

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.

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EDITORIAL

By Carmeli Argana.

In the last week, *Honi Soit* has been subject to much scrutiny from a number of different sources. Famously uncontroversial Murdoch-owned media both nationally and internationally have accused us of being inappropriate and attention-seeking for its own sake. Fringe political groups on campus who are currently mounting campaigns for the SRC elections (make sure you vote by Wednesday!) have accused us of being insular, unrepresentative and irrelevant to the student body's interests.

One could argue that the sheer volume of discourse last week's edition generated is proof enough that the latter is wrong.

Honi, like many other student publications, has a proud legacy of providing a countercultural voice to those presented in mainstream media. In the last few weeks, we have also seen this with *Semper Floreat's* 'Art of Shoplifting' article, and *On Dit's* 'Death to Israel' article. Our radically different perspectives have often stirred outrage from mainstream media, who are too ready to discipline us as dissidents rather than engaging with our political message. On campus, regardless of your views, last week's edition achieved its intended purpose – to open up discourse and encourage political debate. For more on this, see our editorial on page 5.

The theme of this week's edition is NEWSWORTHY. Our reporters will know that editors-in-chief will set the edition's theme two weeks in advance.

I was thinking, at the time, about how a former PM accused protesters of fascism for exercising their democratic rights to protest, and how mainstream media had been swift to echo his words. As both an *Honi* editor and a media student, I was fascinated by the concept of 'newsworthiness', which underpins so many decisions that journalists make in their reportage, yet remains woefully under-scrutinised.

For this edition, I wanted our reporters to unpack this concept and think critically about the agendas at play when considering these decisions. As always, they have delivered incredible work. Eamonn Murphy and Andy Park wrote about the importance of contested elections for a functioning student democracy on page 11. Eva Sikes-Gerogiannis farewells a beloved local tavern in Newtown on page 19. And Fabian Robertson continues his investigation into the USyd Executive's expenses on page 8.

In the feature (pages 14-15), I explore the question of what a democratic media landscape looks like, and I look to student publications for potential solutions. I am forever indebted to the editors of *Catalyst*, *On Dit*, *Tharunka*, *Vertigo*, *Semper Floreat*, *Farrago*, *Pelican* and *Woroni* for their generous help and openness to sharing their insights. With minds as talented and intelligent as them, I'm optimistic about the future of our media landscape.

I hope the articles this week encourage contemplation, challenge your ways of thinking, and provide you the tools to participate more fully in democratic society. This edition, is hopefully one that embodies all the features of a truly radical, truly democratic publication.

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Sex & the City Rd



Rude Girl loves a change of heart! And developing conviction is better late than never, right? Well so admirably seems to be the case with *Honi's* very own Director of Student Publications, Cooper Ganon, who happened upon a spine and went on Sky News (mere hours after signing off last week's edition without complaint) to admonish the cover as an unconscionable act of student journalism.

Further from Student Left Alliance's travails in this election campaign, it's a curiosity to see our former GenSec Priya Gupta espousing the anti-electoralism politics of SLA with such gusto! After all, Gupta benefited very much, to the tune of \$19,000 (!), from the preselections and pragmatic machinations that she now denounces. Her newfound penchant for Benthamite utilitarianism might be an awkward younger sister to SLA's long-standing crusade against electoralism.

And to top it off, it seems our ten *Honi* editors, also enjoying stipends off student money, also had quick changes of heart this week. Apologies had to be made and retractions offered after words were, according to them, cut from an article draft to fit onto a page of a previous week's edition, butchering quotes from fellow student politician Cole Scott-Curwood in the process.

These errors better not spill into this week's SRC election coverage, or the next cuts that may be necessary in the interests of accurate and honest student journalism will be their salaries.

Michael Spence Column for Disagreeing Well



Seriously, why are you graduating on time?

Christian Holman has questions.

It is a truth universally acknowledged that the most perilous (and undodgeable) question to be asked as an undergraduate is that of which school (assume *high school*) you attended. It's a conversational crutch as old as the University itself which either kills any possibility of connection by quickly establishing you come from different backgrounds and may as well be asking for directions back into your comfort zone, or leads down an inevitable path of the mutual friend game which inspires no one.

A more thoughtful column interrogating the cultural weight we put on *that* question will have to wait for another edition, and be written by a writer who didn't actually attend one of *those* schools. Instead, I want to interrogate another question set entirely. More specifically, the question of when people graduate from University. And even more specifically, the kind of person who takes a bit too much glee in asking and answering it because they, of course, are entirely on track with their degree plan. This column will disabuse us of a propaganda model, argue in favour of shifting conversational norms, and then offer up my personal belief that it is downright embarrassing, and indeed a sign of failure, to be graduating on time.

The Gig Guide

DM to be featured, Editor's Choice marked with 🌟

- Tuesday 20th**
 - Phoenix Central Park // A.GIRL // 6:30pm
 - Hordern Pavilion // Kane Brown // 8pm
 - Enmore Theatre // AJ Tracey // 8pm
- Wednesday 21st**
 - Manning Bar // Battle of the Bands FINAL ft. The Jezabels // 🌟 6pm
 - Oxford Art Factory // Meg Mac // 7:30pm
 - Botany View Hotel // Red Revel // 8pm
- Thursday 22nd - Public Holiday**
 - The Vanguard // D'Arcy Spiller // 🌟 7pm
 - Factory Theatre // Creed Bratton // 7:30pm
 - Botany View Hotel // Aaron Blakey Quartet // 8pm
 - Oxford Art Factory // Ramirez // 8pm
 - The Royal // Balko ft. Florange // 8pm
 - The Midnight Special // Hotel ft. August Auzins // 8pm
 - Enmore Theatre // Honne // 8pm
- Friday 23rd**
 - The Vanguard // False London // 7pm
 - Mary's Underground // Brotherhood Tour // 7:30pm
 - Oxford Art Factory // Telenova // 7:30pm
 - Kobie Dee // The Landsdowne // 7:30pm
 - Manning Bar // OPIUO // 8pm
 - Waywards @ The Bank // Dande and the Lion // 8pm
 - Vic on the Park // Jesse Curnow // 10pm
- Saturday 24th**
 - Manning Bar // In Hearts Wake // 🌟 5:30pm & 9pm
 - UNSW Roundhouse // The Driver Era // 8pm
 - Mary's Underground // Krystal Rivvers // 7pm
- Sunday 25th**
 - Metro Theatre // Alt-J // 7pm
- Upcoming**
 - Monday 26th September // The Chippo Hotel // Improv Comedy Cage Fight // 🌟 7:30pm
 - 29 & 30 September // Seymour Centre // Med Revue: Pandemic! // 🌟 At The Disco // 7:30pm

Honi is so so sorry :/

Apologies and retractions noticeboard:

Cole Scott-Curwood was misquoted through omission in 'USU promotes exploitative student jobs at DoorDash' in last week's edition. *Honi Soit* apologises for this unequivocally and prints his following statement in full as follows:

In a statement, USU President Cole Scott-Curwood said, "through partnerships, the USU aims to bring value to our 40,000+ members and generate income to fund initiatives, events, and services. Operational decisions are coordinated by USU management, but having the right partners is an ongoing conversation and priority for the Board. Because of that, in our April meeting earlier this year, we decided to review the USU Sponsorship & Advertising Policy to ensure it aligns with our values and strategic plan."

Scott-Curwood added, "As someone who works in the gig economy, I know that it is critical to improve standards, benefits, and protections for gig workers". Scott-Curwood pointed to the agreement signed by DoorDash and the Transport Workers Union in May this year as evidence of improving work conditions for DoorDash drivers.

Honi Soit also received extensive feedback regarding elements of its 'tasteless' coverage of Her Majesty Queen Elizabeth II's death. We thank our readers old and new for this feedback, and after much reflection, would like to wholeheartedly apologise for erroneously printing there would be a "Free pissup @ *Honi* office, Thursday 22nd of September 2022" on page 6 of last week's print paper.

The editors would like to formally retract this statement. There will be no such event occurring this Thursday 22 September 2022. There will be no such pissup in the *Honi* office on Thursday or on any day henceforth. In fact, alcohol is strictly banned from the SRC building and *Honi* unreservedly looks down upon any individual so depraved as to violate this sacrosanct rule. For without law and order, there is nothing that separates us from the animals, or even worse, the Americans.

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Time for Republic

It is time for a Republic of Australia. Queen Elizabeth the Second is now dead
Yours fraternally,

Neal Parker
Malabar, NSW

Go and fuck yourself

Good Morning

I have just read your article regarding the passing of Queen Elizabeth and various other subjects including colonialism. I understand the Australian mannerisms include a blunt, no nonsense approach so here goes:

Stick your fucking opinions about our Monarch up your arse. You have no idea what you are talking about sat at your keyboards on the other side of the world.

Here is a tip. Concentrate on the present to have any influence on what's going on in the world. We are (not only in the UK but around the world) mourning the loss of a great woman. She was an outstanding ambassador and was respected across the world. Tune your TVs in on Monday and have a look at how popular she was.

You really are attention seeking lowlife. You should be ashamed. I hope when you lose someone you have love and respect for that no-one is so disrespectful.

Go and fuck yourself.

Adrian Griffiths
Lancashire
England
United Kingdom

Piss off to North Korea

To the publishers your a fucking disgrace. I am not a royalist but didn't dislike or hate the Queen. I tell you what I can't stand is WOKE socialist Marxist left wing assholes. I am coming to Sydney and if I come across any of you socialist cowards I will fucking kick your sorry socialist ass. GO PISS OFF TO NORTH KOREA or some other commie hole but you don't have the guts the balls or whatever because you will all be crying in your socialist utopia because your comrades will fucking kick your butts. Oh, many years ago I was more left but now can't stand most of them assholes.

Marcus

You will never get jobs

Naivety in your publications are destroying the likelihood of a rewarding appointment or ultimately a high paid job when you graduate.

Kevin R Beck

From the Executive Assistant to the Dean of USyd Law

Dear Honi Soit Editors,

I just picked up the latest copy of Honi Soit and was moved to write and tell you how unfunny and tasteless I found the front page story about the death of the Queen.

As a republican with an Irish Catholic background, I am no fan of the monarchy, the empire and all it stands for. However, if you are going to have a go, you need to be a bit wittier, and cleverer about it.

This was just plain awful and it does the republican cause no good.

Jane Kelly

Member of Professional Staff
University of Sydney

Disgusting

Shame on me for seeing the evil in the front page of your report on the death of the queen.

What a disgusting thing to print about a person who has passed on and cannot fight back.

God help us if you our future of reporting if this is an example.

Anne Linnes

Revolting creatures

How sick and offensive you truly are!!! Absolutely disgusting and disgraceful, you yourselves betray the motto Honi Soit. It seems your one and only aim as lefties is to destroy human civilisation and all moral standards. You have caused extreme offence to [the] majority of people the world over with [the] latest front page. Shame on you the real evil doers and perverts in this world. May you rot in hell for all eternity!!! Revolting creatures and complete hypocrites, you should all be put to sleep, you are nothing but dangerous animals. Sick, sick, sick!!!

Alison J Miller

Bullies

Do you seriously think that your response to the Queen's death is appropriate?

I thought you guys were all about equality and respect for everyone and not treating people unfairly or bullying people or focusing on someone's differences and exaggerating that against them?

You are going against your own beliefs aren't you?

You're practising what you don't want people to practice upon you?

Jules Hughes

RANT SOIT

Bootlickers in the DMs

The following messages have been compiled from fans in our social media communities.

Oink.

You are a pig



Liane Kalkanas
153 friends

Choo Choo! The merciless karma train is heading your way

Your comments on the queens passing are beyond disgusting.

The merciless karma train is heading your way.

Enjoy the ride



Andrew Gray

Absolutel disgraceful AND hypocritical

Absolutely disgraceful rag of a paper. Should be ashamed of yourselves.

It's interesting that you decry the empire and colonialism while also reaping the benefits of it.



Daniel Salomoni

Call me, I dare you, weaklings.

Absolutely pathetic

Pathetic

Pathetic

Pathetic

You probably die your hair and call yourself a vegan

Come on, call me, I dare you. You have the guts to write what you want, follow up on your actions. Live with the consequences. Weakling



Vehan Brand
ex Africa semper aliquid novi
I never expect to loose

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Posts

COMIC BY ZARA ZADRO



Letter from the Editors: Think twice about what the Queen symbolised

NewsCorp mags *The Australian*, *The West* and an assortment of ragtag internet publications performed 'making up a guy to get mad at' on a grand scale this week, as they whipped up outrage about our humble student newspaper, *Honi Soit*.

Insisting that *Honi's* week 7 edition was attracting outrage, being slammed, et cetera, et cetera — despite being the only people other than USyd Conservative Club to be outraged or engage in slamming — the Murdoch press manufactured such a frenzy of rage that they were forced to engage in a bit of cancel culture snowflakery by blurring out our cover.

Funnily enough, the Murdoch media was very much proving our point.

Their sharply-honed observational skills have led them to observe that the cover might be perceived as "offensive" or even shocking. Some talented young journos even emailed us to check if we had expected people to be offended.

As we note in our initial editorial, the cover is intended to be provocative (or, if you ask Chris Smith, attention seeking).

Partly, it honours *Honi's* long-standing history as a publication that pushes boundaries and is unafraid of outrage. Partly, it's made in the hope that readers' initial instinct towards disgust encourages them to pick up the paper and read the arguments we make in our editorial. Partly, it makes a political point about the importance of dissenting voices (even if we disagree with them or find them distasteful) in establishing the legacy of incredibly powerful figures.

But most importantly, the cover is provocative to force people to reckon with our culture's instincts in understanding the Queen's death: the fawning media coverage, the performative mourning, the silencing of First Nations voices — they are all symptomatic of an unwillingness to think critically about what the Queen symbolised. We ask people to think twice about their reverence towards the Queen and the monarchy.

This week has seen people dragged away by police for heckling an alleged associate of sex trafficker Jeffrey Epstein, Prince Andrew. It has seen Indigenous NRL player Caitlin Moran suspended for expressing her true feelings on the Queen's death, and, disgracefully, the Aboriginal and Torres Strait Islander flags flown at half-mast on our very campus.

That the media expresses more horror and censure towards a university paper's front cover than it does towards these abuses of power is disgusting. For all its antics about free speech and cancel culture, Australia's right-wing press evidently does not care about self-expression. They do not want people to tell the truth about the legacy of colonisation in this country or around the world. They are fundamentally and whole-heartedly intellectually dishonest.



Probably the only group who didn't win out of the Malcolm Turnbull thing is is SULS, but fuck 'em

Dear editors,

I've been thinking about last week's Malcolm Turnbull escapade, and I have to say, I'm glad he came on to campus. Not because I agree with his politics or perspective on pretty much everything, or even because of free speech or whatever nonsense people are onto now. I just think it was nice for there to be a Campus Event again.

In my (certainly rose-tinted) view, there used to be a lot more Campus Events, where people from all across the university community could share in an Event. To share, in this situation, of course doesn't mean agree on the moral content of said event - merely that pretty much everyone knows and can agree on what happened at the Event.

For however many vastly diverging perspectives there are on the event, pretty much every camp of the disagreement should be pretty happy. Student protestors got to yell at a former Prime Minister; the campus commentariat (myself included!) have an Event on which to pontificate; supporters of Turnbull and/or 'free speech' have a new horse to beat; and even Turnbull himself seems quite chuffed to have a reason to call journalists and bang on about 'fascism'. Probably the only group who didn't win out of this is SULS, but fuck 'em! They've had it too good for too long, anyway.

Cheers

Felix Faber, Arts (Honours) V

The soldiers do not bother with work or study

Dear Editors,

The soldiers do not bother with work or study. Loading a Hercules is a simple job, which is worth nothing. The soldiers indulge in a wide range of worthless amusements and sports. They sit around the barracks and do nothing. They are not capable of doing anything of economic value. The pitiful contribution, which they make to combat is worthless. The operation of military equipment involves elementary work, which would not compare favourably with child's play. A successful military result is accomplished with expertise and not with elementary manual jobs. This expertise is provided by officers from the top of the force: mostly colonels and generals.

The soldiers commit a range of crimes: some of them very serious. They taunt and harass diligent, productive citizens causing them confusion and nervous distress. They slander and libel diligent professionals, causing them economic hardship and nervous distress. They write libellous letters to companies and governments in an attempt to co-opt highly educated scholars to be officers in their socialist revolution. They do everything in an attempt to install a socialist dictatorship, which would destroy our economy. I think that you could fairly say that the soldiers are worthless trash from 3B, 3C, 3D or 3E; the lower form of high school. The author is from the top of 4A.

Yours faithfully,

Grahame N E Bell

Keep my name out your fuckin mouth

Dear Honi,

Re Bryson Constable & Tom Cleary's weird name drop of me in the recent Honi edition:

Bryson, Tom & I are not mates and they do not know me. I do not appreciate their using my name in support of Colleges for SRC in Honi, a faction I am fundamentally opposed to and do not support. The idea that I am evidence for a centrist average is totally farfetched considering my progressive politics. They have no idea of my background and why/how I got to college. I also do not appreciate being associated with their bullshit deflection of the issue of SASH at the colleges. I implore Colleges for SRC to not try and leech off of the success of Switch women for their pitiful SRC campaign, truly poor move.

Lots of love,

Onor Nottle, Arts/Law III xo

Comino v Nottle

Dear Honi,

It is clear that the person who was referencing the Switch USU Board Director attending College was using them as an example that College students have different political opinions. For anyone to assume that this is an implication of them being "mates" or similar is a complete misreading. It's very clear from anyone who lives at college or is around stupol in general that Colleges are not affiliated or supported by Switch. I don't think it's particularly a good look for USU Board Directors to be punching down on first year students like Mr Constable who were purely making an observation - one I am sure many others have made.

Nicholas Comino, Arts IV?

ATTENTION BOOTLICKERS

Direct all hate mail, letters of affection and miscellaneous thoughts to:
editors@honisoit.com

James Cook University to axe 130 jobs after marginal decrease in enrolments

Carmeli Argana.

James Cook University (JCU) intends to reduce professional staff jobs by 10 per cent in a widely criticised proposal, citing declining student enrolments as the reason for the cuts.

The Professional Services Change Proposal released yesterday will see 130 out of 1313 professional roles axed at the University, including 78 current staff jobs and 52 unfilled positions.

“This will be devastating to those people who have found out that their position is proposed to be made redundant. It is likewise devastating to those colleagues who remain behind who face the double whammy of losing friends and colleagues and having to pick up the work that is inevitably left behind,” said NTEU Queensland Secretary Michael McNally.

“It’s not a great way for a new Vice-Chancellor to introduce himself to staff. I don’t think there is a coincidence that this restructure is taking place while we are bargaining,” McNally said.

Professor Simon Biggs was appointed as the new JCU Vice-Chancellor last year, and began his term in February this year.

Prior to becoming Vice-Chancellor, he was the Senior Deputy Vice-Chancellor at the University of Western Australia (UWA), where he was involved in a highly controversial restructure to the School of Social Sciences that succeeded in abolishing the discipline of Anthropology and Sociology.

SRC polling dates changed for Queen’s mourning as in person campaigning starts

Roisin Murphy.

The first two days of in-person campaigning for SRC and NUS elections in two years at USyd have come to a close.

The first week of in person campaigning is always a little quieter than the second week, serving as a warm up for the days when votes can actually be cast. Nonetheless, enough campaigners were out to satisfy our election-hungry appetites.

Amplify (NLS), Student Left Alliance, Switch and Grassroots have all spent time on Eastern Avenue so far speaking with voters. Disdain towards campaigners doesn’t seem to have built yet, with fewer earphone-wearing stompers seen than in previous years.

Interestingly, Student Unity (Labor



Although the abolishment of the discipline was initially justified by UWA management on the grounds of a 77 per cent drop in student enrolments, it was later revealed that this figure had overestimated the decline in enrolments.

“Why is the plan always to cut more staff? Where is the plan to attract more students?” McNally said.

“I am not sure how this cutting mentality will turn around the performance of James Cook University,” he said.

“Why is the plan always to cut more staff? Where is the plan to attract more students?” McNally said.”

In a statement to staff, Professor Biggs said that the Change Proposal aims to improve the “effectiveness, efficiency and structural alignment” of professional and technical core services across JCU.

“The income of universities is directly linked to the number of students, and our domestic student numbers have been declining over recent years, leading us to an unsustainable operating budget,” Biggs said.

According to JCU’s annual reports dating back over the last five years, total student enrolments have remained relatively steady. Its most recent annual report records the highest decrease in

enrolments from 21,227 in 2020 to 20,366 in 2021, which only represents a 4.3 per cent drop.

