

# Honi Soit

WEEK ONE, SEMESTER ONE, 2023

FIRST PRINTED 1929

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# Acknowledgement of Country

*Honi Soit* publishes on the Gadigal land of the Eora nation. Sovereignty was never ceded. All our knowledge is produced on stolen Indigenous lands. The University of Sydney is principally a colonial institution, predicated on the notion that Western ways of thinking and learning are superior to the First Knowledge of Indigenous peoples.

At *Honi Soit*, we rebuke this claim, and maintain our commitment to platforming and empowering the experiences, perspectives and voices of First Nations students. This basis informs our practice as a paper. As a student newspaper, we have a duty to combat the mechanisms of colonisation.

As student journalists, we recognise our responsibility as a radical student newspaper to oppose the inherent racism and exclusivity of mainstream media outlets. We also uphold the struggle of other Indigenous communities worldwide and acknowledge that our resistance is intertwined.

As an editorial team of both Indigenous and non-Indigenous heritage, we are both victims and beneficiaries of colonisation. We are committed to unlearning our colonial premonitions and working to hold current institutions accountable.

We are galvanised by our commitment to Indigenous justice.

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### Editor in Chief

Katarina Butler

### Editors

Misbah Ansari, Luke Cass, Bipasha Chakraborty, Ethan Floyd, Christine Lai, Veronica Lenard, Luke Mešterović, Eamonn Murphy, Andy Park

### Contributors

Nicola Brayan, Harrison Brennan, Ana Isaacs, Josephine Lee, Zoe Le Marinel, Aidan Elwig Pollock, Khanh Tran, William Winter

### Artists

Casey Zhu, Jun Kwoun

### Cover

Photography: Bipasha Chakraborty

Model: Barbi Ghanoush

Editing: Katarina Butler

### Corrections

Zeina Khochaiche was misspelt alongside her article in last week's edition.

Puzzles were not credited Quick crossword by Tournesol. Cryptic crossword by Cloud Runner, Some Hack, Ms Eel Kink, and Tournesol. Quiz by Some Hack. Sudoku by HAL 9000.

We also apologise for neglecting to include a content warning before last weeks' feature about sexual assault and sexual harrasment on campus.

## Editorial

This week is the Mardi Gras edition of *Honi Soit* and it commemorates the resilience and bravery of the queer community throughout the years. As a proud member of the queer community, I'd like to pay my respects to the elders who have gone before me, fighting for equality in a world that wanted them dead. I'd like to extend special respects to the queer First Nations community, whose lives have been heavily impacted by the western ideals of heteropatriarchy imposed on them through settler colonialism.

*Honi Soit* has a unique opportunity and responsibility to platform the voices of those marginalised by mainstream media. This week's edition comprises of an editorial about the treatment of Brianna Ghey in British media landscape following her death (p. 8), and Nicola Brayan's opinion writing about making nuanced arguments surrounding identity politics (p. 13).

In this edition, you will get the chance to understand the intrinsic relationship between clothing and gender expression. Zoe Le Marinel (p. 22) drafts a love letter to queer clothing

and Ana Isaacs (p. 23) explores the broad paradigm of femininity.

The feature this week is about one of the largest queer institutions in the country — Sydney Gay and Lesbian Mardi Gras. With the entire world tuned in to Sydney for World Pride, it's important to interrogate the mechanisms through which we gather and express our queerness. We must also criticise the corporate structures that dictate pride and tend to erase the radicality of LGBTQIA+ struggles.

Eternal thanks to Barbi Ghanoush, the queen on the cover, for lending her time to this campus rag during the business of Welcome Week. Also a massive thanks to my co-editor and friend Bipasha, who contorted into some fantastic crouches for the images - there will be a gallery of photos online.

I believe that the queer community is resilient, creative, and fun. I hope you enjoy this edition of *Honi* and I'm so grateful for the privilege that it has been to put together this edition.

Katarina Butler

### Upcoming Barbi Ghanoush gigs:

Friday 24th February - Party party party @ The Imperial

Saturday 25th February - Icons Only @ Ching-a-lings

Follow her @Barbi.Ghanoush on Instagram

# letters only

Dear Honi,

I've been reading your paper for a few years now. It's pretty good for the most part, but I've always felt like there's something missing from it. Something that I could never quite put my finger on. Then this morning, I realised it - a Baker's Delight section! So basically, I'm thinking you do Baker's Delight news, such as reporting on when new Baker's Delight items come out, like the Iced Raspberry and Passionfruit Scone. Also Baker's Delight opinion articles, like a hot take on why the Cheesymite Scroll is the only cure for a broken heart. I was thinking you could also do a Baker's Delight analysis section examining the question of why the USU should partner with Baker's Delight and sell Italian Rolls at Courtyard. Maybe even a work of Baker's Delight creative fiction, that tells the story of a runaway Cheese and Bacon Roll who learns to make it in the big city while navigating all of the twists and turns of the Sydney dating scene. Also, I think you should give away a free Finger Bun with every issue. If you're not allowed to reference Baker's Delight, Michel's Patisserie will do.

Yours truly,  
Cherise Andbaconroll

Dear editors,

Whither the dreary SRC spreads of yesteryear? One recalls the days of a handful of wordy office bearer reports hidden away in some dark, cramped corner of the paper's final pages. A word of caution to the esteemed editors - consider expending less effort on the aesthetics of the SRC spread, lest you inflate the already impressive egos of our resident SRC office bearers.

Kindly,  
A cautious StuPol observer

My beloved editors,

Am I nothing more than a tool to you? Something to abuse in the penultimate hour of a day-long layup? There was once a time when I was useful. Appreciated, even. Brought out only in the most esteemed of circumstances. To highlight a particularly well-written excerpt or emphasise an unusually impactful statement or statistic. Believe me, I don't blame you. Anyone's judgement would be impaired seven hours deep into an all-night InDesign marathon. All I ask is that you love me as I have loved you. Use me sparingly. I long for a return to my glory days of effectiveness in moderation.

Yours forever,  
The pull quote



Want to tell us something? Want to compliment or complain? Write us a letter and send it to [editors@honisoit.com](mailto:editors@honisoit.com)



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## Whorescopes

Misbah Ansari



**Aries:** Go out and take over that dance floor! The past week has been so busy but your fire needs you to do a boogie, wink at that person in the moshpit and drink goon from your nose (don't)!



**Taurus:** Being on the Earth is comfortable but have you ever wandered through the air? Not all your communications need to be straightfaced, go add that little spice to your sexting game — a surprise photoshoot building up to your next sexual interaction perhaps?



**Gemini:** Sometimes the most soulful connections are right in front of us. If you have been swooning over your workmate, neighbour, or an old acquaintance, now is the time to lean in for a kiss (with consent for fuck's sake).



**Cancer:** You love the bounty of water bodies, so take a break from the immense drama you always find yourself in and have a little cry in the water. For once, don't cry over someone just for a healing kick, you crybaby.



**Leo:** People might call you cocky and sometimes they are right but they don't know your potential as a charming, understandable partner. Leave that grump aside for a bit and unleash your vulnerability because people are dying to see it.



**Virgo:** Big time swiping actions on the chart — mostly mundane but there's still an element of spice. Some interesting exploration of your sexual needs is on its way so pace yourself!



**Libra:** High school romances are embarrassing but you are going to feel the same adrenaline rush and butterflies soon. There might not be so much sex involved (dry spells are important) but you will be on your tiptoes singing early 2000s Taylor on the top of your lungs.



**Scorpio:** Your surroundings are important to you so paint your walls a crazy neon and amp them up with cuttings that lift your mood. Plain blue walls don't even turn on Cockroaches, let alone humans who want to become one with your body.



**Sagittarius:** Visual pornography can get monotonous and you should dip your feet in the realms of audio porn. This is the time for you to work out where dirty talk, pleasure and passionate moaning take you sexuality.



**Capricorn:** As you enter a time of recuperation you will find that being outdoors, journaling random sexual thoughts can provide an inspiration for other aspects of your life. You do not have to prove anything to anyone but yourself so go ahead and draw all the vivid sex you want to have.



**Aquarius:** Mercury has descended from your sphere but you should not lose your main character energy. You might be lonely and trying to make impulsive love decisions, but is it worth it for moments of silly pleasure?



**Pisces:** Well, if you are going to be reserved, might as well use it. Try out characters that emulate the sexy shyness that you so naturally exude. A seductive mermaid or a clumsy teacher, let the psychic inspiration take you over.

Art by Casey Zhu

## USyd assessments set to return to in-person for semester one 2023

Luke Cass

– conducted online through ProctorU and recorded.”

The University of Sydney has announced that the “majority” of exams and assessments will return to an in-person “supervised” format in 2023, with the form of assessment still dependent on the unit of study.

The return to in-person assessments will see many units return to pen-and-paper format. Students studying summer intensives through Sydney Law School have already sat open-book pen-and-paper assessments, indicating the return of this form of assessment at the Law School.

The University has committed to further trialling Bring Your Own Laptop exams, which would see students complete assessments on their computers while supervised on-campus.

The return to in-person formats comes after the Tertiary Education Quality and Standards Authority (TEQSA) mandated that international students resume in-person attendance for 2023, with Australian universities required to comply with this requirement by July.

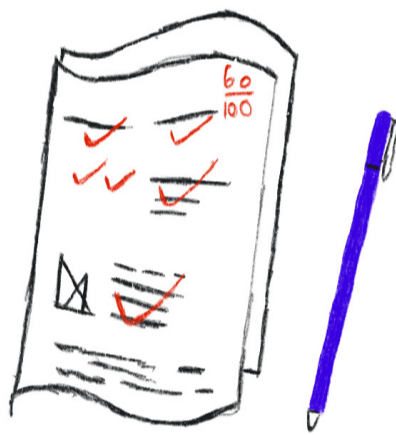
The University said “for the relatively small proportion of students unable to make it to Australia for first semester” exams will be “conducted online through ProctorU with a live proctor.”

“A small number will be ‘monitored’

The University’s comment left it unclear what arrangements were being made for students with disabilities. SRC Disabilities Officers Khanh Tran and Jack Scanlan told *Honi*, “we oppose the compulsory return to in-person exams and attendance while universities reduce the chance for students having work from home options.

“There are students who are immunocompromised and do not feel safe to return to campus. There are students who have care and childcare responsibilities for their children. Students might have traumatic experiences on campus who may not feel safe learning on campus.

“Remote exams and learning options are an important part of a genuinely inclusive education. The benefits of accessible education technology are immense and universities cannot ignore our community.”



## Melbourne University taken to Federal Court over new wage theft claims

Aidan Elwig Pollock

The Fair Work Ombudsman is taking the University of Melbourne to the Federal Court of Australia for the second time over alleged staff underpayment and insufficient recording.

The Ombudsman alleges that 14 casual academic staff members within the University’s Arts Faculty were underpaid by over \$150,000 between February 2017 and December 2019. Individual staff were allegedly underpaid between \$927 and \$30,140.

The Fair Work Ombudsman alleges that UMelb’s benchmark payment system breaches the Fair Work Act and the Enterprise Agreement between the University and the National

Tertiary Education Union (NTEU).

Specific benchmarks differ across faculty schools, but allegedly require staff to mark 4000 words per hour, spending a maximum of one hour per student assessment.

Penalties for breaches of the *Fair Work Act* by the University of Melbourne reach \$630,000 per offence.

The University of Melbourne said that “the University is working very hard on its remediation program, which has been under way for two years”.

The University asserts that affected staff have received their entitled back pay and that they are fully cooperating with the Ombudsman’s investigation.

## Australian Catholic Uni cuts 113 full-time, professional service jobs

Andy Park

The Australian Catholic University (ACU) is set to cut 113 full-time staff jobs across its campuses nationwide. This includes 40 in Melbourne, 36 in Sydney, and 18 in Brisbane.

The University has cited a forecast \$30 million deficit, and declining enrolments to justify the cuts as reason for the cuts. For instance, the Sydney campus has seen a 23% decline in enrolments.

These cuts will impact professional services staff, as academic jobs numbers are unaffected.

In an email to ACU staff, Interim Provost Professor Meg Stuart said, “faced with a forecast financial deficit exceeding \$30 million, we have been forced to take urgent action to identify savings and balance the budget.

“Among the measures we are considering, we are proposing to reduce professional services staff costs by \$16 million (110 FTE positions) in the current academic year.”

Leah Kaufmann, National Tertiary

Education Union ACU Branch President, said, “This [the job cuts] is especially disappointing given our staff have delivered, without fail, from the beginning of the pandemic and are already struggling to manage massive overwork.”

The cuts are occurring in the context of a \$250 million renovation of the Melbourne campus with the new Saint Teresa of Kolkata building under construction to “accommodate student and staff growth over the next 10 years.”

Kaufmann also said that “ACU has had significant operating surpluses over the past six years of more than \$224 million.

“We are dismayed that, having demonstrated such loyalty and having achieved so much (e.g. transitions to online, delivery through changing leadership, support of students), senior management has decided on this course of action. We note that they have done so by ignoring the existing excessive workloads and under staffing, and have proposed to cut more than 110 FTE professional staff roles.”

### Got a sneaky news tip?

Juicy management gossip? Questionable things overheard in the Vice-Chancellor’s Garden? Fistfight in your 9.00am lecture?

Email us at [editors@honisoit.com](mailto:editors@honisoit.com) or send us an anonymous tip through the link on our website!

## Conversion therapy ban finally backed by both major parties ahead of NSW state election

Luke Cass

NSW Premier Dominic Perrottet has announced that he supports a ban on conversion therapy, a harmful practice which attempts to change or suppress a person’s sexual orientation or gender identity. The announcement, which occurred on the opening day of Sydney World Pride, comes days after State Opposition Leader Chris Minns announced his party’s support for a conversion therapy ban.

The announcements mean that regardless of which party forms government following the 2023 election, a ban on conversion therapy would be likely to pass parliament.

Conversion therapy causes serious trauma to survivors and is severely damaging to their mental health.

Independent MLA for Sydney, Alex Greenwich, has stated that support for a ban on conversion therapy would be a condition for his

support in a minority government which looms as the possible outcome of the upcoming election.

Greenwich’s proposed bill to ban conversion therapy would make someone found guilty of attempting to change or suppress another person’s sexuality or gender identity liable to between five and ten years jail. Neither major party has committed to retaining the bill without further consultation with survivors and other stakeholders.

Greenwich’s bill also contains provisions which would allow churches to express a belief or religious principle as long as it is “not intended to change or suppress that person’s sexual orientation or gender identity.”

Perrottet told the *Sydney Morning Herald*, “when the parliament returns, my government will provide in-principle support for legislation that brings an end to any harmful practices.”

Minns described conversion therapy as “dangerous and damaging” in his announcement, referencing the ongoing harm caused by conversion therapy, which a La Trobe University report found was “pervasive among faith communities.”

“A week ago we did not have the support of either major party to ban conversion practices in NSW, and now today we have the support of both leaders to provide a pathway to ending these practices in NSW,” Greenwich said.

Sexual Orientation & Gender Identity Change Efforts co-founder Chris Csabs said in a statement, “as the NSW election approaches, we welcome the Premier’s announcement and the newly formed bi-partisan commitment to ending LGBTQA+ conversion practices in this state, once and for all.”

## Albanese government supports most recommendations of parliamentary report into foreign interference in the higher education sector

Luke Cass

The Albanese Government on Tuesday released its response to the Parliamentary Joint Committee on Intelligence and Security report on foreign interference risks to Australia’s higher education and research sector.

The report made 27 recommendations, of which the Federal government supports twelve, supports nine in principle and “notes” five.

Among the recommendations supported by the government include allowing students who fear being surveilled by their home government to be able to submit assignments anonymously; allowing universities to individually appoint “an accountable authority” which is responsible for managing foreign interference risk; and the creation of a working group on intimidation of students by foreign powers.

The government supported in principle investigating the adequacy of current penalties for

universities, “who are failing to detect or respond to any breaches” of Australian Research Council rules surrounding national security and foreign interference.



The report recommended that Confucius Institutes’ sources of funding be disclosed; that universities publish annual reports of harassment, intimidation and censorship by foreign powers; and that the Tertiary Education Quality and Standards Authority create a national research integrity office to audit and publicly report on security issues. However, the government only noted these recommendations.

The government rejected the recommendation that ASIO’s annual report include information on threats to higher education and research, saying that it was inappropriate “to highlight a single sector in [ASIO’s] Annual Report when multiple sectors are being targeted by our adversaries.

It could be misleading and, in some circumstances, give Australia’s adversaries actionable information about ASIO investigations.”

The report was commissioned by former Liberal Education Minister Dan Tehan in 2019.

