to affected students that their attendance grades would remain unimpacted. One student told Honi that he spent the first part of the day on a roaming digital picket, disrupting at least ten classes.

A group of students also shut down a Wesley College soccer match by occupying the field with signs and banners. After learning of the game due to referees crossing the picket line, over the course of half an hour strikers reportedly explained the merits of shutting down campus to convince the players to end their game. Players eventually agreed, but not before offering to take a knee or a moment of silence instead.

The Con

At the Con, strikers performed music and played games at the entrance to the building. Taking advantage of sunny weather, students and staff threw wooden blocks in a lively game of Finska while also handing out flyers to attempted strikebreakers, led by picket captain and Senior Music Education lecturer James Humberstone.

Staff and students were also provided with sheet music, with Conservatorium casual academic in Musicology, Angharad Davis, leading strikers in performances of Public Workers Stand Together and Solidarity Forever. Clearly missing a day of class had no adverse impact on their musical prowess, unsurprisingly outshining similar renditions across the Camperdown campus.

“At the Con [staff] have the highest workloads per hour of pay at the entire university,” said USU Board Director and Con student Alexander Poirier. “The Chinese Music Ensemble is the second largest ensemble at the Con and we have sub-par instruments and not enough for all those students who are there.”

“At the Con, [staff] have the highest workloads per hour of pay at the entire university.”

Strike planned for Open Day

A second day of strike action is planned for USyd’s Open Day next week on Saturday 27 August.

“[Open day] is going to be our opportunity to disrupt the university selling itself and actually put the message of the reality of what’s going on on the ground at this university... to prospective students and explain why they should be supporting us in this strike,” said Dani Cotton.



In defence of StuPol: Why elections are underrated.

Student politicians might be cringe, but **Ellie Stephenson** thinks that it’s good they exist.

I have written quite a lot of articles about student elections. A number of them begin similarly: I throw out a jokey line about how silly the whole spectacle is, how *hordes* of campaigners will *descend* on Eastern Avenue, how the hacks will be flexing their campaign muscle, and so on. The sentence acts as something of a plea to my reader. “I know, I know, it’s stupid. I’m sorry. But can we please just talk about stupol for a second,” it says.

For someone who has been extensively (detractors might say obsessively) involved in stupol since first year, this is a weird move. I’m not lying — I do think student politics is strange and often silly, even farcical. But nevertheless, I find stupol news, history, machinations, dramas, controversies and plotlines endlessly fascinating.

Before I launch my full defence, first, two disclaimers.

One, I am not very good at stupol. A truly dreadful on-the-ground campaigner — wracked with the twin challenges of introversion and passivity — I have an electoral record best described as motley. I am dispositionally ill-suited to conducting walk-and-talks and I offer a sincere apology if you have ever been at the receiving end of the stammering info dumps that characterise my campaigning.

Two, I have a fairly personal investment in the activity. I met my boyfriend-of-four-years on the SRC campaign trail in my first year (our first kiss was the upside of a fairly

dour campaign afterparty — the faction having lost the election). It would be unusually difficult for me to claim stupol as a net loss to my life.

Nevertheless, my claims are simple: a world in which student politics exists is preferable to a world in which it doesn’t. More people should engage with stupol — voting and running in elections.

The reason I find most compelling is that student politics adds something intangible but essential to student life. The spectacle of stupol should not be regretted: every scandal and spat gets subsumed into a rich and comedic campus history. Stupol lore, along with being entertaining, contributes to a sense of identity on campus.

We live in a context where *the campus* as a social phenomenon is being undermined. A grim combination of social atomisation, economic insecurity and the corporatisation of the university means that university campuses are no longer as central a meeting place in the student experience as they once were. (Read Roisin Murphy’s magnum opus *Beyond nostalgia: Reflections on student culture*).

This is a loss. Young people are losing out on all sorts of fun and formative activities in a time which should be filled with experimentation. Many of those activities are kind of cringe: getting really into student clubs obviously requires a suspension of artful apathy, it requires you to throw yourself into leisure unabashedly.

Yes, stupol is playacting. Yes, it can be deranged and absurd. Of course! That’s a good thing. Young people should get to be deranged and absurd — cringe be damned.

When you have a vivid and well-populated stupol culture on campus, you have far more of an opportunity to engage with other students. You have more conversations about what it’s like to be a student. You think a lot about what would make for a better campus.

There’s a second reason why student politics is important: it’s valuable for young people to have to form and advocate for their political ideals. Writing a policy statement, answering questions from voters and *Honi*, getting into screaming matches at Council: these are valuable pursuits. We should do more of them.

Political debate has waned on campus. Self-identification as being “independent” or “apolitical” has increased, discourse occurs anonymously (shame!), *Honi* doesn’t get enough angry letters anymore. People are afraid of disagreement, afraid of earnestness and afraid of being wrong. This, too, is a loss.

You might respond: student political debate is frequently mired in bad argument. It can be lazy, irrational, rife with *ad hominem*s and factionalism. This is true, but I don’t think it is a sufficient reason to wish for its absence. A culture full of debate — where political arguments are not to be feared or skirted around — would help us to argue better; it would

lessen the catastrophe of being disproven and increase the student appetite for good reasoning.

It is unfortunate that university students, many of whom will go on to have prominent roles in society, can plausibly pass through their entire university degree without ever really engaging with political ideas they disagree with. It’s worse still that this engagement is viewed, derisively, as an imposition.

With all that said, I understand why people are unwilling to participate in student politics. Not only does involvement take time and energy commitment that most of us (me included) cannot afford, stupol has big problems. The people involved in it are very privileged — which sometimes goes remarkably unexamined — and therefore bring the attendant problems of privilege into stupol. Misogyny, racism, classism and ableism are recurrent characters in student political theatre. This means all the acrimony and derangement takes on a sinister character, a phenomenon as repellent as it is frequent.

This article can’t fix all that, but it can observe that the problems with stupol emerge from the problems with our universities themselves. If student life, and consequently student politics, was accessible to all students, these problems would be less endemic.

Will five-day extensions fix Special Considerations?

Khanh Tran and **Fabian Robertson** examine the chronic issues plaguing a system which received more than 60,000 applications in 2021.

The University of Sydney’s Academic Board has approved a trial of five-day extensions for all assignments in response to an all-time high volume of Special Consideration applications.

This semester, students are able to access five calendar day extensions by submitting a statutory declaration through the Special Consideration portal. Unlike previous applications, such extensions do not require medical evidence. The new scheme applies to all assignments in all units with the exception of short-release and group assessments.

SRC President Lauren Lancaster describes the new scheme as a “win hard-fought for by myself and the SRC, which puts student welfare back into our own hands.

“It will be an important buffer for those struggling to get by at uni, while the concurrent lightening of evidence requirements mean that the University is trusting students to do the right thing,”

Lancaster said.

The proposal for five-day extensions was presented to the Academic Board by Associate Professor and University Registrar Peter McCallum as a measure to reduce the number of Special Consideration applications submitted each year.

Applications have more than doubled from less than 30,000 in 2018 to 60,000 in 2021, despite the student population increasing by just 10 per cent. In Semester 1, 2022, USyd received over 31,000 applications, comfortably dwarfing 2018’s total numbers. Accordingly, Special Consideration applications are projected to increase by a further 25 per cent this year.

The Faculty of Science has the highest rate of special consideration applications per student, accounting for approximately 20 per cent of total applications but only 14 per cent of total students. First-year and postgraduate students stand as the most adversely affected, with over 8000 applications made by first-years last semester alone.

Professor McCallum’s report to the Academic Board cited two reasons for the increase in applications. First, the move to online exams has resulted in a surge in applications concerning home technical issues. Secondly, application trends “strongly correlate” with fluctuating COVID-19 case numbers in NSW.

USyd’s Special Consideration system buckled under this unprecedented increase in application numbers, resulting in “longer processing times, student stress, poor experience, and

an increase in staff workload”. This was exacerbated by technical issues, with the online system suffering five outages and four server breakdowns in Semester 1, 2021.

As a result, the average number of working days it took for an application to be processed increased from 2.5 in Semester 1, 2020 to 4.3 in Semester 2, 2021, with the latter figure increasing to 7.95 working days in cases requiring referral to faculties.

Honi has received reports of students waiting up to four weeks for their applications to be processed, with some cases for specific assignments being resolved well after that assignment’s due date. *Honi* has also received reports of individual cases seemingly slipping through the cracks, with appeals of decisions left unanswered up to four months after the initial application.

While the new five-day extensions will likely reduce the number of applications and thus speed up processing times, it is unclear if this will be sufficient on its own.

According to Lancaster, five-day extensions “won’t solve all the issues facing students.”

“Special Consideration of course requires more staff and likely funding in the future,” said Lancaster.

This is a need that has been recognised by Student Services, with Special Consideration receiving “temporarily increased staff resources”.

Honi understands, however, that there is no plan in place to permanently increase the staff resources to the Special Consideration Unit, which suggests issues surrounding delays in processing may persist in the near future.

The severe ramifications of such a decision becomes clear when examining

the wait times for Informal Appeals of Special Consideration decisions, with the maximum wait time of 10 business days regularly breached due to a lack of staff.

While significant, wait times are just one of the many issues facing students engaging with Special Consideration. At the core of its inadequacy is its overly bureaucratic nature.

This is perhaps best exemplified by the arbitrary application deadlines imposed on students. Indeed, students must submit Special Consideration applications within three business days of the relevant illness or misadventure. Any application submitted after this period is automatically declined unless an adequate reason for lateness is provided.

In these instances, students that may be facing severe health or family-related complications will be denied help on a bureaucratic technicality, rather than the merit of their application. In Semester 1, 2021, nearly 1000 (3.3 per cent of the total) student applications for Special Consideration were rejected for being late and having an “insufficient late reason”.

Sharing Lancaster’s view, SULS Disabilities Officer and SRC Welfare Officer Grace Wallman argues that five-day extensions is not an “unqualified victory” and that further reform to the system is required. Otherwise, USyd’s much-celebrated simple extension reforms risks becoming a “band-aid solution” that fails to address chronic understaffing of the Special Consideration Unit.

“The University should be minimising stress with these systems. It’s not the fault of the people who are working in these support services. The university has to really resource and fund all of these systems adequately,” Wallman told *Honi*. “There’s still a big battle to be won.”

\$520 on a taxi? Documents reveal USyd Executives’ lavish transport spending

Fabian Robertson and **Christian Holman** investigate. Images by **Ellie Stephenson**.

Six of The University of Sydney’s top Executives spent \$12,639.99 on taxis and Ubers from 1 January 2019 to 31 December 2021. Chancellor Belinda Hutchinson spent more on taxis than any other Executive during this period, expensing \$7,045.42 on taxis alone.

USyd policy allows certain staff members to be reimbursed for expenses incurred while executing their duties for the University, subject to a number of conditions. The expense sheets of USyd’s top Executives from 2019 to 2021 were released to *Honi* under Freedom of Information legislation. They reveal that USyd’s top seven Executives expended a total of \$335,222.78 in this period, Hutchinson’s total expenditure accounting for a total of \$16,642.89, with her largest expenditure category being taxis.

Hutchinson’s taxi expenditure was split across 119 separate claims, for an average cost per taxi of \$59.20. Notably, Hutchinson spent \$519.75 for a single taxi ride dated 11 May 2021, with the cited purpose of “University business”.

Honi asked the Chancellor’s office to explain the nature of this business and why a single taxi ride cost so much, but these queries were ignored.

Instead, a spokesperson for the Chancellor said that “the Chancellor attends many events and meetings for the University, often outside of business hours, and taxis are used to ensure she attends on time and safely”.

Second to Hutchinson on taxi and Uber expenditure was former Deputy Vice-Chancellor (Research) Phillipa Pattison, who spent \$1,909.20 on taxis across the three year period. Former Acting Vice-Chancellor and current Principal Advisor to the Vice-Chancellor Stephen Garton spent

\$1,805.99, while Deputy Vice Chancellor (Research) Duncan Ivison spent \$1,234.58.

Of the 15 taxis that cost more than \$100, Hutchinson was responsible for 14 and Garton for 1. Notably, Ivison is the only Executive with an expense for public transport, having taken the Sydney Airport train on five occasions.

Perhaps surprisingly, former Vice-Chancellor Michael Spence only spent \$15.97 on taxis. However, a closer look at his expense sheets reveals \$896.56 spent on washing, detailing and fuel for a personal “university Car”. A single wash set USyd back \$120, and a single detailing cost \$225. Spence claimed reimbursement for his University car for the entire period covered by the released documents, suggesting USyd had a designated vehicle for personal transport during his stint as Vice Chancellor. Hence, although *Honi* is not privy to the costs involved with this arrangement, the total spent on Spence’s transport during his tenure is likely even greater than that of Hutchinson, especially considering the likely employment of a chauffeur.

By contrast, current Vice-Chancellor Mark Scott has no expenses relating to a University vehicle. Rather, In November and December 2021, Scott took 13 taxis for a total of \$528.87. Scott’s monthly average spend on taxis surpasses Hutchinsons.

The role of Chancellor

As Chancellor, Hutchinson does not receive a salary or remuneration. Her role is both ceremonial and bureaucratic. Beyond representing USyd at various functions, Hutchinson is a member of the University Senate and all of its six committees. Hutchinson also chairs the seven yearly Senate meetings, and played an

instrumental role in the hiring of our current Vice-Chancellor, Mark Scott.