“JCU staff have been here before. The continual rounds of redundancies, both voluntary and forced, have not improved the ability of James Cook University to attract students, but management still pay themselves huge salaries. Staff always have to pay the price for poor management,” said NTEU JCU Branch Committee Bronwen Forster.

“I’ve been here for twenty years and they have always cried poor. I don’t believe them anymore,” Forster said.

“They could make significant cost savings in other areas like travel and building fancy infrastructure so they don’t have to cut their best asset – their staff,” she said.

The cuts also occur against the backdrop of ongoing enterprise agreement negotiations between the University and the National Tertiary Education Union (NTEU), who are fighting for a decent salary increase, reasonable workloads, and better job security.

They were also announced a week after the NTEU JCU Branch voted to escalate industrial action, voting in favour of applying for a protection action ballot order.

Eight candidates are running for this year’s Senate elections, with three and four candidates contesting the undergraduate and postgraduate Student Fellow positions, respectively.

The undergraduate student fellow candidates are SRC Social Justice and Global Solidarity Officer Yang Tu (I N T E R P O L), SASS Ethnocultural Officer Ben Jorgensen (Mod-Lib) and engineering student Aaron Kumar.

Tu and Jorgensen are also candidates in the current SRC Elections, with Tu running on the ‘INTERPOL for STEM’ ticket and Jorgensen on the ‘Lift for Women’ ticket.

Meanwhile, the postgraduate student fellow candidates are SULS Vice President (Careers) Thrishank Chintamaneni, former SUPRA Education Officer Yinfeng (Benny) Shen, Peer Learning Advisor (PLA) Amrutha Amesh, first year Juris Doctor (JD) student Lehi Dudley, and FASS researcher Evan Hughes.

The incoming Senate student fellows will be replacing Gabi Stricker-Phelps (undergraduate fellow) and Lachlan Finch (postgraduate fellow), whose Senate term has been characterised by a distant, if not hostile, relationship with other student representative bodies such as the SRC and the USU.

Although Senate elections are typically less visible than SRC or USU elections, there is expected to be some level of contestation.

According to the University’s Manager (Academic Governance) Michael Kusi-Appauh, there are no restrictions on when candidates may begin campaigning.

Senate candidates for undergrad and postgrad fellows announced

Carmeli Argana and Khanh Tranh.



The University of Sydney has announced the candidates for the elected undergraduate and postgraduate student positions on the Senate, which is the highest governing body of the University.

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Voting will open for two weeks from 4 October to 18 October.

NTEU Elections: Brophy and Dowling elected USyd Vice Presidents, Cahill elected National Secretary

Fabian Robertson and Carmeli Argana.

David Brophy has been elected Vice President (Academic Staff) and Jennifer Dowling has been elected Vice President (General Staff) of the USyd National Tertiary Education Union (NTEU) Branch.

In the National Elections, USyd Associate Professor and current NSW NTEU Division Secretary Damien Cahill has been elected General Secretary of the NTEU, defeating Anastasia Kanjere with 58.24 per cent of the vote.

The NTEU elections at USyd were contested by three major tickets: *Rank and File Action* (RAFA), *Thrive*, and *Fightback*.

Brophy (RAFA) defeated Maryanne Large (*Thrive*) and Catherine Sutton-Brady (*Fightback*) to be elected Branch Vice President (Academic Staff). Brophy received 141 first preference votes to Large’s 110 and Sutton-Brady’s 44, and was elected with 151 final votes.

Dowling (*Thrive*) defeated Dylan Griffiths (RAFA) and Jennifer Huch-

Hoogvliet (*Fightback*) to be elected to Brand Vice President (General Staff). Dowling received 63 first preference votes, Griffiths received 64, and Huch-Hoogvliet received 41. Dowling was elected with a final vote of 81 compared to Griffiths 70.

Finola Laughren (RAFA) has been elected Committee Member of the NTEU’s USyd Branch, defeating Lucy Nicolls (*Fightback*) to be elected Committee Member (Casual Employees).

The following candidates (in descending order of their vote tally) have been elected as Ordinary Committee Members at USyd: Markela Mpanegyres (RAFA), John Buchanan (*Thrive*), Alma Torlakovic (*Fightback*), Dylan Griffiths (RAFA), Peter Chen (*Thrive*), Dani Cotton (RAFA), Jennifer Huch-Hoogvliet (*Fightback*), Lucy Nicolls (*Fightback*) and Cian Galea (RAFA). Mpanegyres received the highest number of first preference votes with 106 out of a possible 448.

The following candidates (in descending order of their vote tally) have

been elected as National Councillors representing USyd: Riki Scanlan (RAFA), Jennifer Dowling (*Thrive*), Dylan Griffiths (RAFA), Alma Torlakovic (*Fightback*) and

“Nick Riemer (RAFA) has been re-elected unopposed as President.”

Peter Chen (*Thrive*). Scanlan received the highest number of first preference votes with 112 out of a possible 455. The USyd elections saw 21 per cent of the branch’s 2,217 members cast their votes.

Nick Riemer (RAFA) has been re-elected unopposed to President. Jeremy Heathcoate (*Fightback*) has been elected unopposed as Aboriginal and Torres Strait Islander Branch Representative, Dani Cotton (RAFA) has been elected unopposed to National Councillor (Academic Staff), and Fiona Gill (*Thrive*) has been elected unopposed to Branch Secretary.

National Elections

Incumbent Alison Barnes has been re-elected President of the National Tertiary Education Union, defeating Fahad Ali with 66.15 per cent of the vote. Incumbent Gabe Gooding has been re-elected National Assistant Secretary, defeating Andrew Beitzel with 62.3 per cent of the vote.

Barnes, Gooding and Cahill are part of the *Strong United* ticket, with the latter replacing outgoing Strong United Secretary Matthew McGowan. The elections mark the first time the National Executive positions have been contested for 20 years and only the second time they have been contested in the NTEU’s history. *Strong United* were unsuccessfully challenged by Ali, Beitzel and Kanjere of *A New NTEU*.

The National Elections saw a relatively low voter turnout, with only 21 per cent of 26,223 members casting a vote.

USyd Staff and students flood City Road to demand an end to wage theft and casualisation

Tiger Perkins and Anh Noel.

Approximately 80 student activists and staff marched down City Road yesterday to demand an end to wage theft and the exploitation of casual staff at the University of Sydney.

This comes as staff prepare for their fifth and sixth days of strike action this year on 13 and 14 October, as part of their enterprise bargaining negotiations with university management, where de-casualisation is a key demand.

The rally began at Fisher Library and was chaired by SRC Education Officers Lia Perkins and Deaglan Godwin who pointed out, “In 2021, the Uni recorded a budget surplus of \$1.05 billion, and in the same year were accused of wage theft amounting to over \$60 million by

staff in the Faculty of Arts and Social Sciences alone.”

Over 80 staff in the faculty have submitted underpayment claims that the University is refusing to repay despite its billion-dollar surplus and Vice-Chancellor Mark Scott’s salary of \$1.1 million.

One of the key demands within the NTEU’s log of claims is an enforceable employment target of no less than 3 percent for Aboriginal and Torres Strait Islander staff.

“This land, wherever you live... you are going home to Aboriginal land,” said Jeremy Heathcote, USyd’s Indigenous Community Engagement Officer and an NTEU activist.

“Over 80 staff in the faculty have submitted underpayment claims that the University is refusing to repay...”



Lucy Nicholls, a casual tutor in the Department of Philosophy and a Casuals Network activist, described her ongoing struggles for a contract renewal for a job she has “performed successfully for the last six years”, as well as her efforts to be remunerated fairly.

“The University owes me over \$50,000 in stolen wages,” Nicholls said.

She describes university casualisation as “to be systematically exploited, systematically disrespected and systematically underpaid.” The Casuals Network is providing “detailed reports into wage theft of over 2 million dollars” and being met with refusal at every turn. Nicholls said that this “can only lead to a degraded environment where we cannot hope to support students”.

Harrison Brennan, an activist with the Education Action Group and an Ancient History and Philosophy Student, echoed this sentiment: “Staff working conditions are student learning conditions. It is therefore crucial that we stand together in this fight for a better university.”

In between speeches, Godwin led the chant “Free education, casual rights, one struggle, one fight.”

Protestors marched to the F23 Administration Building, dubbed “Mark Scott’s Palace” by education activist Ella Haid. Her speech began with a short game quizzing protesters about the parallels between current living standards and feudal times, something that is fast becoming a tradition among students.

“Is this the feudal era or one of the wealthiest countries in the world in 2022?” Haid questioned. “Fruit and

vegetables are becoming near-luxury items, people are becoming ill from their mould-infested housing and our workplace’s wealthy overlord steals huge amounts from his workers to live in unfathomable luxury.”

Haid emphasised the national importance of the USyd strikes, arguing that setting a high bar of “no concessions” in enterprise agreement negotiations has shown staff across the sector how they might win better benefits at their own campuses.

“Management has every Vice-Chancellor in the country looking over their shoulders to learn how to beat back workers,” Haid said.

On the Week 10 strikes, Haid urged the crowd to “make it a ghost town and show management who runs this uni”.

USyd NTEU Branch President Nick Reimer closed the rally by noting the divide between the “corporate jargon” of management’s 2032 Strategy document and the log of claims filed by staff.

“As though it can be ‘excellence’ to have work done by exploited staff who can’t afford rent and food. That is not excellence. There is another e-word for this: exploitation,” said Riemer.

“I look forward to seeing you on the pickets on the 13th and 14th of October,” he said.

The end of the speeches saw students and staff foray onto City Road, halting all traffic to the chant of “When staff rights are under attack, what do we do? Stand up, fight back!”

Business Class flights, 5-star hotels, limousines, and meeting the Chinese Navy

Fabian Robertson and Christian Holman investigate the lavish expenditure practices of USyd's jet-setting Executives.

The University of Sydney's top Executives expended \$210,422.21 to the University on airfares and accommodation in 2017, with business class flights accounting for the vast majority of that sum.

USyd's Executive – including Chancellor Belinda Hutchinson, then Vice-Chancellor Michael Spence, the Deputy Vice Chancellors, Pro-Vice Chancellors and Vice Principals – spent \$171,204.96 on airfares alone in 2017.

Members of the Executive routinely fly Business Class internationally, including to China, Switzerland, India, the UK, the US, Mexico, Denmark, France and Scotland – all on the University's dime.

Yet such practice is seemingly at odds with the University's public expense procedures.

Here, USyd's non-allowable expense policy classifies Premium Economy and Business Class travel as a non-allowable expense, with staff required to purchase the cheapest airfare available at the time of booking. USyd's travel policy allows approval for Business Class airfares only in "exceptional circumstances" such as medical requirements, subject to approval from Senior Management, or due to specific clauses of an employment contract.

When asked to explain the Executive's lavish spending behaviours, a Spokesperson for the University simply stated that "expenses incurred by our senior executive are approved by our Vice-Chancellor and

are within our guidelines".

However, given the proximity between the Vice-Chancellor and his fellow senior executives, the potential for largely unscrutinised approval of expenses is high.

The Vice-Chancellor for the period in question was Michael Spence, who himself spent \$30,619.46 on flights in 2017 alone. Strangely, Spence also expended \$695 to the University on "Select Limousines", despite the fact that USyd's Travel Procedure policy stipulates that vehicle hire should "normally be standard or economy class" and be of "reasonable cost".

Spence's aversion to flying Economy meant that he had the second-highest spend per flight, with his average international flight costing \$5,305.81. This was only bested by Chancellor Belinda Hutchinson, who spent \$12,263 on two airfares – one each to China and the UK.

Then Deputy Vice-Chancellor (Research) Duncan Ivison spent \$28,415.02 on flights in 2017, while then Deputy Vice-Chancellor (Education) Philipa Pattison spent \$25,062.50.

5-star hotels

USyd Executives also expended \$39,217.25 on accommodation in 2017, with much of this sum spent on 5-star hotels.

For example, Hutchinson spent \$2,917.52 on the Knightsbridge Hotel, a 5-star hotel in London whose cheapest room costs more than \$650 per night. Knightsbridge is one of the most expensive neighbourhoods in London, with the median house price of Knightsbridge street calculated at \$28.5 million.

Spence, meanwhile, enjoyed 5-star stays at the Taj Palace in New Delhi, Renaissance in Hong Kong, and the Langham in Sydney. The Langham is located just 5km from the multi-million dollar University-owned Woollahra mansion that Spence occupied

during his tenure as Vice-Chancellor.

Other Executives stayed at the Shangri-La in Sydney, the Intercontinental in Beijing, Millennium Hotels in the US, the Grand Hotel Karel V in Utrecht, the Hotel Altis in Lisbon, and Hotel Americano in New York.

The University's Travel Procedures policy stipulates that staff must book accommodation with properties "which offer the cheapest, appropriate, available accommodation".

In light of their regular visits to accommodation at the pricier end of the market, the qualification that properties must be "appropriate" likely gives significant leeway for Executives to stay wherever they feel is suitable. For individuals like Hutchinson, who owns a \$20 million apartment in Point Piper, it makes sense that only accommodation as luxurious as the Knightsbridge Hotel is appropriate.

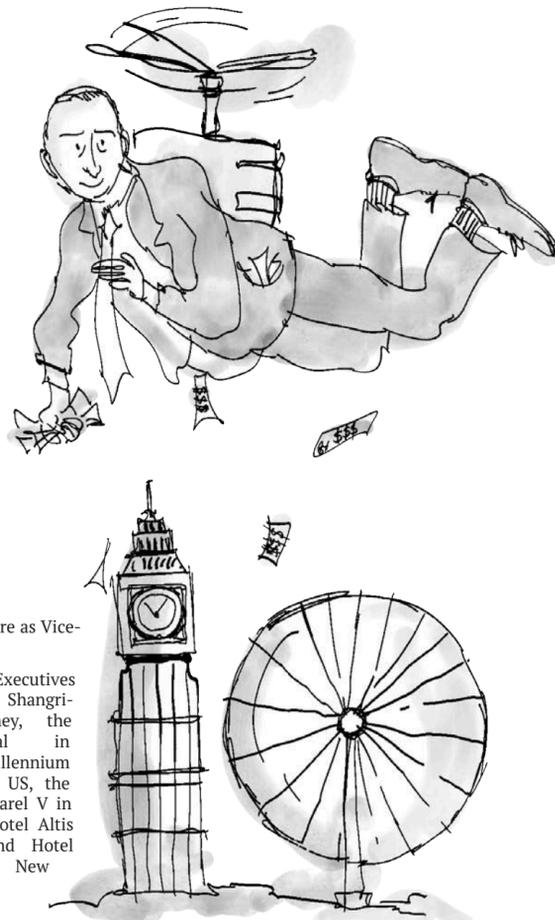
Military travel

Michael Spence spent \$16.49 in June 2019 at an event reported as "Chinese Navy Function". When asked to explain the nature of this expense, a spokesperson for the University provided the following statement:

"We have many partnerships with universities and organisations around the world – including some that can contribute to national, regional and global security – and any related travel or expenses are approved under the normal process."

Duncan Ivison, meanwhile, spent \$452.95 on the Avalon Airshow in 2019. The Avalon Airshow is an exhibition of "display-flying" of military and other aircraft in conjunction with the Australian Air Force, Army, and Navy. The Airshow is sponsored by aerospace and defence companies Boeing, Lockheed Martin and Northrop Grumman.

Ivison also spent \$1,108.26 on



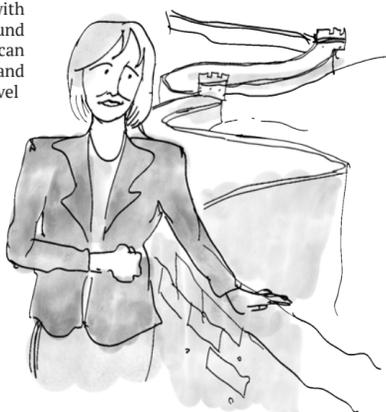
the Go8 Defence Summit, a conference involving Australia's Group of Eight universities and defence industry stakeholders. The Summit tackled issues such as 'how to funnel graduates into the defence industry' and was sponsored by Lockheed Martin and weapons company Thales Australia, the latter of which Hutchinson presides over as Chairman.

Additionally, Deputy Vice-Chancellor (Indigenous Affairs) Lisa Jackson Pulver spent \$553.98 on WA Showcase & ADF Meetings in March 2020.

Neither Jackson Pulver, Ivison or USyd's media office responded to *Honi's* request for information as to the nature of these events or USyd's role in them.

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

ART BY JUN KWOUN



Picking up the pieces: Are student carers slipping between the cracks?

Roisin Murphy asks who the University is leaving behind.

When we think of unpaid care work, the more direct and laborious roles of caring for family members with disability, chronic and terminal illness, mental health conditions, or age-based impairments come to mind. We often imagine an older adult – usually a woman – who has legal responsibility for the person receiving her care, and who doesn't engage in full-time paid work outside caring duties. But what about the people beyond this definition?

Data on these sorts of caring roles are recorded in the census, and it's usually estimated that people performing them make up around 11 per cent of the Australian population. The same data would suggest that the number of people under 25 performing unpaid care work is around 3 per cent, but as Carers NSW note, the data is likely to significantly underestimate the actual number. That's because the care work that young people perform is often less definable than that which the black-and-white questions of the census address. Consequently, young people are far less inclined to outwardly identify themselves as carers – a huge contributing factor to support systems for young carers being ill-fit.

When young people perform care, it's not always limited to the things we might traditionally place in the category, like physical tasks directly related to the person in need of care, such as feeding or bathing (although these, of course, are often a component). When questions within population data collection are written strictly, like the Australian census, the constraints of the questions themselves lead individuals to omit key information. The impact of this type of narrow questioning frequently has the most consequence for young people, as they often fill the role of the 'hidden carer', picking up the pieces left behind by the adults who can no longer function as they previously did, and caring for the ones who are impacted by caring for *other* adults.

There is some nuance in the current data – such as ABS data which indicates that Aboriginal and Torres Strait Islander young people are twice as likely to be carers. But even among this information, what we define as care is limiting our ability to gain real insights through data or statistics.

When a young person performs care duties, it means undertaking the tasks of another adult: cooking meals, cleaning, managing medical appointments, and assisting with family admin. The role that young people take is often an informal one; this is in part because, unlike the resources available to independent adults – such as paying for medical appointments and the petrol to drive to them – the most indispensable resource for young carers is their time, attention, and emotion. It's an interpersonal interaction, rather than a structural one. Naturally, emotional contributions are less clearly defined.

Picking up duties like school pick-up and drop-off or cooking and cleaning when someone else is rendered incapable, *is* care work. But because young people aren't told it is – and because data collection questions fail to represent it – they're not identifying themselves as needing support. And they're suffering because of it.

Caitlin O'Keefe-White is in her fourth year of an Arts/Advanced Studies degree at USyd, with majors in Politics & International Relations, and Gender Studies. At the start of 2020, in her second year of university, her Mum was diagnosed with an aggressive form of breast cancer.

Like many people, she hesitates to call herself a carer.

Caitlin told me that as things became increasingly difficult at home, a lack of support from the University only served to make things significantly worse – she failed all units of her full-time study load the semester of her Mum's diagnosis, bar one. Later on, she discovered the option to discontinue a unit after the census date without it counting as a failure.

"It wasn't until it was too late that I even became aware of it," she told me. "They're very strict about it [the timing]... I enquired and it was a straight up no."

For students performing care duties, the impact on their academic performance goes beyond just the loss of time which would otherwise be allocated to study. Unlike a 9-5 job, you don't get to clock off being a carer.

"I was genuinely running a family of four," Caitlin said. "Dinners, tupperware returning, washing, cleaning... we couldn't have additional help because we were trying to limit people coming into the house, so it all fell on my shoulders... [academic support for] that wasn't covered by the uni."

Crucially, the emotional impact bleeds into all hours of the day. While there may be what looks like, on paper, adequate time to get university work done, the round the clock emotional or administrative stress can serve as an equal burden.

"It's the hours thinking about what needs to get done," Caitlin explained. "What needs to get bought? Are we gonna run out of toilet paper?"

Under the current system, USyd leaves people like Caitlin to slip through the cracks. At the start of 2020, Caitlin organised a session with the University's Counselling and Psychological Support Service (CAPS), which ended up being a "15-minute phone call from hell." She

explained the situation with her Mum being sick, and the impact it was having on her wellbeing and ability to study – they told her it seemed like she was depressed.

"At that point I was trying to seek some kind of pathway from the Uni, a structural support for me."

"I didn't quite fit into a disability support provision, because I didn't have ongoing mental health issues. The Uni does have carer support, but I didn't qualify, because I don't have a child." A scan of the University website for support available to student carers will mostly give options for childcare on campus. At best, it redirects you to information for primary carers of family members. "Also because I wasn't the only support – there was also my Dad," Caitlin said. **"I felt like I slipped between the cracks."**

The University's lack of nuance in defining care is wildly inadequate and causes immeasurable damage. While there are Special Considerations provisions for "unexpected primary carer responsibilities," there is no academic support plan available for people who perform ongoing care duties. This leaves countless student carers without any form of institutional support.