The Group of Eight, of which the University of Sydney is a member, welcomed the government’s response saying “protecting our research from foreign interference is a shared responsibility and never a case of ‘job done’ and we support various compliance, reporting and transparency measures to ensure we protect that which must be protected.”

## UQ workers set to strike during first week of classes

Luke Cass

Members of the National Tertiary Education Union (NTEU) at the University of Queensland (UQ) will strike on Wednesday next week as part of ongoing enterprise bargaining negotiations.

The strike coincides with the first week of semester at the University. It is thus far unclear how many classes will be cancelled. The Union is planning a “high-vis” action at the gates of the University’s St Lucia campus as part of the action.

### “Staff at UQ have been waiting 600 days for an agreement.”

The NTEU announced its decision to strike having been involved in enterprise bargaining with the University for almost 600 days, after the previous agreement expired on 30 June 2021. It will be the third day of industrial action taken by the NTEU during the negotiations.

The Union is striking over the substantial delay in reaching a new agreement, with NTEU UQ Branch President Andrew Bonnell saying “staff at UQ have been waiting 600 days for an agreement. We still don’t have an agreement around workload and job security.”

“We were hoping that management would clear the decks and that we would have an agreement by the end of February and unfortunately that hasn’t been possible.”

Bonnell told *Honi* that the Union is seeking substantially improved conversion pathways to secure work, labelling “the exploitation of casual staff” as a “national scandal”. While UQ is currently offering conversions to fixed-term teaching intensive positions for casual staff, Bonnell told *Honi* that the NTEU is seeking casual conversion pathways in-line with those offered by Western Sydney University in its recently agreed Enterprise Agreement.

The Union is also seeking a final agreement on the University’s offering of gender affirmation leave.

# Pride in protest: Hundreds march against homophobia and commodification of queer culture

Alexander Poirier

*CW: This article contains reference to homophobia, racism and police brutality.*

The history of Fair Day was at the forefront of my mind when I arrived: a planned street festival of 500 people in 1978 calling for an end to discrimination faced by homosexuals in housing, work, violence from the police, and in homophobic laws. That festival has grown into one of the largest events in Sydney, and largest queer celebrations in the world - the Sydney Gay and Lesbian Mardi Gras.

Fair Day is the official start of the Mardi Gras season. Hosted annually in Victoria Park right next to the University, it is an insanely large and crowded market day with plenty of queer music, food, people, and fashion. Local organisations and major corporations stand side-by-side in apparent harmony; we all love queer people and their culture — rainbows and drag queens are so fun!

Nearby though, at the intersection of Eastern Avenue and City Road, a crowd of around 300 had gathered, blocking traffic towards the city. The Mardi Gras Street Rally, organised by Pride in Protest and the SRC's Queer Action Collective, "continue[s] Mardi Gras' important history of resistance during World Pride."

The part of Mardi Gras history I didn't mention earlier is the police involvement at the 1978 protest. Originally, the protest was permitted, but when the number of people grew past 2000, it was revoked and the police were told to break up the parade. 53 people were arrested that night, with the Sydney Morning Herald publicly naming and outing each

of them. Because homosexuality was criminalised at the time, many of those people lost their jobs, were kicked out of their accommodation, and worse.

The rally started off at the newly-renamed Pride Square outside Newtown Town Hall where, alongside the Big Thick Energy, there was a shared Welcome to Country by Auntie Rhonda Dixon-Grovenor, Gadigal Elder and daughter of Aboriginal civil rights leader Charles "Chicka" Dixon.

Protestors heard from Mark Gillespie, who marched in the protest in 1978. He reflected on how this is the first time WorldPride has been held outside of Europe or North America, and on the history that queer people have. "We have to name our names; we have our people in our history." He argued that with all the people that are coming to Sydney, we should be showing them the proud tradition of fighting for our rights in this city, and use this time to spotlight our problems and our issues.

He also spoke to some of the incredibly difficult parts of his life, where three main sources of oppression were put upon him: the law, medicine, and religion. "You just don't know how much we had to hide who we were," he said, and referenced the fear he still experiences when he sees a police uniform — "in the eyes of the law, I was the lowest of the low."

Ethan Lyons, a Wiradjuri student and activist, demanded for intersectional answers to the climate, and for young people to be inspired by the change that "happened on the streets by our queer and Blaq Elders."

With the first half of speeches over,

the brightly coloured mass walked the kilometre-or-so to campus. Accompanied by portable DJ decks pumping out better tunes than can be found in any straight bar, this was a lively group of chanting, laughing, with people coming to watch from their balconies—a general comradeship to fight for a better future. Danny Lim, supported by his new cane after recent severe head injuries he received from a police attack in the Queen Victoria Building, joined protestors.

Sophie Cotton, an advocate for trans rights and NTEU representative, told me of her trans black friend who was bashed in a toilet by police recently. "They hurt people, they brutalise people, and they make them feel super unsafe — they're a direct threat to queer, trans, and POC existence."



Image: Ishbel Dunsmore

Following speeches, the protestors entered Fair Day. By this stage, the number of police in attendance had seemingly tripled, with officers now on bikes, on horses, and on foot.

There is an incredibly high number of people who are disabled and queer, and it was great to see accessibility for them put at the centre of both events. AUSLAN interpreters were present at major speeches, and the speed of walking meant everyone could join.

There were a lot of great groups and resources at Fair Day: on-site monkeypox vaccine, Dykes on Bikes, free condoms - it just felt like a super chill community vibe.

# Students demand a rape-free campus at Women's Collective rally

Harrison Brennan

*CW: This article contains reference to sexual assault and sexual harassment.*

The USYD Women's Collective (WoCo) rallied in front of the Quadrangle on Thursday calling for an end to sexual assault and harassment on campus.

WoCo Conveners Iggy Boyd and Alev Saracoglu chaired the Welcome Week rally, which aimed to shed light on the culture of sexual violence endemic to Australian university campuses.

"The National Student Safety Survey, the most recent one whose findings were released last year, found that one in three (30.6%) Australian university students had been sexually assaulted at least once in their lifetime. Also reported by the NSSS is that "students most commonly experienced sexual assault in private or less publicly accessible areas." The most common location that sexual assault occurred in was "student accommodation or residences (27.3%)" which includes the Colleges."

NTEU member Sophie Cotton spoke about the sexual assault and harassment experienced both by students and staff and the inaction by universities and their associated bodies, namely Universities Australia. "The kind of reforms we need to

see are the ones that challenge the institution and change the way it works... we shouldn't just be talking about 15-minute modules that you do by yourself," she said.

Cotton said "this University is refusing to give casuals equal access to domestic violence leave, to equal superannuation, when we know that the massive superannuation gap is what is driving women homelessness."

NUS Queer Officer Damien Nguyen highlighted the oppression of women, queer people and international students both on campus and in the colleges. "How many students will be

harassed during o-week? How many at student accommodation? How many at the fucking disgusting colleges? Too many!"

Nguyen recalled the 2017 burning of a pride flag during an initiation ritual at St. Andrews, one of several colleges known for hazing and harassment they claim has since been stamped out.

"Today we are reminded of how far the feminist movement has come, but how far we still have to go."

SRC Education Officer Ishbel Dunsmore said that "USyd is not safe. It is not safe for survivors, it is not safe

for women and gender diverse people.

"What it is a safe space for is for the wealthy male elite, who propagate a culture of institutionalised misogyny and violence that can so very easily be covered up through confusing, oftentimes retraumatising and bureaucratic reporting systems."

Noting that 68 colleges students are raped per week in Australia, Dunsmore called for effective action on the cost-of-living crisis to prevent further harm to survivors, saying "we must fight for full housing affordability and safe housing for survivors of sexual violence."

SRC Ethnocultural Officer and Autonomous Collective Against Racism (ACAR) Convenor Rand Khatib called on students to join the fight against oppression and invited students to the activist space flourishing at USYD.

"Womens rights are incomplete without trans rights, disability rights and the rights of Indigenous peoples and people of colour... Systemic change is impossible without solidarity and intersectionality," Khatib said.

Students then marched down eastern avenue to F23, making clear in chant their opposition to the sexism and misogyny this university creates and perpetuates.



Image: Valerie Joy

[This headline has been redacted]

Veronica Lenard

Federal Attorney-General Mark Dreyfus KC announced the release of the Privacy Act Review Report earlier this week. The review culminates the results of a review period that extended for more than two years and included over 200 submissions.

The Report contains 116 sub-proposals within 30 proposals which would significantly reform the current formulation of the Act to broaden the extent of the current act and introduce new protections.

The review proposes broadening what is considered personal information, and amends the definitions of de-identification and sensitive information. An updated definition of consent would extend beyond the current provision to require that it must be voluntary, informed, current, specific, and unambiguous. These terms are used substantially within many of the provisions of the Act.

A proposed amendment of the Act would require that the collection, use and disclosure of personal information be done in a manner that would be fair and reasonable in the circumstances, based on the objective perspective of a reasonable person. This would apply whether consent has or has not been obtained.

Several of the proposals would give individuals more control over their own privacy. The review outlines the creation or development of a right to access, object to the collection, use or disclosure, request the erasure and seek correction or de-indexing of personal information for individuals. A right to opt-out of both the use of personal information being used in targeted advertising and receiving targeted advertising is also recommended.

The proposals suggest an update of the Australian Privacy Principles to require collection notices to be clear, up-to-date, concise and understandable, which would be supported by publicly available templates for privacy policies and

collection notices. The development of collection notices is particularly notable after the result of the Office of the Australian Information Commissioner's review into Clearview AI, who had scraped images from third party sources to develop a facial recognition database based on an individual's biometric information.

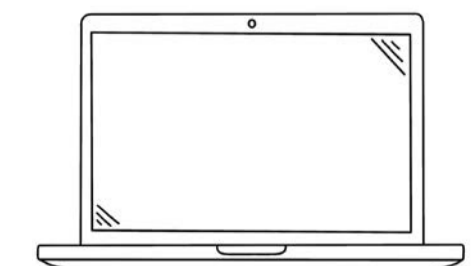
The review also outlines guidelines for the development and usage of substantially automated decisions of significant effect, including a right for individuals to request meaningful information about the decision. This could increase transparency of these largely opaque systems that tend to function as black boxes of decision making.

Other reforms suggested include removing or amending the small business, political, journalism and employee records exemptions, introducing a Children's Online Privacy Code, updating the notifiable data breaches scheme, a review of the current civil penalties available, giving individuals a direct right of action

relating to interference with privacy to seek relief from the courts and establishing a statutory tort for serious invasions of privacy.

The review has been underway since October 2020, when the issues paper was released. Submissions were collected during 2021 supported by the discussion paper. It is now open for feedback until 31 March 2023, which will inform the drafting of the reformed Act.

The proposed recommendations would move Australian privacy policy closer towards the more extensive General Data Protection Regulation in the European Union, which went into effect in 2018.



# NSW's Anti Discrimination Act is an antiquated piece of legislation in need of reform

Yasmin Andrews

New South Wales was the first state in Australia to pass anti-discrimination protections for gay people — ensuring they could not be discriminated against in employment, housing, and public education — in 1982, two years before it even decriminalised homosexual sex. But, as WorldPride gets underway and Sydney's reputation as a gay-friendly city has grown internationally, New South Wales' Anti Discrimination Act is still an inadequate piece of legislation which fails to protect many vulnerable

members of the queer community. Only an overhaul of the Act will have it meet the contemporary needs of the queer community.

In their current state, NSW anti-discrimination laws protect LGBTQ+ people on the basis of sexuality or "transgender status", but antiquated language and inconsistencies limit the extent to which these laws can protect members of the queer community. The Act defines "transgender status" as relevant only to people who identify "as a member of the opposite sex"; excluding non-binary, agender, and genderfluid individuals.

Similarly, the Act protects people from discrimination "on the grounds of homosexuality", which means that bisexual people may not be protected from discrimination.

The Act's mechanisms for preventing discriminatory behaviour are also deeply insufficient. Currently, the current system can only aid individuals who have already been victimised by their oppressor. When the only means of counteracting discrimination means to have to suffer it, some queer people are faced with a situation in which it is safer to hide their identity rather than subject

themselves to discrimination.

In other states across Australia, these inadequacies have been addressed through law reform efforts or they are in the process of being remedied. As a result, NSW's legislation has been left behind and queer people have been left to suffer. The changes the state government must make are not difficult changes; it is only neglect which is to blame for the current state of the Anti Discrimination Act. It's time the government fixed it.

# Brianna Ghey's murder is the culmination of relentless anti-trans media coverage

Honi Soit

*CW: This article includes potentially distressing mentions of transphobia and transphobic hate crime.*

Just over one week ago, Brianna Ghey — a 16-year-old trans girl — was stabbed to death in a London park. Her murder, described by prosecutors as “extremely brutal and punishing,” came after Ghey had suffered from transphobic harassment and bullying stretching back to 2020. In its reporting, the British media elected to deepen the suffering of Ghey’s family, friends, and indeed the queer community. Ghey’s treatment by the British media is not an isolated event. It is emblematic of the way that the media, from Britain, to the USA, to Australia has legitimised anti-trans hatred by turning trans issues into a political football; not because trans rights are actually a topic to be debated, but as part of a cynical quest for clicks in search of the industry’s holy grail of “objectivity.” Such coverage ought to be called out for the tangible harm it has done, and will continue to do, to the trans and the wider queer community.

The British media’s harmful response to Ghey’s murder took a range of forms. Both the *BBC* and *Sky News*’ initial reports of Ghey’s murder did not mention that Ghey was transgender. The effect of such reporting is clear: by not clearly setting out the necessary context — that Ghey was trans and had suffered years of transphobic bullying — these outlets downplay the serious risk of violence that trans people face. In the UK, from March 2021 to March 2022, police recorded 4,355 instances of anti-trans hate crime, a 52% increase from the year before. In Australia, the story is much the same — trans people are disproportionately victims of violence and hate crimes. By failing to adequately report on high rates of trans hate crime, the media obscures the severity of the marginalisation trans people face, placing them in greater danger.

**The media doesn’t just dehumanise trans people in death, it dehumanises them in life as well.**

While trans people worldwide are severely persecuted, the trans community is subjected to a narrative where they are cast as a threat to women, children, and even themselves. This pattern played

out again this week as *The Times* amended its original article about Ghey’s murder to remove mention of the word “girl” and include her deadname. Implicit in this editorial decision is the argument that this information is relevant to readers. It is not. It invites readers to consider whether Ghey was truly a girl and whether she should be deadnamed against her will as a result. Asking these questions in an article about Ghey’s murder is dehumanising, and it excludes the reality that trans people are constantly victims of violence. In place of this, it gives renewed prominence to the idea that trans people are incorrect about their identity, and are merely trying to trick and manipulate others. *The Times* have subsequently undone these changes.

**It should not take a public show of grief to value the lives of trans children.**

The media — British, Australian or otherwise — doesn’t just dehumanise trans people in death, it dehumanises them in life as well. A key problem with their reporting is the sheer volume of coverage of trans issues. The amount of trans-related articles in the British media jumped 400% from 2015 to 2020. This rapid rise of trans coverage in the media has been responsible for the creation of a moral panic about the existence of trans people.

The creation of an obsession with trans people simply existing is worsened in media outlets publishing of blatantly transphobic articles. Just days after Ghey’s death, *The New York Times* published an opinion piece defending JK Rowling and her transphobic politics. The uncritical dissemination of piece after piece of the supposed “threat” trans people pose to women and children, to the integrity of sporting competitions, and any other baseless claims, is calculated to stoke anti-trans sentiment.

Poor media coverage itself has done significant harm to the trans community. Aside from increasing the rate of anti-trans hate crime, anti-trans media coverage discourages trans youth from seeking gender affirming care, and perpetuates a heated debate about their very existence, having a detrimental effect on the mental health of trans people.

It is also responsible for the emboldening of right-wing political parties who seek to use trans lives

as a vehicle for electoral gain. It is not a coincidence that as the media covers trans issues in an increasingly inflammatory way, anti-trans laws have multiplied in the UK, US, Australia, and beyond. The distorted way in which the public consumes media about trans issues has also led centre-left parties to triangulate their stances on trans issues out of perceived political need: UK Labour leader Keir Starmer has said nothing since Ghey’s death; Anthony Albanese was quoted on the front page of the *Daily Telegraph* during the 2022 election campaign as saying trans men can’t have babies — a tepid response to an anti-trans talking point.