Despite her lack of salary and strict responsibilities as a typical staff member, Hutchinson’s expense sheets indicate reimbursement privileges for a wide array of costs.

On 24 October 2019 for example, Hutchinson expensed \$6,269.04 for “Shanghai Delegation”. The expense seemingly coincides with an alumni celebration that Hutchinson attended in Shanghai.

When queried as to the nature of this cost, a spokesperson for the Chancellor simply stated “flights are occasionally taken by the Chancellor to attend University events and significant meetings on behalf of the University, including... delegations to China for Graduation ceremonies at which she presides.”

USyd policy classifies Premium Economy and Business Class travel as a cost unable to be expensed to the University, with staff required to purchase the cheapest airfare available at the time of booking. The large sum attributed to the “Shanghai Delegation” may suggest that Hutchinson flew Business.

USyd’s travel policy allows approval for Business Class airfares in exceptional circumstances such as medical requirements, by approval from Senior Management, or specific clauses of an employment contract. Although USyd’s media team did not clarify, it is possible that Hutchinson is excluded from the usual rules dictating travel expenses by the nature of her individual contract with the University.

Aside from international travel, a spokesperson for the Chancellor explained that Hutchinson “hosts a range of events for significant donors... honorary award recipients, international visitors and other key stakeholders of the University.”

On 17 May 2021, Hutchinson expensed \$791.10 for “Honorary Awards Functions,” seemingly for the conferral of Honorary degrees and fellowships. When queried, USyd’s media would not explain the nature of the cost.

On the other end of the spectrum lies minor costs that Hutchinson has expensed to the University. The Chancellor has submitted for reimbursement for lunches and refreshments, the smallest of which is \$3.90.

The practice of claiming such a trivial amount from the University is difficult to reconcile when considering Hutchinson’s enormous wealth. As reported by *Honi* in 2021, Hutchinson owns a \$20 million apartment in Point Piper, has a long history of employment in affluent positions at the top of multinational corporations, and currently chairs multinational weapons company Thales Australia.

As someone who is not even a paid staff member of USyd, then, it is difficult to understand why Hutchinson needs to claim any reimbursements at all from the University, let alone \$3.90 for refreshments.

Transparency issues plague expensing practices

The University’s official values are included in its official expensing guidelines, with one of those values being “Openness and Engagement”.

USyd media did not comply with *Honi*’s request to explain the nature of Hutchinson’s most costly transactions. Instead of ‘openness’,



the vast majority of Hutchinson’s expenses are listed under the vague purpose of “University Business”.

USyd media, for example, did not explain the expense of \$731.10 on “Government Relations” on 17 February 2021. A spokesperson for the Chancellor merely submitted that “meeting with Ministers in Canberra” constituted part of her role, and did not disclose which Ministers were involved.

Hence, the nature of this visit and any such visits to Canberra is unknown. *Honi* can only speculate. Indeed, Hutchinson’s husband, Roger Massy-Greene, is a former mining executive and Liberal party donor. Massy-Greene was hand-picked by then NSW Treasurer Mike Baird to chair Networks NSW on a lucrative \$600,000 contract, soon after being paid by the same Government \$150,000 for a three-month consultant role.

Around the time of Hutchinson’s visit was the Federal Government’s inquiry into foreign interference in Australian Universities, and political discussions concerning the protection of free speech on campuses.

Whatever the reason for Hutchinson’s visit, it seems that she is sent to lobby politicians regarding matters of importance to USyd, perhaps making use of her personal connections in Canberra.

Unlimited corporate card?

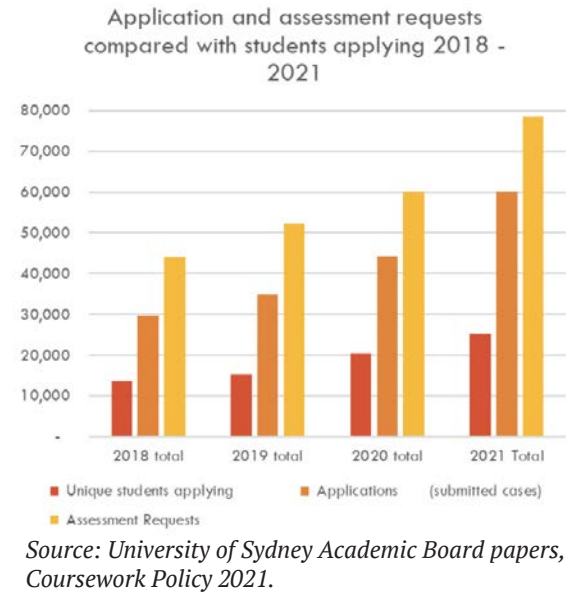
Certain USyd staff are eligible for University Corporate Credit Cards for use on business expenses. Corporate Credit Card holders are empowered to approve the acquisition of goods and services to a value of \$5000 per single transaction, and must abide by USyd’s extensive policy restricting what can and can’t be expensed.

Such rules seemingly don’t apply to top Executives like Hutchinson, however. Rather, costs that may otherwise violate the standard guidelines for expenses can merely be approved by the Vice Chancellor – the person that Hutchinson was instrumental in appointing and whose salary she helps determine.

Unfortunately, the approval processes governing expenses and the privileges afforded to Executives like Hutchinson are not entirely known. According to a spokesperson for the University, USyd is “currently in the preliminary stages of reviewing our policies and procedures” for expense practices.

If USyd is to abide by its own values of openness and engagement, one can only hope these reformed procedures are accompanied by greater transparency measures. If not, it is likely that lavish and behind-close-doors Executive spending may continue unchallenged for the foreseeable future.

Honi is conducting an investigation into Executive expensing practices. This article is the first of a series.



Planning a trip to Family Planning?

Imogen Marosz plans your route.

Family planning NSW (FPNSW) is a healthcare service that provides low cost and bulk billed reproductive and sexual health services. Out of the five locations, two are regional: Newcastle and Dubbo. The latter has travelling outreach clinics in Nyngan and Cobar. Three are in Sydney; Penrith, Fairfield, and the Newington clinic – which until this year was previously located in Ashfield.

The suburb of Newington (not to be confused with the private boys school) is located between Sydney Olympic Park and the Silverwater Correctional Complex in Silverwater. The official opening of the relocated Newington clinic was announced on 5 January this year to the FPNSW emailing list, which spruiked a day clinic and more space for more services than the previous location.

I was drawn in by the email’s inviting phases - *“Our new facility now features state-of-the art clinics, including a day procedure unit, allowing us to expand the types of services available to you”*. It is important that people have a range of choices and services to select from, and it appeared positive that the organisation decided to move in this direction.

“Our new site is easy to reach, with ample parking and public transport routes available,” the email suggested. A helpful map showed bus routes from three different train lines, depicting what appeared to be a highly accessible location for the greater city region.

When I attempted to travel to this location using public transport from my home in the City of Canterbury Bankstown, it took me *two hours* to travel 12 km. When combined with the punctuality of health care appointments, the duration of the appointment, and travel back, this adds up to over 5 hours. It suffices to say that this is not an accessible amount of time for many people with day

jobs, carer responsibilities, or general life appointments to attend to.

The map in *Figure 1* shows three public transport options:

Option 1 shows the 544 bus from Auburn Station is 17 minutes door to door. This comes once an hour between 10pm and 4pm. More frequent services begin at 4pm, allowing patients to arrive to knock on the closed clinic doors.

Google Maps suggests an alternative from Auburn station catching the train to Parramatta and taking the 525 bus (41 minutes), or walking for 49 minutes as appropriate and more frequent services.

Option 2 is the 526 bus route from Rhodes Station. This service comes twice an hour from 9 am to 5 pm. Again, Google Maps suggests taking a train to an alternate station (Strathfield) to take a more frequent bus service

Option 3 suggests taking the 525 or the 526 bus route towards Parramatta or Rhodes respectively, and departs four times per hour from Olympic Park Station. However, trains must be changed at Lidcombe as there are no direct trains from the city or Parramatta to SOP.

An unadvertised option is On Demand public transport option Bridj that services areas from Burwood to Silverwater. Bridj is a demand-responsive bus service booked by users on smart phones using an app and card payment details. A number of minibuses operate in a certain area picking up and dropping off travellers, much like a rideshare service. However, this serviced area is split into two zones. The east zone ends at Sydney Olympic Park, but includes many train stations on the T2 and T9 train lines. The west zone includes Lidcombe Station and Family Planning NSW itself. Despite costing as little as \$2.65 a trip without a concession card, individuals would have to take two

asynchronous services from most nearby serviced train stations.

I asked a sample of 18-24 year olds about their experiences with reproductive health services. Many had not used Family Planning NSW; instead, they had used whatever service was closest. Answers given included GPs or clinics within 10-15 minutes travel of their home. One responder noted that it was a 10 minute drive from their home, but almost an hour on the bus to reach the service.

Another issue with accessing FPNSW was appointment availability. Patients can wait months for a consultation, resulting in them booking and paying for services closer to home – which may not provide the same level of care or treatments as FPNSW .

For patients that do manage to get a booking at FPNSW, and are willing to

endure extensive travel times, they face infrequent public transport services that have resulted in missing sought-after appointments.

Even within the two cities in the state that have FPNSW clinics, access to those clinics is considerably limited due to their location. More than 30% of NSW’s population live outside one of these two fortunate cities and have considerably less access to FPNSW clinics than people in places like Canterbury Bankstown. With such limited services, people in regional areas must pay for services that they may not be able to afford, travel excessive distances, or settle for services that do not meet their needs.

It is my dream that there will be bulk billed sexual health clinics on every street corner with walk-in appointments. Until then, I’ll see if my mum will drive me.



Tracing our digital footprints: How do we archive screen cultures?

At some point in the future, it’s possible that the only way to read this article will be on the Wayback Machine.

Actually, that is somewhat presumptuous of me. It would need to be saved, the Wayback Machine would still need to be in operation, you would need a digital device to read it and so on. There are quite a few points of potential failure between now and then.

Now, this article may not be historically significant, but what happens if this kind of erasure happens to more important parts of the internet? With factors like ongoing digitisation, a continuing pandemic and ever-growing digital platforms driving us further online, what artefacts of our lives will remain?

The easy answer is to keep a paper copy.

We still have physical items like books, newspapers and photographs that capture aspects of our present. Technically, you could print out web pages or download digital content to try to create a personal archive. Yet, practical concerns aside, trying to transform everything into a physical format could leave something vital behind. In his 1964 book *Understanding Media: The Extensions of Man*, media theorist Marshall McLuhan suggested that the medium is the message; the effect of communication is shaped by its form. So if we have to change the format to save it, this act of removing it from the original context might really be changing its meaning.

So, how are our digital lives saved for the future?

This brings us back to the Wayback Machine. If you haven’t encountered the Wayback Machine, it is a digital archive, launched by the Internet Archive in 1996, that provides access to historical versions of websites. With a mix of ongoing web crawls,

collaborative projects and user collected data, the Wayback Machine has over 726 billion webpages (at time of writing). Between April 2001 and August 2022, the *Honi Soit* homepage has been saved 1412 times. This is essentially 1412 opportunities to view what *Honi* looked like, spoke about and covered over the years.

What initially appeared to be an admirable pursuit to positively contribute to society has become increasingly significant in the current state of digital content. Each week seems to bring a new reminder of how truly ephemeral the digital sphere has become. Even if it isn’t intentionally deleted, it doesn’t take a lot to make a webpage disappear – merely a broken link or a forgotten payment for a domain will be enough.

Amidst disappearing digital content and ongoing legal action, it seems to be getting harder for groups like the Internet Archive to keep operating. The Internet Archive’s work extends beyond the Wayback Machine through their vast library made up of millions of books, audio recordings, videos (including televised news broadcasts) and images, even including software programs. It is this library which is the current focus of ongoing legal action launched by a group of major publishers regarding the Internet Archive’s digital lending practices.

A focus of this case has been the ‘National Emergency Library.’ It was set up by the Archive during the pandemic which sought to provide universal access to information for teachers, researchers and students globally who weren’t able to access libraries. A few months after launching the library, the Internet Archive changed their practices to only allow a single borrower at a time.

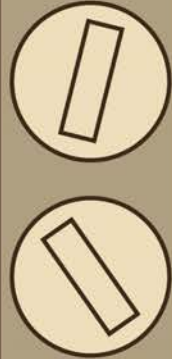
Despite this increased complexity, there doesn’t seem to be a universal solution for

how the internet could be archived. The result appears to have left the challenge to be dealt with by museums, libraries and groups of concerned global citizens. As they grapple with the recording or sharing of local histories, they are able to adapt to the challenges and opportunities of saving digital content. These methods include the development of digital collections and the use of techniques like photogrammetry (which can use photographs to create three-dimensional models of items).

ACMI (formerly known as the Australian Centre for the Moving Image) is a museum of screen culture that displays physical and digital artefacts of local film, television and gaming development. Their central exhibition ‘The Story of the Moving Image’ showcases everything from televisions through the decades to computers and arcade machines where you can play games from years past. Each visitor to ACMI collects a Lens (a physical cardboard disc that looks a little like a visual dial for a picture viewer) which uses near-field communication (NFC) technology to allow you to collect a digital version of any of the exhibits that interest you to look at later. ACMI offers visitors the chance to see our screens past, present and future.