"I'm not asking for a lot," Caitlin said. "All I wanted in 2020 was essentially an academic plan. A structure to let lecturers know that this is happening without me having to write individualised emails, because that is quite draining."

For people like Caitlin, a hindered ability to perform administrative tasks, such as emailing multiple educators with details of why they're facing difficulty, can be a huge burden.

"I just wanted something to say: hey, this is what's happening, if she needs an additional week, an additional two weeks, she can have it."

Situations like Caitlin's are far more complex than systems like Special Considerations are capable of grappling with in their current form. Caring is inconsistent and varying, and so is the emotional impact of it. There is no one unique 'misadventure'.

One of the largest issues facing young carers is that – despite performing

countless caring duties and shouldering a huge emotional weight – very few of them would identify as *carers*. This means they're less likely to seek out support, and more likely to feel alone in their struggle.

Caitlin's experience of attempting to get support from the University was incredibly isolating: "I felt like I was the only one."

For students who are carers, living a normal university life and fulfilling academic goals too often becomes a pipe-dream. The lack of structural support from the University that Caitlin received has severely impacted her degree progression.

"I'm definitely not going to be doing honours because of the way that this has panned out, even though that was something I wanted," she said. "Part of my identity, as someone who did well academically, was lost."

It shouldn't be the case that any university student who *can* do well, *shouldn't* do well, or that anyone who *wants* to enjoy university *can't*, due to these – or any similar – circumstances. Support systems need to urgently grapple with the complexity of the caring experience.

Caitlin expressed her frustration at not being able to do the things she used to, such as spending time thinking about her assignments, socialising without thinking about the danger that she might bring COVID home to her family, or the frustration of not simply *being* a uni student.

"I remember being in a tute and someone's Mum delivered them cut up fruit in the middle of the class... I was like, if only that was me, I would be able to do well," she said.

The social, academic, and emotional impacts of caring that she experiences are not uncommon – despite what reporting such as census data may suggest. Leaving people to slip between the cracks does real-terms harm beyond what current statistics or definitions are capable of encapsulating.



ART BY ZARA ZADRO

Checking records: What has the USyd SRC achieved?

Khanh Tran checks up on your representatives in the SRC.

As the first day of polling day lands for the Students' Representative Council (SRC) Elections, given that the organisation takes up an appreciable allocation of Student Services and Amenities Fees (SSAF), students may be wondering how the SRC has served the student community.

However, the past few years have seen the student union garner significant wins under its belt, from establishing Foodhub, to reforming simple extensions, to defeating USyd's plans for a 12-week semester.

Five day simple extension

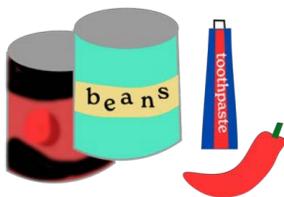


One of the 94th SRC's major achievements this year was pressuring Sydney University into granting simple extensions of up to five days, following a sustained campaign from SRC Executives. This saw the centralisation of simple extensions by USyd's Special Consideration Unit; in moving to a "trust-based" system, students are not required to submit a medical certificate or statutory declaration in order to access simple extensions of up to five days.

Previously, students wishing to access an extension of more than two working days had to apply for Special Consideration — a process that is not only longer, but also places a significantly higher burden of proof on students.

The measure was also implemented to combat the accumulating backlog of Special Consideration applications, which surged past 30,000 in Semester 1, 2022 alone, comfortably dwarfing the entirety of 2018. Taking this into account, the SRC's success in getting USyd to pass the reform considerably alleviates the stress facing students who may otherwise have had to endure the often arduous process of Special Consideration.

SRC x USU Foodhub



The SRC of late has expanded its operations beyond the realm of organising and waging activist campaigns. In the past two years, it has created service provision initiatives such as the SRC x USU

Foodhub in partnership with Foodbank NSW & ACT. Originally created in 2021 in direct response to the financial pressures that COVID-19 lockdowns placed on international students, Foodhub started out by offering them free food hampers containing a variety of staples including rice, canned food and milk.

Today, it has expanded to a demand-driven model where students are provided with a rotating range of essential food, ready-to-eat meals, groceries, toiletries, and cosmetics, connecting the two student organisations with hundreds of students. In Semester 2 of this year, the program was opened up to domestic students, catering for all on a needs-blind basis. The change was prompted by feedback from the community and students that the old model was inflexible and failed to cater to a number of dietary and cultural preferences.

According to SRC Vice President Emily Storey, over 1,450 students accessed Foodhub since Week 3 this semester, a clear sign of the cost of living crisis facing USyd students. With inflation rates breaking 6 per cent as of June, the continuation of Foodhub has placed the student union in a position to meaningfully and directly assist students until at least the end of this year.



Four student-and-staff strikes

2022's three strikes in May heralded a period of industrial action from the USyd branch of the National Tertiary Education Union (NTEU) as the union wrangled with intransigence from university management. With hundreds of students and staff effectively shutting down all campus activities and picketing entrances into campus, the strikes turned USyd into a ghost town during the initial 48-hour strike. Subsequent strike action focused on USyd's woefully low First Nations staff numbers, calling for USyd to raise its Indigenous staff numbers to at least 3 per cent to reflect the general population.

Last month, another action took place during USyd's Open Day that saw the SRC Education Action Group deliver their arguments to former Australian Ambassador to the United States and Liberal MP Joe Hockey.

With the NTEU having recently endorsed a fifth strike set to take place in Week 10 of this semester, 2022 is shaping up to be a historic year for student-and-staff solidarity on the picket line.

Disabilities Space

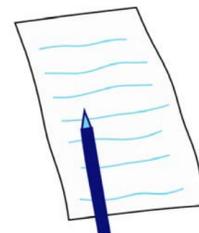


Another initiative that SUPRA and the SRC, specifically the Disabilities Collective (DisCo), has spearheaded throughout the past five years is the campaign for a dedicated Disabilities Space for students with disabilities. Prior to this, USyd was one of the only Go8 institutions not to host such a space. DisCo was faced with an onslaught of administrative barriers in order to procure the space amidst the agendas of the University of Sydney Union (USU) and USyd management. However, the Disabilities Space has finally received a green light from the University, and is being designed with consultation between the USU and DisCo.

Located in the Manning Building where the Ethnocultural Room used to be, the space is set to open in the near future.

Defeat of 12-week semester

One of the 93rd Council's major victories was the overturning of the University's 12-week semester proposal, led by former Deputy Vice-Chancellor (Education) Philippa (Pip) Pattinson. In 2021, the proposal mirrored policies passed elsewhere such as UNSW's trimester and Victoria University's block teaching model. Had the proposal succeeded, students and staff would have lost two full weeks of teaching while bearing the same content load and no changes in tuition fees.



As such, the move faced overwhelming opposition from the SRC, SUPRA, and student representatives on the Academic Board for imposing austerity in all but name, the proposal being USyd's third attempt to shorten teaching time in a mere five years. Ultimately, the proposal was defeated by 69 votes to 10, a margin even larger than when the same plans lost the Academic Board's confidence in 2017 and 2020.

Where to next?

The recent achievements of the SRC, laudable as they are, point towards the necessity of constant activism to raise the ire of all students and staff. Given that USyd tried on three separate occasions to push through 12 week semesters, there is no guarantee that those occupying the boardroom in F23 will not do so again. Despite finally agreeing to the much-needed Disabilities Space, USyd has yet to act on its promise to implement tactile routes around campus.



As an institution presiding over 75,000 students and some 11,000 staff, Sydney University's population dwarfs the vast majority of regional cities. If USyd's plans to host 25,000 students in Western Sydney by 2055 are realised, then the institution will have broken into the top 20 largest cities in the country.

Against this backdrop, the purpose of the SRC as a student union is to raise students' voices and agitate for a vision of higher education beyond the bottom line of University finances. The alternative is students' voices going unheard amid the sheer scale and atomised nature of the modern neoliberal university.

Without activism's sustained public pressure and disruption of the status quo, the achievements of the student union may not have come to fruition. The election of a less radical SRC would likely entail a greatly diminished campus life.



USyd's SRC already operates with a much thinner budget relative to its siblings on campus like the USU, SUSF, or the University's enormous \$1.04 billion surplus, magnifying the importance of strong student leadership and electoral participation.

Without the concerted efforts of student representatives and activists, the achievements and activism of the Students' Representative Council would not be possible.

Voting for SRC elections is open from Monday 19 September to Wednesday 21 September.

STUDENTS ARE APATHETIC!

Get involved on campus

SRC OCEANS OF MOTIONS

that'll be two law degrees to take away

On waning participation in elections:

Eamonn Murphy and Andy Park ask why elections aren't being contested.

Eamonn Murphy and Andy Park are provisionally elected as the incoming editors of *Honi Soit* as part of *Shake for Honi*.

The elite culture of the University of Sydney is often examined in this paper, and has been cited as a reason for its student body's lack of engagement in student politics in recent years. From the financial burden of election campaigns and underpaid SRC roles, to the cattiness and bigotry of much internal discord, to the sheer time suck that stupol entails, working students face numerous barriers to involvement.

In this year's SRC, NUS and *Honi Soit* elections, the positions of SRC President and *Honi Soit* Editors were uncontested, much like in 2020. This means that the sole candidates for both positions were provisionally elected, in the case of President, upon the closure of nominations, or following the drop-out of a second *Honi* ticket.

Naturally, this dearth of competition might be put down to the burden of stupol commitment, making for a space far more accessible to highly privileged individuals. However, there is no shortage of privilege at USyd. Just 9 per cent of its students come from a low socio-economic status background, while around a third of the student population has been educated at an independent school — a figure equal to Cambridge University. Though we acknowledge that structural and interpersonal classism, misogyny, racism and ableism limit the accessibility and appeal of student politics to many, they are by no means new phenomena on campus, or in these circles.

That is not to dismiss the pertinence of discrimination at this University, but the apparent narrowing of the already-marginal group of engaged students needs further examination.

There must, then, be another reason for why two of the last three elections for both SRC President and the Editors of *Honi Soit* have been uncontested — a lack of involvement that, before 2020, had not been seen for at least 50 years.

Why didn't anyone challenge these candidates? What has changed? And, most importantly, what does it mean for the future of student democracy?

Contested elections are the beating heart of student democracy. Effective democracy is driven by the process of selection,

requiring a diversity of candidates in order for the mechanics of competition to take effect. Regardless of how suitable candidates may be for the positions they contend, elections demand them to hone their policies in a way which is not required of them in an uncontested election. More specific platforms ensue, along with a more active engagement from the student body, who in turn consider what they would like from their President or *Honi* Editors. Elections make for more polished candidates who've had to face greater scrutiny and pressure, ultimately improving their suitability for office. So, why didn't these elections bring the benefits of effective democracy?

Our first thought is that the proportion of students who view student politics negatively is increasing, driven by the echo chamber of online platforms. A quick scroll through the now infamous USYD Rants 2.0 may suggest this: the number of posts that criticise stupol initiatives and institutions is galling. From lamenting industrial action and justified protests, to lambasting SRC figures and even grousing about *Honi's* left-wing bias (despite its role as a fundamentally radical paper), complete disdain for student politics is apparent.

However, USYD Rants is likely an inaccurate representation of the student body. The usual suspects linked to the campus right dominate the like counts of every post, reviling the campus left. Additionally, this includes significant engagement from those outside of the University's student population. With a measly share of seats on council relative to the Left, and an unwillingness to contribute to a paper which is antithetical to their worldview, it seems that the campus right have found a home on the platform. *Honi* recently posited that the page is, as of late, saturated not only by "uninformed, right-wing takes," but also media produced by conservative institutions on campus.

This online disdain is therefore unlikely to reflect the predominant standpoint of USyd students towards student politics. Further, if it does, it is unlikely to have any effect on contested elections. The vast majority of takes on USYD Rants, and in the comment sections of the Conservative Club and its beloved *The Australian*, are frivolous material: anyone with a mild amount of critical thinking, and sufficient engagement in student politics to consider contesting an election, would realise this. Beyond this, and despite their own apparent disdain, Young Liberals do

frequently contest and campaign in elections: whether they openly present or attempt to conceal their conservative platforms, disdain towards student politics bears little effect on whether these elections are actually contested.

Is there instead distaste towards the election process itself? It appears that potential candidates are wary of the arduous nature of stupol campaigns, and thereby dissuaded from contesting elections. When the 2019 SRC elections brought physical clashes, shouting matches and revelations of candidates' reprehensible political beliefs, interested parties may have then been reluctant from contesting President and *Honi Soit* Editor roles in the 2020 election — especially in the midst of an entirely remote campus.

Similarly, the 2021 elections led to tense disputes over the claims of both presidential candidates running on progressive platforms, as well as numerous complaints of regulatory offences among the running *Honi* tickets. Is a subsequent uncontested election the necessary consequence of a particularly tough one? Are prospective candidates deterred by such recent electoral bitterness? We would hope not, but do feel that the lingering effect of a previous year's election may stunt the possibility of a contest. Among the numerous other causes for disdain towards elections previously mentioned, this self-preserving aversion to conflict may have a strong influence on electoral competition.

Admittedly, in the case of *Honi* elections, there are long-standing structural reasons for why contested elections are fundamentally less likely to come about. Though 2021 was hotly contested by two tickets comprised of competent and politically-similar candidates, it was possibly the exception. There is a consistent trend in *Honi* elections of a single serious ticket running against a "joke" or dysfunctional ticket, with the latter either dropping out, imploding, or losing by a landslide (see: Cream for Honi, Pictures of Spiderman for Honi, etc). This relates to the difficulty of finding ten competent and willing editor-hopefuls to take on a notoriously taxing and historically underpaid job. Additionally, the negotiations that almost always determine that ten person ticket — rife with poaching, amalgamation, and the like — often limit the possibility of a contest. These reasons are by no means novel, but nonetheless are likely to have impacted the uncontested nature of 2020's and this

year's election.

This leads us to our final potential justification for the recent lapse in contested elections — which may well underpin all of the above concerns. That is, the University has been plagued by a general malaise of student indifference to campus life. We attend an institution drained by the introduction of Voluntary Student Unionism, then by the Liberal Government's draconian limit on maximum durations of study for those under Commonwealth Supported Places, and decimated by the in-and-out culture of university attendance brought about by remote learning.

Students have little choice but to slot themselves into USyd's neoliberal degree machine. Though many embody the staunch, left-wing passion for leadership that would befit the President of an activist union such as the SRC, or the love of writing and desire for radical change that would befit an *Honi* Editor, they are indifferent to these roles that they should be contesting. Or, even if they would like to take the role on, they can't face the trade off of a later graduation, an overpacked schedule or a third job.

If the University's primary function has evolved into merely providing degrees, the possibility of interested students getting involved in student politics has similarly diminished. Positions in student elections are less likely to be contested because fewer students are prompted to extend themselves beyond their degree requirements in the first place. If they do, it is unlikely they will choose to participate in a space that is so regularly criticised by unmoderated student platforms and the Australian media landscape (see: NewsCorp's recent lambasting of *Honi's* Week 7 cover), that is so associated with bitter conflict, and that, in our eyes, has been routinely misunderstood.

The key issue is that, despite the immense privilege that students at this university hold, it seems that engagement with the student union has waned. Given that our SSAF fees go to the SRC and its functions, this should be a cause for personal concern.

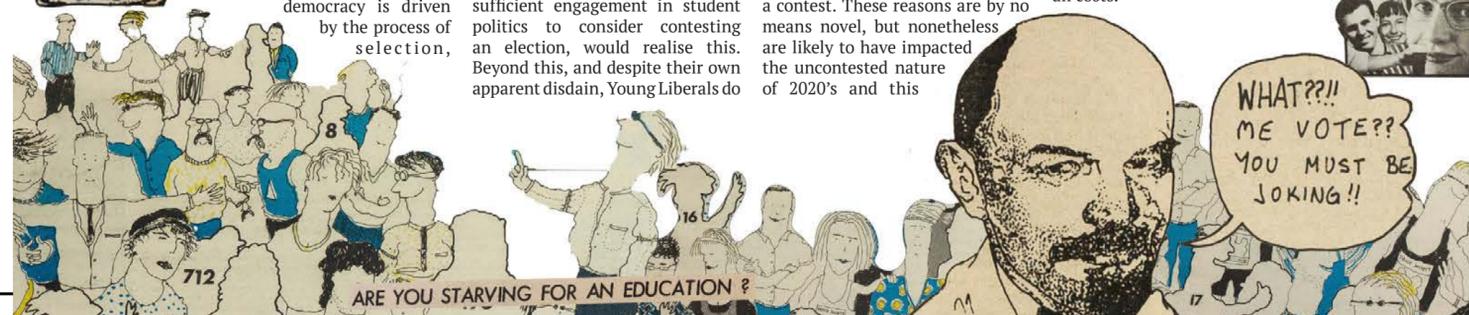
When we are indifferent towards student politics, we neglect the development of a vibrant and edifying university culture. Any risk of a further depoliticised campus should thus be avoided at all costs.



APATHY
APATHY
APATHY
APATHY
APATHY?



WHAT??!!
ME VOTE??
YOU MUST BE
JOKING!!



Who's in charge? Decision-making bodies at USyd.

Ellie Stephenson writes.

Decision-making at the University of Sydney is often pretty mysterious. The University's institutional architecture is Gaudi-like, to say the least, with myriad Boards and Committees meeting largely away from students' prying eyes. Nevertheless, the impact of these bodies is not mysterious: we feel the consequences everyday when our courses are cut, special considerations policies change, the COVID-19 response unfolds, and so on. What's going on behind the scenes, and how are all these decisions made?

The Senate

The University Senate is the highest governing body of the University: they oversee its running, guide its strategic direction, develop its budget, and appoint the Vice-Chancellor. The Senate consists of fifteen representatives, comically termed 'fellows'. The Chancellor, Vice-Chancellor, and the presiding member of the Academic Board are the three official members of the Senate. They're joined by seven external fellows — notable members of the public like businesspeople and journalists — five of whom are appointed by the Senate and two who are appointed by the Minister for Education. There are three representatives of University staff (two academic, one non-academic), and two representatives of students (one undergraduate, one postgraduate).

The Senate has regularly been critiqued for its opacity — details of their decisions are not readily available. It has

also shrunk in size over the years, with a 30 per cent reduction to the body's number in 2015. Those changes, which were condemned for being 'undemocratic', notably halved the level of elected staff representation in the Senate.

Incidentally, the Senate also appoints two directors on the University of Sydney Union (USU) Board — currently David Wright and Alyssa White. The Senate Appointed Directors (SADs) have been decisive votes in contests over the USU Executive in years past.

Academic Board

The Academic Board (AB) is a central decision-making body in determining the academic standards and procedures of the University. The AB's key responsibilities include managing assessment and progression requirements, creating awards and scholarships, and overseeing academic reviews. It reports directly to the Senate and advises on teaching and research programs and priorities. The Board's motto is "Respect is a core value of the Academic Board".

The AB is a more expansive body than the Senate: it consists of various University managers, like the Vice-Chancellor and Deans, but also contains more representatives of staff and students. The Presidents of the SRC and the Sydney University Postgraduate Representative Association (SUPRA) automatically sit on the Board. They are joined by students and staff in each faculty or school, who

are elected by their peers or colleagues respectively.

The AB also has a series of subcommittees which deal specifically with issues like academic quality and standards and reports back to the Board.

The AB has been centre-stage several times in the last few years, as we have seen attempts at big shifts in academic policy. Notably, the campaign against the 12-week semester proposal involved a concerted effort to defeat the proposal in a vote on AB, resulting in a resounding defeat of the policy.

“The apparent opacity of high-up decision making at our university only benefits those at the top.”

Recent reforms to simple extensions and the imposition of a cap on assessment weights last year were both passed through the AB.

The greater accessibility of the AB for students has meant that these decisions are substantially more prominent than those made by the University Senate. SRC Presidents have communicated proposals on AB to student activists, and have organised lobbying campaigns to convince other staff and students on the Board to vote in students' interests.

Where else are University decisions made?

Notably, the University is also led by the University Executive, including the Vice-Chancellors and Deputy Vice-Chancellors, who have responsibility over a variety of portfolios: Research, Education, and Strategy, inter alia.

These portfolios carry out many of the daily activities of the University bureaucracy — for example, the Advancement portfolio is tasked with seeking out donations from alumni; the External Engagement portfolio oversees things like recruitment, public relations, and the University's museums.

How is this relevant?