Mainstream media outlets, such as the *BBC*, *ABC* or even the *Sydney Morning Herald* claim that platforming trans articles is part of a broader dedication to free speech. *The New York Times* — which has received an onslaught of open letters condemning its coverage of trans issues — defended itself by saying “our journalism strives to explore, interrogate and reflect the experiences, ideas and debates in society — to help readers understand them.” The problem with ‘impartiality’ or ‘exploring debates in society’ is that it treats trans rights like any other political issue. But debates about trans rights are fundamentally different. For one, as Ghey’s death demonstrates, anti-trans rhetoric leads to anti-trans violence — placing an ethical obligation on media outlets to deplatform it. Treating trans rights as a debate also entails constructing a false moral equivalency between arguments which support or oppose trans people obtaining rights to

healthcare and autonomy over their identity. Those views are not equally true. They are not equally valuable.

Brianna Ghey will have her gender described as “male” on her death certificate. In death, as in life, Ghey and trans children are denied dignity and autonomy in a way which is afforded to cisgender children. British laws deny trans children 16 and under gender recognition certificates on the basis that they are “too young.” Being a teenager is a fraught time for anyone but it should ultimately be a time of joy. Trans youth around the world are denied a chance to stake a claim to their identity in the first place. With every transphobic op-ed published and law in place, trans people are pulled away from who they are, from an equal chance at a happy life — for Brianna Ghey, this was a chance at a life at all.

The media and people in power, even within nominally “left-wing” parties, are directly responsible for the hostility and hatred which endangers trans people. As the Trans Safety Network said in its statement on Brianna Ghey’s murder, “the death of Brianna Ghey is the failure of our society at the deepest level. It should not take a public show of grief to value the lives of trans children. Brianna’s life should have been valued enough not to be taken in the first place.”



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# Queer unionists, the NSW Teachers’ Federation, and the curious case of a Mardi Gras rejection

Luke Cass traces the story of queer education unionists.

The role of queer trade unionists and queer unionist groups in the queer liberation movement is deeply under researched and understood. Since at least 1978, queer people have carved out spaces within their unions and used those spaces to agitate for union support for gay rights and policy change more generally. The first of such groups was the Gay Teachers and Students Group (GTAS) which was formed at the First National Homosexual Conference in 1976 and worked for almost ten years within the NSW Teachers’ Federation.

When Mardi Gras rejected the Teachers’ Federation’s application for a float in the 2023 Mardi Gras parade — a decision since reversed — opting instead for a float from the State Department of Education, the historical relationship between queer people and the trade unionist movement was ignored.

Mardi Gras’ rejection of the Teachers’ Federation overlooks the way that teachers’ unions catalysed the Australian trade movement’s support for gay and trans rights, a support which has endured until the present. Even worse, it overlooks the way that support was driven by queer activists within education unions and beyond. The work of these unionists was pioneering and serves as a reminder of the way workers and queer people have won rights for themselves, rather than being handed them by benevolent government departments.

While GTAS was the first, other gay unionist groups began to quickly pop up throughout the 1970s. The Gay Trade Unionists Group (GayTUG) was established in 1978, with branches in NSW and Victoria, and worked towards strengthening the relationship between the queer communities and trade unions. The Gay Union of Tertiary Staff was also active within the 1970s and 1980s in addition to the Victorian GTAS equivalent, also named the Gay Teachers and Students Group (GTSG). While this list is in no way complete, and queer unionist groups existed within other (usually white-collar) unions, it does indicate that education unions and autonomous queer groups within them have been safe spaces for queer people since the mid-1970s.

The value of these queer unionist groups in this early period can be traced through their impact on the people who joined them. In a letter to Education, the union journal of the NSW Teachers’ Federation, an

anonymous Sydney teacher wrote that GTAS’ meetings “have been the most profitable experiences — presenting an open forum where problems and ideas are aired.” In this sense, the existence of queer unionist groups enabled queer people to have stronger senses of selves. While this is clearly valuable on a personal level, the safe space offered by queer unionists enabled the queer movement to grow. Closeted queer teachers, who could not come out without endangering their job, now had a place where they could express themselves among other queers. In doing so, queer unionist groups brought people out of the closet and into the movement.

After a while, queer teachers groups grew beyond safe space-making and self expression. Members of the bigger GTSG began to publicly come out in the late 1970s. Prominent queer activist Hellen McCulloch was publicly out and a teacher at the same time, which indicated both to queer people and the broader public that queer teachers existed and should keep their jobs.

GTSG also produced the seminal queer publication *Young, Gay and Proud* in 1978. *Young, Gay and Proud* provided pioneering advice and sex education for gay students, demonstrating the unique role of queer teachers’ groups in providing support for queer children, an ongoing battleground in the fight for queer liberation.

**Queer unionists often worked with feminist activists who also fought to destabilise traditional union sexual politics.**

The work of GayTUG and queer unionists’ groups which were more community facing also made the union movement more accessible for queer people. The union movement was characterised by a strong masculinism and patriarchal sexual politics in this era. This posed a significant barrier for many queer people joining their union and thus opened them up to insecure work. Queer unionist groups including GayTUG organised floats in queer rights protests and parades, produced educational videos aimed at the queer community and held meetings at queer spaces, including both GayTUG and GTAS being active at CAMP’s headquarters in Glebe. They thus increased the visibility of unions within the queer community.

This activism laid the groundwork for further collaboration between unions and queer people, as it reduced the queer community’s apprehension towards the union movement.

Whilst many of these groups were small and often short-lived — for instance, GayTUG (NSW) held meetings attended by roughly ten people and disbanded within four years — the unique legacy of queer education unionists remains.

Shortly after GTAS and GTSG were established, education unions across Australia began to explicitly support anti-discrimination protections for queer workers and recognised that queer teachers did not pose a threat to students. The work of queer unionists in writing to union journals, flying union notice boards and speaking with colleagues was foundational to this, creating the rank-and-file support requisite for any formal policy change by union leadership.

As part of this lobbying process, queer unionists often worked with feminist activists who also fought to destabilise traditional union sexual politics. For example, the GTSG in Victoria helped organise the Elimination of Sexism Project with feminist education unionists; the Project’s activist staffers frequently discussed queer issues along with feminist issues during their discussions with union members.

With large education unions in NSW, Victoria and beyond supportive of gay rights thanks to the efforts of queer activists, the Australian Teachers’ Federation (ATF) decided to support or support anti-discrimination protections for gay people, in a context where such protections did not yet exist anywhere in Australia. The ATF held significant power within the Australian Council of Salaried and Professional Associations (ACSPA), one of Australia’s three peak union bodies at the time. At the 1978 National Homosexual Conference, ACSPA decided to convene national meetings of gay unionists, due to pressure from the ATF. This made gay rights more prominent within the national labour landscape. Ultimately, the Australian

Council of Trade Unions adopted a detailed anti-discrimination policy that included gay people in 1981, reaffirming it in 1983. The motion to do so was proposed by the ATF.

Politically, unions have successfully lobbied State Labor governments to introduce anti-discrimination protections for queer people and since have publicly supported the Yes campaign in the 2017 Same-Sex Marriage Plebiscite. But for workers, union support has also led to workplaces being pressured to support queer rights.

During the HIV/AIDS epidemic, health unions (led by queer unionists within them) produced educational material which not only helped workers protect themselves, but also dispelled harmful myths about HIV/AIDS.

The Victorian AIDS council in 1986 described the ACTU’s HIV/AIDS Health and Safety Bulletin as ‘the best summary of the occupational aspects of AIDS yet produced in the world.

Since then, unions have continued to lobby to protect queer workers including the nation-wide campaign by the Nation Tertiary Education Union to ensure gender-diverse staff have access to gender affirmation leave.

Education unions — including the NSW Teachers’ Federation — have been key supporters of queer rights throughout history, with that support driven by unheralded groups of queer activists. As World Pride sees the celebration of the activist past and present of the queer community, queer unionists ought not be forgotten, rather celebrated for their unique and crucial activism which has seen the establishment of world-leading ties between the queer and trade union movements in Australia.



# Revive: a cultural roadmap for the future?

Veronica Lenard reads a really long policy document, so you don't have to.

The Federal Government recently announced the first national cultural policy in almost a decade. The policy, Revive, was described by Minister for the Arts Tony Burke as “a comprehensive roadmap for Australia’s arts and culture.”

Revive — the first cultural policy since Creative Australia in 2013 — is structured around five pillars: First Nations First, A Place for Every Story, Centrality of the Artist, Strong Cultural Infrastructure, and Engaging the Audience.

These pillars will be achieved following the restructure of the national body Creative Australia, which modernises the previously existing Australia Council for the Arts. Creative Australia is tasked with establishing a First Nations board, creating the organisations Music Australia and Writers Australia, and setting up the Centre for Arts and Entertainment Workplaces to advise on issues of safety, welfare and pay.

This roadmap comes at a crucial time amidst a prolonged period of difficulty for arts workers, which was exacerbated by the COVID-19 pandemic.

President of the Conservatorium Students’ Association Alexander Poirier provided a statement to *Honi* stating that, “There is not a single moment of our lives that some form of art is present. We particularly saw during the COVID-19 lockdowns the criticality of art to our lives, getting us through the many days physically separated but joined through shared cultural experiences. Yet it was music professionals and students who were left to the wayside - being refused from being

included in JobKeeper - and created an incredibly stressful time for many.

## Revive is structured around five pillars: First Nations First, A Place for Every Story, Centrality of the Artist, Strong Cultural Infrastructure, and Engaging the Audience.

“For arts careers not to be considered “real jobs” is an insult and a drastic misunderstanding of their contribution to our economy. Not only are arts for ourselves, it’s a \$17bn industry that directly employs around 400,000 people.”

In the first two quarters of the pandemic, arts and recreation workers experienced a decrease of work hours by twenty one per cent compared to the average of five percent across other industries.

Poirier stated that, “after years of repeated cuts and ignorance from Liberal governments, the arts industry has continually struggled, and faltered, where it is needing massive support to get back on its feet. The absolute size of the funding boost being provided to the Australia Council for the Arts (soon to be called Creative Australia) is insane and sorely needed.”

**As a roadmap, Revive promises a lot.**

In a case study focussed on engaging young people in the arts and supporting skills training, Revive acknowledges the price increase of arts and humanities degrees under the Job-ready Graduates reforms. Any concrete change is postponed until after a future broader review process and the development of the Australian Universities Accord.

Overall, Revive promises increases in funding supported by programs such as establishing artist residencies in Australian World Heritage Sites, conditional funding for artistic ventures in exchange for adopting minimum standards for employment conditions, developing Award coverage of the arts sector and minimum standards, increasingly national cultural research, introducing a Digital Games Tax Offset to support video game development and establishing a National Poet Laureate among other actions.

Acknowledging the growing use of streaming services, Revive outlines the introduction of content requirements for these platforms.

While free-to-air broadcasters are already subject to content requirements (55% of content broadcast on primary channels between 6am and midnight must be Australian content), streaming services have thus far been free from these requirements.

As of 30 June 2022, ACMA found that there were 2,345 Australian programs on Amazon Prime, Disney Plus, Netflix, Paramount+ and Stan.

**This roadmap comes at a crucial time amidst a prolonged period of difficulty for arts workers, which was exacerbated by the COVID-19 pandemic.**

This is within a combined catalogue of approximately 22,972 programs (according to third parties estimates of each service’s catalogue). The policy is planned to introduce the requirements in the third quarter of 2023 (and must start before 1 July 2024) after consultation during the first half of 2023.

As a roadmap, Revive promises a lot. But after a decade of no cultural policy — and years of an arts department merged with communications, urban infrastructure and cities — hopefully this is a promising sign for the future.

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# A manifesto for the University of Sydney Union



Khanh Tran reimagines the USU.

After the mirage of Welcome Week, organising surrounding the University of Sydney Union (USU) Board elections inevitably begins to gain steam. Familiar talking points are circulated around the Union: clubs and societies, support for revues, transparency, governance and whether one should always adhere to fiduciary duty, necessary as they are.

Student life in 2023, however, is not normal. Marked by a twin cost of living and student housing crisis with “mind blowing” rents and return to in-person learning, this year is one that cannot be regarded as business as usual.

Here is a manifesto of what the USU should consider to make USyd student life more secure:

### Going beyond Foodhub and paying volunteers

The Union has a profound financial and moral mandate to implement more comprehensive measures in combating the cost of living crisis currently gripping student life at the University.

As is, there is a dire lack of imagination on what



the Union could do.

Consider Foodhub – regarded by many as one of the USU and SRC’s more tangible and immediate efforts to combat the cost of living crisis affecting students. Yet the amount requested for 2023’s run (\$75,000) amounts to a mere 0.5% of the USU’s 2021 revenues. This is a conservative estimate given that the return of in-campus learning last year all but guarantees a glowing financial statement come June.

Then there’s the long-term identity of Foodhub itself, having started in 2021 as an emergency relief measure in partnership with Study NSW. It’s an open secret that Foodhub, with its origins as a food bank, needs a sustainable vision going forward.

Aside from reforming Foodhub, the USU must seize the chance to pay its student volunteers. The investment that the organisation needs to bring to pay volunteers compared to the welfare of its members and the Union’s common good is small.

Using the standard hourly wage of a USU casual waiter as a baseline, we can assume that the USU pays \$30 for a low estimate of 500 volunteering hours or five working hours. Between 100 volunteers per Welcome Week, the organisation will only pay

**Action is long overdue on the residential colleges to transform them into affordable student housing and to that end, the USU must be a part of that movement.**

\$15,000. This alone would represent a mere 1.2% of the USU’s surplus in 2021.

On top of this, the USU’s finances are set to increase steadily over the coming years thanks to a de facto arrangement through Sydney University’s MySydney scholarship scheme where USU Rewards memberships are covered for low-SES students in their first year by the University.

Within a few years’ time, if one were to take a conservative assumption that USyd maintains a low-SES student enrolment rate of 9% by 2025, this would mean the USU stands to receive more than \$65,000 per year from MySydney scholars. And that’s before one considers the profit that the organisation gets from more than 1,500 extra Rewards members.

The case for the USU paying a meaningful wage for its volunteers is thus overwhelming. The long-term benefits for students and the Union are immense. Data from the latest QILT Student Experience Survey ranks health and stress (50%) and financial difficulties (22%) within the top five concerns that students had in considering dropping out from

**The investment that the organisation needs to bring to pay volunteers compared to the welfare of its members and the Union’s common good is small.**

university. In this lens, reforming USU volunteering into a paid system would provide a desperately needed source of financial security.

The Union should also not overlook the long term benefits of building a more cohesive student culture, anchored by increased responsibility from the organisation to its workers. If in doubt, it should look inwards to Pulp, the student magazine that does pay its editors and writers, whose work has cultivated its own community.



**Abolish the Rosebowl, Palladian Cup and call for affordable student housing**

Beyond the colleges’ appalling record on sexual assault and sexual harassment (SASH) as noted in 2022’s National Student Safety Survey, they are astronomically expensive. Just a few days ago, students at St Andrew’s College were accused of “acts of intimidation, misogyny and homophobia” by Sancta Sophia.

Rents at Oxbridge’s colleges do not hold a candle to USyd’s. Even if we’re taking catered halls in central London, catered rooms at the University of London’s intercollegiate halls hovers at \$310 per week.

In comparison, St Andrew’s charges an astronomical \$1,009 per week while St Paul’s charges \$900 per week for freshers.

**The Union should also not overlook the long term benefits of building a more cohesive student culture, anchored by increased responsibility from the organisation to its workers.**

Two weeks ago, in response to a post I made regarding the current student housing crisis for international students, a Liberal student councillor messaged me: “If you came along to a dinner and evensong you’d find it’s a lot more than a glorified catered hall.”

Therein lies the fallacy in the colleges’ logic: since when did churches charge a premium for sacred music? Since when did communal dinners cost an extravagant amount?

These are the realisations I had as a former resident at Sancta’s Graduate House. They charge a hefty premium for prestige and an old boys/girls’ network far beyond a comfortable room and busy social calendar.

The USU, wielding influence over the Rosebowl and Palladian Cup, could start by abolishing all USU college-affiliated programs until these institutions become safe, affordable student housing for domestic and international students.

Six of the USU’s current Board Directors (and a majority of student directors) are either current or former residents of a college before we consider the profit that College residents churn into its Rewards program. There will, in all likelihood, be hesitations within the organisation to put a halt on its intercollegiate programs. Indeed, during last year’s elections, current Board Director Madhullikaa Singh said that the abolition of the colleges was not “feasible” because the system “is frighteningly colonial and powerful”.

However, this system is not inevitable. The number of USU members, not least its low-SES members and other marginalised communities, far outweighs college residents. Action is long overdue on the residential colleges to transform them into affordable student housing and to that end, the USU must be a part of that movement.

The terms of Board Directors and USU staff will end as they always have – largely dictated by the demands and mechanics of running a large organisation representing nearly 75,000 students.

However, this is a chance for a braver imagination of what a more secure student life looks like under the Union. If the USU wishes to create a genuinely meaningful, lasting legacy, then action on students’ financial precarity and affordable housing, among a host of other priorities, lies at the heart of the mandate that it receives.