As I type out this article, I’m reminded that it doesn’t take a lot for our words to disappear. With constantly changing digital environments impacting more and more of our lives, it doesn’t seem like there is an easy answer. Maybe instead it is in the combination of the varied methods of digital archiving that we end up saving this content for future audiences. With the Wayback Machine, we can all have a role in curating what parts of the internet we want to protect.

So next time when I find something on the internet that matters to me, I’ll add it to the Wayback Machine. Maybe, you will too.



Veronica Lenard goes way back.

ScoMo proves democracy will not end with a bang but a whimper

Caitlin White demands accountability.

The creeping authoritarianism of the Morrison government was often commented on throughout its term; increasingly punitive measures for protestors, the indefinite detention of a family from Biloela, and journalists’ underwear drawers being raided were just some examples used to support this claim. But last week the uncovering of a secretive centralisation of power to Morrison indicated not a creeping but a sprinting towards authoritarianism.

In total, five ministerial portfolios were appointed to Morrison across 2020 and 2021. The Departments of Home Affairs, Treasury, Health, Finance and Resources were all signed over to Morrison through a constitutional loophole, with four of those ministers not being aware of the arrangement. All these portfolios have unique unilateral decision-making powers, meaning that the ministers in charge of them can make decisions independent of the Prime Minister.

Morrison claims he only used these powers once – to overturn the approval of an offshore gas mine in NSW where the Coalition found themselves under threat from independents campaigning on an agenda of climate action. But why should we believe him when the only thing transparent in this situation is Morrison’s blatant desire for power?

“I was steering the ship in the middle of the tempest”, was his defence when

questioned on Wednesday – the use of ‘I’ further indicating his disregard for Australian parliamentary democracy, where parties, not individuals, make decisions for the nation. On Thursday, Morrison was on Facebook stating that he was having “fun joining in on all the memes” and that he was “feeling amused” with it all, seemingly not a single worry about the disrespect he exhibited towards the principles which ensure our nation’s democratic success.

Today, democracy is viewed as something seemingly natural, a state of being that the arc of history bends towards. Such an understanding of the inherent stability of liberal democracy led Francis Fukuyama to declare in 1989 that the end of history is near, where he argued that once every nation became a democracy we would live in a static world without conflict. Unfortunately, Fukuyama seems to have a serious misreading on the type of people attracted to politics. He also must never have met Scott Morrison – if he had he may have reconsidered such grand predictions.

Truthfully, and frighteningly, democracy operates on the very same logic as Santa Claus – it only works if enough people believe in it. (Admittedly more people must buy into democracy than Santa Claus, but in the same way that one eight-year-old kid can ruin the illusion of a benevolent man in red for an entire class, so too can one man ruin democracy for a nation). There is nothing natural about democracy, and to describe

it like that erases the very people and institutions who work hard to ensure its ongoing functioning.

At its most literal translation, democracy means rule by the people, a secret power grab by one is antithetical to this. Secrecy is a poison on democracy. Free and accessible elections, tolerance for opposing ideas, responsible governments, and politicians acting in the will of their constituents, all are crucial tenets of democracies. Above all, democracy requires the mobilisation and participation of citizens who believe that they have a choice, that they matter in determining the future of the communities they live in.

“... democracy operates on the very same logic as Santa Claus – it only works if enough people believe in it.”

Worryingly, Australians’ trust in democracy has been waning. In 2019 only one in four Australians had confidence in their political leaders and institutions, the lowest level in 40 years. In 2021, 56 per cent of Australians’ agreed that “Australian politicians are often corrupt”, and only 2 per cent of 18-29 year olds believe that politicians are working in the best interest of young Australians. These statistics fit into global trends of citizens expressing democratic disenfranchisement. This is not helped by politicians engaging in secret behaviour,

nor the withholding of allegations of such misconduct by journalists to sell more books.

Morrison’s behaviour provides compelling evidence for the need for a federal ICAC to investigate such breaches. It’s time to introduce a robust anti-corruption commission, with financial independence, whistle-blower protections and strong checks and balances to ensure a balance of power. Such a commission is long overdue and is needed for Australians to have their trust in democracy restored. Labor has promised to deliver legislation establishing this by the end of the year, and we must hold them to this. To hesitate, is to allow for behaviour such as Morrison’s to go unchecked, further eroding the public’s faith in political institutions.

History tells us that democracy will not end with a bang, but a whimper. There will be no bells in the street declaring the end, no man in a suit on television notifying us that we have moved to a new form of governing. Democracy ends through a slow erosion of trust, of increasing secrecy, of a gradual stripping of rights from the body politic. ‘Democracy dies in darkness’, is the Washington Post’s rallying cry, but unless we act on serious breaches against democracy, it can die in light too. Morrison’s secrecy indicates how we must demand more accountability from our political leaders – our democratic future depends on it.

High-flying Australians at major athletics championships

Xavier Zuccon crosses the finish line.

Due to the ongoing COVID-19 pandemic, and the subsequent postponement of the Olympics to 2021, the World Athletics Championships and Commonwealth Games have fallen in the same year. In addition to these global athletic events, the World Indoor Championships and World Under 20 Championships also happened this year, resulting in four worldwide contests in 2022. This unprecedented scenario has allowed our Australian track and field athletes to showcase their amazing talents several times throughout the year.

To put a quick statistical spin on our successes: at the 2022 World Championships in Eugene, Oregon, the Australian team achieved their most successful championship in well over a decade. The team had a total of 62 athletes, won three medals (two gold, one bronze), achieved nine personal bests, 30 season bests, 11 top eight finishes, and 65 per cent of the athletes managed to finish higher than their world ranking. The big takeaway is that 37 per cent of the team – or 23 athletes – made finals appearances: the most Australian athletes to make a world final in over 10 years.

Statistical analysis is great, but it can distil an athlete or team’s performances into numbers that don’t always reflect the complete picture. Hearing and understanding our athletes’ journeys, hardships and successes throughout

their careers can tell us far more about the significance of these athletes’ achievements. It’s these aspects of an athletic career that really resonate with mere mortals like you and me.

Many now know the outrageous ‘Flying Mullet’ hairstyle of 100m sprinter Rohan Browning, after he shot to national recognition for his exploits at the 2021 Tokyo Olympics, where he nearly broke that magical 10 second barrier to make the semi-final round. However, the USyd athlete, who is managing to juggle a Bachelor of Arts/Law degree and a world-class sprinting career, has had, even by his high standards, a mixed 2022.

A hamstring injury early in the season put him out of the national championships, but he did manage to recover and race in Japan in the lead-up to the World Championships. A focus for Browning this season has been on the first 10-20 metres of his race, becoming more technically consistent in the drive phase.

A week before the World Championships rolled around, Browning clocked a brisk 10.08 seconds, marking a return to the sub 10.10 seconds club. The Commonwealth Games offered another opportunity to showcase how much he’d grown as a sprinter. Browning ran sixth in that final, with a time of 10.20. On paper, it might not look like a ‘great’ record, but the winning time was only 10.02, and Browning was only an incredible 0.06 seconds off a medal. Over the past four

years, he has put together an impressive resume, consistently building from year to year, continuously improving his technique and results at the international level. If this upward trajectory is anything to go by, that magical sub-10 barrier may just be shattered sometime soon.

The last two years has seen Mackenzie Little become a giant on the world javelin stage. After graduating from Stanford, the high flying javelin thrower returned home and commenced a Doctor of Medicine program at USyd and is part of the SUSF Elite Athlete Program. After becoming the Australian and Oceanian Champion this year, she scraped into the final at the World Championships, where her opening throw in the final sailed all the way to 63.22 metres, a new personal best, ultimately enabling her to finish a fantastic fifth. At the Commonwealth Games, Little was a near certainty for a medal, and a genuine contender for the gold. Again, her opening throw produced a PB, putting the rest of the field under immense pressure. After leading for the majority of the competition, with another PB in the fifth round, she was knocked down a peg by fellow Australian Kelsey-Lee Barber by a mere 16 centimetres. Despite competing at the highest level, Little manages a full-time university degree and works one day a week at the Royal North Shore Hospital. All in all, for an athlete who is only 25 and believes the best is yet to come for both her javelin and medical careers, the future looks incredibly bright.

Nicola Olygslagers, who graduated earlier this year, is undoubtedly a world class high jumper; the crème de la crème, really. After a stellar 2021, which resulted in a sterling silver at the Olympics, Nicola has not quite hit the same highs this year. However, anyone who has watched her jumps at the World Championships can see she still revels in clearing every height and was still a top flight contender.

Sydney University Athletics Club Co-captain Michelle ‘Shelly’ Jenneke who is rightly famous for her pre-race dance warm up routine has had an incredible come-back year in the 100m hurdles. An Olympian, World Championship, Commonwealth Games and World University Games representative, Jenneke has reached heights most athletes only dream of. After enduring a difficult 2021, where she failed to qualify for the Olympics, she fought back from injury and this year, at the World Championships, raced in a world-record setting semi-final that saw her finish fifth with a massive new PB, taking her to the number two spot on the all time Australian list, behind the great Sally Pearson.

Judging by the performances at the Commonwealth Games and World Championships of the USyd athletes and the Australian team as a whole, it’s safe to say that Australia is at the start of a new golden age of track and field on the world stage.

ART IN PLACE

Art in Place was the first in a series of workshops for University of Sydney students to think and write about the campus artwork *Spine* by Bidjara, Ghungalu and Garingbal artist D Harding.

Organised as a collaboration between Honi and The Power Institute, the workshops took place over Thursday and Friday last week, during which student participants were prompted to develop critical responses to the work and received collaborative feedback from University curators and lecturers of Indigenous Studies.

Students may recognise *Spine 2* as two sandstone blocks elevated on the City Road side of Eastern Avenue, however two further elements of the work exist nearby – *Spine 1 (Universe)* is located in the Life, Earth and Environmental Sciences (LEES) building, and *Spine 3 (Radiance)* is located on the side of the Carslaw building.

As a collective, Harding’s works represent a dialogue between old and new, Indigenous and colonial; a point of tension – read on to hear the voices of students in response.

A collaboration between Honi Soit and The Power Institute. Facilitated by Nick Croggon, Ann Stephen, Stephen Gilchrist and Maya Stocks with Thomas Sargeant and Amelia Koen

sandstone cubes that sit atop have made it the peak of the mountain. The first cube hangs off the cliff with the tension of a fall or potential to slide back to the bottom. One cube is perfectly angular, the other similar, though the top appears to have been freshly snapped out of the earth it was once a part of.

That second cube has sparked my attention on many occasions, without ever realising it was a part of art on campus. Why didn’t they cut the top down to make it a hard angled cube, like its counterpart? Like the buildings surrounding the work, or the metal frame at the base of the work? *Spine 2* juxtaposes sedimentary rock placed on top of angled constructivist architecture, a visual metaphor of the now coexisting colonial and Indigenous ways of learning, as well as the old and new architecture that comprise the University of Sydney’s Camperdown campus. Art in its traditional place is easily recognisable. But when place is art, it is easy for it to hide in plain sight. This may be why you have never noticed D Harding’s work on Eastern Avenue.

— Emily Greenwood, Visual Arts III

Observing *Spine 1, 2* and *3*, I am moved by the delicate placement of these installations which gracefully situate themselves within a public space. I feel these works are a poised expression and acknowledgment of the Indigenous heritage of both materials and site. What I was most drawn to are the marks made by the artist’s hand, in the expanded sculpture *Spine 3, (Radiance)*. As a visual artist, I myself like to incorporate traces of my own process. I feel that visible gestures bring a rawness and humanity to a work which remains sensitive in such an expansive space. So often architecture is cold, whereas this work brings warmth to the campus. This warmth is further enhanced by the haematite pigments used. I would encourage anyone to take the time and reflect upon these three artworks and to further investigate the work of D Harding.

— Jasmine Anderson, Visual Arts II

Spine by D. Harding

Harding’s sculptural triptych incites questions about its own physical treatment. Not by viewers or students, but by its place – the University. *Spine 2*, aside from the expected impacts of nature such as moss and algae, has accumulated a thick soot, leaving the top of the structure black from pollution off City Road. Further, it has a large gash on its side from a fly-away stall at Welcome Week. I suppose it is up to the individual to decide if this is neglect or simply a part of an outdoor artwork’s life; after all, what is land art without the contribution of the land itself?

However, *Spine 1, (Universe)*, residing in the sterile LEES building, is covered with cobwebs, dirt, and live spiders. The blooming blue hues of Harding’s blown pigments are dampened and littered with black dots. It feels not only wasteful, but shameful to have deeply significant First Nations artworks within deeply colonial spaces that are left to accrue dirt; rather than to stand in defiance.

Our university is an institute that embodies a colonial power which it has exerted since 1850. Erected on stolen Gadigal land, it has since stood as a global monolith of Western ideas wrapped in European, Gothic facades. The significance of having First Nations art on display, such as *Spine*, lies in that it creates an Indigenising force across our campus, counteracting all that which USyd is built upon. We must ask ourselves: Is the physical presence of these works enough, or must we continually uphold and review their standing within our collective place? Arguably, the impact and significance of these works is only justly upheld when the artworks themselves are upheld with respect by the University in which they reside.