The apparent opacity of high-up decision making at our university only benefits those at the top. These systems allow Vice Chancellors to engage in the exorbitant expenditure of University money, and typically fail to respond to the immediate needs of the student body. Students better understanding them is the first step to holding these bodies accountable; the second is voting in Senate elections.

Eight students will run for Senate next month, competing for the elected undergraduate and postgraduate Student Fellow. Voting will open to all undergraduate and postgraduate students from 4 to 18 October.

USyd pays \$6 a month to use the Victoria Park steps

Samuel Garrett takes the stairs.

For most students, the Victoria Park steps are little more than a scenic entrance to the University and a key part of the commute to Broadway and the bus stops of Parramatta Road. For the University, the stairs are a privilege for which they must pay the City of Sydney \$6 every month.

Since 2001, the University has paid a licensing fee for construction and use of the stairs, which lie on council land, totalling \$70 a year. The 24 steps at the western edge of Victoria Park are a favourite of photographers and picketers alike, and central to a historic sightline running through Victoria Park up to the Quadrangle. Two flights rise up to University Avenue, with a large University coat of arms affixed to each column either side of the top landing.

“For the University, the stairs are a privilege for which they must pay the City of Sydney \$6 every month.”

The staircase originated from a remodelling program undertaken in Victoria Park in the 1990s. Victoria Park was once a key part of the University's grounds, with a grand entrance running

from Gardener's Lodge (now The Gardener's Grill) at the City Road gates, across a bridge over Lake Northam and up to the Quadrangle. This 'Main Avenue' was integral to architect Edmund Blacket's vision for the University. However, a 1920s land swap exchanged the University's Victoria Park holdings for a strip of land where Fisher Library, the New Law complex and the Carslaw building now sit, laying the foundation for campus as we now know it.

Over the course of the 20th century, Blacket's axis was ignored and then obscured. The University's Parramatta Road entrance became its primary entrypoint, and a fence — where the steps are now — cut the University off from the park. By the 1950s, careless construction of Victoria Park Pool, the removal of the bridge over Lake Northam and the deterioration of the lake's condition largely erased the impressive Victoria Park sightline.

Various improvements to Victoria Park were made in the 1990s in cooperation between the University and the then-South Sydney City Council to restore Blacket's original vision. Lake Northam was reshaped, the bridge was rebuilt, and the Victoria Park staircase was constructed, opening a new pedestrian entrance to campus and recreating a modern 'Main Avenue'. A fountain on University Avenue was also included in



concept designs but was ultimately not built. However, the staircase came with strings attached, and the University now coughs up \$0.25 per step per month to keep the sightline open.

The stairs and their surprising fee feature in the University's property portfolio. Among the dozens of locations for which the University is a tenant, the monthly \$6 is the lowest of all rents that the University is charged, other than a handful of hospital facilities provided for free.

This is not the only unusual tenancy arrangement with which the University

is involved, given the one peppercorn in rent the University can demand from the Uniting Church each year. Other far-flung locations for which the University pays rent include accommodation on the One Tree Island Research Station and the French School of the Far East in Cambodia as part of its Angkor research.

The utilitarian and aesthetic value of the staircase is priceless, but, as to what would occur if they stopped paying the rent, the University would seemingly rather not find out — according to a spokesperson, "the agreement is intended to continue."

Pre K to Postgrad: Why are educators striking?

Rachel Cheung reviews Rad Ed Week.

On Tuesday afternoon, four speakers at the latest Rad Ed Week event painted a grim picture of the state of the teaching profession in Australia, yet were hopeful for reform. The speakers were Mark Goudkamp from the NSW Teachers Federation, Sarah Gardner from the United Workers Union, Anne Smith from the Independent Education Union and Markela Panegyres, a member of the National Tertiary Education Union. The talk itself was organised by the SRC, alongside the Education and Social Work Society and the Education Action Group.

One of the key challenges highlighted by speakers was the unmanageable workload. Teachers in both public and independent schools, which Smith's union represents, face this problem. Anne was most vocal in explaining that teachers are increasingly spending more time doing administrative work and helping to look after the welfare of students, all adding to teachers' unpaid workload outside of the classroom. For example, Smith knows of one teacher who spent one week attending to student welfare issues resulting in all other administrative work having to be done in the evenings.

So how bad is the attrition? A NSW Parliament survey of 8600 teachers found that 60 per cent plan to leave the profession in the next few years, with many of them citing workload issues, pay, and the diminished status of teaching as reasons. Goudkamp reinforced the reality of the teacher shortage in rural areas by saying that classes were being amalgamated and teachers were teaching classes of 60 students.

Goudkamp and Smith highlighted that

state governments in Australia are worried about teacher supply going forward. Goudkamp noted that the NSW government was considering recruiting teachers from overseas and other states to address the teacher shortage. But one issue with that, as Smith points out, is that NESA places onerous requirements for teachers qualified overseas to be accredited as a teacher in Australia.

For example, they have to apply for approval to teach with the NSW Department of Education and may need to pass an English language proficiency test. Smith cited a teacher from Ireland who was asked to do an extra year of tertiary education to requalify as a teacher in NSW. Her union supports teacher accreditation but believes it shouldn't be an onerous process. Both Goudkamp and Smith believed that teachers from overseas could help alleviate the teacher shortage, but the root causes of the teacher shortage, such as the need for better pay and more manageable workloads, need to be addressed.

When teachers from Catholic schools and support staff went on strike earlier this year in June, the IEU demanded an increase in pay of around 10-15 per cent over two years. At a strike rally, NSW Teachers Federation President Angelos Gavrielatos called for the NSW public sector wage cap to be scrapped, which is currently at 3 per cent per annum. Mark also voiced support for the scrapping of the public sector wage cap.

When it comes to pay, early childhood educators have it particularly bad. Sarah Gardner, whose union represents early childhood educators and a variety of other workers, explained that 80 per

cent of early childhood educators are on a minimum wage award and many early childhood centres are experiencing staff shortages. Gardner blames the problem on a profit-driven culture of private early childhood education service providers, and believes that education should be non-profit.

The exorbitant salaries of early childhood service provider CEOs are indicative of the profit-driven culture. For example, the CEO of G8 Education Gary Carroll was paid a salary of around \$831,000 in the year leading up to December 2020. Despite the fact that 57 per cent of early childhood educators are paid minimum award rates, Gardner says that one argument that is used against increased pay for early childhood educators is that it risks funding being taken away from other educational institutions, which just shows how little early childhood education is valued within the education sector.

In the tertiary education sector, Panegyres thinks that profit-driven culture is also a problem. It has led to an increased casualisation of staff at universities, who have less legal rights than other employees. Increasing proportions of university staff are casual employees, and Panegyres estimates that around 54 per cent of staff at USyd are casuals. The casualisation of staff at universities is borne out by the evidence. The NTEU estimated that around 45 per cent of university employees are casuals, while 21% of university employees are on limited term contracts.

Another problem Panegyres pointed out is that wage theft has not really been acknowledged as a problem by universities. 21 of Australia's 40 public universities

were found by a Senate committee inquiry to have underpaid full time and casual employees. In the long term, the NTEU would like an end to casualisation. But in the shorter term, the NTEU demands 25 per cent of research and education roles to be filled by current casual employees and fixed-term staff, and maintenance of the 40:20:20 ratio for teaching, research and administrative work.

Despite all these issues, some educators find it difficult to enforce moral and legal rights to strike. As Smith explained, some independent school teachers are covered by multi-enterprise agreements (MEAs), which incorporate multiple employers and under the *Fair Work Act*, workers under an MEA are not permitted to strike in protest against MEA terms. The IEU would like that to change.

Both Smith and Gardner spoke about social expectations around educators considering the needs of children before teachers decide to strike, particularly if students are going through exams such as the HSC. But as Anne and Mark point out, students' learning conditions are affected by teachers' working conditions, and students suffer when teachers are over-stretched and overworked.

During the talk, it was clear that the speakers all passed on the same message: we need to value educators more, and deprioritise the profit driven culture of education service providers. Education is valuable and rewarding work in its own right, but it needs investment. And this is a warning that politicians ignore at their own peril, and the peril of children, parents and young adults.

From Gadigal to Gaza: Anti-Colonial Solidarity

Luke Mešterovic and Ethan Floyd report.

Following recent escalation in the Israel-Palestine conflict — characterised by the former's settler-colonial aggression in Gaza, the West Bank, and East Jerusalem — last Thursday's contribution to the SRC's Radical Education (Rad Ed) thought critically about Australia's role in the international response to the Palestinian struggle, exploring the parallels between the historical plights of displaced Palestinians and First Nations' Australians.

Hosted by SRC General Secretary Alana Ramshaw, the panel consisted of Palestinian activist and UNSW organiser Amal Naser, and Wiradjuri Wailwan activist and incoming *Honi* editor Ethan Floyd.

Ramshaw kicked off the session by asking the panel, "What does Indigenous advocacy look like and mean to you? Do we have a mandate to oppose settler-colonialism around the world, particularly in Palestine?"

Floyd began the discussion by describing his experience with First Nations advocacy.

"It [First Nations activism] takes many forms. It's about reforming the curriculum and making universities culturally safe spaces. It's about land and property rights, and it's also about addressing some

systemic disparities in areas of health and justice. We [First Nations' peoples] ... should feel an overwhelming obligation to get involved. We should know better, from our own experiences with colonisation and displacement."

Floyd was critical of the Australian government's response to the Palestinian crisis, saying he is "continually embarrassed by the conduct of the Australian government at the United Nations Human Rights Council and the Security Council".

"In the short term, we need to support sanctions on Israel and lobby for the withdrawal of US financial and military support. We need to make injustice a bad investment."

Of Naser, Ramshaw asked, "How do you see, in material terms, a unified struggle [against colonialism] in different parts of the world?"

"Apartheid is the symptom, colonialism is the cause," Naser states, "the work we see from organisations like Amnesty International and Human Rights Watch is great work ... but we strengthen our cause when we search for ways to dismantle colonialism as a whole."

Naser later described the expulsion of her grandparents from Palestine in 1948

and her family's struggle to even visit the region in the face of discriminatory policies and travel restrictions.

"Descendants of those expelled from Palestine, like myself, have a right to reside [in Palestine] and that right is being denied. These are attempts by Israel to extinguish Palestinian identity," she said.

Floyd drew parallels between the displacement of Palestinian people in the diaspora and that of First Nations people during British colonisation.

"We're not far removed from the days of massacres and church missions which were designed to annihilate Aboriginal culture and spirituality. My mother was ten when the last church mission in Australia closed. This is not a problem of yesterday, it's ongoing," Floyd said.

Ramshaw directed the discussion back to the university, asking "How have universities influenced, for better or for worse, the fight for First Nations liberation?"

Floyd spoke on the impact student activists can have in decolonising educational spaces, noting that the university was "built on the notion that Western ways of learning were superior".

"So the question then becomes 'how do we decolonise this space?' And in my

view, student activism plays a big role. Activism is the most effective catalyst for change and as students. We have an obligation to put pressure on management to take action."

Naser was critical of course delivery, characterising teaching styles both at UNSW and USyd as "Eurocentric" and "colonial".

"Universities are not safe spaces for anti-colonial viewpoints, certainly not for Palestinian students who are disproportionately sanctioned and impacted by censorship," she said.

As the session drew to a close, an audience question rounded out the conversation, "It can be challenging uniting [the diverse political ideologies of] First Nations communities. How do you find solidarity and common ground?"

Floyd stresses that "First Nations communities are not a monolith", and that disagreement and dissent within marginalised communities is often "weaponised" against them.

Naser agrees: "Solidarity is important. There is a lot of progress in the grassroots of Arab communities in Palestine in relation to queer and women's rights."

IS STUDENT JOURNALISM THE WAY FORWARD

FOR DEMOCRATISING OUR MEDIA?

CARMELI ARGANA SITS DOWN WITH EDITORS OF UNIVERSITY PUBLICATIONS AROUND AUSTRALIA TO DISCUSS THE UNIQUE MERITS OF STUDENT JOURNALISM.

When thinking about the characteristics of a healthy democratic society, most would agree that the media plays a vital role. It is the primary vehicle through which information is made public, equipping ordinary citizens with the knowledge to make informed decisions. It serves a watchdog function, exposing the wrongdoing of those in power and holding them to account.

It can decode complex social phenomena, further aiding in the democratisation of information. It can serve as a public forum, building a sense of community between citizens and facilitating public discourse. It can platform marginalised voices, mobilising the populace to take action on important social issues.

Of course, these are simply ideal conceptions of the media's role. The reality of Australia's media and journalistic landscape is that it is deeply flawed, encumbered by financial interests, constant technological disruptions, sensationalist tendencies, and insularity in the voices that are represented. At times, the democratic underpinnings of the media seem lost altogether.

“Existing at the fringes of our media landscape are smaller communities of budding journalists, serving niche and underrepresented interests.”

Though things may seem grim, there is, perhaps, still hope to be found. Existing at the fringes of our media landscape are smaller communities of budding journalists, serving niche and underrepresented interests. In some ways, these newsrooms are microcosms of the broader media industry — a training ground for future journalists. But in many ways, they provide a radical alternative to the practices and culture of mainstream newsrooms.

So, what can we learn from student publications about democratising our media?

A RADICALLY DIFFERENT ALTERNATIVE

Many student publications have a proud radical history of championing student voices. Many students at the University of Sydney will be familiar with *Honi Soit's* long history of challenging mainstream, anti-student discourse, although this isn't unique to USyd. From the University of Melbourne's (UniMelb) *Farrago*, the University of Adelaide's *On Dit*, the University of Queensland's (UQ) *Semper Floreat*, and the University of Western Australia's (UWA) *Pelican*, student publications have been at the forefront of advocating for numerous political movements — the anti-Vietnam war movement, women and LGBTQIA+ rights, and Indigenous land rights,

among many others.

“*On Dit*, being one of the oldest student publications in the country, has a legacy. *On Dit* editors in the past have always written about the wars and conflicts and geopolitics of their time,” said former *On Dit* editor Habibah Jaghoori.

“We have independence in our journalism and we need to take advantage of that every step of the way.”

This legacy of challenging mainstream discourse and platforming student interests is often upheld in the issues that student publications report on. *Pelican* Editor-in-Chief Emma Forsyth described how the magazine covered protests on a number of broader issues such as the Change the Date campaign, climate change, and *Roe v. Wade* throughout the year. However, *Pelican* has also been crucial in reporting on campus issues directly affecting UWA students.

“Over the past few years, with COVID and the [anthropology] cuts, there's been more serious articles to discuss,” she said.

Whilst all editors broadly agreed that the central role of student publications is to represent students' interests within their respective universities, there were varying definitions of what constitutes “students' interest”. One recurring concern was the role of politics in reportage.

“While we have views on the issues we're reporting on, all our reportage for students will just be presenting the basic facts to them. We're enabling them to see the information, but we're not trying to force their opinion either way,” said Emma (*Pelican*).

In contrast, Habibah stressed the importance of taking a position. “Student magazines and publications are always very political,” she said. “*On Dit* should be a platform where justice is promoted.”

“Student magazines and publications are always very political... On Dit should be a platform where justice is promoted.”

When unpacking the concept of “the political”, *Vertigo* editor Joe Hathaway-Wilson (University of Technology Sydney) drew a distinction between partisanship and being political: “Non-partisan is not taking a side, apolitical is not touching the subject altogether.”

“I think it's a great idea to be non-partisan without being apolitical. Student publications should be political without being partisan,” he said.

EDITORS AS ELECTED POSITIONS

Partisanship, or factionalism, is also a consideration particularly magnified when it comes to student publications.

Part of this is due to the process through which many publications select their editors — through democratic elections.

“In many ways, it makes sense because students' money goes in the Student Services and Amenities Fees (SSAF), which funds the board of editors,” said Juliette Baxter, *Woroni's* Editor-in-Chief at the Australian National University (ANU). She described how, in many ways, editors conceive of themselves as public servants; editors' honorariums are paid for by students, and they are bound by constitutional precepts to serve ANU students' interests.

“Editors conceive of themselves as public servants; editors' honorariums are paid for by students, and they are bound by constitutional precepts to serve ANU students' interests.”

“For the most part during elections, students run on independent tickets [from factions]. Our positions are usually contested, but I think there's a respectful sense of competition from the candidates,” she said.

“People vote based on the work and merit of each candidate, rather than it becoming a popularity contest.”

At other universities, especially those with a more active student union like UniMelb's, *Farrago's* editors acknowledged that there would always be a risk of a popularity contest. Although most of *Farrago's* editors originate from an independent ticket during elections in a similar way to *Woroni*, they described their involvement with student politics (stupol) as inevitable.

“When you're elected, it's annoying in the sense that you have to become a student politician even though all you wanna do is edit,” said former *Farrago* editor Jo Guelas.

Although most elected editors across the board came from independent tickets, UQ's current *Semper Floreat* editorial team was a unique case; it was put together by the Labor factions at the university.

“I don't think it's wrong that you have a political affiliation; we all have political views,” said *Semper* Editor-in-Chief Billie Kugelman. “I think it comes down to the individual being certain that you won't allow your faction to deplatform things that need to be platformed.”

“I will say that it's probably not great for an entire editorial team to be comprised of just one or two factions. But I don't think there's an issue with being aligned to a particular faction as an editor, as long as you're open about it,” he said.

Regardless of the influence of factionalism within editorial teams, all

editors pointed to the team structure as an important aspect of this selection process.

“You're automatically part of a team,” said *Catalyst* editor Savannah Selimi (RMIT University). “It's a lot of work to edit *Catalyst*, and I'm glad I get to do it with other people.”

STUDENT PUBLICATIONS AND STUDENT UNIONS: AN UNPREDICTABLE MARRIAGE

While most student publications are constitutionally bound to their respective student unions, *Catalyst* and *Farrago* are somewhat unique in that editors are also elected to be office bearers.

“As editors, we recommend to RUSU [RMIT University Student Union] the candidates we think would make good editors. It makes it more contained — if we weren't part of the student union and we didn't have to go through elections, it would be difficult to navigate things like budget and information networks,” Savannah said.

“If you're editing news, you very much need to have a knowledge of stupol,” said Jo (*Farrago*). “You're reporting on student issues, and most of the time that's related to the student union, or what the University is doing. So it's really important to know how to live-tweet council meetings or read agenda notes.”

In ideal circumstances, student unions and student publications have a mutually beneficial relationship. At USyd, *Honi* has been a powerful force in supporting the SRC's campaigns against the University's anti-student policies — our coverage on last year's Draft Change Plan helped save multiple FASS departments, and this year's reporting on the abysmal state of Special Consideration helped the SRC pressure management into implementing five-day simple extensions. Likewise, the SRC and USU have been vital in addressing lesser-known issues that *Honi* has brought to attention, including the lack of a disability space on campus and divesting from unethical sponsors.

“At USyd, Honi has been a powerful force in supporting the SRC's campaigns against the University's anti-student policies...”

Of course, student unions are themselves plagued by a myriad of other issues, which in turn may encumber their ability to support their student publications. At UTS, Joe pointed to the UTS Student Association's “lack of knowledge” about their obligations to *Vertigo* as a problem, especially when the publication faced major funding cuts.

“We were very lucky because we got a very generous President and General Secretary,” he said. “But there were conversations going around in Council

about whether they actually needed to fight for funding for us.

“Councillors were asking, ‘Is this our problem?’ Of course it's their problem, it's what they were elected to do,” he said.

He also noted that the relationship between student unions and student publications are heavily dependent on whoever is in power; student publications particularly struggle when they have to work with a politically conservative union.

“The student union board, the Media Committee and the Independent Media Committee have significant oversight over the work we do,” *On Dit* editors said in an email.

“For example, our beloved and fellow editor, Habibah Jaghoori, was recently removed as a result of these bodies.”

FUNDED BY STUDENTS, ACCOUNTABLE TO STUDENTS

Perhaps one of the most tangible links between student publications and their student unions is their funding model. Whilst both are funded by students via SSAF, student publications that are constitutionally bound to their student unions are often reliant on their unions for their budget.

“Writing for student publications often allows you to be more experimental and open with your style and ideas than if you were writing for a commercial publication,” said *Tharunka* editor Laura Wilde (University of NSW). “We don't have those commercial limitations like selling advertising space or selling copies. It gives our writers more autonomy and allows their voice to come through more honestly.”

In this sense, SSAF-funded student publications share similarities with other public service media (PSM) such as the ABC and SBS in the broader Australian media landscape. Like PSMs, student publications are better protected from the pitfalls of commercially-funded media, which are often influenced by corporate agendas and incentivised to produce sensationalised news in order to remain financially viable. However, they also face similar issues to PSMs in that they are prone to insecurity in their funding.

“... student publications are better protected from the pitfalls of commercially-funded media, which are often influenced by corporate agendas and incentivised to produce.”