Otherwise, the USU will miss yet another opportunity to change our student experience for the better. Should that happen, it would be a shame for one of the oldest student organisations in the country.

*Disclaimer: Khanh Tran is SRC Disabilities Officer and a former resident of Sancta Sophia College. They are not running for the 2023 University of Sydney Union Board.*

# All else being unequal ≠ The empathy dilemma

Nicola Brayon asks you to wear your own skin.

For as long as we have talked about social justice, advocates for change have called on empathy to improve the way we treat each other. One method for eliciting empathy is an appeal to understanding, summed up neatly in *To Kill A Mockingbird*: “You never really understand a person until you consider things from his point of view... until you climb in his skin and walk around in it.”

Although the thoughtfulness of putting yourself in someone else’s position can be useful, it is a fallacious basis for many arguments relating to identity politics. It can lead to inquisitive discussions being undermined and sidetracked unnecessarily. ‘Role reversal’, i.e The rhetoric of imagining yourself in the shoes of someone else, as a persuasive strategy can be flawed and unhelpful, and offers an inefficient way of debating important issues.

The argument of role-reversal is often used to highlight how if another person was subjected to the same treatment as an (often marginalised) individual, their treatment would be considered unacceptable. Although this approach barely captures most salient forms of oppression, it would be remiss of me to ignore that sometimes highlighting those obvious forms of oppression is important. For example, men often have their experiences of abuse dismissed because there is a cultural expectation that they are the perpetrators, not victims, of domestic and sexual violence. Identifying that if the behaviour a man faced was experienced by a woman, it would be labelled abuse, can be a compelling way of proving that that man is experiencing harm. If it takes reversing roles to realise that a problem exists, then exercise is probably worth it.

However, in most contexts that I have seen the argument used in, it fails to prove that a harm exists. Instead, it is an attempt to intensify or mitigate the extent of a harm that someone is experiencing based on how much the listener of the analogy would be harmed. This is problematic for two reasons:

**Although the thoughtfulness of putting yourself in someone else’s position can be useful, it is a fallacious basis for many arguments relating to identity politics.**

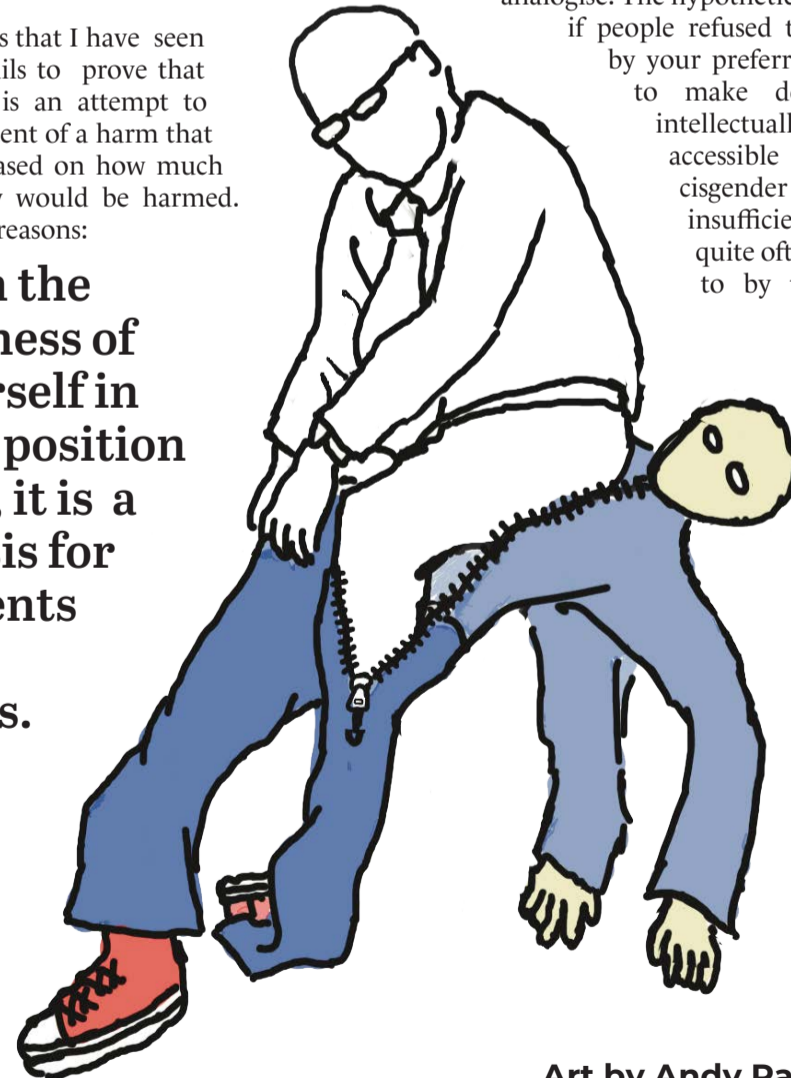
Firstly, asking someone to reverse roles between the historically oppressed and historical oppressors has an incurable asymmetry which invalidates it as a thought exercise.

Both parties start from such different starting points that the swap will not remedy their differences, rather pretend that they do not exist.

For example, if a black comedian makes jokes about white people, they may be met with the criticism — “if a white person made jokes about a black person, that would be racist!” The mistake made by said critic is considering the joke in a vacuum. Perhaps, if someone from racial group A is racist for making fun of someone from racial group B, it stands to reason that the inverse would also be true. However, we are not talking about groups A and B. We are talking about black and white people.

Black people, who had dehumanising caricatures made of them in minstrel shows for white people’s entertainment, stereotyped as brutish and violent by white people and had that used as an excuse to be overly punitive towards them in cotton plantations, lynch mobs, police forces and prison systems today. They were also labelled “ghetto” and uneducated by the white landlords and politicians who continue to deny them access to quality education and living conditions. Jokes made about black people based on unflattering stereotypes are a tool of oppression used to normalise and concretise racism and its deadly consequences. The same simply is not true for jokes at white people’s expense. ‘Reversing roles’ is a pointless exercise.

This same problem occurs even when the speaker aims to support, not undermine, the people whose experiences they analogise. The hypothetical of “what if people refused to call you by your preferred name?” to make deadnaming intellectually accessible to cisgender people is insufficient. I am quite often referred to by the wrong name — people often



Art by Andy Park

**...asking someone to reverse roles between the historically oppressed and historical oppressors has an incurable asymmetry which invalidates it as a thought exercise.**

It doesn’t matter that much to me if people make mistakes with my name – it is just a name, and usually, the mistake indicates no lack of respect for me. Deadnaming a trans person is fundamentally different; a preferred name holds a great deal of personal significance as it not only represents the autonomy to choose one’s name, but reaffirms the trans person’s right to exist as they prefer. A trans person has every right to react with more distress to being deadnamed than I do to being called by the wrong name precisely because of how different the context of those interactions are.

Role-reversal strips incidents like this of their context. It forces people from marginalised groups to filter their experiences through a frame of privilege. This is politically and discursively dangerous: when arguing for equity, reducing the experiences of marginalised communities to injustice in a vacuum undermines how profoundly necessary reparations may be. It is deeply insulting to force someone to justify the pain they are feeling by pointing out how bad it would be if someone else felt that pain. To return to Atticus’ metaphor, people shouldn’t have to remove their own skin to give you a go walking around in it.

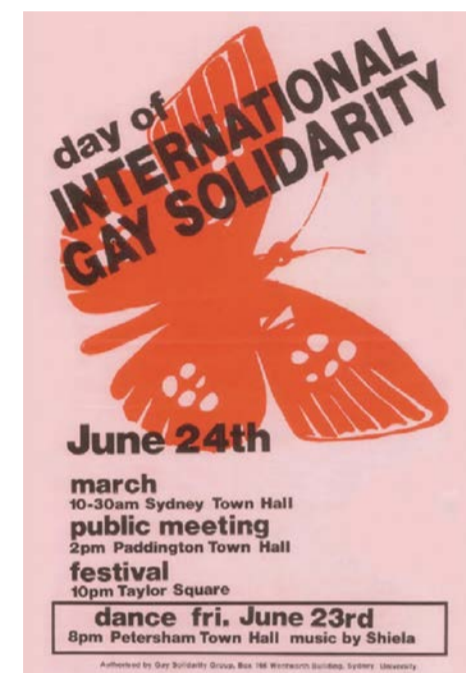
This leads to the second issue: empathy based on familiarity is a poor resource for compassion. Although putting yourself in someone else’s metaphorical shoes is an intuitive way of eliciting compassion (if you do not like being treated a certain way, others likely won’t either), it is not a comprehensive one. Some people’s “skins” will not fit you, no matter how hard you try. Whether separated by geographic distance, large age gaps, or vastly different socioeconomic statuses, some people’s life experiences will be simply unimaginable to you. I know nothing about how it would feel to be raised as a black person in poverty in Brazil, as a trans Muslim person in Indonesia, as an ultra conservative Christian in the American South. If my compassion only extends so far as what is familiar to me, it would suggest that I ought have no empathy for those whose experiences I cannot relate to. Basing compassion on proximity builds protectionism and exclusion. It isolates those who are already marginalised. It stagnates social change. Meaningful change necessitates reaching across the gaps entrenched in the status quo and extending care to those whose “skins” you cannot walk around in.

Discourse about social justice is important. Changing people’s minds impacts the way they treat others, the businesses they purchase from, the way they vote. It is important that this kind of change is meaningful. When calling for support for a cause or a community, let’s think beyond the hypothetical scenarios. Rather, stress how every human being - regardless of how similar they are to you - deserves dignity, and how they may suffer indignities that you may never experience. Care about people from the skin you already wear.

misremember ‘Nicola’ as ‘Nicole’ — but I often do not bother correcting people.

# Protest to parade: Mardi Gras from 1978 to today

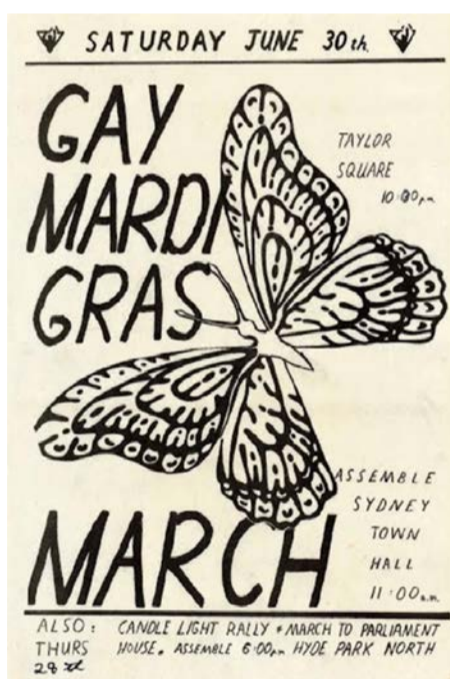
The first Mardi Gras was a protest. The queer community faced extreme criminalisation in the 1970s: police would often attempt to entrap gay men by soliciting sex, then arrest them, and make deals to expose other gay men. Gay bashings were virtually ignored by the police. The death of Dr George Duncan, a gay man who was found on the banks of the Torrens River, drew national attention. Though police were known to have been present at the time of his death, they stood back and did nothing.



In the wake of this systemic violence, the budding queer community in Sydney received a letter from San Francisco. Queer activists in America asked community organisers to put together a rally to commemorate a year since the Stonewall riots. Protesters met in the morning, marching to end police brutality and homophobia, then paraded down Oxford Street in the evening. The parade was met with an extreme police presence, and 53 people were arrested. *The Sydney Morning Herald* published the names and occupations of each of the people who were arrested, outing them to the whole city. There are multiple accounts of people being brutalised in jail cells following the arrests, and charges were pursued on each of them.

## Today, Mardi Gras continues as a symbol of hope and progress for the queer community, but is this all it should be?

Corporate sponsors attempt to obfuscate issues facing the queer community by donating exorbitant sums to the organisation — despite this, Mardi Gras, as it stands, relies on their financial support. Further, the gradual transition from a night of resistance against a repressive police force to one in which the police are invited to preside over queer pride necessitates a closer look. The Mardi Gras board is also under scrutiny for its opacity, and some argue that it is repressing activists and their vision for the future. As one of the largest organisations for and by queer people in Australia, it is essential that we examine its governance.



Since the very first Mardi Gras, much has changed. Homosexual sex has been legalised, anti-discrimination laws are now in place (see p. 7), and the movement for same-sex marriage has come to fruition. A wide array of queer people now enjoy the same protections as heterosexuals, and many would consider their lives to be better than they were.

Katarina Butler reflects on the past, present and future of Mardi Gras.

no different from those of straight people, bar their attraction to a similar gender. At the same time, violence against trans and non-binary people is increasing as the far right gains control of our media outlets. A veritable war is being fought against some of the most vulnerable members of the community, but many queer people (often privileged in other ways: white, upper class, cisgender) have stepped back from the fight.



Today, Mardi Gras is an organisation with incredible influence on the Sydney queer community. Moving the date to late summer, Mardi Gras is synonymous with revelry, an explosion of glitter and rainbows and unfortunate slogans. For an entire month, there are festivals, theatre shows, installations, exhibitions, performances, talks and films which serve to showcase the queer community. Corporations sponsor enormous floats during the parade, with their most well-groomed employees dancing or marching in formation. Through the years, Mardi Gras has evolved from a grassroots community to an enormous event rife with pinkwashing and virtue signalling.

### 1. Corporate Sponsorship

As with any supposedly community-oriented organisation, corporate sponsorship can provide freedom to publicise and develop the month long event that is Mardi Gras. From buying floats to forking out sponsorship money, some of the corporations that participate in Mardi Gras are seeking to reduce

their negative public perception by parading their supposedly pro-queer agenda. QANTAS, for example, is complicit in off-shore detention of refugees and asylum seekers, refusing to cease transfer of refugees to offshore detention despite public lobbying. American Express, Mardi Gras' principal sponsor this year, has previously locked the credit cards of sex workers for suspicious activity, destroying their livelihoods and autonomy.

Taking direct inspiration from the first Mardi Gras event, parade and partying is an essential tenet of the Mardi Gras story. Organisers not only protest, but take to the streets to show pride in their identities and budding queer culture. Corporate sponsors, despite their many pitfalls, can facilitate this. The organisation can grow from a group of unpaid volunteers to a team of salaried roles, meaning that greater effort can be put into coordinating one of the biggest nights for Sydney's queer community. Mardi Gras has always been an expression of hope: hope that one day, queer people would not face violence or discrimination, but instead be welcomed into the streets with open arms.

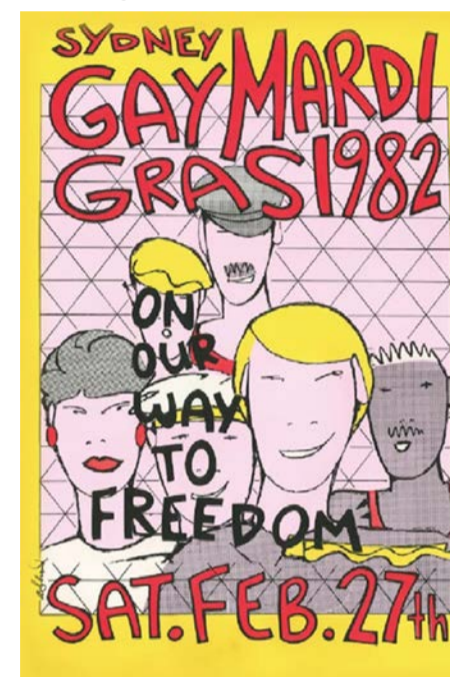


Furthermore, there is much to be said for queer representation itself. By taking visibly to the streets, queer people subvert heteronormativity. It is incredible that, in the 45 years since the first Mardi Gras, people now comfortably take to the streets in drag, proclaiming loudly their queerness. It can be argued that this is only made possible by the existence of Mardi Gras as a parade, a gathering of queer people from across every spectrum. By extension, it can be argued that sponsors are an essential part of this, and are the force behind which the queer community has been able to gather.

However, pink washing is another threat to queer autonomy. When corporations are complicit in detaining refugees, queer or not, as well as being involved in Mardi Gras, this directly impacts the integrity of the queer movement.

### 2. Police

Following a Memorandum of Understanding (MoU) signed in 2014, Mardi Gras has committed to working with NSW Police. The MoU was signed amid claims of police brutality in 2013, where an 18-year-old alleged serious assault from the police following an altercation in which he



was charged with assaulting an officer. Video footage from the night shows the teenager slammed to the ground, a police officer placing their boot on his back.