— Amelia Koen, Art History / Philosophy of Science IV

SPINE 2018
D HARDING
born 1982, descendant of the Bidjara, Garingal and Ghungalu peoples of Central Queensland

SPINE 1 (UNIVERSE), 2018.
Lapus lazuli, vivianite pigment, hematite, & a pure lemon commercial pigment from Italy. The University Art Collection, the University of Sydney, UA2018.25.1.

SPINE 2, 2018.
Gosford sandstone, off-form concrete, hematite oxide, 3 parts: wedge-shaped plinth, 113 (to 200) x 1200 x 130 cm; front block 138 x 150 x 150 cm; back block 150 x 150 x 150 cm, The University Art Collection, the University of Sydney, UA2018.25.2.

SPINE 3 (RADIANCE), 2018.
Plaster, haematite oxide, 4.450 x 12.000m. The University Art Collection, the University of Sydney, UA2018.25.3.

The certain mystery that embodies abstraction in artwork is that it is not abstract in order to deflect or prohibit meaning, but to prevent its abstraction from being the focal point of attention. Its abstraction is transitory. Dynamic and evolutionary in the viewers eyes, I believe this follows that the viewer is as much the subject as the work itself. They exist outside, alongside, and within the art. This statement is also true of each different work included in *Spine*.

The works which compromise *Spine* exist in ‘non-art spaces’, external and always revealed to the public eye. They sit alongside a walkway and an avenue – a space between places. By virtue of this, the work coincides with the function of Eastern Avenue as an avenue, with people never truly stopping to watch or consider, always on the move to be someplace else. For instance, *Spine 2*, which on first approach seems to almost melt into the University’s neo-gothic backdrop. As is with the rest of the work, *Spine 2* is monolithic yet unassuming, and indeed that is how any good placemaking should be. D Harding’s work considers and collaborates with both students and land in order to create a sense of place, body and time in an exposed space, unprotected and vulnerable.

— Finn McGrath, Art History II

Have you ever noticed D Harding’s work on Eastern Avenue? Camouflaged by the colonial structures that surround it sits D Harding’s *Spine 2*. Monolithic and by far the largest work in Harding’s *Spine* series, the work sits on a plinth of grass and shrubbery, camouflaged and framed by flowers alongside it. At the base of the work sits a concrete hill. The

Defined by the space it occupies in the LEES building, *Spine 1, (Universe)* lives in what is both an enclosure and a playground for the piece. While its counterparts reside on the highly visible thoroughfare of Eastern Avenue, *Spine 1* is instead bordered by classrooms and labs. The work is anchored by a petrified wooden log, which sits on a bronze shelf with an information panel beside it – an artefact in the building’s clinical setting. The stark white walls which it sits against, as well as its claustrophobic bounding, keep it cloistered in a hidden corner.

The work comes alive, however, in its expansion upwards and across the halls of the building, unafraid to claim institutional and physical space. Blown pigments, described by Harding as “illustrations of [their] breath”, act as vivid illustrations of their presence across the canvas of the building’s interior. As a Bidjara, Ghungalu and Garingbal artist, Harding draws on their matrilineal history of mark making through the rock art of Carnarvon Gorge – the source of the work’s fossilised tree. The sprawling nature of the work emphasises and questions the boundaries of the space, pushing at its seams through ceilings and hallways filled with their very breath.

— Thomas Sargeant, Art History / Politics IV

— Jessica Maronese, Art History / English Literature II

Slow down enough on Eastern Avenue, and at the end near City Road you might actually take in D Harding’s *Spine 2*. Two cubes of sandstone, one perfectly cut, the other a little rugged across its top edge, sit stoically on a concrete plinth running along the channel of flowing students that move along the North-South axis of Eastern Avenue. I don’t think it’s an accident that the abstract sandstone forms sit directly in front of Madsen Building’s imposing sandstone architecture. As if a perfect distillation of the material, the sandstone cubes sit in stark contrast to the highly worked arches and doorways that have become the quintessential poster child of Western universities. However, the two cubes of *Spine 2* sit at the top of a concrete ramp, the highest sitting precariously slightly off its edge. In my mind it suggests a fragile precarity of those sandstone buildings associated with elite education that stand in as the ivory towers of Sydney University. Sandstone taken from the ground is lifted up to support esoteric and intellectual pursuits, yet the danger of it crashing down is forewarned by *Spine 2* if it cannot remember the ground it is so essentially connected to.

— Callum Gallagher, Art History / Philosophy IV

REVIEW: JENNIFER DOWN'S *BODIES OF LIGHT*

Grace Roodenrys reviews the winner of the 2022 Miles Franklin Prize.

Winning the Miles Franklin Prize is about as good as it gets for Australian novelists. Not only is it our richest literary award, it's also the most likely to open the door on a meaningful international readership. You're joining a list of alumni that includes some of Australia's most celebrated contemporary writers, after all: the acclaimed Indigenous novelist Alexis Wright, the Nobel Prize-picked Peter Carey, the somehow four-time winner Tim Winton (if anyone else just doesn't get it, you're not alone). Perhaps taking out the prize also turns up the critical heat on an author, since anything deemed an Important Australian Novel is going to be charged with some heavy cultural lifting.

But Jennifer Down meets this standard again and again in her recently Miles Franklin-winning novel *Bodies of Light* (Text Publishing, 2021), a beautifully-controlled account of a life devastated by systemic failure.

Bodies of Light follows Maggie, a survivor of Australia's out-of-home care system who has spent most of her life trying to flee a childhood marked by sustained sexual abuse and an almost unfathomable degree of institutional negligence. We meet Maggie in media res: Vermont, 2018, where she is living as

Holly after changing her identity under vague circumstances some years prior. A Facebook message from a man noting her resemblance to a Maggie Sullivan who went missing from Victoria in 1998 is the set-up for Maggie's retelling of her horrific childhood, whose cost she later keeps on paying, no matter how earnestly she tries to build a normal life.

"A beautifully-controlled account of a life devastated by systemic failure."

Stylistically, *Bodies of Light* reminds me of Emily Bitto's Stella Prize-winning *The Strays*, another recent Australian novel in which an adult narrator reflects on the traumas that shaped her. Like Bitto's, Down's narrative is layered and sweeping, moving between present and past and unfolding across a number of locations within and outside Australia.

In the first part of the novel this movement between places largely reflects the realities of a childhood spent in institutional care: Maggie goes from group home to foster family to emergency accommodation with a stoicism that is

one of the more heartbreaking features of the novel, since it shows just how little she expects from the system designed to protect her, and how unsurprised she is when it lets her down again.

But the adult Maggie moves equally fast through homes, cities and attachments, as if bound to repeat the patterns of her early life. She finishes school and makes it to uni, but leaves for reasons she can't explain: "in the end it was easy to give up," she recalls, since "none of this had ever been mine to want." She forms some close relationships, including with a foster carer, Judith, with whom she lived in the only briefly stable years of her childhood, but every one of them crumbles. Maggie watches this all with more relief than disappointment, since each thing that falls apart in her life is "just another part of a sequence already in motion, the next scene in a play." When she's hospitalised for catatonia at 20 after reading her state records, there's "something sickening but reassuring about it," she explains, "as if I could have only ever ended up here."

This idea – that Maggie could "only ever have ended up" where she is – makes *Bodies of Light* difficult reading. Time is a closed loop for Maggie: she buys a car, goes to uni, starts a family, twice relocates and changes her name.

But none of it matters; each attempt at escape only returns her to her past harder than before.

Some readers might find the novel relentless in this way, even repetitive, since all narrative progression in its nearly 500 pages leads us back to where we started. There is also a kind of suddenness to Down's temporality at times, as the terrible things that happen to Maggie are narrated with neither build-up nor any sense of surprise (this is particularly the case in the book's last 100 pages, when Maggie falls hard and all of a sudden into addiction yet we suspect, given the echoes of her biological father's history of addiction, that things might never have ended up any other way).

But Down's refusal to tell this story otherwise is exactly what makes this novel so incisive a critique of a broken system, and so truthful a portrait of how those it fails are left to suffer the costs more times over than we can count.

Australia has always been big on the liberal fiction that we alone determine the course of our lives. *Bodies of Light* is a quiet, sad reminder of the many people for whom this isn't and has never been true, and a call to recognise that we are only as good as our collective systems.

Don't sugar-coat the dragons

Alex Sharps rewrites the spellbook.

As a keen consumer of the sci-fi fantasy genre, there are a few things I have come to expect each time I stumble upon a poster, cover, or Netflix icon hinting at some strange amorphous mist, shadow, liquid, light: power.

I expect worlds and wonders unknown (yet known enough to be as reliable for me as it will be for the next person, and the next, and the next). I expect noble characters, infused with a whiff of amorality (for complexity, for tension). I expect complex magic systems, hierarchies, and histories (brief enough to be relayed in a scene, or two). I expect an escape; to run from the horrors of our world into the arms of another's, find solace in fantasies of impending doom, in spectacles of violence dressed in magic and undefined archaism, in the blood, the dust, the gold, the glory.

I expect dragons.

I expect all these things—they appear to me as prerequisites of the genre—yet I've never asked the question: *why?* Or, what's more, if these things that I have come to expect, are even what I want? Are they how I *want* to escape?

In grappling with these questions, my thoughts catch on one thing in particular: violence.

I am a somewhat squeamish person. My stomach churns at fingertips sliced open with the sharp edge of a page, or a grazed knee oozing beneath a band-aid. Yet somehow, I am accustomed to the beheadings, the torture, the spilled guts and dashed brains, that spring from the page of a novel or flicker onto a screen.

I have become desensitised to the violence constantly depicted in the supposed 'escapist' media I consume; so

much so that I never thought to wonder: does it have to be there?

Of course, there are a few possible answers to this question.

The first would, rightfully so, challenge my perception of the sci-fi fantasy genre as 'escapism' entirely. Fantasy worlds are a uniquely situated tool for revealing and challenging the oppressive structures and ideologies operating within our own world.

"Fantasy worlds act as a mirror; our condemnation of and disgust at the imagined world is reflected back onto ourselves and our reality."

Fantasy can render the harsh realities of our world easier to digest—it creates distance between the individual and the issues they are confronted with, allowing them to reflect with empathy, but also objectivity. For example, *The Fifth Season*: a high-fantasy novel by N. K. Jemisin that actively critiques the pervasive presence of gendered and racialised violence in our own world through the hierarchies, prejudices, and power-imbalances of the novel's.

In media like *The Fifth Season*, violence is necessitated by critique. It is violence within such fantasy worlds that intentionally draws out the horrors of our own. Such fantasy worlds act as a mirror; our condemnation of and disgust at the imagined world is reflected back onto ourselves and our reality. The 'escapism' is illusory.

But, I'd argue this isn't the case for all texts of the genre. It doesn't take great discernment to see the trail of pure escapism elsewhere in the sci-fi fantasy canon, even where the presence of violence and trauma is extensive. This is perhaps most obvious in media like the Netflix series *Stranger Things*, which situates itself within some known version of our own reality and history. *Stranger Things'* escape into nostalgia is blatant. We are presented with a version of history captured through a rose-tinted lens: all-fluorescent arcades, board games, and capitalism, invaded by supernatural threats. Yet despite this clear aim of escaping into a romanticised past, we see violence wielded again and again against the few marginalised characters in the show, outside of the supernatural context. Nevertheless, when the exploitation of such traumatic experiences is levelled as a critique of the show, it is quickly met by an onslaught claiming 'realism' and 'historical accuracy'. In the show with an alternate dimension.

While media like *Stranger Things* are provided the benefit of the doubt by its situation within our own world, the same cannot be said of the entire genre. It seems as if these stories were ones plucked from our own world, that violence, particularly violence exacted on women and other marginalised groups, has become an inherent, undeniable factor of the worlds we make up.

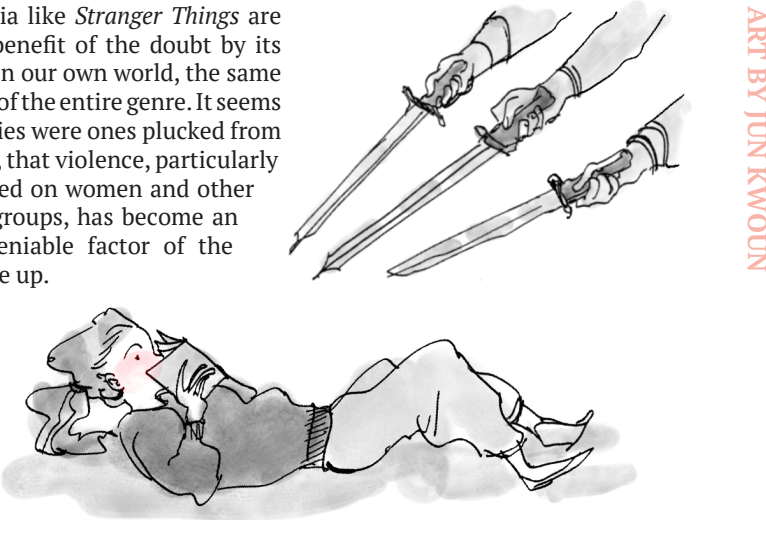
This was a sentiment expressed in a recent *Hollywood Reporter*

article advertising the *Game of Thrones* spin-off, *House of the Dragon*, in which showrunner Miguel Sapochnik was quoted as saying the show doesn't "shy away from" violence against women, claiming that "you can't ignore the violence that was perpetrated on women by men in that time". The problem is, the 'time' to which violence against women was inherent, is *entirely made up*.