“In 2022, we had a situation which had not been seen before, where University management disapproved of *Vertigo's* proposed budget, despite the fact that they don't overlook it directly,” said Joe.

Although *Vertigo's* budget, much like other student publications, is presided over by their student union, an unprecedented intervention by UTS management saw their production budget effectively halved. The magazine, originally slated for six editions over the year, was forced to cancel production on the remaining three editions at the time the cuts were announced. Although *Vertigo* received widespread support in its campaign to reinstate its original budget, it was ultimately unable to continue with its print run.

At Adelaide University, similar unprecedented arrangements within YouX (formerly known as the Adelaide

University Union) have greatly impacted *On Dit's* operations and its editors' honorariums. *On Dit* editors are required to gain approval from YouX for each magazine to go to print, as well permission before speaking to other publications.

“UTS management effectively halved *Vertigo's* production budget, while new regulations at Adelaide Uni mean *On Dit* editors are required to gain approval before each magazine goes to print.”

“Thankfully, they let us do this interview with you,” said *On Dit* editor Chanel Trezise.

Editors from *Vertigo* and *Farrago* pointed to ANU's *Woroni* as an example of an alternate funding arrangement. Juliette described *Woroni* as “divorced” from the ANU Students' Association (ANUSA), as the editorial board negotiates directly with the University for SSAF funding rather than being funnelled through ANUSA.

“It means that we can scrutinise ANUSA without that conflict of interest. We have that freedom,” she said. “But we also have this shared interest to be negotiating for more SSAF funding from the University, especially in the context of declining SSAF allocations to student unions.”

UNFORTUNATELY, EDITING A STUDENT PUBLICATION IS NOT VERY LUCRATIVE

In the case of student unions (and by extension, student publications), a major challenge is voluntary student unionism (VSU). Introduced under Howard's Coalition government, VSU made membership in student unionism optional, significantly reducing the amount of funding available to student unions and thus crippling operations.

Much of the labour involved in student publications is voluntary, and oftentimes occurs concurrently to the regular anxieties of studying and working part-time.

“We try to be conscious that a lot of the work that goes into *Pelican* is volunteer work,” said Emma. “At the end of the day, we're all just students juggling a number of other commitments. You can't really fault anyone for that.”

At *Catalyst*, Savannah also expressed a desire for the three members of the design team to be paid like the three elected editors, since much of the layout process for the magazine's five editions throughout the year are dependent on their work.

“I know that we probably get paid the most out of all the universities, but when I was at *Farrago* I was the most stressed I've ever been in my entire life,” said Jo. “We're all studying. We don't get paid enough to live off just *Farrago* so we have to work another job, alongside studying. It's just insane.”

“We're editors, but we're also office bearers, so it almost feels like we're doing two full-time jobs,” said *Farrago* editor Charlotte Waters. “I found it overwhelming knowing that as office bearers, our responsibilities are quite nebulous. On top of that, we're also performing our regular duties as *Farrago* editors.”

Across the board, editors described a commitment to the underlying democratic principles of editing a student publication.



ART BY
ELLIE STEPHENSON

However, they all acknowledged the inherent limitations and material pressures of the role.

“It's very much not a job you do for the money.”

“It's very much not a job you do for the money,” said Laura (*Tharunka*).

IDEAL JOURNALISTIC PRACTICES?

Situated simultaneously at the fringes of the Australian media landscape and the heart of campus culture in many universities, student publications exist at a fascinating intersection. Student journalists are doubly privileged in their access to information. As journalists, we are amongst the first to be entrusted with crucial information relevant to our audiences. As students, we are frequently engaging with critical theories and cutting-edge research about the state of our world. Equipped with the practical experience of editing a publication, as well as the academic training to critically examine our social world, student journalists are uniquely positioned to envision an ideal future for the media industry.

“The biggest problem is capitalism,” said Joe (*Vertigo*). “I think that an ideal journalistic practice is one where that isn't a factor at all. Where the only agenda behind reportage is to present the facts as they are.”

Juliette (*Woroni*) also spoke about the insecurity that many journalists face within the industry. “If we could somehow remove the barriers to entry in

the industry, things like lower pay or the necessity of existing industry networks, I think the media would be a lot more accessible to a greater diversity of voices,” she said.

“The problem with the media landscape is that it's so heavily concentrated,” said Jo (*Farrago*). “We need more diversity in our media, because currently we're all stuck in this echo chamber of the same narratives being presented.”

“We need more diversity in our media, because currently we're all stuck in this echo chamber of the same narratives being presented.”

“Every decision that a journalist makes is always gonna be informed by something. You can't have full objective journalism,” said Chanel (*On Dit*). “And our journalism is informed by ethics and the public good.”

Is student journalism the solution to the biggest issues facing Australia's media landscape today? Maybe not entirely — it's clear that student publications are afflicted by unique challenges arising within the university structure. But perhaps there is much to learn from student journalists in creating a more democratic media.

Getting lucky: How porn sites evade regulation

Katarina Kuo goes incognito.

CW: this article contains brief mention of child pornography, exploitation, and sexual assault

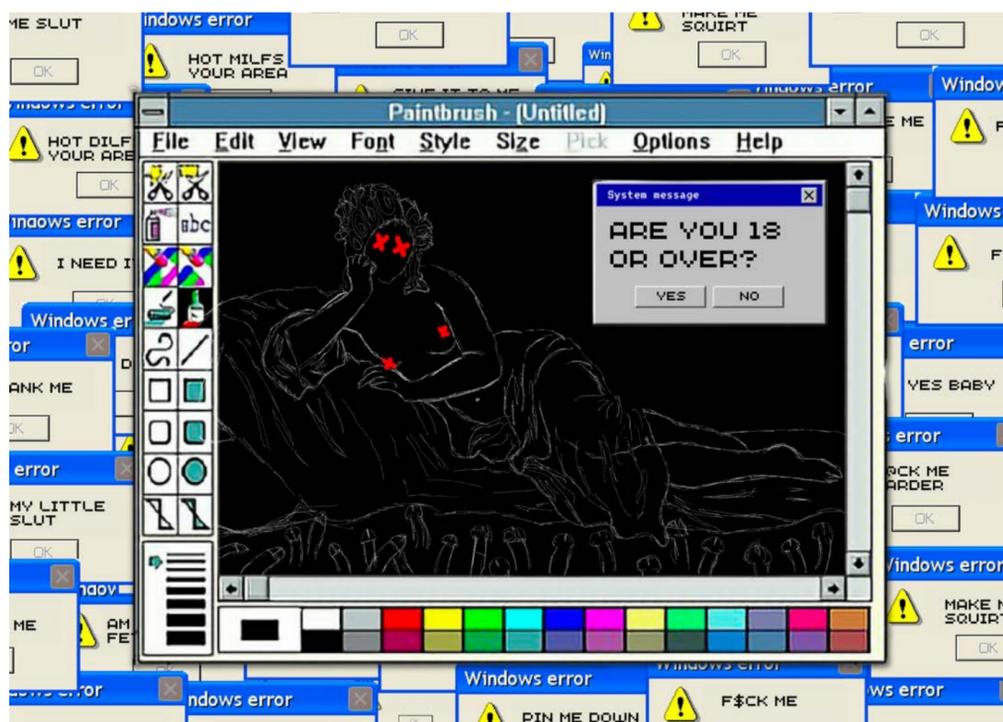
The internet has revolutionised porn. Where people used to consume porn like film (by purchasing or renting longer videos made by porn producers), they now consume it like social media (by accessing free content uploaded to porn sites by a range of users). The greatest profit is no longer made by the production companies who make content, but by the companies that own the hosting sites. These changes have increased the accessibility of porn to the average person, who can now view more diverse content more cheaply, but have also produced a set of unique harms.

With less oversight over how porn is made – as production has shifted away from large companies towards a set of smaller content creators – it is easier for sex workers to be exploited, trafficked, or given unsafe working conditions. Internet porn has increased the piracy of existing material, making it more common for sex workers to go unpaid for their labour. Non-consensual or illegally obtained material, such as child pornography and revenge porn, can also now be disseminated with relative ease. Importantly, sites like Pornhub reap enormous profits from this kind of content because regulatory frameworks haven't yet adapted to the scale of these new harms.

Legal regulation – who is liable for illegal content?

Porn sites operate much like social media companies, in particular YouTube. MindGeek, the company that owns Pornhub, is a host – they do not produce content, they merely offer the infrastructure for others to upload

ART BY BIPASHA CHAKRABORTY



it. MindGeek makes money primarily from ad revenue; given the enormous amount of traffic Pornhub receives, companies will pay a huge amount of money for ad space on the site, allowing MindGeek to collect revenue. The way laws surrounding social media sites are structured makes the regulation of this business model exceedingly difficult.

“Internet porn has increased the piracy of existing material, making it more common for sex-workers to go unpaid for their labour.”

Feasibly, MindGeek and other companies could review all the content they host before it is uploaded (indeed, in the early days of online porn, hosts often did this), but there are legal reasons why they don't. In the US, Section 230 of the *Communications Decency Act* protects companies from being liable for content hosted on their site – instead, it punishes publishers, those with more control over what kind of content goes up. This gives companies like MindGeek a convenient loophole to avoid monitoring their content. As a host, they don't have to screen content before it goes up; provided they monitor complaints and take down content once it has been reported, they've fulfilled their legal obligation. This way, until an illegal video is reported, MindGeek is allowed to profit from it.

Worse, these rules give companies an active incentive to turn a blind eye to the kind of content posted on their site. If MindGeek screened content before it was uploaded to Pornhub, they would be legally classed as a publisher rather than a host, making them liable for whatever illegal content was uploaded.

If any illicit content slipped through the cracks, MindGeek could face legal action. Instead, these companies prefer to play it safe by only screening content retroactively.

Commercial regulation – Visa and MasterCard's relationship with porn sites

There are some limitations on what can be uploaded to porn sites, but they're mostly policed commercially. After a *New York Times* column accused Pornhub of hosting explicit videos of underage and non-consenting participants in late 2020, Visa and MasterCard began to worry about the reputational harms that working with porn sites could pose. To minimise this risk, Visa and MasterCard devised a set of guidelines for content and threatened to halt transactions on any content that didn't comply. Not wanting to lose the ability to process payments for ads and subscriptions or the confidence of companies who pay for ad space, porn sites were forced to acquiesce.

Since then, there are some things you'll have trouble finding on sites like Pornhub: real blood (including menstrual blood), the presence of animals (including porn with only one person in a fur suit), terms like “nymph” or “nymphette”, and anything that creates the impression that one party is asleep are all banned under Visa and MasterCard's guidelines. Of course, these guidelines have not totally prevented the harms of porn sites. Visa and MasterCard can set a code of conduct for what kinds of video they will monetise, but they have not been able to fully stop the use of their cards on the harmful content these sites host.

In August this year, however, Visa and MasterCard cut ties with MindGeek altogether, announcing that they would no longer allow their cards to

be used to pay for ads hosted on any of their sites, including Pornhub. This decision followed an announcement by a US federal judge that Visa could be implicated in a lawsuit against MindGeek for profiting off child pornography. The judge stated that Visa had made the decision to recognise MindGeek as a merchant, despite allegedly knowing that Pornhub monetised child pornography.

It is unclear for how long this freeze will continue, or if it will ever be extended to Pornhub's competitors. Given how profitable working with Pornhub is, it is possible that Visa and MasterCard may return to provide payment infrastructure to the site, perhaps with stronger regulations. Given the current legal pressure they are facing, it is also possible that they may not return at all and will simply continue to profit from Pornhub's competitors. Alternatively, they may decide to withdraw from porn sites all together.

Regardless, there are a few additional problems with this model of regulation.

“Some porn sites are already turning away from dominant payment providers to profit from more extreme content.”

The first problem is that it relies on the strength of the duopoly of MasterCard and Visa, which is becoming increasingly unstable. Other payment providers with less strict guidelines surrounding the types of transactions they would be willing to approve, meaning porn sites could discard their current payment infrastructure very quickly.

It is only when porn sites have no choice but to use MasterCard and Visa that these companies can police the kind of content porn sites host.

In fact, some porn sites are already turning away from dominant payment providers to profit from more extreme content. A Czech company, WG CZ Holding, has developed its own payment infrastructure, allowing it to evade regulation by Visa and MasterCard on its porn sites. WG CZ Holding's biggest site, XVideos, is the biggest porn site in the world; known for hosting extreme and degrading porn, beyond that which can be found on sites like Pornhub. Without having to rely on Visa and Mastercard, WG CZ Holding can profit from this kind of porn in ways that other sites can't.

As new payment infrastructure firms develop to challenge Visa and Mastercard's duopoly and their ability to exert pressure on the porn industry diminishes, sites like XVideos may become far more common and far more difficult to regulate. There are two factors which will likely speed up this process.

Firstly, pressure on the US government to assist in breaking up this duopoly is mounting. The system is loathed by merchants, who are forced to hand over billions of dollars' worth of interchange fees to these payment providers every year. These fees are often built into the price of goods, thereby

passing it to consumers. Pressure to introduce regulation that would lower these costs by curbing the power of Visa and MasterCard is not being ignored. The proposed *Credit Card Competition Act*, which would attempt to spur competition and break up the payment infrastructure firms, has bipartisan sponsorship from senior Democrats and Republicans in the Senate. Even if it does not pass, the strength of support for this legislation suggests that some form of regulation to break up the duopoly will pass in the near future.

Secondly, countries with a desire to reorient their economies away from the US have begun to create their own payment infrastructure to challenge Visa and MasterCard. These incentives extend beyond those of companies like WG CZ Holding. Russia, for example, has been building up their own payment infrastructure to reduce reliance on Western companies. Mir, Russia's dominant payment provider, is slowly being accepted by more retailers. Convenient app-based options from tech firms like Mercado Pago, Tencent, and Grab are also beginning to transform payments in Brazil, China, and Indonesia. As these alternatives continue to develop, they will challenge the power of Visa and MasterCard.

Even if Visa and MasterCard maintain their dominance, the second

problem with this sort of commercial regulation of the porn industry is that it

“Sites like OnlyFans offer sex workers more control over their content... giv[ing] an indication of what the future of online porn could look like.”

relies on these companies' willingness to enforce it. Currently, payment processors provide strict guidelines to porn sites to minimise the risk of reputational damage that approving controversial transactions poses. There is, however, always the possibility for these incentives to shift. If the ties Visa and MasterCard have recently severed with MindGeek remain that way, or if this freeze is extended to its competitors, they will have forfeited their ability to control the kind of content these sites monetise. The payment processors that porn sites will turn to if Visa and MasterCard stop approving transactions on online porn altogether may have different values: they could be harsher on these sites, or they could decide to abandon the set of rules that currently governs them altogether.

Protest in pop culture: Hong Kong's resistance

Melody Wong sings along.

In many liberal democracies like Australia, we can be assured of our freedom to publicly express dissent. We are at liberty to voice grievances with our elected representatives and organise mass protests on the streets with mild fear of retaliation. Despite their shortcomings, these moderate securities are not an option for citizens in other parts of the world. In Hong Kong, a special administrative region of China that has clashed with the mainland multiple times, it's a completely different story.

In 2019, the city made international headlines due to a series of pro-democracy protests, triggered by a controversial bill that would have allowed criminal suspects to be extradited to mainland China. The protests were characterised by various activist tactics, including mass rallies in public areas, boycotts of mainland-backed businesses, and extreme police brutality to shut down protesters. These factors placed questions about the state of Hong Kong's democracy front and centre of the international stage.

However, following the two-year setback of COVID lockdowns, the city's dissent has been muffled by new COVID regulations that ban gatherings of more than four people, and the enactment of the national security law, which makes it easier for police to prosecute protesters.

What might a person turn to for comfort in a city with such tightening repression? The answer, in part, is Hong Kong's emerging arts and culture.

Prior to its administration under China, Hong Kong was a cultural powerhouse in Asia.

Names like Wong Kar-Wai, Bruce Lee, Tony Leung, and Anita Mui emerged from its blossoming creative industry. Hong Kong studies professor Yui-Wai Chu describes the optimism that characterised this period as a

“northbound imaginary”; the idea that Hong Kong's thriving creative industry could positively influence China with its intrinsically diverse core values. Unfortunately, such optimism was short-lived.

As Hong Kong's best and brightest crossed the border to pursue better career opportunities in China in 2003, the industry entered an era of what political scientist Ngok Ma describes as “mainlandisation”. This entailed the “blurring of the physical, social, cultural, and psychological border between mainland China and Hong Kong”. The city's vibrant cultural identity, once an unstoppable force in Asia, began to wane.

But the seeds of resistance were planted even as Chinese culture began to encroach upon Hong Kong's creative industry – seeds that would grow alongside the city's pro-democracy

Alternatively, it's possible that Visa and MasterCard will renegotiate its relationship with MindGeek and decide that attempting to restrict Pornhub's content isn't worthwhile anymore.

If porn accessibility leads to the normalisation of more extreme content, shareholders for payment processors may lose their conviction to regulate which content they will offer their services for, leading to a change in their behaviour.

Where to next?

As is perhaps evident, the future of online porn regulation is unclear. Regulation of the industry depends on many moving parts, and it is difficult to predict precisely how they are likely to operate in the future. There are, however, a few reasons to remain optimistic.

Firstly, there is more available information about the online porn industry than ever before. In the past, it was difficult for consumers to understand the industry behind the content they were watching – the taboo surrounding porn made journalists reticent in their reporting and gave industry professionals an incentive to keep their operations as secretive as possible. Access to information can often be the first step towards demanding meaningful reform. A recent wave of investigative journalism, which has

done an enormous amount of important work towards uncovering long guarded industry secrets, should give us a reason to remain hopeful about the future of online porn regulation.

Secondly, current legal action against porn sites could lay the foundations for regulation. The current lawsuit against MindGeek and Visa is one of the strongest cases against these sites in recent memory, particularly because a payment processor has been implicated. As these kinds of cases become more common, their outcomes could determine the future of online porn, even if only by drawing attention to the failure of current legal systems to offer meaningful protections for sex workers.

Sites like OnlyFans also offer sex workers more control over their content, and perhaps give an indication of what the future of online porn could look like. Of course, increasing the popularity of these sites would require more people to be willing to pay for porn. Given people have enjoyed years of free, accessible porn online, a shift towards paywalls may be slow.

In the meantime, it's important, at the very least, to be aware of the content you're consuming, and to consider how it made its way to your screen.

movement. As the state cracked down on overt forms of protest in 2019, Hong Kong's creative industry experienced a resurgence.

Street graphic designs and the iconic Lady Liberty Hong Kong, based on a demonstrator who suffered from an eye injury after having her safety goggles damaged by a bean bag round, could be easily found all over Hong Kong.

The Cantopop scene shifted from heartbreak to protest as more people shared the sentiments of wanting to hold onto this cultural identity. One example is the YouTubers-turned-musicians Trial & Error, who gained popularity around the same time the new national security law made headlines. While the band believes in communicating their ideas through their work instead of overtly expressing their political stance, a second layer of meaning may often be decoded from

“As the state cracked down on overt forms of protest in 2019, Hong Kong's creative industry experienced a resurgence.”



their music, such as their chart-topping song ‘Hai Gum Sin La’ (‘係咁先喇’).

The song's chorus can roughly be translated into, “I am taking my leave first, let's play again next time. Goodbye, see you next time, if there is even next time”. Although, on the surface, the lyrics describe someone leaving a party early, they confirmed in a BBC News interview that the song also alluded to Hong Kong's recent mass exodus.

In an interview with the *South China Morning Post*, the founding trio said that they find it “thrilling” to navigate the grey areas of censorship. Neo Yau Hawk-sau, one of the founders, said: “The grey area is where we survive. If we lose this space, between the red lines, then we quit. Or we die.”

Another group, Mirror, also rose to fame as the Chinese government tightened its grip on Hong Kong. Like Trial & Error, the boy band avoided explicitly stating their political leaning, but has somehow become an “ideological canvas” as they are increasingly viewed as an emblem of modern Hong Kong's identity.

Their song ‘Warrior’ particularly resonates with people in the city, such as Gwyneth Ho, an opposition politician and former journalist who has been detained by police, and faces a life sentence under the National Security Law. Ho has previously referenced the song's lyrics on social media, specifically lines which can be translated to “Death is the worst thing that can happen, and I won't avoid it”.

Popular culture continues to prove itself as a bridge between the political and the personal, especially in democracies as tightly controlled as Hong Kong. Hong Kong's creative industry evidences that resistance continues to exist not only in overt and physical forms of protests, but subtler modes of artistic and cultural expression, despite all odds.