The MoU supposedly entitles Mardi Gras to increased consultation with the police prior to the parade, however it also codifies police "decency checks". These are in place "to ensure that public decency is not offended, keeping in mind the history and nature of the festival event."

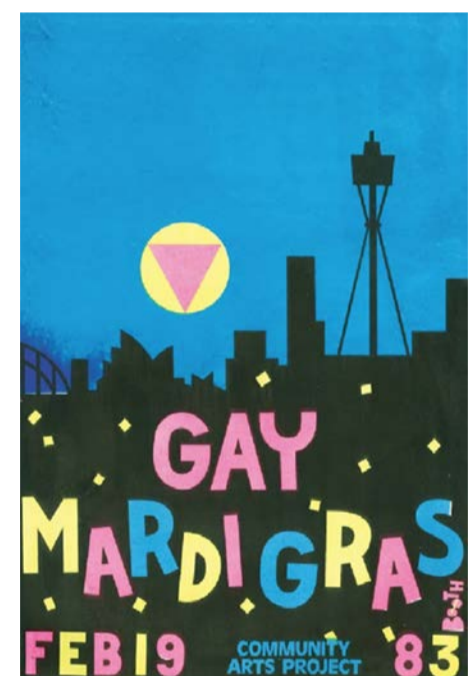
These decency checks have been greatly criticised by the queer community. Police are responsible for the repression, secrecy and shame that marred the early queer community, and turned the 1978 parade into a

traumatic night. The idea that they are invited, on queer people's terms, into the parade as the key arbiters of queer expression leaves a bad taste for many members of the queer community.

Jenny Leong, The Greens' Sex, Sexuality and Gender Identity spokesperson said of the checks: "There is a clear connection between the gender-based inequalities we see in our society and attempts to police people's bodies and shut down peoples' freedom of expression, including monitoring what they wear."

### 3. Democracy

In conversation with Mikhael Erzengel, an activist with Pride in Protest (PiP), they explained the role that PiP seeks to play in the movement of the Mardi Gras Board. "Mardi Gras is a means to an end," they stated, outlining PiP's goal of advocating for greater autonomy for queer people. They voiced frustration with the current landscape of the queer community: some people seem to enjoy immense privilege, while trans people remain at risk of violence and dehumanisation with seemingly little help from their peers.

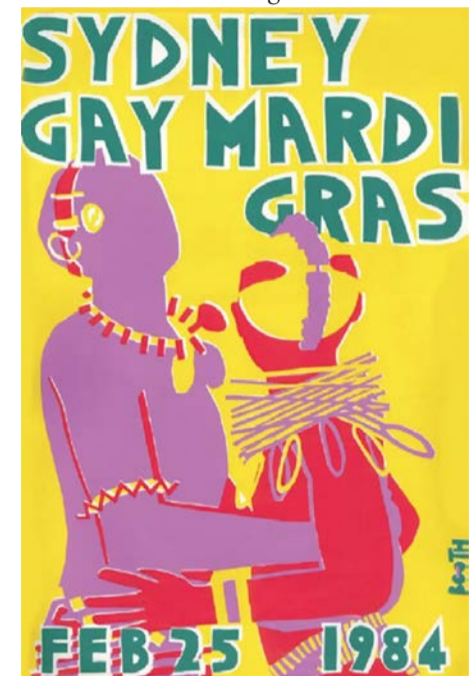


"It's not just that they aren't engaging with politics, but that they won't even engage with politics." Erzengel, when speaking about the Annual General Meeting held last November, alleges that the organisation would not hear motions from PiP. One such motion, to end the relationship between Mardi Gras and the police, was particularly contentious, with news coverage examining the role

of decency checks during the parade.

The lack of transparency within the organisation has sparked outrage from Pride in Protest. Speaking with Skip Blofield, a board director, they report that last November, "[The board] threw out member motions — all of them — that would have constitutional implications." For an organisation that seeks to represent the queer community, particularly on an international stage during World Pride, the board is quite opaque.

Blofield further argued that Mardi



Gras is "effectively a corporate board masquerading as a community organisation." Blofield would prefer a more direct democracy, and are lobbying for increased activism within the organisation. As an industrial activist, they want to see more direct and disruptive actions from the organisation, "especially where this sort of pinkwashing is putting up no resistance to the, quite frankly, fascist-adjacent discussions attacking queer rights."

### 4. Evaluation

In the face of increasing right-wing hysteria surrounding sex education and queer existence, it is essential to fight back as a community. Mardi Gras, as the largest gathering of queer Sydneysiders in the city, is an essential part of resistance.

## Platforming queer joy is important, especially in a time where queer pain is so profitable.

However, this cannot come at the hands of avoiding real discussion and action towards progress.



While sponsorship may enable a more exuberant celebration come March 5, this does not excuse the material harms some of the sponsors perpetuate — particularly for refugees and sex workers. Police presence at Mardi Gras cannot infringe on queer expression — instead, supervision of the event should return to the hands of the community. Finally, the board must seek to create a more community-focused structure, fostering genuine discussion within its membership.

Mardi Gras has evolved since 1978 — gone are the days when the community was close enough to simply take over Oxford Street with little oversight. What's more, with growing acceptance has come growing laxity about the involvement of police in queer spaces. In some ways, these changes are for the better: decriminalisation and public acceptance has materially reduced the violence that the queer community faces. However, the fight is not over, and it is clear that there is a balance to be had between advocacy and representation, protest and parade.





# Against a blurry skin, we are caught crying

Misbah Ansari is sobbing.

*How do I still see your melting face amidst the pixelated mountains on this screen? My gut feeling says you left three years back on a flight to Chicago, but the traces of your tears are inked on the screen of my Toshiba Libretto W100.*

My first experience watching a queer movie is hazy: a pirated copy of *Fire* (1996), a humid summer night, and a second-hand laptop that would glitch every two seconds. Nothing much is left of the laptop now except its non-functioning body, frozen keys, and probably an old SSD somewhere in my wardrobe with a list of torrented films and porn.

The act of pirating content isn't only a gateway into an archive of content we fantasise about, it also ignites a wonder about who we are and what we could be. The wonder creates layers of moments and movements through watching queerness on a blurry, subpar screen and the labour of searching for a copy of forbidden material in the bowels of the World Wide Web. I remember the feeling of hiding in the dark corner of my house to hide my screen, an impish giggle with a friend in the event of two women kissing, periods of clicking frantically to delete whatever was left of our illegal viewership and sweating in my dream about what was to come after.

Queer Theory academic José Esteban Muñoz coined the term *ephemera*, referring to gestural remains embedded

in queer acts. He uses the example of dance performances where interactions such as flirtatious gazes, dance moves, and syncing to music are gestures used by queer people to express their sexuality. We can find these gestures in both stories we tell one another, and communicative physical actions such as the cool look of a street cruise, a lingering handshake between recent acquaintances, or the mannish strut of a particularly confident woman. Ephemera left behind from interacting with the process and actuality of watching third-party sourced LGBTQIA+ cinema, pornography, and violence is a by-product of multiple actions that surround the enjoyment of the content. It starts with a series of questions: Is this right? Do I relate to this depiction? What are the repercussions? Then it dives into the technicality of researching the form of procurement such as do we torrent it directly (if yes, do we choose The Pirate Bay, 0gomovies, or YTS?), request a copy from someone, or pay whatever is left in your pocket to access an enclosed booth in a computer cafe for two-hours of enjoyment.

After the laborious task of accessing a movie, the queer person is burnt out by the end of it and goes back to their day-to-day life. What is left is the memory of emotions felt during the time: physically fleeting and buried to chase away the sparks of judgements from others. These emotions remain

within the person and resurface in the mundanities of every day. Therefore, the queer person becomes a vessel for a multitude of ephemera that linger throughout their life and the whole performance of watching pirated videos becomes a space of knowing and feeling. Queerness manifests through the interactions of the parties involved, as individuals imitate each other and get to understand their place in the world better. Torrenting movies becomes a chain of action that people find comfort in and conversations about the watched media become a community act and exchange of ideas for people.

What is it about blurry screens that makes the process more intense and passionate? Firstly, the materiality of it. When trying to watch a copy of *Markova: Comfort Gay* (2000) I was treated to the reactions of the entire audience present at the cinema who giggled at every sight of romance, gasped at the climaxes, and whispered their ideas to the one next to them. Other people's experiences were traced upon the screen, integrating with the countenances of the characters. There was the theatrics of intervals, people passing popcorn, leaving the hall and I was a spectator of several interactions on top of the movie being played. While there is joy in being able to watch a film, the secrecy with which one has to live their identity is a daunting task. The physical layering

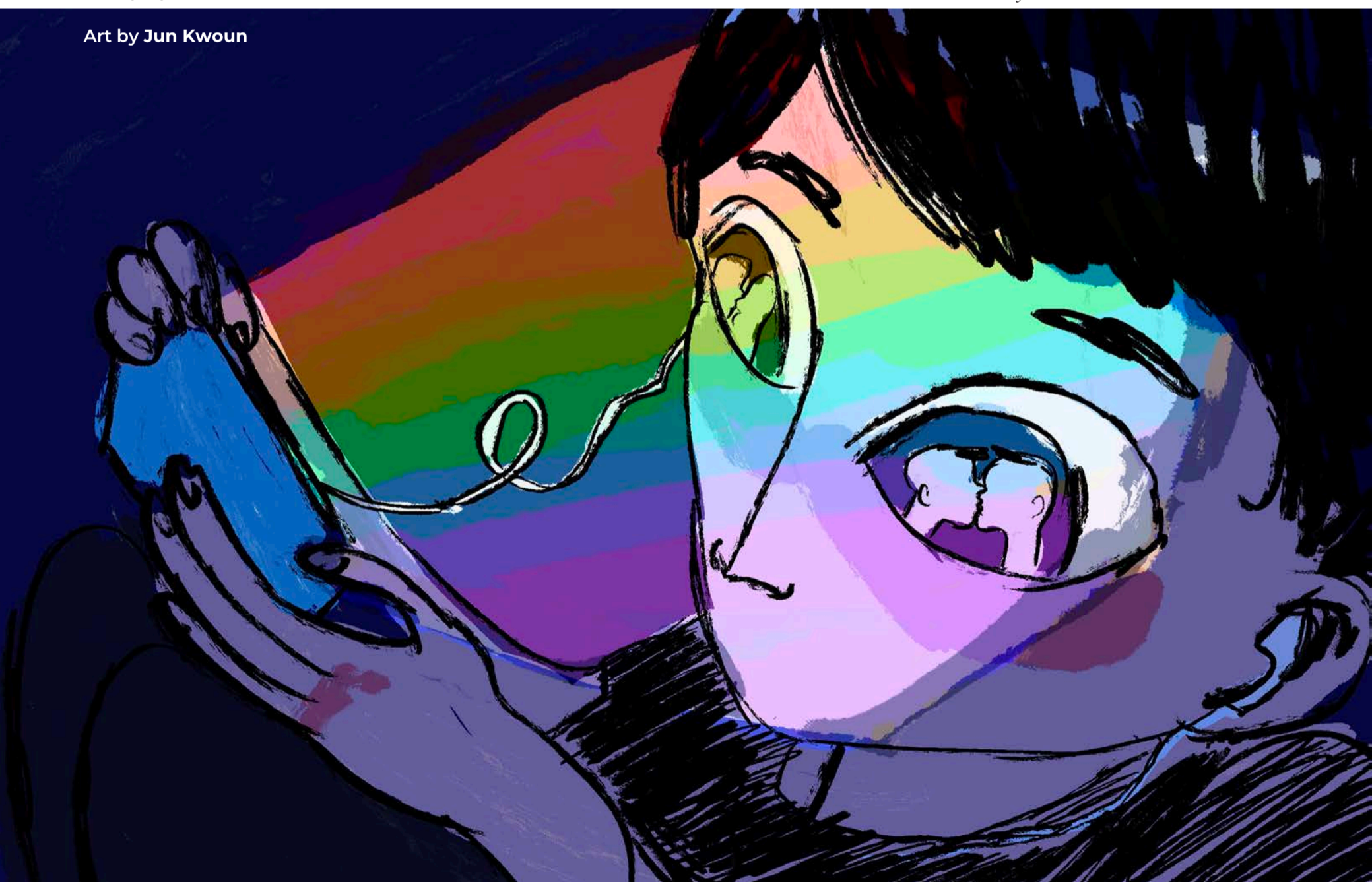
involved in pirated content tends to be overwhelming because you are never away from an external gaze and the fear of violence that might be indicated by the overt expression of passion.

*You told me you want to sit in a theatre in Manila and watch Markova, whistling to every sight of happiness. Do sounds of whistles get stored? I am sure the walls of my old room captured them.*

Munoz also says that queerness is transmitted covertly, quite like watching videos on dodgy websites with pop-ups saying "are you lonely?", "want to explore your fantasies?", or "want to meet people like you in the area?" Being gay is immensely isolating, yet a surveillant eye follows all our digital interactions. Our thoughts on our sexuality are never the same after every act of piracy, fathoming the depiction of queer love on unclear screens, and the carefulness with which we navigate our act of watching. You are always a tap away from a computer bug, a bombardment of pornography on your screen, and being caught in the act of watching something so impure in the eyes of others.

*Are you lonely? I design a pop-up for your computer with my face on it and you are two taps away from teleporting to my Toshiba. The shape of your hands resurfaces through its screen and we are in the dark caves of Torrent again. Careful, yet so raucous.*

Art by Jun Kwoun



# For the queer Muslims out there: "We've always been here."

Josephine Lee has a conversation.

Most people believe that being queer and of Islamic faith is a rare thing. However, this intersection has always been present.

"You're gonna find queer people everywhere like no matter where you are... no matter how hidden they are," said Izaz Umar (he/him), who is a proud bisexual Muslim transman, born and raised a Muslim.

"We have always been here," adds Ahmed (he/him), who is a proud queer man and is the secretary of Sydney Queer Muslims, a non-for-profit organisation that provides support and resources for Queer Muslims.

It is believed that Islam and queerness cannot co-exist. In Australia, where queer Muslims face rampant Islamophobia in the LGBTQ+ community and a lack of queer acceptance in the Muslim community, they find their identities conflicted, conditioned to question themselves for being queer and religious. Some are forced to give up while others choose not to. Because how can one give up something that you were born to have?

"Everyone told me I had to be one thing or another," said Umar. "And it took me years to get over that kind of mindset."

"I was always Muslim," said Ahmed. He began his journey to "reconcile being Muslim and queer" after he accepted his queerness in university. "This is something that I have worked on for 10+ years," said Ahmed. "It is a journey that I am still on even though I am confident in both my identities."

In doing his own research about Islam's perspective of queerness, he uncovered that it's rarely talked about it, with a few verses that scholars say are about queerness can be interpreted as if they are not. "If Islam doesn't clearly say that queerness is wrong then there is room for discussion and acceptance." Furthermore, he discovered evidence of queer relationships in poetry and

art by pre-colonial Muslim artists, such as Rumi, a Turkish poet whose works explored gay love.



**"This shows that Queerness is not a new or Westernised idea, but we have been a part of the community for a long time."**

Despite this, many queer Muslims experience backlash from their community.

"Sex and sexuality is not something that is discussed in the Muslim community," said Ahmed. "Sex is only supposed to happen between a husband and wife. Queerness is considered a Westernised concept by the majority of the Muslim community."

But as queer Muslims turn back to the LGBTQ+ community for that sense of belonging, they are often met with a confusing mix of backlash and acceptance.

"It was scary because I thought I was all on my own... There were queer people in my life who didn't understand the religion side of it. And then there were the religious people in my life, such as my parents, my community, who were vehemently against anything queer. So there was no one I could talk to, who understood both of these things," said Umar.

"The backlash is rooted in either islamophobia or anti-religion


sentiment in general. The acceptance is rooted in appreciation of diversity," said Ahmed. He said that there is enough backlash for a needed safe space for queer Muslims, and there is enough acceptance for queer Muslims to receive support from most queer organisations. These autonomous spaces help create a community where healthy discussions about queerness and faith can flourish.

Fortunately, they were able to find the beauty in being queer and Muslim.

Umar then dwelled upon the unique experience of being a queer person of colour.

"I have a very, very rare perspective on life that no one else gets, because I'm not only queer, I'm also a person of colour," said Umar. He explained that this perspective "makes you a much more empathetic person... a more tolerant person. It gives you more to love."

"Islam is not a religion of violence. God is painted as like this terrifying overlord."



**"But people forget, especially Muslims, forget how loving and kind Allah can be," said Umar.**

However, there is hope on the horizon. "Things are changing," said Ahmed. "Muslim allies are coming to vocally support the queer community... More and more queer Muslims are coming out to their


families and forcing an open discussion on queerness."