Aspects of a text cannot be attributed to 'realism' when the world of the text is devoid of reality. Why do we argue that sci-fi fantasy media shouldn't 'sugar-coat' the violence we pretend to be 'realistic' in these other worlds?

It seems to me, we demand 'realism' in fantasy only as it corroborates pre-existing notions of whose stories deserve to be told.

So really, it's impossible to sugar-coat a world with dragons.



AN EXPRESS HISTORY

Grace Mitchell tracks the past of Sydney's Central Station.

Sydney is a palimpsest — a city whose foundations have been continually built upon, and whose past edifices are commonly covered over with new, modern faces of cement, sandstone, and brick. In every corner of our city there is an indelible facet of history, yet many of Sydney's streetscapes look very different from 10 years ago.

No location or site in Sydney better exemplifies the fragmented and multilayered nature of our city than Central Station. Now the largest train station in the Southern Hemisphere, the station has undergone significant transformations to its façade since it was first built in 1850 in Haymarket, where it still resides. The land upon which Central stands is Gadigal Land and was a meeting place for Sydney's Aboriginal peoples for tens of thousands of years prior to colonisation. During the 19th-century, the site rapidly became a cemetery for the European colony, which operated on the south-eastern side of the current Central Station until 1901, when the land was taken over to make the Grand Concourse. Over the years, the original role of Central's land as a culturally significant location for the Gadigal people has been decimated by colonisation; instead, it now functions as a gathering place for both the city of Sydney and Australia's population more broadly.

Despite the apparent banality of Central Station for many of us, the question remains: how have sites like it — sites that we commonly take for granted or even feel indifferent to today — shaped our present home?

Eora is the name given to the nation which the Gadigal people belong to. However, according to scholars Dennis Foley and Peter Read in their work *What the Colonists Never Knew* (2020), there is actually no such thing as the *Eora* Nation; rather, Eora is a European construct that combines the different Aboriginal groups of the Parramatta River catchment. There is archaeological evidence of a pre-colonial Gadigal open campsite on what is now Broadway, a kilometre west of Central Station, right next to the University of Sydney. Foley and Read also note in their book that the area around Central "was

once a mature angophora forest...it was another funeral forest...where all the bones of the dead were deposited after cremation." This perspective grants us a rich insight into the land's history pre-1788. Sadly, there remains little commemoration of this history amongst the Eurocentric plaques and statues around Central, highlighting the omissions in what is remembered of Sydney's history.

Following European invasion, Prince Alfred Park next to Central Station was a campsite for Aboriginal peoples during the early 19th-century. Also known as the Cleveland Paddocks, this site was home to a large component of Sydney's Aboriginal population as they fled their land around Sydney Cove due to the violence and dispossession engendered by European colonisation. This is a reality we must remember when examining any element of Sydney's history. The Cleveland Paddocks were used by many of Sydney's Aboriginal peoples as a campsite until the mid-1850s with the commencement of Central Railway Station's construction. This construction transformed Sydney from a city of disparate settlements to one of connectedness, and has become a major part of the Sydney experience since.

Since it was built on its current site between Haymarket and Surry Hills in 1855, Central Railway Station has been a 'central' hub for travellers despite transformations to its design. By the 1850s, the ramifications of the Industrial Revolution were being keenly felt in Australia. Importantly, the railway line was a major industrial development that not only accelerated the urbanisation of metropolitan areas but made it easier for people to travel and move goods between rural and regional Australia. The railway system was also a major employment source for both the working and middle-class populations, furthering migration to the Sydney metro area. Thus, the construction of a central railway station was viewed as a necessity to not only aid in this metropolitan development but also as a means of heightening Sydney's importance as a major trading hub. It's all in the name.

It seems strange to imagine today, but in the mid-1850s, Central consisted of one wooden platform in a corrugated iron shed. Though additional railway sheds were added to the site in 1856, it became clear by the early 1870s that the station was unsuitable to meet the demands of the colony's rapidly growing population, which had expanded by over thirty-five thousand in just two years between 1870 and 1872. To meet the growing population demand, a second terminal, as exhibited in **Figure 1**, was subsequently built at Central Station in 1874.

However, by the 1890s this addition still could not cater to the city's ever-growing number of inhabitants. Throughout the year 1899 alone, the station's mere two terminals were catering to twenty-five million passengers. Subsequently, a 15-platform station was approved for construction in 1900, using the latest industrial technologies of steel framing and concrete to build the site. Today, this design is known as the Grand Concourse. This edifice's 'grandness,' as realised in **Figure 2**, highlights the effort behind the station's construction, hence suggesting its 'central' importance to Sydney at the beginning of the 20th century.



Figure 1: A view of Central Station's second terminal, c. 1879. Taken from the eastern side of the station, which was known as the 'Departure Side'. This terminal was added to meet the changing needs of the city as its population rapidly grew throughout the 1870s.

Around 1901, several buildings were destroyed to accommodate the Grand Concourse, emphasising the nature of Central's history as a palimpsest. For example, the original site of the Sydney Female Refuge was cleared for the railway building's creation. The refuge was established in 1848 to provide shelter and support to both women escaping prostitution and unmarried pregnant women, or, as Sydney's *Empire* magazine expounded in 1860, for the "reformation and benefit of [society's] fellow-creatures." The refuge's demolition to make way for the railway station's expansion was keenly felt by the hundreds of women who had used its services. Thankfully, however, the refuge was relocated to another site in St Peters, where it continued to provide support for women until 1925. Thus, change has been a constant feature of the land on which Central Station stands. Indeed, the Grand Concourse is undergoing an extensive renovation right now, set to open in mid-2022.

Central has not just been a meeting place for the living. On the land bound by Elizabeth, Pitt, and Devonshire streets — now the Southern side of the Grand Concourse — stood the Devonshire Street Cemetery. According to historian Elise Edmonds, curator of the 2019 State Library of NSW's 'Dead Central' exhibition which explored the history of this cemetery:

"[The Devonshire Street] cemetery opened in 1820, but the city's major burial ground filled up quickly in the decades following, only to become overgrown and abandoned. In January 1901, when the state government announced its intention to clear the cemetery, well over 30,000 bodies were buried there."



Figure 2: The interior of the Grand Concourse, c. 1906. In this source, we can realise the 'grandness' of the station's architecture. We can thus infer its importance to Sydney in the early 1900s.

Indeed, **Figure 3** demonstrates the extent of the 'over 30,000' deceased people buried on the site of Central, with contemporary Sydneysiders continuing to discover the remains of the entombed. For example, during the construction of the Sydney Metro rail line in the mid-2010s, builders found human remains and 19th-century burial structures, such as brick vaults and crypts, when excavating around platform thirteen. They had to stop unearthing these areas so they could be archaeologically inspected, with Sydney's multilevel history exposed to the world.

Next time you hop on a train at Central Station, take a moment to pause and consider the pockets of past people and places that have existed around you. When we open our eyes to the possibility of probing Sydney's more unknown histories, we quickly realise that the places we commonly take for granted, like Central, can be rich sites of discovery. Ultimately, to better comprehend our city's past is to better comprehend our place within Sydney, and how we may represent it as our home in the future.



Figure 3: An image of the Devonshire Street cemetery, c. 1885. Here, we can see the extent of the numbers of those buried on the site of Central Station, enhancing our viewpoint as to what constitutes a gathering place.



STREET ADS: WHAT GIVES YOU THE RIGHT?

THOMAS SARGEANT DOESN'T THINK HIS BUS STOP SHOULD BE CONSIDERING HIS VISA DATA.

Advertisements are visual pollution. The pressure to turn a profit can create the disappointing surprise of opening a formerly reliable website only to be met with endless pop-ups, sidebar ads, and auto-play videos. Luckily, it is easy to install ad blocking software, or better yet, close the site. But what can you do when this process occurs across an entire city?

Sydney city residents have likely noticed the new variety of street furniture that has spread through the streets like a cancer. At USyd's City Road bus stop, students will be familiar with the new and improved bus shelters. By improved, of course, I only refer to its advertisement capabilities. Each bus shelter across the

a welcome message for passers-by who may be curious or horrified by the new street furniture. The message includes the passage, "This transformation will make our streets more **functional, sustainable, and accessible** for more people to enjoy." Let's break that promise down.

The functionality of these screens for the general public is next to nil. When was the last time you waited for a bus and wished that you were being marketed to? According to the council, these screens allow them "to share real-time event information and important public messaging." I am yet to see a single bus stop display something useful such as, perhaps, a services schedule.

justification for an 86 inch LED screen in the middle of a footpath. Their presence stands in stark contrast with the growing pedestrianisation of the CBD driven by Lord Mayor Clover Moore.

A limited number of QMS's screens display occasional information from the City of Sydney, directing residents to information regarding cycle paths, upcoming events, and the Country they are located on. However, the ratio of advertisements to public service information is severely disproportionate, as I can safely say that across Sydney I've seen more ads for Prada or Stan Originals than public information. As each screen across the city displays different messaging

according to the *Sydney Morning Herald*, they do consider information such as GPS, audience profiling, weather data, and Visa spending. The functionality of this new street furniture is not to foster a better rested or informed public, but one more effectively marketed to.

Regarding the second claim of sustainability, I remain unconvinced that ripping up 340 functional bus shelters in the name of improved digital advertising is sustainable. According to Australia's 2020 National Waste Report, approximately 44% of our total annual waste is construction and demolition-related. The always-on screens are renewably-powered through offsets with the government's GreenPower scheme, and are constructed with "responsibly sourced materials" according

“LIVE, WORK, PLAY - LOVE SYDNEY” READ THE QMS MEDIA VANS... WHOEVER APPROVED THIS CONTRACT HATES SYDNEY.”

entire City of Sydney has been (or is still in the process of being) replaced with new structures that have near-identical shelter coverage and seating, but are fitted with state-of-the-art digital displays.

The impetus for this refresh has been the tender of City of Sydney's street furniture contract, with the process to choose a new vendor lasting from 2017 until early 2020. Former contract holder JCDecaux ultimately lost the bid, with newcomer QMS Media paying \$420 million for the opportunity to take over operations. Consequently, over 2500 pieces of street furniture, including bus shelters, bins, payphones, and street vendor kiosks, became obsolete overnight.

The major benefit of this contract for the City of Sydney is, of course, financial. A City of Sydney spokesperson told *Honi*, "revenue from advertising will allow the City to offset ongoing maintenance costs for the community facilities, including bus shelters and automatic public toilets." Responsibility for maintenance and cleaning falls to QMS as the operator.

After a fresh install, the screens display



depending on time and location, it is difficult to pin down the exact ratio.

This feature is the true functionality of these screens. QMS Media screens are "powered by intelligent data sets that connect brands to the right consumers — at the right time". Despite the absence of cameras or facial recognition,

to QMS. Considering this, I refer to an oft-cited quote from American architect Carl Elefante — "the greenest building is the one that already exists."

QMS's third claim of 'accessibility' is its most damning, with their construction having already presented major issues. Despite being slated for completion in January of this year, at least 90 bus shelters are still under construction eight months later. The lack of bus shelters has left me and plenty of other commuters showing up to work and classes completely drenched over the past year.

While the new shelters should be praised for now meeting disability access requirements, the length of time that Sydney residents have been left without seating, shelter, or public toilets has been unacceptable.

"Live, Work, Play - LOVE Sydney" read the QMS Media vans sent to maintain the new public furniture. I think whoever approved this contract hates Sydney.

Be(ing)Real: not the antidote to social media's perils

Guy Suttner opines.

In an age when what we publish online is so determinative of how we are perceived, it's natural to compare oneself to others. The way in which platforms such as Instagram can promote unrealistic body standards, eating disorders, depression, loneliness, and general misery is well-documented. Thanks to the innovation provided by people who grew up with Steve Jobs posters in their bedrooms, you can now feel inadequate about your achievements with LinkedIn, your fitness on Strava, and even your jokes on Twitter.

Enter BeReal: a social media platform that prompts users at different, randomly selected times of day to post an image taken from their phones' front and back cameras simultaneously, which is then made visible to their friends. The app has been described as the "anti-Instagram", supposedly cutting through the artifice of other social media to see your friends "for real". It purports to offer the benefits of social networking without the insecurities and misery that stems from viewing highly curated and polished content. This pitch has clearly worked, with the app's popularity skyrocketing to number one on the App Store. The hope is that BeReal

can prove a seismic change in such a controversial industry. In this regard, it proves to be a disappointment.

BeReal's hypothesis is that the time taken to plan content creates unrealistic standards online, and that by imposing an artificial time constraint users are forced to be more "real". However, this fails to identify both the problem with social media and what the solution to that might be.

Some variation of "social media isn't real" has been the title of many think-pieces in the last decade, which tends to misdiagnose why social media can be so damaging. After all, when you post your first photo on Instagram, knowing firsthand that you don't usually look like *that* — that your life isn't usually that exciting — you yourself know that you are participating in an illusory world. Your Instagram stories aren't a movie of your life, they're just the trailer.