My smart trepanning device has begun to malfunction

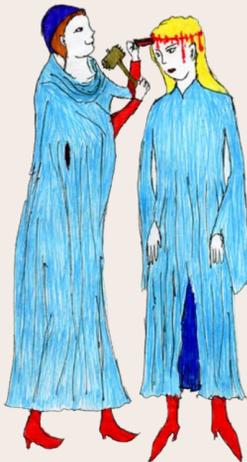
By Felix Faber.

My smart trepanning device has begun to malfunction. This is a terrible shame to me, because for one thing, I only just bought the device and haven't had a chance to use it yet, and for another thing, I desperately need trepanning. All sorts of malicious spirits and miasma have been forming inside my skull for the past several weeks now, pestering me with all sorts of naughty, nasty thoughts. I hate these thoughts, just hate them, they give me a horrid migraine and make everything seem unfamiliar so when I walk down my street I just stop and stare at the orange tree outside my house in terror wondering who put that there until I remember that I planted it for my son on his tenth birthday. So I figured I just needed to puncture the back of my head with a hole the size of a ten cent coin and the pesky imps would come spilling out, leaving my skull empty and my mind settled.

All the trepanning clinics have closed on account of the modern era that we live in, so I went down to Harvey Norman and asked a staff member what sort of trepanning implements Mr Norman had. The staff member told me that the digital revolution had finally hit the trepanning industry and they were glad to offer me a Trefine™ Smart Trepanning device.

I asked the staff member what functionality the smart trepanning device offered and they explained that it had full app connectivity and allowed users to join the TrepNation™ online community. I asked if there were any cheaper trepanning devices, as app connectivity and the TrepNation™ online community were not high on my list of priorities, but the staff member just told me that due to a series of mergers, Trefine™ held a functional monopoly on the trepanning implements market.

Anyway, once I got home with my smart trepanning device I set it up, connected it to my phone with bluetooth, and got ready to crack open my skull and let the unsettling spirits slide out of me like yolk out of an egg. When I had finally attached the brace to my head, however, I turned the smart screen on to see an error: ERROR CODE 3994. CONTACT TREFINE SUPPORT.



I flipped through the user manual, which had no mention of Error Code 3994. I scrolled through the Help section of the app, which said nothing of Error Code 3994. In desperation, I even opened up TrepNation™ and made a post asking if anyone had solutions for Error Code 3994, but a moderator flagged it for being in the wrong forum ('Help' rather than 'Support') and I was banned. I was just about ready to give up on this whole trepanning business - just let me rot, I thought; just let an old man rot. Let the spirits cook his brain inside his skull like a baked potato, and leave his body to fester until the neighbours notice the smell.

It then occurred to me that Trefine™ had a support hotline, so I quickly moved on from the rotting business. I rang the hotline and after a good hour or two's wait I was connected to a helpdesk employee.

"Hello," the helpdesk employee said. "My name is Paul, how may I assist you today?"

"Hello Paul," I said. "My name's also Paul."

"Oh," said Paul. We both sat in silence for a moment.

"Paul?" I asked.

"Yes, Paul?" said Paul.

"I've got an Error Code. Error Code 3994. On my Trefine™ Smart Trepanner."

"Ah I see - one moment sir. Yes, it appears you'll have to install a firmware update."

"I see, and how do I do that?"

"We'll have to send a download link to your device. Could you read me the serial number, please?"

I read him the serial number and he typed for a moment or two. "Ah," he said. "Ah?"

"I'm very sorry Paul, but your model is no longer being serviced by Trefine™ support. I'm afraid you'll have to buy a newer model."

"Well will I be able to get a refund on this model?"

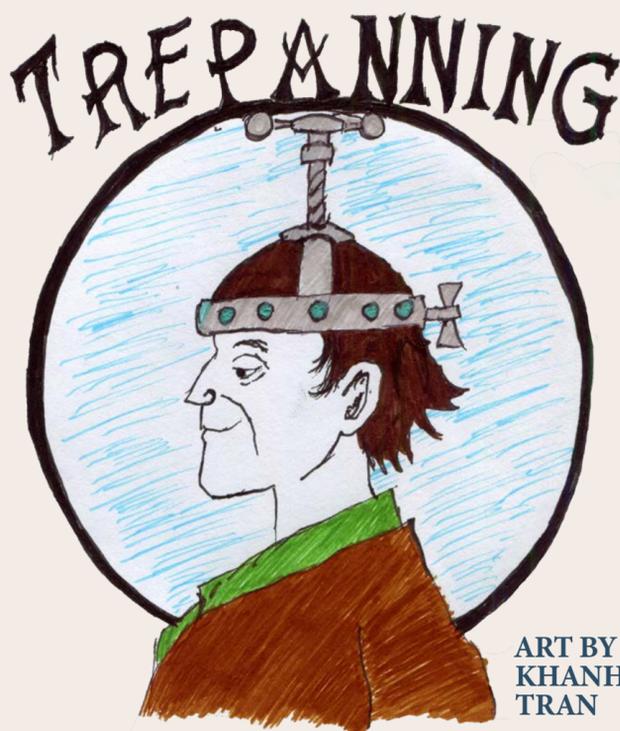
"Unfortunately Paul, under the license agreement you signed when you registered your TrepNation™ account, you've ceded your rights to a refund."

"Well I can't afford a new one."

We were both silent for a moment. I spoke again. "I'm not going to be able to get a trepanning, am I?"

"It would seem so." We were quiet a little longer. "I'm sorry, Paul."

The line went dead, and I looked at my reflection in a nearby window. For a moment, I felt a brief and absurd pity for the man I saw, a fleeting terror at the sheer unfamiliarity of his old, worn face, and thought to myself who put him there? And then I spotted the trepanning brace on his head and realised it was me.



Listen to an R U OK? Day Podcast Episode



PeerPod Host, Helia, sits down with Innowell founder, Professor Ian Hickie, and Batyr Student Ambassador, Risha, to share their advice, experience, and resources to help you look after your mental health and get the best out of your time at uni!

PeerPod



FAREWELL, STEKI

EVA SIKES-GEROGIANNIS

One of the great inevitabilities of my life: my family will go to Steki Taverna in Newtown, tucked away in a hole in the wall behind Guzman y Gomez, unassuming and silent until you open the doors to an explosion of music and laughter. My mother will get a cheeky glint in her eye and point to the whitewashed column holding up the middle of the restaurant.

"You see that spot there? That's where your father and I got together," she will yell over the musicians and the loud, theatrical conversations filling the air around us.

"Oh my God, we know," my brother and I will groan



In the years after Steki opened, it became the spot for local Greek

melodramatically while my dad chuckles along. "You don't have to tell us every time - we know!"

And yet, every time I drunkenly drag my friends to Steki for an ouzo that will surely finish us off for the night, I point to the column and paint a picture of my young parents, sweaty from hours of dancing and debate, striking up a conversation.

Steki's closure two weeks ago, after 39 years of operation, represented the death of a Sydney I never knew, but could nonetheless pretend to escape to. The cane chairs and kitschy Greek wall art created a comforting, profoundly Greek-Australian aesthetic, giving the impression of having walked through a wormhole back to the 80s - or at the very least to the home of a grandparent or elderly relative. But Steki's real value lay beyond its aesthetic attributes, in the stories that have been seeping into its walls every night for almost four decades.

Why Backpacking was 95% shit

When I finally looked up at the gothic belfry of Big Ben, during a trip four years in the making, I was profoundly disappointed. Was I doing something wrong? Why wasn't its grandeur as life-changing as I'd expected it to be? Travelling alone was meant to be a self-actualising adventure of a lifetime, as everyone had said.

It wasn't. I was just looking at a fucking belltower.

Like so many highschool graduates, I subscribed to the notion that life began when school ended. Growing up queer in an Evangelical school had made me want to run far away, so I saved up throughout my adolescence, planning a European getaway to experience the emotional liberation that so many articles and stories had foretold. I planned relentlessly, overhearing quixotic recounts from ex-solo-backpackers who - I later realised - were only divulging 5 per cent of their journeys, leaving out the unglamorous remainder.

The internet is saturated with idealised depictions of backpacking solo: travel guides, itineraries, retrospectives, and Instagrammable selfies push any dissenting opinions deep into the recesses of the Google algorithm. Interlaced amongst images of lone backpackers in beautiful landscapes or cities, you'll find subheadings about discovering amazing hostels and hidden cultural gems off the beaten track. Naturally, the page always ended in an advertisement for their 'Guide to Backpacking Europe' paperback.

These sites totally neglect the melancholy of solo travel. If they do imply a modicum of sadness, they'll sugarcoat it so much that you'll somehow look forward to feeling it. One site even suggests it might be the best part of the trip.

On my first day, sitting on the concrete steps of Trafalgar Square, I realised the extent to which I'd been misled when the reality of my isolation sunk in. Everyone I knew was 17,000 kilometres away; my family, my friends, my boyfriend, and my entire support network were incomprehensibly distant. This wasn't liberating at all. I still felt like an outsider, and my crushed expectations now stewed in an ocean of homesickness, making everything worse.

With wide-open bunk beds and shared bathrooms, don't expect your hostel to provide much emotional respite. I found it nearly impossible to decompress when some burly man could burst in at any moment and ask if I had any cigarettes. The most privacy you'll get will be bathrooms, and even then someone is often hacking up phlegm or wrestling with last night's curry. I'd highly recommend the basement toilet of the Omniplex Cinema in Galway for a peaceful cry.

Despite the trials of hostels, their temporary residents often provided me with some solace. Between gulps of cheap cider we'd tell our stories, allowing ourselves to be vulnerable because we knew we'd never see each other again. I miss the friends I made overseas dearly, some of whom were so fleeting that I didn't get their contact information (Michael the urban planner from The Hague, please contact me if you happen to be reading Sydney University's illustrious newspaper).

However, these travellers often (albeit unintentionally) othered me, gasping as they found out I was soloing at eighteen and remarking on how far I was from home - like reminding me fucking helped. But, regardless of age, we all shared having left something to be here, whether that was highschool, university or something else.

I'm doubtful that any of us found what we were looking for. Early into the trip you'll realise that the meaning of life isn't found in a tin of couscous eaten on a street curb. It's unlikely you'll have life-changing epiphanies, so don't think you'll find a Shakespeare-worthy beginning to a new act in your personal development.

Australians and recent migrants, including my parents, many members of my family and lifelong family friends. Many of these customers, which included students from the University of Sydney, were engaged in the explosion of transformative cultural and political activity occurring in Greece in the mid-to-late 20th century, and spent hours of their youth in Steki drinking late night booze and coffees and dancing to the bouzoukia, engrossed in the ancient Greek ritual of political debate so rigorous and passionate it borders on chaotic. To visit Steki was to immerse myself in this bygone version of the Inner West, in an era where cultural cringe hadn't yet infected young Greek Australians as it has amongst my generation.

Any scraps of Newtown's old school multicultural identity have been eroding for years, edged out by rising housing prices and whatever horrifically misguided fusion food place takes up residence at 172 King Street on any given week. Although the owners have implied that Steki will open its doors elsewhere, the hole in the wall on O'Connell Street was the final

frontier of the Inner West's old school multiculturalism, aside from the odd shop in Marrickville (and, let's be honest, how much longer are they going to be able to survive?). How many connections remain to an Inner West where multiculturalism was a genuine state of being, rather than a marketing tool, a palatable sprinkle of spice on its image of diversity and inclusivity?

Steki was completely unique in both form and purpose in today's Newtown, and its closure represents a huge loss of Newtown's history and identity. But its legacy lives on in those who passed through its doors; it helped cultivate an appreciation for contemporary Greek culture in Sydney's Greek Australians, and the quintessential Greek fierceness with which we love and value our families both given and chosen. And if I'm being too sentimental and dramatic about all this, at the very least I'm sure my mother will continue to find an occasion to tell the story of where and how her and my father got together.



MADSOC's 2022 production — Elemental X Purgatory

Amelia Koen gets in her element.

Last Thursday, USyd's Movement and Dance Society (MADSOC) took to the Everest Theatre at the Seymour Centre for their opening night performance of *Elemental X Purgatory*. The 2022 production conjoins 2021's *Elemental*, postponed due to Covid-19 lockdowns, with 2022's *Purgatory* — making for a thrilling and diverse double-billed show.

Act I begins with *Elemental*, a production thematically inspired by the idea that “the complexity of all substances could be reduced to four simpler substances: earth, fire, water and air”. Each unique choreographic work draws from the society's talented pool of student choreographers and dancers to embody each temperamental element.

A stand-out performance in the first act was ‘Maneater,’ a sharp JFH number depicting the mythical sea creature the Siren and the dichotomy between its mythological danger and enchantment. The piece's choreographer, Sarah Najjar, knocked it out of the park in the dynamics department while the dancers brought it home with incredible unison and stage presence.

Alex De Santi's work ‘Water Under the Bridge’ is an abstracted contemporary piece about the chaos of the human mind which, performed by a colossal ensemble of 22 dancers, flowed and raged like rapids. MADSOC presented a wholly captivating performance which was followed shortly thereafter by ‘Mother Nature’ which, choreographed by Natalie Domingos, grounded the productions' thematics — “From earth to sky, she is beauty, mystery and might. She is mother nature,” reads the synopsis of the piece.

A bubbly jazz performance choreographed by Jess Allen and Anastasia Sotnikova to a remix of Britney Spears' ‘... Baby One More Time’ had the crowd in a great mood — accompanied by a good amount of whoops and hollers.

Soon we were taken from ice to fire.

A lovely adaptation of *The Nutcracker's* ‘Waltz of the Snowflakes’ is found in ‘Snowflake’, choreographed by Audrye Fung; which floated into Katie Lang's fiery, innovative contemporary choreography to Billie Eilish's ‘watch&burn’. The temperature remained high with Tasmin Delaney's blockbuster, high-energy piece ‘Feverish’ — comprising 26 authoritative dancers, it was easily a crowd-favourite.

When the show returned from intermission, Act II: *Purgatory* began. Despite being a thematic side-step from *Elemental*, the driving concepts of *Purgatory* made for a contrasting show that captured the full breadth of dancers' genre-transcending talents. The 2022 production asks the question, when the lines between good and evil are blurred, “who will be judged as wicked? How will we recognise the righteous?”

The act opened with Madeleine Gallagher's ‘Dichotomy,’ performed to a mix of Fall Out Boy's ‘My Songs Know What You Did in the Dark,’ Woodkid's ‘Run Boy Run,’ and ‘Warriors’ by Imagine Dragons. Gallagher's choreography skillfully depicts the crossroads of anger; when we are left with the choice to either “succumb to destruction” of our own making or to “embrace our internal fire” and confront ourselves.

Another bright and strength-filled piece came soon after in ‘The Sunrise Battle’ by Alex De Santi, which told the tale of the eternal battle at sunrise between the Ancient Egyptian Sun God Ra and Snake God Apophis.

Moods changed from blazing seriousness to sheer vibrancy through ‘Say My Name (KPOP)’ by Therese Lee — a fantastically executed piece which aimed to “explore the continuous struggle and pushback of raising one's voice and reclaiming one's identity.”

Seventh up in the show was the incredible duo of Alyssa Chia and Alex De Santi, whose short but beautifully

suspenseful piece, entitled ‘Played,’ was set to ‘2’ by H.E.R. and choreographed by Natalie Domingos. The contrasting staging alongside red, back-lit downlights resulted in two stunning silhouettes moving across the stage with defiance, revenge and power.

A show-stopping tango number amassed 28 dancers of the production's cast — the largest of all in the show — to the alluring sounds of *Moulin Rouge*. Choreographer Tasmin Delaney sought to explore the “malicious nature of toxic relationships and the struggle that ensues when one tries to leave” within the piece, and dynamically achieved exactly that. Dancers functioned as one in shimmering unison against the sharp yet sultry expression of the choreography and musicality — the audience was audibly captivated by the display of skill and storytelling.

A final standout of *Elemental X Purgatory* was choreographed by Amy Burke to a mash-up of Lady Gaga's ‘Stupid Love’ and ‘Born This Way,’ entitled ‘Pride’. The synopsis reads: “This empowering jazz dance explores the journey of [the



LGBTQIA+] community across time, whilst encouraging everyone to accept themselves for who they are.”

Across the double billing there are 33 dance performances from ballet to jazz, tap to funk, and KPOP to contemporary fusion. Producer Sibel Alca has described everyone involved with the production as part of a “Society of people who choose to continue dancing despite pursuing tertiary education... because at the core of their being, they purely love to dance.”

Elemental Artistic Director Libby Rose, *Purgatory* Artistic Director Maddy Vincent, and two-time Producer Sibel Alca have done a deeply commendable job of bringing the utterly deserving *Elemental* to the stage after an uncertain year, and creating an entirely new production in *Purgatory* to coexist alongside it. Any student who engages with art, expressive movement, visual cultures, or none of the above, will find something within the prolific, diverse and high-energy production that is *Elemental X Purgatory*.

PHOTOGRAPHY BY DIBYENDU ROY.

Elsy Wameyo at Phoenix Central Park

Ela Curic and Thomas Sargeant answer The Call.

Last Thursday at Phoenix Central Park, Kenyan-born Australian singer-songwriter Elsy Wameyo brought her Nilotic tour to Sydney with awe-inspiring vocals and presence.

The venue is one that many artists would find intimidating. With only one wrap-around row of seating in front of a single row of standing attendees on the stairs, approximately 100 people in total were packed into the intimate venue. Yet, Wameyo managed to command the space and audience entirely, with attendees chanting and being brought to their feet throughout the duration of her densely-packed, one-hour set.

Beginning with ‘The Call,’ Wameyo allowed her band to gradually play her in before emerging on a balcony to great applause. Her spoken-word introduction was direct and unambiguous: “As dark as the night sky. Eyes bloodshot red. Melanin richer than gold.”

“As dark as the night sky. Eyes bloodshot red. Melanin richer than gold.”

With sonic chants and hollers providing a backdrop to many of her songs, her higher-tempo tracks recall what she describes as “a fusion of gospel

and traditional sacred sounds”. But when she slowed things down, her voice and production were truly able to shine. Wameyo's more serene tracks ‘Intuition’ and ‘Outcast’ showcased her extensive vocal ability and the musical talents of her band.

Her band comprised two keyboard players, a percussionist, a guitarist, a bassist, and a trumpeter, all of whom she introduced in a section of improvisational jazz, by allowing each musician to showcase their abilities to thunderous applause. Although they each shone in their own right, their union was sublime in its depth and energy. Daniel Isler, the band's trumpeter, delivered a standout performance, with solos that were both soulful and full of life.

Of Wameyo's entire set, ‘Never There’ was the most affecting. Even at a slower tempo, a dead-silent audience stood in awe of her lyrical and vocal skills as Wameyo took centre-stage bathed in a red spotlight. The building itself is as much an art space as a music venue; a distinctively intimate space that demanded focus from both attendees and Wameyo herself. Yet even within a space that lends itself to close attention throughout the performance, Wameyo managed to stun attendees with her deeply emotional delivery of poetic yet earnest lyrics, as the track gradually built to an emotional climax.

Wameyo closed out with ‘River Nile’, a more festival-ready track with a percussive feel and strong bassline.

Even within this tight set, she managed to showcase her technical skill and ability to enthrall the audience, while cultivating an interpersonal connection with the audience in songs like ‘Sulwe’ — a song entirely in Swahili. Showcasing the breadth of her oeuvre and a rave-like energy, Wameyo brought the audience to their feet and to ecstasy with her final song.

To farewell the audience, Wameyo returned to the upper balcony for a short reprise, repeating her closing lyric —



‘should've invested the first time’.

No disagreements here: I'm investing now.

Tickets to *Phoenix Season VI* are available now for no cost, exclusively via ballot.

PHOTO CREDIT @DANNYDRAXX, COURTESY OF PHOENIX CENTRAL PARK.

Open wide, come inside, it's SciRev!

Felix Faber reviews.

The typical Science Revue is what I imagine people mean by camp: along the lines of big, flashy, fun, and maybe slightly kitschy. *Science Revue 2022: A B sScience* is no different. Directors Skye McLeod and Harry Charlesworth have put out a high-quality show jam-packed with the oddball humour, gargantuan all-cast numbers, and ever-present dick jokes that audiences should expect from SciRev. In fact, it may be a little too jam-packed — if there's one main criticism I'd make of *A B sScience*, it's that it's too long. This is a common ailment for SciRev, and one that's understandable coming from a show full to the brim with talent to show off. Nonetheless, some quality sketches didn't get the reception that they deserved from a tired-out audience, and the energy and pacing could've been improved with a more thorough trimming of the fat.