For Queer Muslims who are reading this and still navigating through their identity, here are some wise words from Ahmed and Umar to get you started:

"Don't let others define what it is to be queer and Muslim," said Ahmed. "You belong in both communities even if the others in the community do not agree. You are not alone, there are others who went through the similar journey."

"Research shit about Islam yourself," said Umar. "Because there will be people around you who will tell you things without knowing the full historical context."

"Find your people," said Umar, who has found his people through social media such as TikTok accounts and Reddit groups.



**"You are not evil or wrong, or forbidden in any way... This is how Allah intended you to be. He didn't make you queer just to send you to Hell. That would be a very unkind God."**



# FIGHT FOR THE CLIMATE MARCH 3 NATIONAL DAY OF ACTION



- Shut down the fossil fuels industry: no new fossil fuel projects
- Tax the rich to fund a just transition to renewables and reparations for victims of climate disasters
- Stop the expansion of oil and gas drilling, stop Scarborough and Beetaloo basin projects
- Land rights now: stand with Gomeroi people, stop Santos project in Narrabri
- Stop the repression of climate protestors



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## Sunderella: A queer Bollywood retelling

**Bipasha Chakraborty explores a real-life fairytale.**

Set for its debut on the 1st of March, Trikone Australia and Bali Padda have collaborated to create *Sunderella*, a queer Bollywood adaptation of the white heteronormative classic fairytale *Cinderella*.

The play is set in 18th-century India, revolving around the main character Sundar. Much like *Cinderella*, Sundar is forced to live in a home with his evil stepmother and narcissistic stepsisters. As the play progresses, Sundar's fortune changes upon his encounter with his fairy godmother, who transforms him into a beautiful woman in time for the prince's palace.

"*Sunderella* – just like *Cinderella* – is a story of love and acceptance," says Bali Padda, the director of the show. "*Sunderella* gives us an opportunity to tell a South Asian same-sex love story using the template of a fairytale universally loved.

"Not everyone is familiar with Bollywood music or dance, but they know the story of *Cinderella*. We want

to draw them using that hook, then help them discover the rich colours and facets of South Asian culture."

Padda is currently the head of New Work, Stage at Co-Curious (Here Out West, Counting & Cracking) and Creative Producer for Griffin Theatre Company's *Sex Magick*. For the past decade, Padda has been involved in consulting for the screen and arts industries on creative projects, industry and business strategy, diversity, equity and inclusion, and talent/artist development, championing the authentic voice of historically excluded communities.

First staged in 2017 at the PACT theatre in Erskineville, *Sunderella* was performed as part of the Sydney Gay and Lesbian Mardi Gras Festival. The 2023 production, in comparison, is afforded an increased use of resources from set through to lighting design due to its association with Sydney WorldPride.

*Sunderella* was initially "a fun passion project with some friends," explains Padda. "We thought it was a niche. But that year, the Sydney Morning Herald featured the play on

the cover of its weekend supplement, and - right after the opening night - thanks to word of mouth, the whole season sold out overnight.

"Six years later - we decided to bring it back; for the audience who loved it in 2017, but also for a global audience, [who are] coming to Sydney for the WorldPride festival. This is our opportunity to represent the diversity of Australia on an international stage, at an international event. We want to be seen."

In the true spirit of Bollywood extravagance, the play is set to be full of dramatic scenes, comical characters, talented drag, ornate costumes, and numerous dance sequences featuring hit songs from popular South Asian productions.

Adish Jain, one of the seventeen cast members involved in the production, is making his acting debut in the lead role as Sundar. Jain first got involved by auditioning to be a dancer for the 2022 queer Bollywood party *Bar Bombay* produced by Australia-based Queer South Asian organisation, Trikone. Later, Jain found himself asked to audition for the lead role.

Jain finds the plot of the story to be relevant to his own personal life, allowing him to present an "authentic" performance on stage. In his interpretation, the play is about finding self-confidence and self-love in one's queerness. Coming out and finding a community so alike your own identity allows you to accept love and support from others, as it "doesn't matter what gender you have, or where you come from. Love is love."

For him, *Sunderella* is a way to "go out and about and tell the world, other brown people, [that] it's okay to be out and proud about it.

"This story might empower them, might give them courage back. If he can do it, we can be doing it too."

*Sunderella* is a play that puts queer brown people in the spotlight and makes them seen, heard, and felt. The large-scale production, as Jain says, "is a way of telling the world that we do exist. And we are no different, we may have different colors, but...we all go through the same struggles."

*Sunderella* will be performed at the ARA Darling Quarter Theatre from the 1st to the 4th of March.

## "I can be a glamorous showgirl and a giant cockroach": An interview with Etcetera Etcetera

**William Winter talks to one of Sydney's iconic drag artists.**

Ever since she stomped onto Sydney's drag scene, the "glamour gup" Etcetera Etcetera has been titillating audiences with her hilarious and provocative performances, witty personality, and exuberant fashion sense. After her debut on season one of *RuPaul's Drag Race Down Under*, Etcetera has been booked and busy, performing on national tours, walking runways internationally, and just generally being an icon.

Etcetera spoke to William Winter to discuss her upcoming solo show *Big Screen, Small Queen (Everything I Didn't Learn at Film School)*, her time at film school, and why exactly they're so inspired by cockroaches.

**Why don't you start by introducing yourself?**

My name is Etcetera Etcetera, I use they/she pronouns, I'm currently living on Gadigal Land, and I am a drag artist, cultural provocateur, old school cross-dresser, and a good time party girl, just beamed from a dumpster somewhere in the form of a glamorous cockroach.

**Can you tell us a little bit about your upcoming stage show *Big Screen, Small Queen (Everything I Didn't Learn at Film School)*?**

I always fantasised about directing films and working on film sets throughout my teenage years. Then I went to film school, and after a couple of months there I felt like I was walled out by this impenetrable boy's club of, it's very trendy now to say it, but nepo-babies.

I actually fell into doing drag because I hated film school so much, I was going out to clubs all the time. I very slowly discovered that the things I loved about film, I also loved about drag: storytelling, costuming, creating a narrative, and I very slowly transferred everything I loved about film into drag. I drag and dropped, excuse the pun, [laughs].

The show is basically an expositional version of my backstory, told by me on a film set about my life. It's very funny, it's very silly, and I'll be very beautiful, which I think is a drawback. Whatever happened to glamour?

**What drew you to film school originally?**

I wanted to be a director. As a queer person growing up without people around me, I had to create my own world to get a sense of control over my life. I think that's why I ended up falling into drag, because that's what I do every day of my life. It inspires me to get up in the morning. That sounds so kitschy and good-feely, but it's true, and I think it's very special to share

that feeling with people.

**What films have inspired your drag today?**

The first film that I was obsessed with was *Muriel's Wedding*. I thought it was almost my story; "I'm moving to Sydney and my life's as good as *Dancing Queen*, woo-hoo, everything is great". I was obsessed with how two things can be true at once: you can live in a shit hole, and be the most fantastically glamorous, amazing person in the world. I can be a glamorous showgirl, and also be a giant cockroach.

**Can you tell us a little bit more about the cockroach?**

Yeah! Well, we live in Sydney, we all are aware of the humble creature known as the cockroach. I was living in a share house, and I was microwaving some beautiful, cheesy, tinned spaghetti for dinner which fit into my budget at the time, and there was a cockroach doing backstroke. It's so ridiculous, and summed up where my life was at that moment.

It's become a symbol of resilience, of queer people and the fact that they're seen as gross vermin by a lot of conservatives and right-wing politicians, and I kind of reclaimed that. "Yeah, you might see us as disgusting, but we'll outlive all of you, and we'll continue to proliferate and be in your houses and homes and

communities and there's nothing you can do about it cause we exist."

**The show is called *Everything I Didn't Learn at Film School*. Can you give me one thing you did learn at film school?**

Never assume that buying your lunch is a luxury you can afford. I would've spent probably equal to my tuition fees on getting food from the film school campus, and it adds up. I could've put a deposit down on an apartment in Sydney if I didn't buy so many Bondi Burgers.

Pack a lunch and be nice to everyone. They're the two rules to live by, and I'm pretty sure they're in the 10 Commandments to be honest. Thou shalt not kill, thou shall pack a lunch, thou shall be lovely.

**Thank you so much for your time Etcetera! What can we expect to see from *Etcetera Etcetera* after this legendary production?**

I'm hopefully going to take it around the country on more of a lil' tour. I'm releasing a new single with Art Simone. I usually post everything on my socials, and if I don't, you'll probably hear about it somewhere.

*You can catch Etcetera's solo show *Big Screen, Small Queen (Everything I Didn't Learn at Film School)*, presented during World Pride, at KXT from the 11th to the 23rd of February.*

# President

LIA PERKINS

Welcome Week is done! Phew. Thanks to everyone who helped out at the SRC stall and well done to all Collectives for your hard work. It was awesome to meet so many new students who are passionate about making a better world and a better university. Clearly, this year USyd spent a lot of money marketing themselves to new students, but let's not forget the punitive systems they use against their own students,

complete contempt towards staff in enterprise bargaining, and the way management made a surplus by selling essential student housing.

It was a lot of fun to speak with Weihong, President of SUPRA, at the Welcome Ceremony on the main stage on the first day, and to fill half an hour of time introducing the SRC shortly after. Last week I spoke at many other Welcomes, including International Students, the Con, FASS and New to Sydney.

I attended the Women's Collective protest to end sexual violence on

campus, particularly important during Welcome Week which is the most significant time this culture is perpetuated. Some important activist work coming soon includes the snap action on Friday 24th of February to demand affordable housing now! This is a campaign wholly supported by the SRC as the housing crisis in Sydney is particularly awful right now. At the SRC stall we told lots of students about the Climate Strike on March 3rd, and are keen for the big day. I'm excited for the Mardi Gras rally on Sunday 19th, when we march against the corporate version of pride. There is also an EAG

rally to demand Thales off campus on Feb 23rd.

I had lots of fun at the Welcome Party organised by General Secretary Jasmine! I've recently been attending committee meetings, such as UE Education, where I identified the need for improved wait times for students with Special Considerations, because the advent of 5-day simple extensions hasn't improved this system. Myself and SUPRA also raised difficulties that domestic students are having accessing hybrid learning, where disabled students have identified their need.

# General Secretaries

TIGER PERKINS  
JASMINE DONNELLY

Tiger: Hi Jaz, how have you been faring with our work over the last couple months? Working hard or hardly working?

Jaz: Well Tiger, recognition as a professional activist is no small responsibility. Long, arduous days were spent on Messenger galvanising the Office Bearers, Indesign for the

Orientation Handbook and crine on the SRC floor. What would you say is the magnum opus of our salty summer so far?

T: I would say the hot new SRC merch we've dropped: 3000 exquisite totes full to the brim with our interesting and thought-provoking handbook Countercourse, published free of bullshit and full of formatting errors. Rumbles on the town posit the Gensecs are also the new Gatsbys of the SRC.

J: Published you say! Tiger is roaring in his element. The rumours are true... our lavish WW party was humbly crowned Event Of The Season, by

external third parties of course. We've also been busy activists - building for the SRC's campaigns around the cost of living crisis, March 3 Climate Strike and getting Thales Off Campus.

T: Yep - the duality of providing students with movie vouchers and mobilising them for climate action is an interesting challenge.

J: Thank you Ally Tiger. Tell me more about Orientation and welcoming new students to campus.

T: We've spent the last 3 days in sweltering heat, chatting to new students about what their degree will be like and how the SRC can help them level up. Conservative Club sent

some trolls, but everyone can have a tote bag.

J: Yeah and we also had our first Council meeting, which went from 6pm till midnight, and took a minimum of 8 years off my life. Important motions were moved, councillors chastised, nobody escaped slander.

T: Sounds fun! We're prepping for our March council now, working on budget allocation and SSAF and Radical Education Week is also in the works.

J: Real recognises real. Toodles Gensec Tiger!

T: Thanks for chatting Gensec Jaz!

# Vice Presidents

DANIEL BOWRON  
ROSE DONNELLY

Dearest Student Community,

It has been a tiresome week on the stall, but promulgation of the SRC's

services has been a great success: rumour has it the Instagram has grown by over one thousand followers.

In other news... the first FoodHub order has been fulfilled and will be delivered imminently. Opening day of the refreshed service will be the 21st of February. If you missed out on a tote at Welcome Week, feel free to come by. Any student who is experiencing financial difficulties and/or food insecurity is encouraged to come by on

Tuesdays and Thursdays from 10am-2pm! And if any of you lovely readers wish to be involved with volunteering, please get in contact with us at vice.president@src.usyd.edu.au.

Rose attended the Housing Justice Rally in Town Hall on 11 February, which called on the people of NSW to unite against the Liberal National Government's attack on public housing. Furthermore, we have set up the TikTok @therealstudentsofsydney,

to draw attention to the Cost of Living Crisis affecting tertiary students, where you can both contribute by messaging the page and find the testimonies that expose the realities of dealing with Landlords, Rising rent Centrelink as a student in an unregulated housing market.

With love,  
Daniel and Rose xx

# Interfaith

JOSHUA NORENA  
SIWAN XU  
SARGUN SALUJA  
THOMAS THORPE

Australia is experiencing declining rates of religious identification, as identified in the 2021 Census. From 2016 to 2021, the proportion of people identifying with no religion increased

from 30.1% to 38.9%. To understand the implications of this, the interfaith office has decided to examine the role religion should play in society.

The role of religion is closely tied to the benefits it provides. The existence of a higher power, or a God, implies that we were all created for a specific purpose, which is important in a culture which is struggling to find a sense of meaning. The existence of a divine creator, who knows you intimately, provides someone who

understands you and your emotions better than even yourself.

This might be frightening for young people, but it provides something which is missing in society; someone who can empathise with and support you no matter what you are experiencing. These ideas, while not exhaustive, suggest that our seemingly insatiable desire to find meaning, understanding and appreciation should be found not in the physical realm but the spiritual.

This is reflected by the spiritual beliefs of Generation Z. While only 48% of Australia's teens in 2017 identified with a religion, 67% believed in God or a higher being (Australia's Generation Z Study). This indicates the need for a spiritual revival in contemporary Australia, stemming from a relationship with God.

God is patiently waiting for you to invite him into your life. All you have to do is let him in.

# Disclaimer

These pages belong to the Office Bearers of the University of Sydney Students' Representative Council.

They are not influenced, altered, or otherwise changed in any way by the editors of *Honi Soit*.

# Refugee Rights

The Refugee Rights Office Bearers did not submit a Report this week.

AKEE ELIOT  
ANNABEL PETTIT  
LYDIA ELIAS  
AMELIE ROEDIGER

# Indigenous

The Indigenous Office Bearer did not submit a Report this week.

BENJAMIN MCGRORY



# The Job Ready Graduates Package

**Are you a domestic student? Did you start in 2022 or 2023? You need to read this.**

## What is the Job Ready Graduates (JRG) Package?

The Job Ready Graduates (JRG) bill was passed by the Liberal government in 2020, saying that students should be 'job ready' when they graduate and that students should enrol in disciplines where there's greater need for skilled graduates, like science and maths-based disciplines, engineering, allied health, and teaching.

Students are directly impacted by the changes to fees for some disciplines, in particular Arts (up to 113%), Law, and Business. Of greatest concern for students commencing from 2022 the legislation will remove Commonwealth Support (HECS) from any student who takes more than 7 years to complete a degree, or with a 'low completion rate'. That is, after attempting the first eight units, if a student fails 50% or more of their subjects, in a semester or in their course, they will be removed from HECs for that course and must start paying full fees (about \$25,000 per semester depending on the course), transfer to another course (if permitted), or drop out.

## What is the purpose of university?

Uni is not designed for job training but is a place to teach people how to learn, and to teach people how to critically evaluate what they see and hear in the media, from their friends, and in the broader community. For example, what information should you give more weight to, when your two sources are all the world's leading scientists saying that climate change is our most immediate crisis, or a guy who cuddles coal.

## Who will be most affected?

The impact of the JRG package will affect some students more profoundly than others. This includes students who must work while studying, students with disabilities or caring responsibilities, students who experience physical or mental illness, and students who experience grief and are not able to complete the required administration for special consideration before the requisite deadlines.

## The negative impact of the JRG package is relevant to everyone.

## Why should you care?

The negative impact of the JRG package is relevant to everyone. The only people who will learn how to learn, or how to critically think, will be those who don't have to worry about money or illness or misadventure, while studying. This is not a fair or reasonable representation of the broader community, and will also affect who can become doctors, lawyers, teachers, and nurses.