Secondly, the ability to plan content for social media isn't the crux of the problem. Most people with financial means can go to a scenic spot, dress in nice clothes, take 50 pictures and choose the best one. For all its

sins, traditional social media allows you to present your best self, something that you can feel proud of. It isn't merely planning which leads to people feeling inadequate on the internet. Wealth allows people to holiday in beautiful houses with backyard pools, to take European family vacations, to have the best seats at a sports game or concert. And, if someone is conventionally attractive, they will still look good, even without filters and makeup! Having great friends can create what appear to be beautiful moments — from posts depicting a surprise birthday party or cosy Wednesday night dinners. These factors permeate someone's social media presence, even their BeReal, because they are constitutive elements of a person's life. Sure, BeReal will strike everyone when they are studying, watching TV, doing chores, or even crying — but this small concession is ultimately a pyrrhic victory.

When you see someone post a BeReal that makes you feel lonely, inadequate, ugly, or unloved, you can't dismiss that as a romanticised version of their life, because according to BeReal, that's *the real thing*. You don't just have a worse social media presence than that person, you have a

worse life.

The spontaneity of engaging in BeReal means, in theory, it doesn't require the time and effort that is often invested into other forms of social media. Yet knowing that any moment that everyone you know could see the world through your eyes creates pressure for you to engage in a constant performance of your best self. Are you more selective with who you choose to spend time with, the risks you take, the places you visit, when you are constantly waiting to be surveilled?

To be fair, BeReal can be fun. As one friend noted, BeReal is focused on your friends, meaning it doesn't present you with algorithmic content seen on other platforms. So, if something provides joy, use it! However, don't be deluded, BeReal isn't the "anti-Instagram", if anything, it's Instagram's next evolution. Judging by how quickly Meta developed Instagram Reels to copy TikTok, don't be surprised if the next thing you see on your Instagram is a notification telling you to "Be Reel". If or when you do, try remembering that at the end of the day, it's just — for better or worse — another social media website.

Why does the phrase ‘I’m dumb’ bring us such comfort?

Nicola Brayan interrogates her favourite linguistic crutch.

If you have ever spoken with me, you've probably heard me say, "sorry, I'm dumb." I use this phrase relentlessly: before asking a question, after making a mistake, sometimes just to fill in silence. It's a habit of mine, a crutch I rest on in a plethora of circumstances. I should clarify: I don't think I'm dumb, and, even if I was, I wouldn't really be sorry about it.

Why, then, do I use this phrase so often? I want to break down the rationale behind "I'm dumb" and whether it's healthy, particularly for women and other minorities, to constantly tack onto the ends of their apologies. This is not just for my own peace of mind, but also because I know I'm not alone in my use of this crutch.

As a descriptor, "dumb" is born of and used with prejudice, originating in Old English as a label for people who could not speak. It adopted the sense of "stupid" around the 19th Century, borrowing from Germanic languages. Both these senses — people without verbal capacity and stupidity — can be traced back to an ancient Indo-European word relating to sensory impairment. Although a semantic distinction can be drawn between these senses, the world is arguably ableist. Many descriptors relating to unintelligence, including "idiot", "moron", and even more offensive words, come from the ableist notion that people with disability have limited mental capacity. This is unfair, unkind, and a narrative I would never support.

So why then, does the phrase "I'm dumb" seem to bring me, and others, such comfort?

My first response is simply that I'm a human being that makes mistakes. Recently, I wrote "two hundred and twenty two" as "20022", and couldn't work out why it was wrong. I'm not really sure where the Pacific Ocean is. I somehow left 80 paper plates on a bus despite not letting go of them. There are plenty of reasons that I could make the mistakes that I do, and some of them are unflattering. If I misplace something, it could be because I didn't care about it, or the person it belongs to. That isn't true — I usually make mistakes because I'm distracted, or misinformed.

“It makes me wonder, then, if my use of this phrase is truly empowering, or if it contributes to a wider problem.”

It is easier to outright excuse my mistake by labelling myself as "dumb" than to let whoever I am with infer that my actions were the result of apathy. I would rather be seen as foolish than unkind.

Secondly, being seen as "smart" or a source of guidance can come with a lot of pressure, even when intended as a compliment. I've had people get mad at me when I don't know things, or felt their disappointment when I didn't meet their expectations. Self-describing as dumb alleviates this pressure. It means that

people don't assume that I am infallible, and, as an added bonus, it means that they're pleasantly surprised if I surpass their modest expectations. Calling myself "dumb" is freeing.

Additionally, as a consequence of shedding these expectations, I have found myself more able to ask "dumb" questions. Despite how much educators insist on the contrary, asking questions that are too simple or indicate a lack of awareness can come across as "dumb". But these questions are very important. If you don't understand one of the fundamental premises of an argument, you can't understand the argument as a whole. I cannot, for the life of me, understand economics. It doesn't serve me to pretend that I do just because I'm worried that my

interlocutor will judge me for my lack of knowledge. If I self-describe as dumb, I don't appear unaware of my own naïveté; they can't judge me negatively for being uninformed if I acknowledge that that is the case. I actually learn *more* when I say that I'm dumb, because then I can get my dumb questions answered. To me, this seems like a win-win.

Finally, there is also something relatable about acknowledging the capacity to err — after all, everybody makes mistakes, and certain kinds of intelligence are privileged over others. The verbal acknowledgement of dumbness bridges this gap; perhaps, we can share a laugh about silly things that we've both done.

“Women tend to fall into linguistic patterns diminishing their own certainty... ‘if that makes sense’ or ‘but I don’t know’ — or being overly apologetic for asserting themselves.”

I have used these reasons, consciously or not, to justify referring to myself as dumb on a regular basis. I am not alone in this. I know many people who are academically intelligent who share this habit. Many of them are also women. I do not know how many use the same rationale as me; knowing that they aren't dumb, but adopting the descriptor strategically. Many have likely been led to believe that their intellect is worth less than their peers'. It makes me wonder, then, if my use of this phrase is truly empowering, or if it contributes to a wider problem.

It is not uncommon for people in positions of power to undermine the intelligence and capacity of those they wish to oppress in order to maintain a power imbalance. Women are kept out of boardrooms and governments with the stereotype that they are ditzy and only concerned with trivial things. People of colour have historically (and continually) been denied educational opportunities on the assumption that they will underperform. People with disability have their agency stripped from them by those who assume their disabilities amount to incapacity. I do not want to contribute to a narrative that oppresses, and even though I'm applying the label to myself rather than someone I wish to undermine, I am enabling others to do just that.

Adopting negative descriptors may also lead to me internalising negative judgement about myself. Women tend to fall into linguistic patterns diminishing their own certainty — such as using tags like "if that makes sense" or "but I don't know" — or being overly apologetic for asserting themselves. I posit that this stems from the stigmatisation of confident, accomplished women by a patriarchy that feels threatened by them. If the only way to have your voice heard without ridicule is to couch it in qualifiers, then you adapt the way you speak. The phrase "sorry, I'm dumb" is an apology for a lack of information or experience. It is absolutely not something I should be apologetic for (except in circumstances that result in actual harm), and it is also not a fair assessment of my own capacity. I, and every other person who feels compelled to undersell themselves to be heard, ought reject this pressure by refusing to label ourselves "dumb". It misrepresents us and it allows others to treat us as though we are less than.

I do not know what advice to offer people in the same shoes as me. Calling myself dumb is comfortable, but I cannot pretend it doesn't have broader implications for me and people who are routinely undermined. It is healthy to accept that I'm fallible and to alleviate unreasonable expectations that others may put on me. It is probably unhealthy to use language that has been used to oppress people like me to do so. Maybe it would be better to phrase it as "sorry, I'm not familiar with this subject", or to thank people for their patience rather than apologising for my own lack of knowledge. Maybe we should work on celebrating women and minorities for their intelligence when we get the chance. Maybe we should treat "intelligence" as the nuanced, amorphous concept that it is, and stop treating it as a vessel for people's worth. Maybe.

I'm not really sure though.

Sorry, I’m Dumb



BEEN THERE, DONE THAT?

Do you like elections? Have you worked on the recent Federal and Local Government elections?

The University of Sydney SRC is hiring casual polling booth attendants to administer its Annual Elections and count the votes. The elections run 20–22 September and counting continues for up to two weeks afterward.

\$37/hour, apply here: bit.ly/3bcIIiW



Authorised by R.Scanlan,
2022 Electoral Officer,
Students' Representative Council,
University of Sydney



Art and Love: MUSE's *Sunday in the Park with George*

Sylvia Ye reviews MUSE's latest production, showing now at Darling Quarter Theatre.

Inspired by French pointillist painter Georges Seurat's painting 'A Sunday Afternoon on the Island of La Grande Jatte', *Sunday in the Park with George* is a musical show with a combination of visual and theatrical elements. Originally directed and produced on Broadway by Stephen Sondheim and James Lapine, the show was first performed in 1983; and MUSE have made it one of their leading productions back after an extended period of pandemic cancellations.

“MUSE have made *Sunday in the Park with George* one of their leading productions back after an extended period of pandemic cancellations.”

On stage at ARA Darling Quarter Theatre, the show was well attended at the scene. Despite some confusion due to construction in the area, I eventually found my way inside and was greeted by a unique and intimate space, a welcome surprise to find in the busy heart of Darling Harbour.

Taking place in a black box theatre, the musical began with the romantic story of the well-known artist George and his model and lover, Dot, creating an immersive atmosphere for its audience

through minimalist staging. Though his lover Dot entered the scene in a lively, elaborate dress which she thought could attract George's attention, the solemn painter remained thoroughly absorbed in the world of his painting. Ignoring Dot as a person and companion, he treated her as an inanimate object and muse to contribute to his art.

The rest of the musical connects the story of George and Dot with others' affairs and emotional changes interconnected through disparate scenes. The misunderstandings, arguments, and altering moods among these characters were vividly displayed in the switching of background music and scenes. Remarkably, all the chaos displayed on the stage reflects George's belief in “order, design, balance, tension, composition, light, and harmony”, which contributes to his final work of art where each character is united in a single scene and are ultimately immortalised as subjects of the play's titular painting.

“The misunderstandings, arguments, and altering moods among these characters were vividly displayed in the switching of background music and scenes.”

As noted by director Hannah Burton in the show's programme, “the best way for us to get to the core of this show is to start at the end and work our way back, which is exactly what James Lapine and Stephen Sondheim did”. The end and the beginning of the performance resonate deeply with one another, bringing into focus the central question of the show - the balance of art and love.

“The end and the beginning of the performance resonate deeply with one another, bringing into focus the central question of the show - the balance of art and love.”

Sunday in the Park with George was a magnificent performance mirroring the interlaced nature of art, love, and passion. The leading cast, particularly Hannah Stewart as Dot and Nic Savage as George, were astounding in the mastery of their respective roles, leaving a deep impression on everyone in the theatre both during and well after the performance, with the audience responding with cheers and roaring applause. This performance is one that the cast and crew can be deeply proud

of, performed impressively and faithfully such that I'm sure it would have been cherished by Sondheim himself.



“This performance is one that the cast and crew can be deeply proud of, performed impressively and faithfully such that I'm sure it would have been cherished by Sondheim himself.”

Field Notes:

Thomas Sargeant visits the Tasmanian East Coast.

Tasmania has the kind of scenery that I never thought I could see in Australia. I travelled from Hobart to Freycinet over the winter break, and was greeted with a stunning array of landscapes. From the rocky waters and jagged cliffs of Coles Bay to the serenity of Freycinet National Park, I spent almost my entire trip with my jaw agape at Tasmania's sprawling, natural beauty.



PHOTOGRAPHY BY THOMAS SARGEANT



On queerness and unrequited love: Arlo Parks Enmore Theatre

Mae Milne reviews.

In her penultimate show of the Australia and New Zealand leg of her 'Collapsed in Sunbeams' tour, Arlo Parks brought flowers and vigour to a sold-out show at Sydney's much-loved Enmore Theatre. Performing on a stage decorated with plants and hued backgrounds, Parks' set of 14 songs was performed to a hyped-up crowd who sang, screamed, and swayed to the British 22-year-old's velvety vocals.

The concert's vibrant energy starkly contrasted with the far more muted studio versions of her songs. Recorded, they invoke a distinctive sense of melancholy, as Parks skilfully layers sorrowful lyrics over gentle '90s inspired R&B beats. However, in using this composition blueprint, the boundaries between songs tend to blur, each laid-back track seamlessly transitioning into the next. Whilst this pleasant monotony makes for great coffee-shop listening, it's not the sort of music that lends itself to a breathtaking live performance.

Perhaps as a result of this, these mournful tunes have been given a new flavour for this tour, revamped and energised by Parks' four-piece band. Loud drums, funky bass lines, additional horns, and unexpected instrumental solos brought new life to these otherwise gloomy melodies, encouraging the audience to get up and dance to Parks' quietly devastating lyrics. Special mention must be given to Billy the bassist, who skillfully awed the audience with his highly impressive and unexpected bass solos.

Although the concert attracted a

variety of age demographics, Parks is by far most popular with Generation Z. Fusing poetry and lyricism, her lyrics capture the confused angst felt by much of this age bracket, as Parks explores topics such as queerness, mental health, identity, and unrequited love.

“Fusing poetry and lyricism, her lyrics capture the confused angst felt by much of this age bracket, as Parks explores topics such as queerness, mental health, identity, and unrequited love.”