Regardless, SciRev is still a show well worth seeing. All performers turned in quality performances, showing serious comedic chops. At times, the sheer size of the York Theatre made it difficult to create a stage presence to match, but when

sketches' energy did meet the moment, they positively crackled. In a show full of laughs, there were still some definite standouts in the acting sketches: Georgie Harley McDonald was hilarious as a horse girl befriending a cassowary (a startlingly convincing Brandon De Moraes) in ‘Monster Horse Girl’. Karuna Skipper and Calum Boland played off each other wonderfully in ‘Something or Something Else’ as Steven and Vladimir, a vampire and a victim, with Estella Kennedy as the game show contestant forced to guess which is which. ‘Writer's Block’ was an impressively staged personal favourite, showing the writing process of a soap opera with an absolutely nonsensical number of twists. The AV sketches, steered by Assistant Directors Ro Roberts and James Willy, were also of a consistently high quality — my favourite being ‘All the Way Around,’ the trailer for an imaginary Netflix documentary about a playground hero.

One of the main appeals of SciRev is the diverse array of talent on display, with singing and dancing troupes adding

vibrancy and spectacle to the show. This year was no different: both troupes brought some hilarious sketches as well as their creative talents. The dancing troupe's ‘Ibillet’ was not only a pitch-perfect display of physical comedy, but also a genuinely quite beautiful piece of dance, showing the longing and tension between an ibis and a pack of chips.

“Hilarious as a horse girl befriending a cassowary.”

The show's dancers, led by C Ber, also held together the choreography of the show, helping the massive cast seem light on its feet during all-cast numbers. The singing troupe, capably directed by Lily Tindale and Joseph Knox, brought some of the funniest sketches, including a paean to the beauty of bra storage, a cautionary tale on the importance of PPE, and — my favourite — a sex-positive ‘Carol of the Balls’. All of the musical sketches were delivered with panache, with the band

and singers working in harmony. Minor AV issues meant that at times singers were inaudible, even with microphones, and there were a few moments of unpleasant feedback, but these were easy to forgive when the quality was otherwise so high.

Speaking of musical sketches — the band. What else is there to say? The live band has consistently been one of SciRev's best features and this ensemble, directed by Andrei Agnew and Jean Luc Barbara, was as good as any. As well as bringing laughs with some quality sketches (‘Audience Plant’ was my favourite) they set the tone for the whole show's energy, fluidly moving from sketch to sketch and providing the foundation for the show's excellent musical sketches.

SciRev 2022 was a long show, and had its weak points. Its strong points, however, were funny, joyous, energetic, and — most importantly — far outnumbered the weak ones, leaving *A B sScience* a show more than worth attending.

NOPE is more radical than you may think

Charlie Lancaster says YES to NOPE.

“I will cast abominable filth upon you, make you vile, and make you a spectacle.”

There's no better way to set the tone than with a doomsaying Biblical verse. Nahum 3:6 condemns Assyria's capital Nineveh, a “city of blood, full of lies, full of plunder, never without victims”. The verse deplores exploitation and idolatry as pathways to death and destruction. In *NOPE*, Jordan Peele (*Get Out, Us*) casts a similar judgement on America.

OJ (a coolly laconic Daniel Kaluuya) and Emerald Haywood (the charismatic Keke Palmer) run a family business — Haywood Hollywood Horses. Their claim to fame? They say that their great-great-great grandfather was featured in the first ever moving picture, an 1878 video of an unknown black man riding a horse.

After their father is killed by a nickel falling from the sky, Emerald and OJ grow suspicious. They line their ranch with cameras, enlisting jittery tech guy Angel (Brandon Perea, whose penchant for comic relief is sometimes overstated) in an effort to capture something OJ saw from the corner of his eye. Emerald anticipates an ‘Oprah shot’ of a UFO, which would finally give the Haywoods their Hollywood recognition.

The film mingles genres: sci-fi; horror; Western; comedy. Its setting in the arid Californian hills contrasts with the number of night sequences, but cinematographer Hoyte van Hoytema (*Interstellar, Ad Astra*) shoots the celestial unknown with grace and scope.

Scope is a preoccupation of the movie, both literally and metaphorically. Jordan Peele said of *NOPE*, ‘I wrote it in a time when we were a little bit worried about the future of cinema...so the first thing I knew is I wanted to create a spectacle.’ He does exactly this, while in a self-reflexive way both celebrating filmmaking and condemning American society's obsession with capturing traumatic moments for profit.

“Peele treats the theme of exploitation with dexterity. It slips through his fingers now and again.”

The first third of the movie is especially puzzling; Peele throws ideas and images at the audience without much context, and at times the radically original writing and eclectic imagery make it difficult to appreciate what's being done. This is when the movie is at its most convoluted; it feels like an inconsequential mess of movie references and entangled plots. But it gets better (sort of).

Peele treats the theme of exploitation with dexterity. It slips through his fingers now and again, but nobody can accuse this movie of being ill-conceived. On one hand, Peele celebrates African Americans taking control of and rightfully profiting

off their own stories, but he counteracts this with the hubristic tale of Ricky ‘Jupe’ Park, played by *Minari* and *The Walking Dead* star Steven Yeun.

JuperunsakitschyWesternamusement park down the road from the Haywoods. At Jupiter's Claim funpark, cowboy inflatables and rearing horse statues clash with alien and UFO memorabilia. Jupe's new hustle, the ‘Star Lasso Experience’, involves wowing people by luring whatever is terrorising the valley using the Haywood ranch's horses. Murmuring “You're chosen” to himself, it's clear Jupe believes he's formed a spiritual bond with an alien race he calls ‘The Viewers’. After a traumatic event in his childhood involving a rampaging chimp sparing his life, Jupe thinks he's special, chosen by a divine force. Sadly not. The Star Lasso Experience goes belly-up in a brutally claustrophobic and visceral scene.

After an 80s-style montage of the protagonists' grand plan to shoot the entity, Peele makes it clear that he can pull off one hell of a sci-fi action sequence in a symphonic ode to Spielberg and the classic American UFO story. What we end up seeing of the UFO is strangely beautiful and symbolic of humanity's domineering of the natural world.

The film mounts a critique of sensationalist and exploitative culture, but it feels a little Americentric. Shock-value tabloid publications like TMZ (which gets a shoutout in an absurdly exaggerated scene) and WorldStarHipHop are rife in America, but that's where they

seem to hold all of their cultural capital. What results is a bit of dissonance between the heft of Peele's themes, their depiction and the level of audience concern.

“If you want to experience a radically original movie unlike anything you've seen, book yourself a ticket.”

Once the film ends, the title has a lot more significance. *NOPE* stands for many things. Peele says “Nope” to white commandeering of African American stories, to exploiting trauma, to growing complacent with our power over nature. Also, the cast spent the film's press run debunking this one but it's too good to not include: *N.O.P.E.* Not Of Planet Earth.

NOPE has quite a bit to offer. If you want to theorise about layered intentions and messages, the movie lends itself to re-watches — hidden details reveal themselves in unexpected places. If you want to experience a radically original movie unlike anything you've seen, book yourself a ticket. But if you just want to kick back and enjoy some comic chemistry while watching some crazy stuff happen on a big screen, this movie will do for you too.

NOPE is in cinemas now.

The lake in Victoria Park is rotting

Amelia Koen tests the waters.

If you've walked through Victoria Park recently, you've likely noticed the concerning murky appearance of Lake Northam. The once shimmering, viridescent body of water that lays just a stone's throw away from USyd's Camperdown campus now paints a much uglier picture.

At a quick glance, mounds of entangled, decaying plant matter have risen to nearly wholly cover the lake's surface. Muddy water is observable in parts, and sometimes aquatic birds appear stuck between it all. It is also not uncommon to see plastic bags, soft drink cans, takeaway food containers, and general rubbish semi-submerged within or beneath the water.

This calls into question the commitment of those responsible for the lake's maintenance. However, I'm no lake ecologist, nor an expert in aquatic affairs, so perhaps there is more to this story than meets the untrained eye.

Firstly, Lake Northam was officially named in the 1960s, but it was once a part of a tidal watercourse called Blackwattle Creek, which stemmed out from Glebe and constituted a significant area of land inhabited by Aboriginal peoples prior to colonisation.

Lake Northam was the product of a diversion of the watercourse underground, which followed the advance of Western industry along Sydney's coastline and local urban development. Over its lifetime in Victoria Park, the lake has undergone a series of man-made developments to form its current walled, structured shape in order for aquatic plants to grow, and water circulation systems to be installed.

After first noticing the lake's visual decline in Semester 1 of this year, I've become somewhat invested in its affairs. Since it is man-made, who is responsible for its maintenance? How often does it get cleaned? Why is it full of rotting plants? What constitutes a 'healthy' lake, and is it being monitored? To the layman's eye, the lake looks bad and I wanted to know why.

Honi received word from WIRES and Sydney Wildlife rescuer Michael Goldberg back in April, who echoed my concerns for the lake's welfare. He explained that he had observed "many aquatic plants turned into mulch and the whole area by-and-large becoming a muddy swamp," he also noted "a half-submerged shopping trolley."

Reportedly, Goldberg made several attempts to contact the City of Sydney Council (CSC) and the Park's coordinator to no avail. Instead he received a call from landscaping contractors Skyline Maintenance Services, who purportedly "look after" the park on behalf of the council. Against concerns that water levels were dangerously low and muddy, Goldberg



PHOTOGRAPHY BY MICHAEL GOLDBERG & THOMAS SARGEANT

was told the lake was 'overflowing'.

The history of water levels in the lake is mixed. In 2017, the lake was drained and refurbished (not for the first time) with new aquatic plants installed, and in 2018 further improvements were made. This included installing "two new stormwater traps and a new recirculation system which has improved water quality," according to a City of Sydney spokesperson.

The Council further explained to *Honi* that the project "enhanced the stormwater flow from King street," which has since supported the health of the lake. I hate to imagine what King Street runoff looks like.

However, it is clear something has radically changed in the lake's health. Goldberg told *Honi* that, as a result of heavy rainfall across the state, "the water level has risen slightly, but there are still mounds of rotting vegetation," and this is widely observable. Why then, given refurbishments in the not-so-distant past, is the lake appearing to suffer?

"Decaying roots, leaves, and chunks of aquatic plants appear across the lake's surface, entangled with duckweed."

Honi spoke with a City of Sydney spokesperson about the apparent mass death of the aquatic plants and, initially, they appeared bemused at the assertion that there was anything wrong with the lake at all. Not a great start. However, in a later email the spokesperson explained that the lake's newly muddy appearance is apparently part of a conscious choice by the Council, stating that:

"Recent heavy rainfall has presented opportunities to further support the flora and fauna that use the lake. Excess sediment was removed in May this year and, on the advice of expert staff at the City of Sydney, some of the sediment was left in place to act as mudflats as there were a variety of wading birds using the area for foraging."

This explanation suggests that the body of water is now being treated as a hybrid between lake and mudflat — to better support the plants and animals living there — happily allowed by coincidentally heavy rains washing in silt. The lead-up to this outcome is somewhat unclear: If the lake's wildlife needed a habitat closer to that of a mudflat, why was it only facilitated by accidental rains? On the flipside, what are the consequences of additional storm-water sediment to the pre-existing ecosystem?

Notably, the Council expressed the importance of mudflats because this type of ecosystem has disappeared from Sydney "due to urbanisation and the dredging of rivers and creeks."

The Council told *Honi* that "Leaving mudflats in place greatly benefits the remaining population of birds, frogs and macroinvertebrates that rely on this type of habitat". This leaves it unclear as to whether the Council intentionally made the mudflat or simply allowed it to exist.

On an information panel next to the lake, the new management system reportedly utilises the mudflat and reeds as a means to absorb the pollutants out of stormwater. It is described as a "newly constructed wetland and bioretention system designed to improve water quality."

With the muddy waters somewhat cleared, the topic of decaying plant matter is unavoidable. Roots, leaves, and chunks of aquatic plants appear across the lake's surface, entangled with duckweed. The Council expressed that despite it being visually unappealing at times, the "decaying organic matter is important for the lake's ecosystem as it provides food for smaller water bugs which are then eaten by larger insects who in turn become food for some water birds." While this admittedly makes sense, I have personally never observed this magnitude of decaying matter in the lake before. In fact, every other person that I asked said they had never seen it this bad before — except one local resident, who noted that it had only looked markedly worse before major refurbishing in the mid 2010s.

Worryingly, when plants decay and die, they release their stored nutrients back into the environment, particularly nitrogen. When large-scale decay occurs, large quantities of nitrogen and nutrients enter the surrounding landscape, and, in this case, the lake. A potential outcome of this process, called eutrophication, is blue-green algal bloom developing thanks to overly nutrient-rich water. Eutrophic events are caused by several other additional factors, including change in water turbidity, intensive nearby agriculture, fertiliser runoff, and surrounding industrial activity. None of these factors are unimaginable for a lake in the Sydney CBD.

Again, I'm no expert, but it certainly appears as though this type of algal bloom is beginning to take hold in Lake Northam. Long, green strands of algae appear across sections of the surface which, to my best semi-educated guess, is a form of the green alga *Cladophora* based on Water NSW's guide to identifying algal blooms.

Large quantities of harmful algal blooms can be toxic to animals, and mass blooms can also cause a 'dead zone' in the ecosystem. According to National Geographic, these zones are caused when blooms are so extensive that they "prevent light from penetrating the water's surface", and additionally "prevent oxygen from being absorbed by organisms beneath them." Lake Northam is yet to reach this point, but the frequency at which it is being monitored for such biological events is unclear.

According to a Council spokesperson, their staff "work closely with contractors to maintain the park and lake removing rubbish and advising of any other issues that may need to be addressed." Admittedly, my faith in this statement is shaky at best. One has only to do a cursory walk around



the lake's edge to see numerous cups, cans, plastic bags, and fast-food containers at the bottom of the lake. All of the litter present appears visibly aged — these are not objects that have blown in between inspections by contractors Skyline Maintenance Services, but instead have remained in place for sometime.

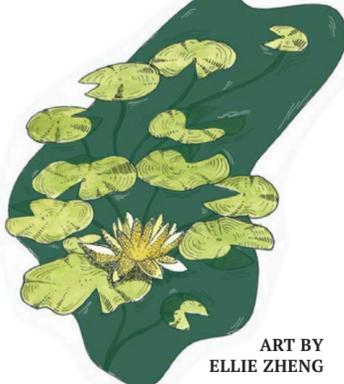
Michael Goldberg told *Honi* that he observed a submerged, rusting bike and several footballs stuck in mud. At the time of writing, there are at least dozens of visible items of rubbish in the lake.

At best, if the lake's decaying plant matter is indeed a part of its healthy ecosystem, the mudflat is effectively filtering stormwater, and the algal bloom isn't as bad as it appears, one thing can be said for certain — the lake is full of micro and macro plastics.

In this regard alone, the lake is in dire need of attention. I encourage students to walk down to the lake and judge for themselves.

In an ideal world, this article has a follow-up with an expert academic who can explain the ecosystem and conduct tests on the lake's water. Until then, here is my best guess at the chemical makeup of the lake:

30% fast-food-derived micro plastics, 17% toxic industrial runoff, 21% vape liquid and other drugs, 3% toenails, 24% angrily-thrown discarded copies of *Honi Soit*, and 6% cigarette ash.



ART BY ELLIE ZHENG

Field Notes: Wilson Street

Vivienne Guo strolls through the streets.

Every now and again, the odd student wandering around Redfern Station might find their way down Wilson Street, Darlington. It's a long street, stretching from Redfern through Darlington all the way to Newtown.

Some time ago, I lived on Wilson Street. It was the first time I had moved out of home, and quickly, my university memories have become deeply intertwined with this street. The ability to walk down my street and into a busy metropolitan place, to class, to visit a friend, or catch a train was a privilege I'd never had before. Walking became a large part of my life, and public transport was accessible. And before, missing a bus meant being half an hour late to an event in the city, but now, I would never be late to a commitment again.

Though the sheer convenience of Wilson Street has been a core ingredient to my life, it isn't what I most love. More and more, I'm trying to be conscious of the stories of the land we walk on, the trees we pass, the air we breathe. If you walk down Wilson Street from Redfern Station, take a second to note the invasive ground asparagus (*asparagus aethiopicus*) peeking through the green metal posts of the fence near the abandoned Eveleigh Chief Mechanical Engineer Office. Ground asparagus is an invasive year-round plant that seeds prolifically, burrowing into the ground through near ineradicable tubers. Their innocuous, furred appearance hides nasty splinter-like thorns beneath, and

their stems often bear tiny poisonous berries that go from a pale white-green to a gleaming red when ripe.

I love that the street glows in the scarlet neon of Reko Rennie's

monumental *Remember Me* that stares out over the city. And the marks of community; the bike lane draped by the tendrils of weeping willow, the *Skippy Girls* graffiti on a corrugated iron fence,

the patch of vine on the corner of Wilson and Shepherd Street where tiny pumpkins grow in the brisk cold every autumn.

On many rainy nights, I have walked alone through Wilson Street, breathing in the ancient fragrance of the rain-soft earth beneath nature strips planted with trailing tradescantia, lone bromeliads and young trees. The air, cold and tart, feels like a creature alive; it flows from the world to my lungs and back to the wide, open world again. I feel it stir as bats take over my head when I've sat beneath the darkened trees in Hollis Park. In my mind's eye, I gently peel apart the layers of worldly sounds like fresh-baked, flaky pastry: the pitter-patter of rainfall, the faint humdrum of King Street and Broadway, the faint plunk of my boots breaking a puddle in my path, give way to the scurrying of possums in the trees above going about their secret night-dark lives.

Even in this small oasis at the center of Sydney, there is wildlife around. It's easy to forget we share this world with littler folk when we trek down concrete paths laid decades before many of us were alive, passing through the shade of terraced buildings echoing an earlier colonial time. I think fondly of the pumpkin patch. I think fondly of the possums scurrying to their families in the trees, and the bats taking flight over my head, off to explore a world of nocturnal noises.

ART BY SAM RANDLE



Negative feedback loops: Australian bushfires and the ozone layer

Devin Greeno looks up.

The story of the ozone layer's destruction is drilled into the memory of every Australian school kid. It was one of the first examples of historical environmental destruction we were exposed to.

Unfortunately, ozone depletion has been spotlighted once more following the Black Summer bushfires. Research conducted at the University of Waterloo found that aerosols from the fires are contributing to a decline in atmospheric ozone.

How are historical and contemporary ozone depletion related?

Ozone is a gas comprising three oxygen atoms and residing in the Earth's upper atmosphere. The gas is highly reactive and prone to turning into regular oxygen gas when exposed to the right chemicals in the right environment. Historically-emitted CFCs — which will remain in the atmosphere for decades to come — release highly-reactive 'chlorine free radicals' when exposed to UV light from the Sun. Just one of these chlorine species can destroy over 100,000 molecules of ozone before it eventually leaves the ozone layer.

The ozone hole looms over Antarctica because its atmospheric conditions are ripe for the production of ozone-destroying particles. Less reactive gases accumulate near the South Pole in the winter. When summer arrives, ice crystals and water droplets suspended in the clouds help convert them to more reactive species, like chlorine radicals.

Additionally, the increased global temperature and melting polar caps have led to a longer period for ozone to react with these radicals.

While the hole does not extend past Antarctica, the surrounding parts of the ozone layer have been thinned, leaving Australia and Oceania less protected from the Sun.

The aerosols pumped in the atmosphere during the 2019-2020 Black Summer bushfires are enabling a similar process to take place outside the confines of the Antarctic region. Much like the atmospheric ice crystals, ash particulates provide a surface for reactive species to form, including chlorine nitrate, hypochlorous acid, and chlorine monoxide. Concerningly, this may slow the recovery of the ozone layer.

A delayed recovery creates a negative feedback loop. Scientists have predicted a "likely understated" estimate of 30 per cent increase in bushfire frequency if ozone depletion continues at its current rate. More severe fires lead to more aerosols, which further slows ozone recovery, which will increase bushfire frequency. As we saw with the Black Summer bushfires, the consequences were disastrous for wildlife and our agricultural industries.

"Scientists have predicted a 'likely understated' estimate of 30 per cent increase in bushfire frequency if ozone depletion continues at its current rate."

A depleted ozone layer also means greater UV exposure which has consequences for human and nonhuman species alike. Skin cancer is strongly correlated with UV exposure.

UV rays also harm marine habitats like the Great Barrier Reef and force sealife to migrate deeper into the ocean to avoid the rays.

Any process that will exacerbate the depletion of our ozone layer should warrant an immediate response.

When CFCs were discovered to be responsible for ozone depletion in 1974, there was a rapid multilateral agreement to halt CFC production. The Montreal Protocol of 1987 brought over 200 countries together to replace CFCs with the assumed-safer HFCs. While better than CFCs they are greenhouse gases and the 2016 Kigali Amendment is a step towards mitigating their use too.