## What can you do?

Talk to your friends and family about what the JRG is, and why they should care. Talk about what their world would look like without a diversity of people as doctors, lawyers, teachers, or nurses. Get involved with the SRC's campaigns in whatever capacity you have. Tell your local MP about how this legislation may affect you, your family or community, and ask them what they will do to change or remove this legislation to make things fairer for students. Get involved in the next federal election. Find a party that will support people regardless of (dis)ability, socioeconomic status, or difficult life circumstances, and ask them how you can help in the next elections. Even two hours putting leaflets in letterboxes, making phone calls, or talking to people, will make a difference. It's time to support public education.

# Ask Abe

SRC Caseworker Help Q&A

## Tenancy receipts/bonds



Dear Abe,

What paperwork do I need to get when I'm renting a house? What do I need to keep a copy of?

Thanks,

JM (BSci)

things that were dirty or damaged when you moved in); and receipts for all money paid (bond, rent, etc). Email these documents and photos to yourself, so you always have a copy, which is timestamped. When you move out of that home, you will be able to refer to your lease/contract and condition report with photos, to make sure you get your bond returned.

Dear JM,

You should keep a copy of your lease/contract; your condition report (as well as any photos you took of

Thanks,

Abe

For an accommodation guide and checklist see the ACCOMMODATION ISSUES section of our website: [srcusyd.net.au/src-help](http://srcusyd.net.au/src-help)



# SWOOP IN

## TO GET OUR 2023 STUDENT WALL PLANNER

Our much-loved annual wall planner is an A1 poster folded to A4, and has all the important USyd dates and deadlines. You can get your FREE copy at USyd libraries, or from the SRC office.

Students' Representative Council, University of Sydney

src activism advocacy representation

[srcusyd.net.au](http://srcusyd.net.au) [usydsrc](https://www.facebook.com/usydsrc) [src\\_usyd](https://www.instagram.com/src_usyd) [src\\_sydneyuni](https://www.tiktok.com/@src_sydneyuni)

If you need help from an SRC Caseworker start an enquiry on our Caseworker Contact Form: [bit.ly/3YxvDUF](http://bit.ly/3YxvDUF)



# A Queer Love Letter to Clothing

In life, we are encouraged to estrange ourselves from our enemies. When we're pitted against a group, an important element of survival is to make sure we aren't one of them, to avoid the criticisms we make coming back on ourselves.

Many young girls are conditioned in their early years to think of other women as their worst enemy — that they are shallow and vain, overly emotional, and weak. The instinct naturally falls on estranging themselves, to try and preserve their voices by condemning and ridiculing behaviour in each other that affirms these stereotypes. Any relationship I ever had with clothing, shoes, dressing up or the colour pink was proof that I was one of them, and enjoyment of these things was associated with feelings of shame, bitterness, and revulsion.

From the ages of ten to fifteen, I rejected my old favourite colour, pretended to dislike it, and refused to wear it. In this way, a young woman's expression of gender is heavily policed and externally regulated from its very first moments. We feel observed, by other women, by men, and by womanhood in media which constructs a mirage of feminine perfection that infects self-image. This included my own.

At fifteen, I watched Legally Blonde for the first time. I was held, strong-armed to the corner of the couch by my mother. She insisted I watch, begged me to wait it out. I rolled my eyes, disgusted by the spectacle. But by the end, I was appalled at the change I had experienced. I had been so eager to judge other women, and to police my own relationship with clothing.

Of course, the truth was that I had had a relationship with clothing all my life! I liked fabric and patterns, shiny necklaces, I liked looking good. I spent hours combing through my mother's jewellery, fascinated by the elegance. I once got dressed up, donning earrings and a scarf to take a stray cat to the vet, while my parents yelled at me to hurry up. I especially loved emulating my mother, trying on her clothing and strutting about like a miniature duchess.

I loved when my parents' colleagues thought I was adorable. I basked in the attention, in the praise I got for performing femininity. It was like play-acting. I didn't have girlfriends who did each other's makeup and went shopping, so I had few women whose femininity I could model. My version of femininity as a little girl was dramatic, often strange, and occasionally, it must be said, an affront to the eye.

Then one evening, it hit me. I found myself sitting against the foot of my bed in my Lismore home, a rose-gold fruit basket on my head, wearing a checkered dress and a full-length Matrix-style leather coat. I gazed in the mirror through black round glasses, and the features seemed to twist and morph in front of me. Adrenaline pumped through my veins. That night, I tried on at least 30 outfits late into the night, each clumsier and more ridiculous than the last. They clashed, they were mis-matched, and finding what I was looking for felt more akin to pushing the wrong ends of two magnets together. In this exercise, I had attempted to express a feeling that had been brewing for some time, one that could not find any other mode of expression. It was explosive, exploratory, and I loved it.

Whenever I get dressed, with each unlikely combination of pieces, I feel a rush of euphoria. I'm giddy with it. After a few months of keeping this feeling to myself, to make sure it sticks around, I ask my writer's group to use gender-neutral pronouns. All of them are trans so, as you can imagine, it goes over fabulously. Slowly, over the next year, I began introducing it to other parts of my life with varying degrees of smoothness but overall success.

My experience is not a far cry from what a lot of non-binary people experience. When clothing is no longer a means of performing your assigned gender, what is its purpose? What makes clothing masculine or feminine? What does non-binary look like? These

are complex questions, and I don't have all the answers. But since coming out, my love of clothing has had a gorgeous renaissance.

## Every day I put on a performance, and it's all my own.

I like clothes that make me look big, that make me stand out. I like huge coats, patterned shirts, crushed velvet, aviators, fluttery blouses, petticoat skirts, shoulder pads. I like bright colours and no makeup. I wear masculine sleeveless dresses that show off my shoulder muscles, and feminine suits that give me a figure.

### Zoe Le Marinel dresses up.

Sometimes I'll have a little joke with myself and go out dressed like a peasant girl or a pirate.

Clothing has become nothing more or less than total freedom. Every day I put on a performance, and it's all my own. Is it still play-acting? I think it is, but it's an authentic play. I love people talking about their clothing, I love it when people show me outfits they're proud of. Is it shallow? No. Dressing how you want, how you really want, is a profoundly genuine and reflective form of self-expression. It can be surprisingly hard to do, and no one should be shamed for it. Dress for yourself, dress the way that makes you love yourself. And please, for the love of god, tell me all about it.

Art by Casey Zhu



# Girly: drag, clothing, and rebellion

When I was a child, getting ready to go to synagogue was always a performance. As a girl, I had to wear a dress to the Orthodox Jewish service, or I would not be allowed in. When I asked my parents why, they told me that it was to show respect to God. How it was that my twin brother was able to show respect to God in his jeans and button-up was not made clear to me.

Once I had wrestled with my mother to get the dress on, it came time to brush my hair, and the war raged on. My rejection of femininity, or "girliness", extended beyond the realm of dressing up for God. I didn't want the colour pink in my everyday clothing. However, pink was so ubiquitous in girls' clothing at the time that my mum had no choice but to buy me peachy-coloured outfits, which she told me were actually orange.

Upon reflection, I believe that the reason why I was so opposed to embracing anything "girly" was because I associated femininity with weakness. The representations of women that were available to me — largely Disney characters, Bratz dolls or arbitrary male love interests — were vapid, one-dimensional and submissive. Girls in pink did not get taken seriously (I hadn't yet reached the end of Legally Blonde).

As I entered the later years of primary school, I gained a rudimentary understanding of the word "feminism". I eagerly embraced a brand of feminism which was concerned largely with detaching women from stereotypical notions of femininity. Some of these sentiments I stand by today: women need not necessarily be mothers; women need not be submissive in the bedroom; women don't have to like the colour pink.

As a young girl, I eagerly embraced a brand of feminism concerned with detaching women from stereotypical (and submissive) notions of femininity. While this taught me a lot about gender roles and their implications, it also made me associate symbols of femininity (makeup, high heels and short skirts) with the patriarchy. In my mind, women needed to abandon these "girly" things altogether if we wanted to be taken seriously.

It was not until I discovered drag that I realised that femininity was far more complex than I had given it credit for. It was a friend of mine who introduced me to the television show RuPaul's Drag Race, where drag queens from across America compete to become America's next drag superstar. We had the house to ourselves for the weekend, so she sat me down and had me watch

an entire season in one go.

At first, I was confused. I didn't really see the point. Was the goal to look the most like a cis-gendered woman? And if so, why were half the queens nearly six feet tall with cartoonishly large makeup and hair? As it turned out, it was not just about the looks. However, looks did matter. At the end of every episode, the queens walked the runway in their gowns and wigs, which would contribute to their performance that episode.

## Upon reflection, I believe that the reason why I was so opposed to embracing anything "girly" was because I associated femininity with weakness.

The runways were nothing like what we see on Top Model. There were queens of all shapes and sizes, and the garments on show (which were often hand-made by the queens themselves), ranged from sequined gowns, to Leigh Bowery inspired "club kid" drag, to a bearded Aphrodite. They showcased queer beauty and gender diversity in a way that I had never seen before. Nevertheless, high heels, false eyelashes, and heavy makeup were a consistent and seemingly essential part of the package. I began to see these components of drag, which I had always viewed as tools of the patriarchy, in another light. These queens were not using makeup to appeal to the male gaze, nor were they acquiescing to traditional notions of gender expression — they were completely subverting them.

To these queens, "girliness" was not a form of submission, but of rebellion

and empowerment. Drag queen Adore Delano states that, "to me, drag is like a superhero mask." Learning that femininity was a source of power to queer people like Adore made me reconsider my distaste for traditionally feminine presentation. I learnt that fashion, rather than being a superficial and vain interest, was an art form — that designing and constructing an outfit takes time and a trained eye, as does the elaborate makeup used to transform facial features. As someone who has always loved to draw and paint, I began to admire the artistry and creativity of drag, and of makeup and fashion more generally, even outside of the world of drag.

Once I ventured beyond the world of RuPaul's Drag Race and into the local drag scene, I discovered a diverse community of queer people using their femininity as a source of artistic expression, entertainment and power. I saw performances by bearded queens like Radha, trans queens like Dionysus and Marlena Dali, and Indigenous queens like Tyra Bankstown. Each of these queens represents their own unique brand of queer beauty and non-conformance, all while embracing their "girliness".

I began to experiment with make-up, wigs and heels myself. I'd glam myself up and, even though I am a woman, would say to my friends "I'm in drag," wig or not. While wearing a dress to synagogue had felt restrictive and unjust, when I reframed my feminine presentation as a form of drag, I felt powerful. I felt that I was engaging in a queer art form, rather than acquiescing to traditional gender roles. Today, I see an enormous amount of power in femininity, and my understanding of feminism has vastly improved thanks to my exposure to gender diverse voices and artistry.

Follow the SRC on social media and go into the draw to

# WIN



\$100 Gift Voucher for Better Read Than Dead



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\$100 Gift Voucher for USU services



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**LINKS TO EACH:**  
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\*Three prizes will be drawn on Friday 3<sup>rd</sup> March 2023. The prizes are: one Ultimate Ears BOOM 3 Portable Bluetooth Speaker (Night Black), one gift voucher for Better Read Than Dead book shop valued at \$100, and one gift voucher for USU services valued at \$100. To enter you must like, join or follow one of the SRC's social media pages and submit your name and phone number at the SRC, Welcome Week stall or at the SRC Office (week 1), Level 1, Wentworth Building, University of Sydney | 02 9660 5222 | srcusyd.net.au



Eamonn's Experience:  
The Common Attendee

Most of us know Sydney Showground as the home of the Royal Easter Show. We watch wood logs chopped in two, cuddle golden alpacas, ruminate over which show bag to pick, and try the yummy CWA scones and tea.

## It was thus a little jarring to see the Showground transformed for the seventeenth iteration of St. Jerome's Laneway Festival.

After a few drinks on the T1 to Strathfield, and a tight squeeze on the bus to Olympic Park, we arrived to find a fairly efficient queue. Staff doled out sunscreen to combat the afternoon sun, and there were portaloos for those of us who had already broken the seal. Sniffer dogs and police officers prowled the festival's entrance: I was asked to lift my shirt all the way up, and the usual bag and pocket checks were carried out. The police did pull patrons aside for invasive strip searches at the venue, and over the course of the event, they issued 28 cannabis cautions, 27 drug infringement notices and 14 court attendance notices. This extent of police presence is excessive, and not only does it kill the festival's vibe, but it deters attendees from

actually seeking medical assistance.

At the stages, the police presence was thankfully reduced. My crew began at Mallrat's set, whose electropop energised the entire crowd. We sang along to "Groceries" and "Charlie", bopped to the deep beat of "Teeth", and there was none of the sort of crowd-crushing that emerged later in the evening. Grace Shaw's vocals soared over us, and all I could see were smiles all around. A successful start!!

After Mallrat, we refused to give up our good spots and head elsewhere: we craned our necks over to see Finneas on the neighbouring stage, whose "Let's Fall in Love for the Night" got us all swaying. Next up was my personal favourite: girl in red. Marie Ulven is renowned for her stage presence — at Laneway's Brisbane event, she performed a shoe, crowd surfed, and then ran into the audience to dance with her adoring fans. In Sydney, she did all of these things too!

We screamed along to "You Stupid Bitch", and Ulven pointed the microphone towards us to sing the chorus of one of her legendary anthems: "they're so pretty, it hurts, I'm not talking 'bout boys, I'm talking 'bout girls." Throughout "bad idea!", we all jumped in unison, and by the time she played "dead girl in the pool" and "Did You Come?", we had sore throats and soaking foreheads. When Ulven finally orchestrated a (gentle) wall of death for "i wanna be your girlfriend", the crowd thrashed together in feral joy. This set was incredible, and my entire group agreed.

# LANEWAY

Eamonn Murphy and Bipasha Chakraborty go to a festival.

Because of the physical and emotional effort we put into girl in red's set, we needed fresh air. The Showground's exhibition halls were boiling and packed, and I honestly missed the outdoor breeze of Laneway's former home, The Domain. The heat could have been alleviated by massive ceiling fans, or a slightly better aircon — it was only a 27° day, and it shouldn't have been that uncomfortable inside.

For the next hour, we sat cross-legged in front of the Greek Street truck, with The Jungle Giants as our soundtrack.

## Despite the similarity of their names, Greek Street's fare did not compare to that of Zeus Street Greek, but my souvlaki was surprisingly tasty.

From here, we migrated to DanceWize's Chill Out zone — we needed to charge our phones. This was actually a highlight of the evening. The DanceWize staff were up for a good chat, and dished out free water, condoms and cut-up fruit as we relaxed on their beanbags. This was a place with no police presence, instead decorated with helpful guides to safe drug combinations and staffed by kind, non-judgmental volunteers.

I was really impressed.

Our final stop was impeded by possibly the event's largest crowd, all crazy for Fred Again (we were not). Either this was a scheduling error on Laneway's part, or the British DJ has spiralled in popularity since the set times were organised — nonetheless, he should have been last. When we attempted to enter the stage an hour early to wait for our beloved Phoebe Bridgers, the sheer mass of people prevented any chance of getting in. The Fred Again fanbase's departure from the stage created an even denser bloc, and the barricades separating the stage's floor into two only made this worse.

However, as the first guitar strum of "Motion Sickness" came through, we jumped over those barricades and into the audience — an unforgettable moment. From a slow singalong in "Scott Street", to our outright wailing in "I Know The End", Bridgers' set was amazing. So many people were in tears. I got to sit on my friend's shoulders (many thanks to him). We got to hear some boygenius! I love Phoebe Bridgers so much.

On the train home, we all talked about how fun Laneway was. Although the event was yet another demonstration of festival overpolicing, and although it was so hot and I wish it were completely outdoor, I loved seeing two of my absolute favourite artists. A wonderful experience!

## One Festival, Two Experiences

Bip's Experience:  
The Media Passholder

With an old camera bag in one hand and Google Maps in the other, I made my way to the front desk, nervously asking for my assigned media pass. This was my first time ever being "media representative" for any event.

It was nerve wracking but exhilarating receiving the email with the media approval, just a day before the festival was set to land in Sydney.

Despite the police presence at the entrance, I was somehow let through with my metal bottle, where festivals usually only allow plastic water bottles for safety. The security guard barely glanced through my bag, making me wish I'd snuck more in.

I had made it just in time for Sycco, a First Nations artist from Brisbane. Before her set, a Welcome to Country was performed, depicting the stories and dances of the river and animals living on Wangal land. The audience was encouraged to guess which animals were being depicted, reviving the energy in a very dead crowd. Sasha McLeod's stage presence and vocals were captivating, yet I wished that the audience would have grooved a bit more to her tunes and reciprocate the call and responses initiated by McLeod.

It felt very strange as a representative of a student publication to be next to photographers with years of experience, who were representing mainstream media publications like Triple J.

I was fortunate enough to chat with a few professional photographers, asking me who I was representing and how my shots had been so far, as well as bestowing tips for the future and sharing my excitement of this opportunity.

Mallrat's performance made me realise that I should have brought earplugs. Grace Shaw's music often included loud and deep bass lines that reverberated through you, especially when you are standing so close to the speakers. Despite my exposure to the front of the speakers the whole night, it remains a mystery how my hearing seemed fine the next day.

As a photographer, you are only allowed to capture the first three songs an artist performs, and then you are asked to vacate the front pit. At first I had attempted to stay for each artists' entire set, but eventually gave up after FINNEAS, as you would have to leave from the front and re-enter the crowded pit. I enjoyed the benefits of an emptier front too much.

The crowd's energy was gradually picking up during Finneas O'Connell's set. Having seen O'Connell's headlining show just a week earlier, I was lucky knowing his moves for the first few songs to get the best shot. In contrast, Girl in Red felt the hardest to capture.

Marie Ulven's energy radiated into the crowd, but not into my camera lens. My highschool camera was unable to keep up with the speed at which Ulven utilised each corner of the stage, but shot my energy back up after the heat was starting to get to me. This was the moment when I felt the audience finally reciprocating the artist's energy.

I was transported back to middle school when The Backstage Lovers and The Jungle Giants came on to stage. Playing tunes



my own photos of Phoebe Bridgers is something I will prize for the rest of my life.

Despite the emotional attachment to Phoebe Bridgers, the best pictures taken from the night were of Haim. Este, Danielle, and Alana Haim each had an instrument to themselves making for some very cool shots as they fully immersed themselves in their music. Fred Again and Slowthai were probably the only mainstream artists I missed out on photographing. Despite my physical distance from these sets, you could clearly hear the excitement in the audience's chanting and thumping. The intensity of both these artists' fanbases made me keep my distance in fear of getting pushed around, even with the barrier.

Despite the awe and glamour of back-to-back sets, one of the biggest issues that stood out to me was the intense amount of littering. By the end of the night you had to wade and trip through can littered floors and half-eaten snacks. Despite the plentiful presence of both recycling and garbage bins—remaining half full — surrounded by trash at its base, left for someone else to clean up after the last 12am set.

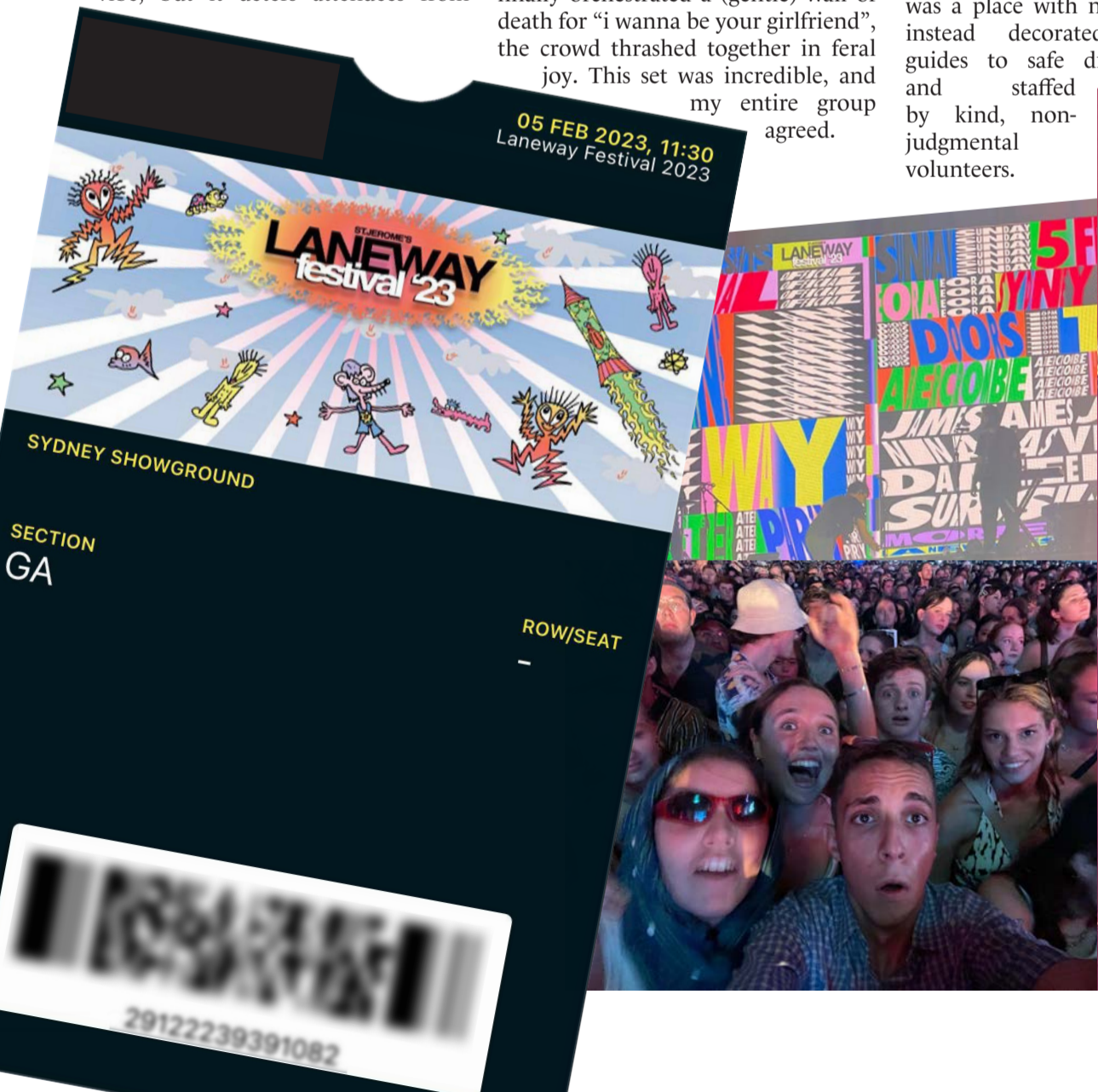
My biggest regret from laneway was spending eight dollars for deep fried cheese on a stick. But having the chance to take pictures of mainstream artists, sort of makes up for it.

## This was the one time I wasn't afraid to move forward slightly to get a better shot, or hold my ground against other photographers trying to nab my spot in the centre.

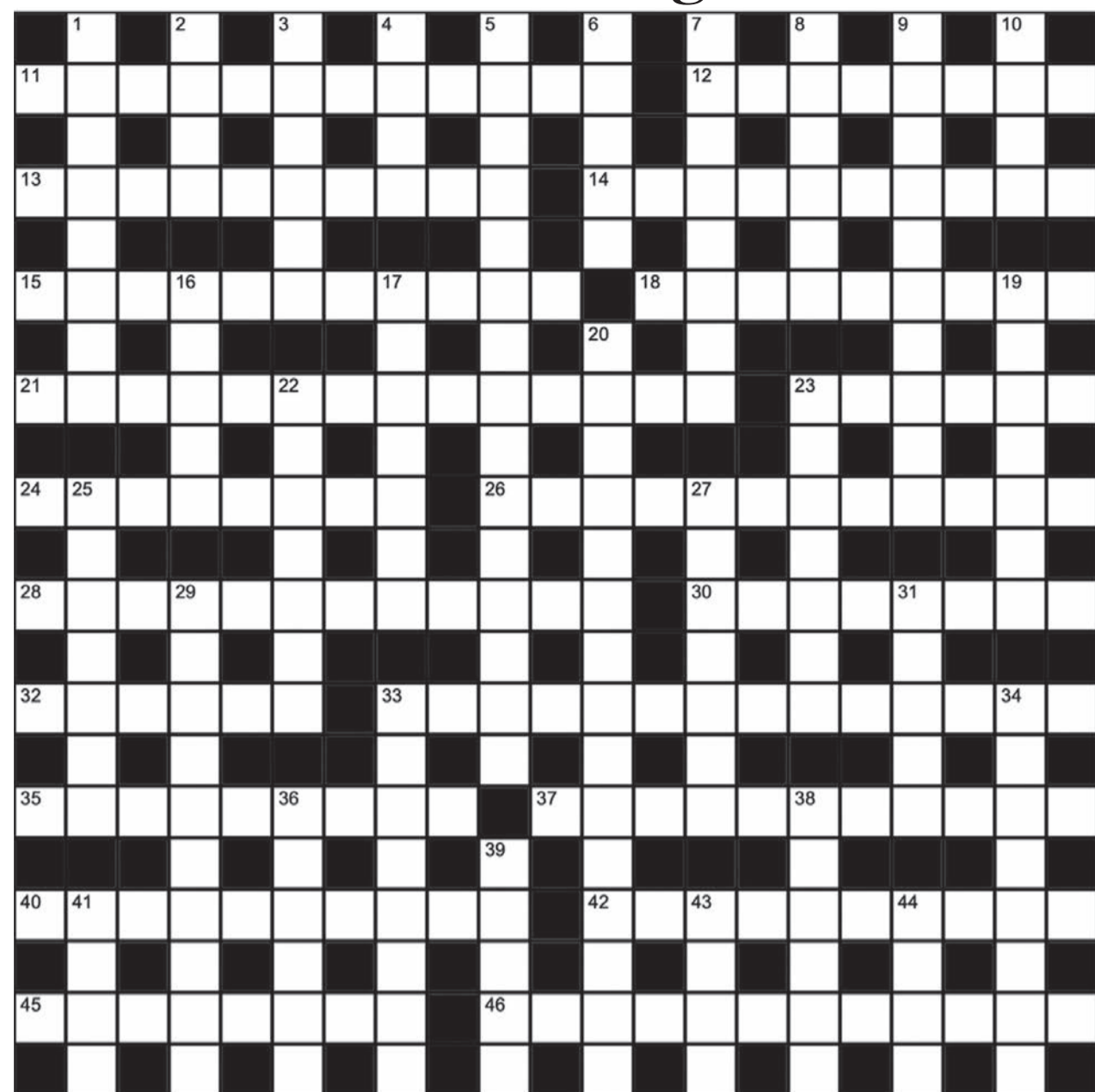
To have had the opportunity to take



Photography by Bipasha Chakraborty.



# Omega Crossword



? indicates a cryptic clue

- Across**
- 11. Home of the Mona Lisa (6,6)
  - 12. See 18
  - 13. Fickleness, betrayal (10)
  - 14. Second Sunday in May (7,3)
  - 15. German composer Felix, known for his Wedding March (11)
  - 18/12. 19th Century monster in Picture A (7,2,3,5)
  - 21. Painters such as Rosetti, who emulated earlier Italian art (3-11)
  - 23. 1964 hit for The Dixie Cups: ... of Love (6)
  - 24. 19th Century monster in Picture B (4,4)
  - 26. Mum and Dad's mums and dads (12)
  - 28. Ctrl+C Ctrl+V (4-3-5)
  - 30. Curved entrances (8)
  - 32. Result of physical harm on the body (6)
  - 33. ? Men's ultra-gruelling bike ride? It's a pain in the groin (9,5)
  - 35. Cars designed for quarter-mile road races (9)
  - 37. Imperilling (11)
  - 40. Biggest fish in the sea (5,5)
  - 42. Urban cultural capital (6,4)
  - 45. An individual's unique way of speaking (8)
  - 46. 19th Century monster in Picture C, colloquially (12)

**Down**

- 1. Assert one's power over another (8)
- 2. ? Terribly vile (4)
- 3/4/1. 19th Century monster in Picture D: ... and ... (6,4)
- 4. Male elephant (4)
- 5. ? Goodnight smiley assembly making legends realistic (15)
- 6. Savoury flavour popular in Japanese cuisine (5)
- 7. Make people laugh: have them in ... (8)
- 8. Sea between Greece and Turkey (6)
- 9. Poorly ape poetics of bishop's seat (10)
- 10. Animal in Blackfish and Free Willy (4)
- 16. 1988 comedy film: ... Rotten Scoundrels (5)
- 17. Get together romantically (5,2)
- 19. Openly, without concealment (7)
- 20. 14th February (2,10,3)
- 22. Malleability, the quality of bending easily (7)
- 23. ? A fine thing loving head in part of the church (7)
- 25. Sinéad or Des (1'6)
- 27. 19th Century monster in Picture E (7)
- 29. Invigorating force of juvenility (5,5)
- 31. Having a dryer sense of humour (5)
- 33. 19th Century monster in Picture F (8)
- 34. Ladies' undergarments (8)
- 36. Tuft of threads as on a curtain or rug (6)
- 38. ? Party of vegetables (6)
- 39. Small boat (5)
- 41. See 3
- 43. Garden tool, Australian legal drama (4)
- 44. Andrew Lloyd Webber musical based on T. S. Eliot poems (4)



Picture A



Picture B



Picture C



Picture D



Picture E

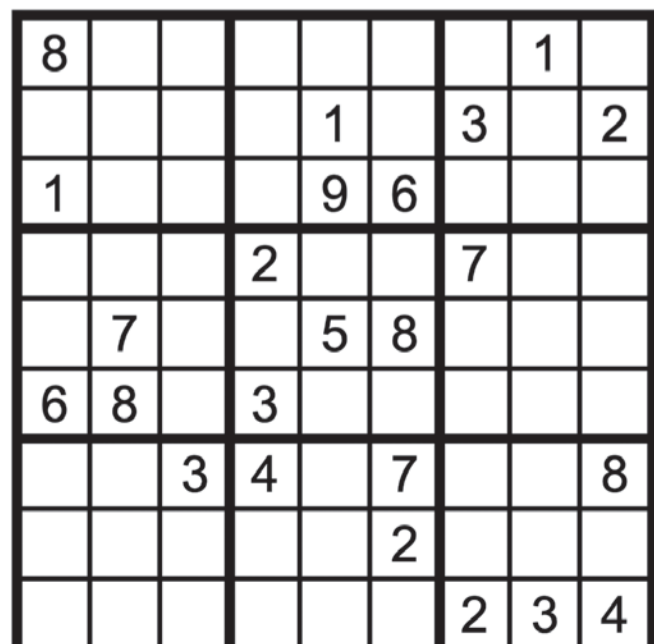


Picture F

Crossword by Tournesol. Quiz by Some Hack. Sudoku by HAL 9000.

## Quiz

1. Which Brazilian footballer and defender won the UEFA Champions league with Chelsea after failing to do so with AC Milan and PSG?
2. Don McLean's hit American Pie references a plane crash in 1959 that killed "The Big Bopper" Ritchie Valens and which other rock and roll legend?
3. Which actress famed for her performances in Alfred Hitchcock films retired from acting at the age of 26 to become the princess of Monaco?
4. Which actor rose to prominence playing the man with no name in Sergio Leone's Dollar trilogy?
5. The supposed 12 inch long penis of which historical figure is currently on exhibit in the Museum of Erotica in St Petersburg, Russia?
6. The answers to questions 1-5 are all hit songs; name the 5 musical artists who had each hit



Sudoku

Find the answers at [honisoit.com/puzzleanswers](http://honisoit.com/puzzleanswers)

National

Sport

Lifestyle

Fascist Propaganda

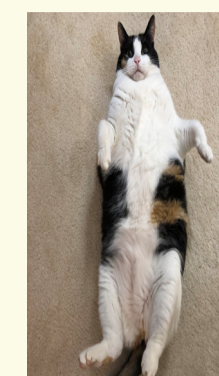


## ROOKIE ERROR: Student incapacitated following Guzman/coffee combo

USyd has found its Icarus. After sitting through a three hour tutorial, Maths major John Moussakas thought he'd treat himself to Triple Shot Ice Break coffee and a Guzman Y Gomez enchilada with spicy ground beef and extra sour cream. But John must have flunked basic arithmetic, because Guzman plus coffee only equals one thing: trouble.

"Bro. Oh my god. It was fucked," he said.

"I felt like I was in Transformers: Age of Extinction, but that the fight between Optimus Prime and the bad guy was happening inside my arse. It was so bad bro. Fuck. Anyway, I can't walk anymore."



"Meowwowowow-wowwww": Mate's cat lies on bed in a food coma for six hours straight



CRAP!: Science student accidentally gets proctology exam instead of ProctorU



USUh-oh!: First year joins United Services Union instead of University of Sydney Union

## WHO SAID IT?



USyd Vice Chancellor Mark Scott



Saudi Crown Prince Mohammed bin Salman

- a) "Our universities are preparing the next generation of leaders."
- b) "I support Saudi Arabia, and half of Saudi Arabia is women. So, I support women."
- c) "Deaglan, are you streaming this live on Facebook again? I've talked to you about the soundness of that."
- d) "We are a primary target for the Iranian regime... We won't wait for the battle to be in Saudi Arabia. Instead, we'll work so that the battle is for them in Iran."

Find the answers online!

# ‘I chose to use a self swab at the clinic’



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