As invigorating as the concert was, it also had some sombre moments. Audience members shed tears during Parks' live rendition of 'Black Dog'. With lyrics like “I would do anything to get you out your room”, the song explores mental illness from the perspective of a helpless outsider desperately trying to cure a loved one, an all-too-familiar tale for friends and family of those afflicted.

The concert finished with an encore of Park's most recent release 'Softly', which, contrary to the title, was anything but a soft finish. The audience jumped up and down with commendable vigour as Parks transformed the otherwise somnolent tune into the triumphant conclusion of a great performance.

GRAVITY BATTERIES

And their role in decarbonising our energy

Alexander Glase weighs things up.

There are a few excuses favoured by the anti-renewables brigade whenever the topic of clean energy is raised:

What about the jobs in fossil fuels?

What about the impact it will have on the economy and the Australian consumer?

What happens when the sun goes out and it isn't windy?

All could be properly dissected in an article of their own, but the latter question is of particular interest to me as, despite being phrased like a question you'd hear in a Year 4 science class, it's not *entirely* unfounded.

Maximum renewable energy production typically occurs between 11am and 4pm, diminishing just as demand begins to peak between 4pm and 8pm. This incongruence can be offset through storing energy; the question is *how*? Enhancing storage capacity is particularly sensible given that energy companies

already curtail renewables to avoid excess production. As utility-scale solar power is the cheapest energy available in Australia in terms of dollars per megawatt-hour, it is essential that storage capabilities for renewable energy are efficient so that this uniquely generative energy source is properly harnessed.

Those adverse to renewables — ironically concerned about the environment now the supremacy of coal is threatened — proceed to question:

Battery technology isn't where it needs to be for the large-scale adoption of renewables — what materials are you using to make these batteries?

Again, a valid question. Commonly used lithium-ion batteries struggle to last beyond 15 years, necessitating replacement, hopefully with proper disposal and recycling practices. The mining, procurement, and subsequent transport of raw materials to repeatedly create these batteries cyclically damages the environment.

The most effective alternative storage

method to lithium-ion batteries is 'pumped-storage hydropower' according to the Environmental and Energy Study Institute, who claim that PSH facilities provide 10 hours of energy, compared to the six offered by lithium-ion. While a cursory glimpse would indicate that hydro is a clean form of energy, when the specific geographical conditions required for its success are accounted for, it looks less appealing. The volume of water required, the impact it has on surrounding ecosystems, and its suitability for widespread usage in drought-prone Australia reveal the inextricable problem of hydro: water is a precious and challenging medium to utilise.

As such, new solutions are required. Initially, it is the glaring simplicity of gravity batteries that appeals to me. Operating under the same principles as hydro, these batteries are able to store gravitational potential energy to be converted into electrical energy, resolving the discrepancy between peak production of renewable energy and peak demand.

To provide a dramatic oversimplification of the technology, an unfathomably heavy object is winched up using surplus energy generated during the day, before being lowered at night *when the sun goes out*. The slow descent creates kinetic energy to power a generator which then provides electricity to the grid — from the battery, to substations, to homes.

Gravitational power storage start-ups are already being established. London-based company Gravitricity is perhaps the most renowned example, boasting “zero to full power in less than one second” with a levelised storage cost of AU\$147 per megawatt-hour, compared to the lethargy of lithium-ion batteries at AU\$530. Most crucially, Gravitricity anticipates that their “20MWp system could power 63,000 homes for every hour that it discharges,” with the battery technology possessing “a

50-year design life.”

Closer to home, Green Gravity, a similar start-up operating out of Wollongong, emphasises the renewable circularity of their approach to gravity batteries, reusing abandoned mineshafts to house their systems. In an interview with *RenewEconomy*, founder Mark Swinnerton stated that Green Gravity has “already identified” 3GWh of capacity in largely “concrete-lined, premium shafts that are no longer required for mining operations.” Swiss-based Energy Vault also partakes in this circular economy, utilising “local industrial and energy waste (such as remunerated coal ash and recycled wind blades) converted to recyclable materials” to construct the weight for their battery.

Gravity batteries present a unique set of favourable conditions: they take up very little horizontal space, can be housed underground, can be implemented at a small or large scale and are less resource-intensive than the prolonged construction of lithium-ion batteries. The technology can also be divided into many easily-replaceable components, ensuring a considerable lifespan.

Despite this, the promising new tech isn't without its drawbacks. There is a finite number of suitable mineshafts, and their presence above-ground could be considered unsightly. The technology is only in its infancy, providing both hope and uncertainty. This article doesn't advocate to immediately jettison all other forms of energy storage in favour of gravity batteries. Instead, with proper investment in their development, gravity batteries can be a single component of a broad collection of carbon-zero energy-storage methods.

And most of all, hopefully it's this kind of innovation that will shut all the renewable-truthers up.

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ABOUT US

Stucco Housing is a 40 person student co-operative offering housing to University of Sydney students* at just \$105 a week.

We are self managed, meaning that rather than dealing with a nasty landlord for upgrade and upkeep, we organise and upgrade ourselves!

No landlord means cheaper rent, and a housing model that better reflects what the residents need.

*must be a full time USyd student to apply, or part-time & registered with disability services.

Stucco strives to ensure that we prioritise students who have long-term financial disadvantage or otherwise demonstrate housing need.

To apply for a spot be sure to attend a Stucco Meeting (details of when meetings are can be found on our website www.stucco.org.au/meetings or Facebook Stucco Housing Co-op)

Or reach out via Facebook or Instagram Stucco Housing Co-operative, or speak to a Stucco resident for any other questions.

Apply now at: <http://www.stucco.org.au/how-to-apply/>

E: stucco.cooperative@gmail.com

Facebook: Stucco Housing Co-op

Insta: [stucco_nsw](https://www.instagram.com/stucco_nsw)

President

Lauren Lancaster.

A big week of SRC nominations and Law Revue rehearsals has come to a close with one very exciting announcement: Lia Perkins, one of our current Education Officers, has been provisionally elected unopposed to the Presidency for 2023. My heartiest congratulations go out to Lia and I am excited to begin planning the handover of office which will take place over the next few months. I am over the moon that the organisation will be led by a progressive and experienced candidate next year.

However, no hands off in this office yet! This week we got out on the pickets on Wednesday. It was a brilliant day out in solidarity with USyd NTEU! So many comrades from across the uni, the Sydney University Education Action

Group, UTS and UNSW joined us to fight for a fair enterprise bargaining agreement for staff at USYD: staff wage rises, an end to casualisation, indigenous staff quotas, all hours paid, gender affirmation leave, 40:40:20 and much more. We had respectful conversations, turned people around, sang union songs and loved the sausage sizzle from the Maritime Union of Australia. The fight isn't over. Management are yet to budge. We anticipate more action throughout the semester. Students will continue to show up in support.

We've got a wide range of tickets nominated for council and I look forward to the in person election in September. Congratulations to those who got their nominations in on time. I'm sure it'll be

a lively time, particularly if the regular players (or some old timers) have anything to do with it. See you on Eastern Avenue in due course.

We are making strides towards a new office space (fingers crossed). I'll be meeting with Campus Infrastructure in the coming week to canvas potential options and hope it is one of the legacies I can enact towards the tail end of my term. It feels bizarre to be saying that, the year has both flown by and stretched out ad infinitum.

Last but not least, I really am worthless as a cast member if I can't spruik it here too: unfortunately for you all I am in the Sydney University Law Revue: Pulp Jurisdiction which is showing Thursday 25 – Saturday 27 August at the

Seymour Centre. It's a very funny show, and we've worked rather hard on it, so bite your tongue and hold the scathing remarks until after you've bought your ticket on the Seymour website and made the pilgrimage down City Road for a night of good (not law-based) comedy. facebook.com/events/1207036076696793

This week I shall be bumping the show in alongside our cast, live band and crew so Lia will be Acting President. You can reach her at education.officers@src.usyd.edu.au with queries, congratulations or other.

See you around, perhaps in the audience, perhaps on the streets!

Vice Presidents

Emily Storey and Mikaela Pappou.

Hello again, It's your VP's and we hope you missed us as much as we missed you. As quite a few of you may know, Food Hub is drumming up a massive trade, we're currently serving 250 students a day, and following last week's launch we're excited to continue bringing more options to USyd students. We are now stocking heaps of fresh produce, staple foods, frozen meals, basic toiletries and snacks.

We are currently receiving a number of donations from USU outlets, FoodBank and the Bread and Butter Project to ensure that we can continue to provide a wide range of items, for free, and for you. We would also like to extend a massive thank you to all the volunteers that have assisted us in providing this service to in need students, and would highly encourage anyone who would like to

help, and hang, to get in contact. If you're a student in need, or even just wanting to pop in and say hello, we welcome you to come visit us in the office space across from the International Student Lounge on Tuesdays and Thursdays, from 10am to 2pm.

In other news, nominations for the upcoming SRC elections have now closed,

we are sure that there are a number of you bidding for the chance to take our places, and in that endeavour we wish you the best of luck.

As always, if you have any questions, want to chat, or are keen to help with Food Hub, get in touch at, vice.president@src.usyd.edu.au.

Indigenous

Jaime Stanley did not submit a report.

International Students

Ashrika Paruthi, Alice (BoAo) Guo, Jenna (Xujie) Wu and Cony (MeiLin) Jin did not submit a report.

Mature Age

The SRC has not filled this position.

Student Misconduct & Academic Dishonesty?

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What is Misconduct?

Misconduct is outlined in the University of Sydney (Student Discipline) Rule 2016, which includes academic and non-academic conduct. Many students confuse academic honesty allegations with misconduct allegations. If your allegation letter is from your faculty and says you have potentially breached the Academic Honesty in Coursework Policy, it is not a misconduct allegation. If your letter is from the Registrar or the Student Affairs Unit, and says you have potentially breached the Student Discipline Rule, it is a misconduct allegation.

What if I receive an allegation letter?

If the University believes you may have done something that constitutes misconduct, they will send an allegation letter to your university email address. It will outline the alleged misconduct and invite you to a preliminary meeting with a representative of the Registrar to make a response to the allegations. If you receive an allegation of misconduct, contact the SRC immediately for confidential advice from a Caseworker.

How can I respond to the allegation?

You can respond to the allegation at the preliminary meeting. Final decisions are not made at this meeting. A staff member from the Student Affairs Unit will conduct the meeting; they will explain the misconduct process, the allegations, the range of possible penalties, and then ask whether you admit or deny the allegations. You can also explain any mitigating circumstances.

If you admit the allegations, your case will go to the Registrar for a decision. You can provide supporting documents, such as medical documenta-

tion or a written apology. You should receive an outcome in a few weeks' time.

If you deny or partially deny any of the allegations, your case will go to an investigation. You do not have to provide a full response at the preliminary meeting. A few weeks after the preliminary meeting the investigator will email you to explain the process.

How can I get a good outcome?

The SRC's advice is to be as honest as possible in your response. Where you have done the wrong thing, admitting this as early as possible, apologising and demonstrating remorse will show the university you understand the seriousness of your conduct and are unlikely to engage in further misconduct in the future.

What will the penalty be? Will they kick me out of Uni?

Expulsions occur rarely. Penalties often include one or two semesters where you are suspended from study. If misconduct is proven to have occurred in a specific unit of study, a fail grade is also likely. The Registrar can also suspend a penalty, meaning it is not enforced unless you have a further case of misconduct in the future. When considering whether to suspend your penalty, the Registrar considers the seriousness of your misconduct, your past conduct, your cooperation with the investigation, your remorse, and any compelling mitigating circumstances.

Where to go for help?

The SRC's caseworkers are experienced in assisting students with misconduct allegations. Email your questions to help@src.usyd.edu.au or call 9660 5222 to make an appointment.

Ask Abe

SRC caseworker help Q&A

CENSUS DATE!



Hi Abe,

I'm enrolled in 4 subjects this semester, but some personal stuff has happened and I'm not sure I can cope with the workload. What should I do?

Overwhelmed

Dear Overwhelmed,

The census date is the 31st of August in semester two. You can drop any subject before then without any academic or financial penalty. Before dropping any subject, make sure that you understand the impact it will have on Centrelink payments, visas, and travel concession cards. Dropping to 3 subjects will not affect your full-time enrollment status, but

international students will need the Uni's permission.

Even if you do not want to change your study load, make sure your enrolment is correct. **The rules for Discontinue not Fail (DC) grades have changed.** If you need to drop a unit after the Census Date, you can apply for a DC grade, but you will need to provide supporting documentation, to show that you have experienced special circumstances, like illness, injury, or misadventure, that stop you from being able to successfully complete your studies.