Now that climate change-exacerbated bushfires have been identified as a new source of ozone depletion, a similar rapid multilateral approach is required. Addressing ozone depletion is no longer a simple matter of banning the production of a single molecule: it requires immediate substantive action on climate change, including better adaptation strategies to longer and more severe bushfire seasons. In solving this problem, we might just save the planet too.

President

Lauren Lancaster.

It's been a busy week, and I can imagine you are all similarly pressed with midsems finishing up. How good will the break be! A reminder that SRC Election voting is open Monday to Wednesday this week! The JFR Booth will be open all three days, and you can check other polling booth times on the SRC website.

It was Radical Pride and Consent Week, run by the Women's and Queer Action Collectives, in collaboration with the USU. They started off with a pro-choice and abortion advocacy stalling effort at the beginning of the week, followed by some fantastic panel, workshop and social events. I had the honour of chairing their Friday panel on sexual violence on campus and beyond with guest speakers former Women's Officer Jazzlyn Breen, the Greens MP for Newtown Jenny Leong, and Hayley Foster, CEO of Full Stop Australia. It was an excellent and insightful discussion that touched on the role of the university and state in perpetuating, or stopping,

Vice-President

Emily Storey and Mikaela Pappou.

Rise and shine USyd, the SRC election is finally upon us. As you may well have already noticed in the bustle of Eastern Avenue, keen SRC hopefuls have been hitting the pavements and the DM's to try and win over your vote. As your VPs, and now we may be a little bit biased here, but ensuring that your voice is heard in the SRC is vital to student democracy

General Secretaries

Alana Ramshaw and Grace Lagan.

Hello Eastern Avenue menaces,

The past fortnight has seen our time and brainspace occupied by our respective SRC election campaigns (starcrossed vibes etc). No matter your political orientation and no matter who you vote for, vote this week.

It's been a huge fortnight for Rad Ed, with talks tackling radical literary worlds,

Queer Officers

Yasmin Andrews and Ella Pash.

We have been having a great month of developing a sense of community, more people are coming to meetings and the queer space is lively. Recently we have started a queer movie night to showcase queer stories and aspects of culture that people may not have been exposed to previously, our first showing of "But I'm A Cheerleader" was a great success and we hope for a similar turn out for next months showing of "PRIDE".

Social Justice Officers

Simon Upitis, Martin O'Flynn and Yang Tu.

With under a month until the next NTEU strike on 13th-14th of October (Thursday-Friday week 10) it's as important as ever to remain principled in how we, as students, conduct our actions regarding workers striking.

Management hasn't budged on any of the union's core demands around pay, workloads or casuals' rights. Only an escalating campaign of more strike

Mature Age

The SRC has not filled this position.

sexual violence, where policy reform or carceral responses get sexual violence wrong, and the ways in which we can infuse the practical organising work we do with radical feminist politics at all times. Thank you to the speakers and to our switched-on audience, who asked excellent questions and gave depth to discussion at the end of the event. On Friday evening, WoCo took over Red Rattler in Marrickville for a beautiful closing party - I didn't make it but it looked fantastic! Congrats to Dashie and Monica, plus all collective members who helped organise.

On Tuesday, I, the General Secretaries and Lia met with UKMSL about the design progress of our website. I've been tasked with preparing a collection of websites I like the look of and sending that to their designers shortly, which is probably one of the most fun tasks I've had as President all year. I'll devote a little time this week to making what is essentially a great pinterst compilation of student

here at USyd. The SRC is responsible for so many of the important services on campus, like our project Foodhub, and it is essential that it remains a well oiled, well governed machine. Ultimately the SRC works best when it represents the most students it can, and that means making sure to cast your vote this week. We won't tell you who to vote for, we're

anti-colonial solidarity, education sector unionism, and the war in Ukraine. Rad Ed is taking a break thisweek due to the election and a certain public holiday. We strongly encourage everyone to

attend FISTT's Abolish the Monarchy Day of Protest on Thursday at 1pm at Town Hall.

We want to congratulate WoCo and

Another community event we are looking forward to is some badge making as a way of bringing our identity expression back into our own hands rather than buying it from corporations. Also, in the queer space we have been stocking safe sex supplies and information about preventing the spread of STI's, an important issue with concerns about monkey pox growing in international news. Finally, the Queer

action has any chance of winning, so we, as students, need to ratchet up our efforts to build solidarity with striking staff. So, in the lead up to the strike, be sure to chat to your friends/peers and ensure they're aware and on board.

Please reach out to your tutors and tell them that you support them in striking. Its in emailing and talking to staff showing support that they can

union websites. There's so much to look forward to with our new digital platform coming up in the next few months. In addition to a slick new front-facing website, the back end will allow OBs to create resource, event and discussion spaces for their individual collectives, centralising aspects of what is currently done largely across FB and Messenger. We are excited for what it means for a neater, more intuitive set of organising norms in the future!

I also attended the USU's speaker series event on Tuesday evening, by refugee, writer and advocate Behrouz Boochani. Speaking from New Zealand via zoom, Boochani gave a stirring hour presentation about his experience and the politics of detention camps on Manus and Nauru, as well as a great overview of some radical, refugee and POC-led art movements, books and theatre. I'll be putting out a review for Honi this week where I'll also plug the various media he spoke about. It was a deeply effective and

surely biased on that front as well, but please, please vote, it's important to have your say about your future.

In mentioning the important work of the SRC, Foodhub continues to be a great success. So far 1500 of you have accessed the service and we're so happy that it is expanding as the semester rolls on. We would like to note that we have made the

the Women's Officers on a fantastic Radical Pride and

Consent Week, culminating in a wonderful wrap up party at the Red Rattler on Friday night.

Stan Parasol!

We both attended the EAG and Casual Network's joint protest for better working

Honi edition is right around the corner with the pitch deadline coming up at the end of the week (Sept. 10th), this edition is featuring a look at the relationship members of the queer community have to their bodies.

In regards to larger scale events, last month there was the great success of Get Grill'd, which was an informal survey of students and community members about

determine themselves able to harness their union power without feeling that they're doing it at the detriment of students' education.

Also this month: we have begun building the counter protest to the Conservative Political Action Conference (CPAC) on 1 October. CPAC is going to bring together some of the world's worst far right freaks, including Tony Abbott,

sobering evening, thank you to the USU for putting it on, and to VP Telita Goile for hosting.

Looking ahead, the SRC Elections mean that Representatives Elect will also soon be upon us, and the Exec are starting to think about wrapping up our projects for the year. SSAF applications as usual will occur, the website will come together and we are encouraging all our OBs to use their remaining budget on good activist projects for the rest of the year.

If you're having mid-sem issues, please get in touch with our Caseworkers, and enjoy the mid-sem break. Get some sleep, eat your veggies and enjoy the weather warming up!

Solidarity, Lauren

decision to temporarily close the service over the mid-semester break to give us an opportunity to do some further planning for the rest of the semester.

If you're wanting to get in contact with us, sign up to volunteer, or have a chat, you can email us at vice.president@src.usyd.edu.au!

and learning conditions. Thank you to the Education Officers for chairing, EAG and NTEU members for speaking, and Anh Noel and Tiger 'Pokemon' Perkins for the awesome Honi write up. This was a great rev up for the Thursday-Friday Week 10 strike — be there or be s(cab)quare!

sexual violence both on campus and in the country. The data gathered was an interesting look into the concerns and possible solutions to this issue that folks on campus are thinking about. Later this month there is the NUS conference for Queer/LGBTQIA+ students, and we plan on organizing a hub here on campus to support dialogue about pertinent issues the community is facing.

Catherine Deves and Nigel Farage, and we think they shouldn't get to plan how to fuck over marginalised and oppressed people in peace. Join the counter protest here:

facebook.com/events/s/protest-against-the-far-right-/555449429234906/



Payday loans or Small Amount Loans are a quick way to get cash, especially for those without a good credit rating. For the vast majority of situations they are absolutely horrendous, and should be avoided. The lure of getting cash as quickly as an hour after you apply should be considered in the sobering light of the interest rates or charges. Different loans have different conditions. Some promote that they have no charges, but charge an interest rate of up to 48%. Others do not charge interest, but instead charge an account management fee that is equivalent to at least 48%.

Debt consolidation loans are almost as bad. There are many fees and charges that are imposed, with little opportunity for your repayments to actually reduce your loan. Debt consolidation companies have been known to sign people into an act of bankruptcy, which can have profound effects on your financial health for many years.

Buy now Pay Later type arrangements can also become a problem if you don't pay them off in time. Be realistic about your financial limits, and if you are running out of time and options talk to an SRC Caseworker before the deadline.

There are better alternatives. Your energy provider (electricity and gas) is

SRC's Essential Guide to Living on Little Money for Students!

Available on the SRC website or collect a copy at the SRC Welcome Week Stall:

srcusyd.net.au/src-help/money/guide-to-living-on-little-money/



Ask Abe

SRC caseworker help Q&A

Domestic Violence



Hi Abe,

I was torn about whether to ask for help about this, but I've been noticing some stuff in my friend's relationship recently which is a bit worrying. Her partner is always putting her down in front of other people, and she recently made a comment to me about how she's "not allowed" to go to this party that some mutual friends of ours are having. The other day we were meant to catch up for coffee and her partner called her like three times and then he randomly showed up and they left abruptly. What can I do to support my friend?

Sincerely,

Worried

Dear Worried,

What you're describing sounds like a situation of coercive control, a form of domestic violence which is often harder to spot. It can also be difficult to know what to do in this situation

from outside the relationship.

The next time you see your friend you might want to check in with her and ask how things are going generally. One of the most important things in this situation is to avoid intervening in a way that escalates the situation. It is also critical not to intervene in a way that will cause your friend to isolate herself; be there for your friend in a non-judgemental way, and let them know that they have your support, whatever decision(s) they make about this relationship.

This can be a case of finding that delicate balance between letting them know that how they are being treated is not okay and not their fault, but that you understand and support whatever choices they make.

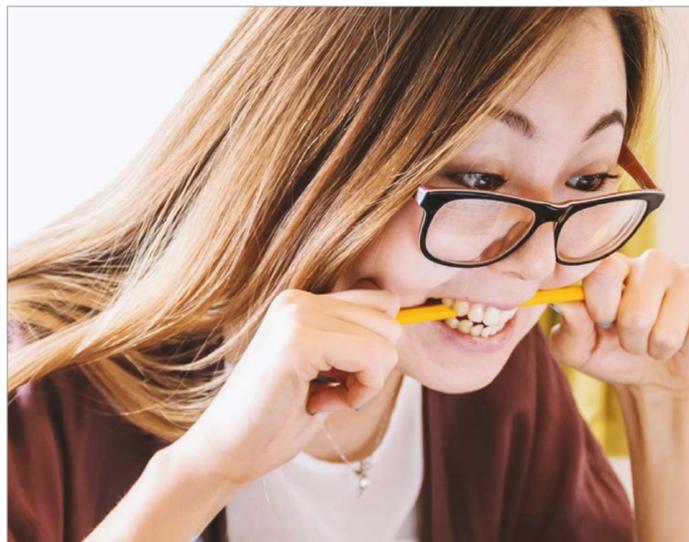
Your friend can also call the domestic violence support line 1800 Respect at 1800 737 732 for further advice and support.

Sincerely,

Abe

For more information & links see: srcusyd.net.au/ask-abe-about-domestic-relationship-violence



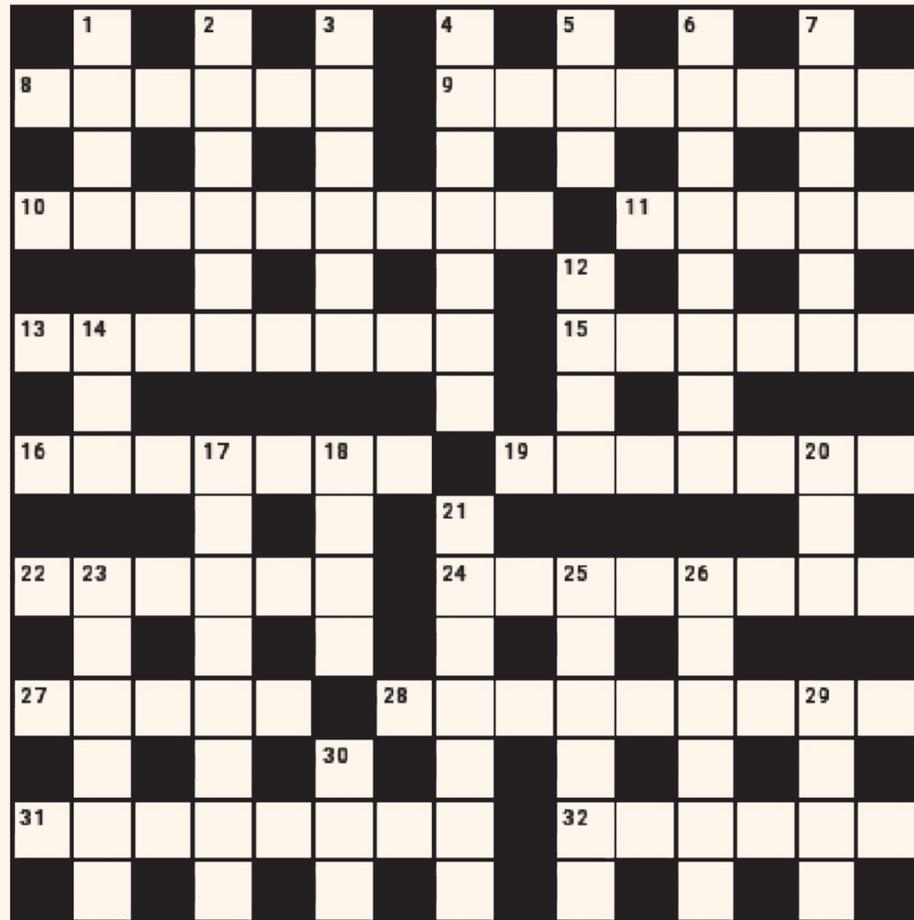


Did you know you can appeal a grade?

You have 15 days to start your appeal.

Ask the SRC!

Quick Crossword



Across

- 8. Capital of Colombia, known as the Athens of South America (6)
- 9. Region of southern Scotland known for its eponymous breed of cattle (8)
- 10. Europeans you don't hear about anymore (9)
- 11. Someone from 12-Down, 13-Across, or 18-Down? (5)
- 13. 'Resplendent Island' is the translation of this country's name (3,5)
- 15. Native American cultural group (6)
- 16/19. Country named after the fourth king of Israel (7,7)
- 22. Capital of the Philippines, famous for folders? (6)
- 24. Nationality of singers Wadiah El Safi and Fairuz (8)
- 27. Shirley Bassey hails from this quaint country (5)
- 28. Country that won the most medals per capita at the Tokyo Olympics (3,6)
- 31. Trisyllabic country that has territory in all four hemispheres (8)
- 32. Bikini et al. (6)

Down

- 1. Dutch colonist of southern Africa (4)
- 2. Head of state in the Roman Republic (6)
- 3. A thing featured in this crossword once or twice (6)
- 4. Nationality of Nabwana I.G.G and Joseph Kony (7)
- 5. Australian state about the same size as Iran (3)
- 6. Most of this country is covered by the Kalahari Desert (8)
- 7. Nursultan Nazarbayev is the most famous one after Borat (6)
- 12. The only landlocked country in Southeast Asia (4)
- 14. Former capital of Portugal (3)
- 17. Spain, Italy and Greece are the biggest exporters of this commodity (5,3)
- 18. Country where Clementine Ford spent her childhood and whose top-selling beverage is Mountain Dew (4)
- 20. The Underworld, to Romans (3)
- 21. Country which takes only an hour to reach by Jet Ski from Italy (7)
- 23. Lawrence's old stomping ground (6)
- 25. Dated denomination of modern-day Mumbai (6)
- 26. Descriptor of Vietnam, Togo, and Chile? (6)
- 29. River called Iteru by the locals (4)
- 30. Republic in central Africa (3)

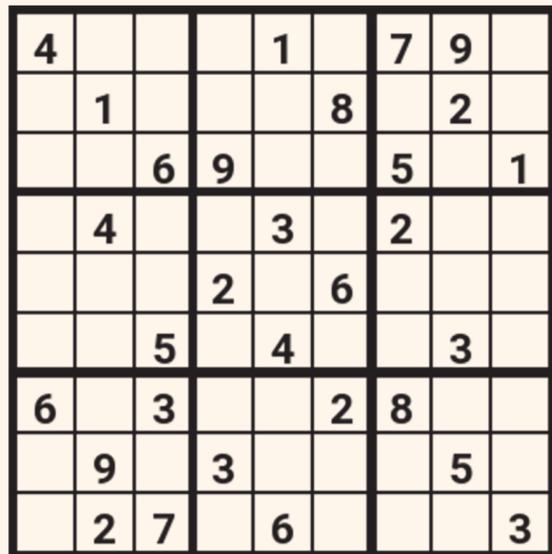


Answers

honisoit.com/puzzle-answers

Quiz

1. What word is missing from the famous Marx joke "Time Flies like an arrow fruits flies like a *BLANK*"
2. What word is missing from the iconic Muhammad Ali Speech "I murdered a rock, injured a stone, hospitalized a brick; I'm so mean I make medicine *BLANK*"
3. What word is missing from this famous soliloquy from Shakespeare's Macbeth "Macbeth does murder *BLANK* - the innocent *BLANK*"
4. What word is missing from this famous TS Elliot poem The Hollow Men "This is the way the world ends. Not with a *BLANK* but a whimper."
5. What titular word is missing from this Micheal Jackson song about his pet ray. "*BLANK*, the two of us need look no more, We both found what we were looking for"
6. What connects the previous answers?



Sudoku

Sudoku and Quick by Cloudrunner, Quiz by Some Hack

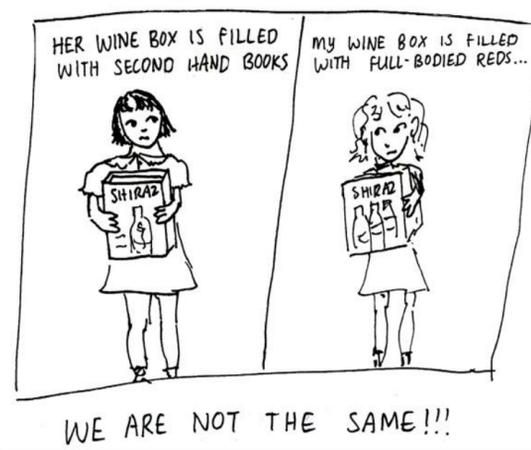
LEAKED INSIDE: The last drop in my undies :(

Incoherent.
Always.

The End Times



Wed September 21 Vol. 420 + 21 Cheaper and more available than toilet paper! The only newspaper. Proudly Murdoch. Pro-News. Anti-Truth. People's Republic of USyd. \$4.20



CHARLES DEAD, WILLIAM NEXT



Doomed	Destined
Content warnings	Hat
Earthly desires	Camping
Zyzz	Abacuses
Tennis	Taxidermy
Algae	The sublime
Lasers	Watercolours
Pepsi	Landlines
Regrets	Theses

IN THIS ISSUE:

I Hate the SRC: Why I refuse to vote to change it
- Don Quivote

Leftism is an aesthetic, not a political stance
- Ina West

Conservative Club heralded as impartial representative of campus
- Cooper Gannon

Anger at Honi Soit to be harnessed as clean energy source
- Jose Madd

Orgy education unit to put the 'open' in OLE & the 'ass' in FASS
- Jen der Stoodies

ABSOLUTELY DO NOT REDEEM AT HONI SOIT OFFICE FOR FREE DRINKS

WOMAN WHO CONSUMED FOUR COFFEES, TWO DEXIES AND MANY BEERS LAST SUNDAY ACCUSED OF GASTROINTESTINAL APPROPRIATION BY PROMINENT IBS ADVOCATE.

Students Having Intestinal Distress (SHID) founder Col O'Rectle told *The End Times*, "My lived experience is not for casual consumption, digestion and excretion."

STUDENT WITH ADHD ACCIDENTALLY ATTENDS STARTUP CONFERENCE AFTER SEEING AD FOR EXECUTIVE FUNCTION

"WHERE IS THE RESPECT FOR THE MONARCHY?", ASKS STUDENT WHO WILL BE DAY DRINKING ON DAY OF MOURNING.

2GB ANNOUNCES ANTI-EARTH DAY IN COMMEMORATION OF QUEEN ELIZABETH, ENCOURAGES LISTENERS TO KEEP HOME LIGHTS ON FOR 24 HOURS IN HER MEMORY



"Just as the sun never sets on the British empire, let darkness never fall on your living room," host Jon Alan told his audience. "Our Liz' lights may have gone out, but her legacy will glow forever."

WARNING

This edition may cause offence according to the following outlets:

THE AUSTRALIAN 

Herald Sun  