For further advice and information, contact an SRC Caseworker at help@src.usyd.edu.au

Abe

For more information, short videos & links see: srcusyd.net.au/src-help/academic-issues/discontinue-not-fail-dc

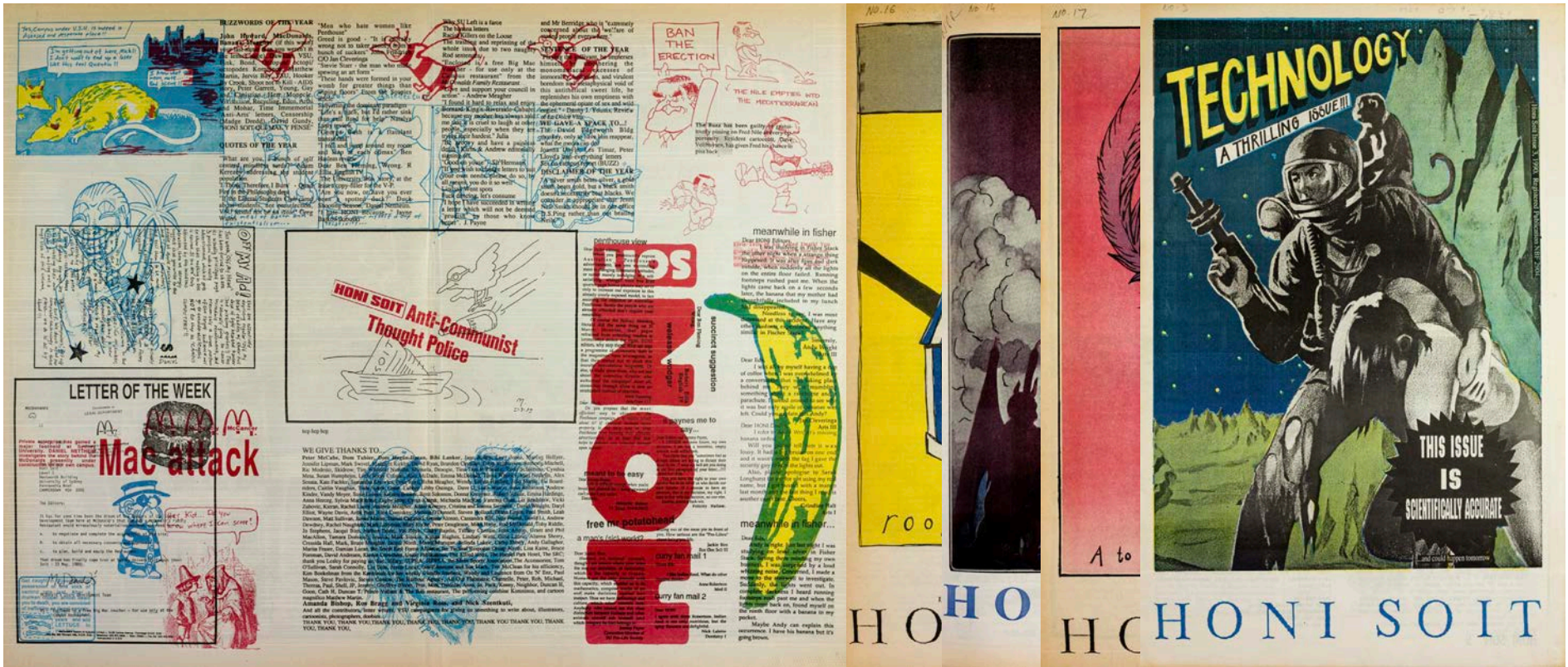


CENSUS DATE is August 31!

If you DISCONTINUE or WITHDRAW a subject before the HECS census date you avoid a FAIL on your academic transcript & HECS*

*For Summer or Winter intensives, check your subject outline. International students will need special permission from their faculty.

For more information ask the SRC!



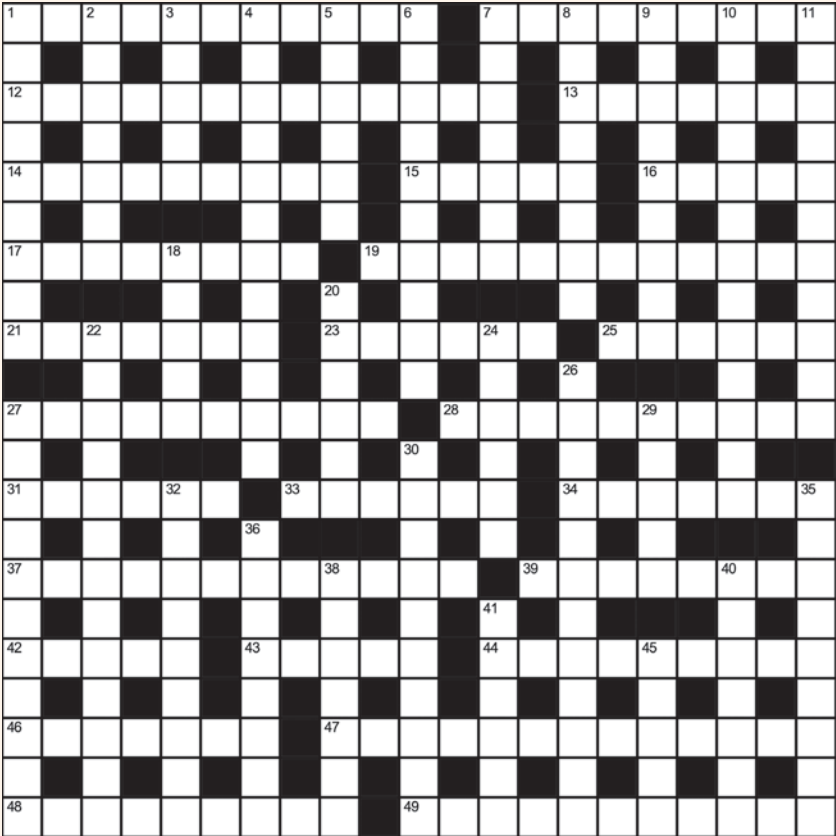
For more information, short videos & links see: srcusyd.net.au/src-help/academic-issues/plagiarism



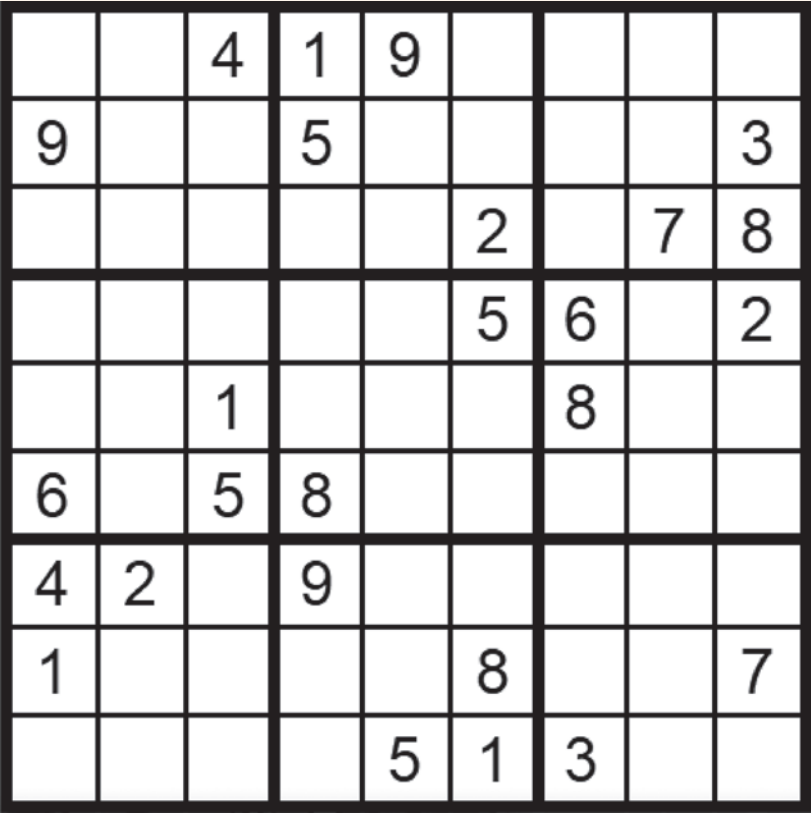
Students' Representative Council, University of Sydney
e: help@src.usyd.edu.au | w: srcusyd.net.au



Omega Crossword



Sudoku



Quiz

- 1. Which NBA team won the most championships in the 1990s?
- 2. What iconic British landmark was officially renamed “Elizabeth Tower” in 2012?
- 3. Who beat Bobby Riggs in a highly viewed 1973 novelty tennis match, nicknamed “the Battle of the Sexes”?
- 4. Billie Eilish won both record and song of the year at the 62nd Grammys, for which 2019 song?
- 5. What was the name given to Muhammad Ali’s third fight with Joe Frasier, that took place in the Phillipines in 1975?
- 6. What connects the previous answers?

Puzzles by Tournesol. Quiz by Some Hack.

Across

- 1. Amazing, scandalous (11)
- 7. Gossamer structure (6,3)
- 12. Shockingly (13)
- 13. Train station in Picture A (7)
- 14. Train (4,5)
- 15. Gooch (5)
- 16. Friendliness; the island in Jaws (5)
- 17. Where you’d find the cochlear and the auditory nerve (5,3)
- 19. Native language (6,6)
- 21. All over the place (7)
- 23. Horse soldier of central or eastern Europe (6)
- 25. Expression of exasperation: for ... out loud! (6)
- 27. Clear as day: ... obvious (10)
- 28. Wiggles hit (5,5)
- 31. In a vulgar manner (6)
- 33. Bus stop in Picture B (4,2)
- 34. Chew the fat, shoot the breeze (4-3)
- 37. One who’s into mummies? (12)
- 39. Baldness (8)
- 42. Arouse (one’s interest) (5)
- 43. Coolest ray? (5)
- 44. Shot (a whale) (9)
- 46. Speech (7)
- 47. Relating to people from differing backgrounds (5-8)
- 48. Australian crawl, commonly (9)
- 49. Narrator (11)

Down

- 1. Further split (something that’s already been split) (9)
- 2. Train station in Picture C (7)
- 3. God (5)
- 4. Wafery receptacle (3-5,4)
- 5. English farce: ... Off (6)
- 6. Guide for ships in the night (10)
- 7. Fashionable, chic (7)
- 8. As a response (2,6)
- 9. Cook’s vessel (9)
- 10. Tree species that appears to be 25 Across (7,6)
- 11. Having crooked lower limbs (5-6)
- 18. Classified (PG, M, or R, say) (5)
- 20. Something hot that sounds cold? (6)
- 22. Bus stop in Picture D (7,6)
- 24. Scrape, like sandpaper (6)
- 26. Train station in Picture E (8,4)
- 27. Descriptor of the Popemobile’s glass (11)
- 29. Cheap out, stinge (5)
- 30. Range of specific facial make-up (10)
- 32. Chances to win big (9)
- 35. Mono: ... fever (9)
- 36. Lenience, mercy (8)
- 38. Chocolate cream (7)
- 40. Train station in Picture F (7)
- 41. Treatment of the body without medicine or surgery (6)
- 45. Unusual, kooky (5)



Picture A



Picture D



Picture B



Picture E



Picture F



Picture C

Answers



Answers available at honisoit.com/puzzle-answers

EXCLUSIVE: Pope Francis breaks confessional seal, tells all on UnityxGroots deal

Incoherent.
Always.

The End Times



Wed August 24 Vol. 420 + 17 Cheaper and more available than toilet paper! The only newspaper. Proudly Murdoch. Pro-News. Anti-Truth. People’s Republic of USyd. \$6.90

POPE FRANCIS TO BLESS USYD SRC ELECTION, GREETED ON CAMPUS BY ELECTORAL OFFICER

Continuous dramatic scenes at Sydney Uni SRC Elections in recent decades have prompted intervention by Pope Francis, who will arrive this week following the close of nominations to bless Eastern Avenue.

The Pope reportedly holds further frustrations around this year’s *Honi Soit* election, and the rumours flowing around regarding mystery ticket *ZIP!*.

“Unfortunately, you cannot lie to the Pope, so I will have to disclose the members of ZIP! for Honi”, the SRC electoral officer told *The End Times*.

Pope Franics also expressed concern with SHAKE as a brand name, saying he “feels like (he’s) heard this before”.

“They’re right about one thing at least... sweet treat adjacent ticket names rock!”



Doomed	Destined
Uncontested	Backpacks
Slay	Slaughter
La Niña	Birthdays
Academic gowns	Hair spray
Q-Tips	Conviction
Gratitude	Weevils yummy
Neutrality	STI testing
Moderators	WordArt

IN THIS ISSUE:

How I found out not everyone saying fag is a Twitter twink, or the time I accidentally voted for the Christian Democrats
- Choscar Affey

SHAKE for Honi explain they are not the Italian Mafia, learn meaning of “shake down”
- O. Blivion

I’m on my knees for staff fr
- Colin Paul Drew II

They’ll believe me this time!
- Fucking My Tutor

PRESENT TO LEFT ALLIANCE FOR [CAUCUS NOT YET AT CONSENSUS]

LOCAL WOMAN DENIES BEING A VESSEL FOR SLANG

What the Hell hunty! I would never do something like that.. Not slay! Sorry bestie... I’ll do better, girlie pop :(

ANARCHISTS DEMAND DEBATE IN THE VERSAILLES’ HALL OF MIRRORS

Local anarchist group, Slay Laddies Association (SLA), is reportedly set to take a motion to the September SRC meeting, demanding that the Council end bureaucracy by facilitating a debate in the Versailles’ Hall of

Mirrors.

“The only way we will end these ridic formal avenues to fairness are by battling it out with our real enemies”, anti-EAG activist, Libby T. Errian, reflected.

MARK SCOTT REVEALED TO HAVE TAKEN ON OFFICES OF CHANCELLOR, DVC, PROVOST, CAMPUS PROTECTIVE SERVICES & USYD RANTS ADMIN

NSW POLICE LAND MAMMAL DIVERSIFICATION PROGRAM UNVEILS ITS FIRST ACQUISITION:

