

welcome week, semester one, 2024

first printed 1929

Acknowledgement of Country

Honi Soit is produced, published and distributed on the stolen land of the Gadigal people of the Eora Nation. Sovereignty was never ceded. For over 235 years, First Nations peoples in so-called 'Australia' have continued to suffer under the destructive effects of invasion, genocide, and colonisation. As editors of this paper, we acknowledge that we are each living, writing, and working on stolen Gadigal, Wangal and Bidjigal land, and are beneficiaries of ongoing colonial dispossession.

We acknowledge that the University of Sydney is an inherently colonial institution which is not only physically built on stolen land, but also ideologically upholds a devaluing of Indigenous systems of knowledge and systematically excludes First Nations peoples. We recognise our complicity in such systems. We strive to remain conscious of, and actively resist and unlearn, colonial ideologies and biases, both our own and those perpetuated by the University and other institutions like it.

As a student newspaper, we pledge to stand in solidarity with both First Nations movements and all Indigenous struggles toward decolonisation worldwide, endeavouring to platform Indigenous voices. *Honi* is committed to countering the exclusion, censoring, and silencing of Aboriginal and Torres Strait Islander perspectives in mainstream media.

Always was, and always will be Aboriginal land.

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Estelle Yoon

Editorial

We are so fucking back.

The people's princess. The counter-cultural court jester chainsmoking outside Fisher library. *Honi Soit* is back for 2024.

We are submissive and ready to be cradled in the hands of you — the reader — who will devour and lament our pages once again, just like many of you have in the past, and many cyborgs will in the years to come.

Living in the article age can be fatiguing. Over-exposure to online discourse can render you uninspired, docile, and convictionless. You feel as though you have no original thoughts — you are a mere NPC never breaking new ground, experiencing the same chemical cocktails those before you have experienced over, and over, and over.

Honi is our antidote. Being the only weekly student paper left in Australia — we publish highly distilled musings and meditations from your peers — a written oasis, endeavouring to bloat the boundaries of student journalism. We're a world away from the banal bowels of anonymous, incel adjacent Facebook pages.

With Facebook fading into obsolescence, we hope you accept this paper to have and to hold. Reading *Honi* is a tactile experience: hold it, dog-ear it, bop-it.

Honi does not want 'writers'. We do not want self-proclaimed satirists. We want students that believe they have the gumption to write what our community needs to hear. We want you to lick the floor of Dendy Newtown and write to us about how it tastes. We want to know where to procure the best sticky date pudding within a five kilometre radius of Camperdown campus. We want to hear about paranormal activity on the Quad. We want to be issued with a cease and desist.

We're here to service you — the student.

We will resist against austerity measures inflicted against us — on our campus and beyond. We will continue to dunk on greedy Vice-Chancellors. *Honi* reserves trust from anyone who literally has "vice" as a prefix in their job title.

Honi's vices and virtues are much more fun. We write agitating, unabashedly left-wing journalism and we want you to join us.

In earnest, we will help you. Our team is ready to work tirelessly to support you and your ideas. Gone are the days of writing in frigid isolation. We want to build community again. And we need you to resist and speak up for our common needs as university students. We hope this Welcome Week edition epitomises this.

In a historic email response, we were accidentally thanked as *Honi Soit*: first name *Honi*, surname *Soit*. As such, we invite you to think of and refer to *Honi Soit* as the frisky and unflinching icon that they are. After all, you are what makes them so.

SURG x HONI GIG GUIDE

Wed, 14/2 (Valentine's Day)
Boner Contention presents: **'Love Stinks' Live Band Karaoke @ The Duke**
Peter Black + Jess Ravens @ The Midnight Special

Thur, 15/2
Defair w/ Gold Thumb, Acacia Bloom + Speaking of Which @ Oxford Art Factory

Fri, 16/2
DOWNGIRL w/ butterknife + smallways. @ Kelly's On King
Mudvayne + Coal Chamber @ The Hordern Pavillion
Band Night 11 ft. Lip, Euterpe + Maybe in May @ The Lord Gladstone
CHAPERONE w/ Sonnet and the Breadboys + Justina @ The Lansdowne

Sat, 17/2
The Chats w/ Mean Jeans, The Ghoulies + The Unknowns @ Metro Theatre
Cosmix w/ Jade Steg + The Causeway @ Factory Theatre
The Medina Quartet @ Golden Age Cinema and Bar

Sun 18/2
Glam Fest ft. Slaughter, Lynch Mob, Janet Gardner + more @ Metro Theatre

Note On Welcome Week

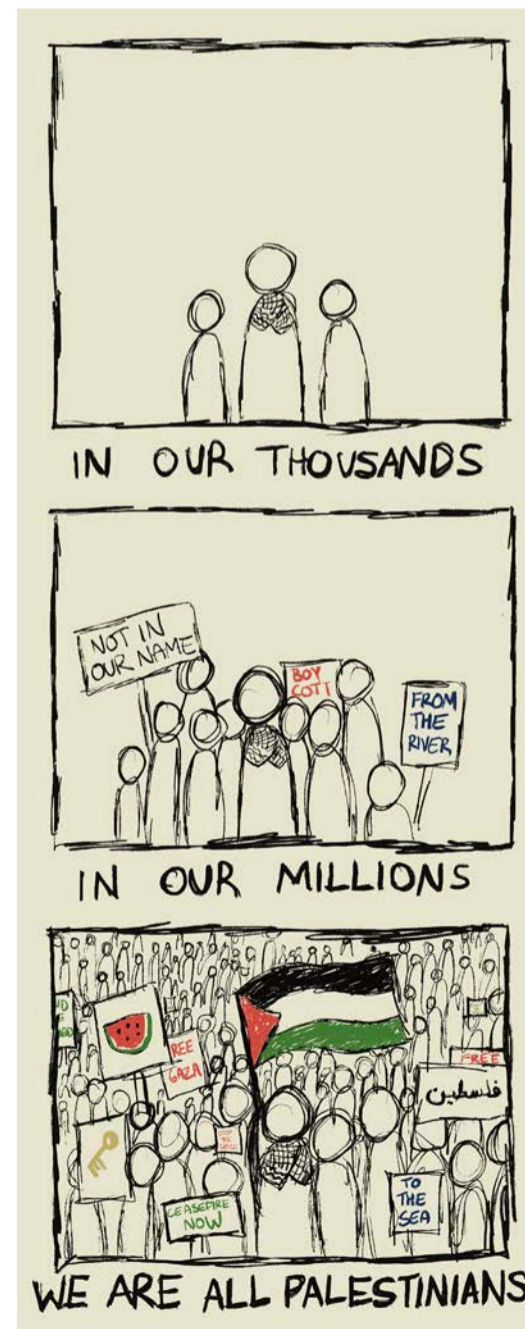
The University of Sydney changed Welcome Week's name from its predecessor, O-Week in 2019. The change was due to concerns that 'O-Week' has developed connotations of hazing, drunk and disorderly behaviour and sexual violence.

Obviously, the name modification did not resolve nor address the underlying problems. Sexual violence remains at its peak during Welcome Week. Students on campus may feel unsafe this week, and are right to do so, particularly students who live in the Colleges. Whilst we can toast to the excitement of meeting veteran Matildas and local musicians lined up for Welcome Fest, there's always a sombre feeling that issues endemic to the University are not any closer to resolution. As we usher in the new year, all of the issues we hope to tackle feel dangerously similar and systemic, embroidered into the *Honi* legacy year after year.



Guide: Rosina Carbone

Art: Bipasha Chakraborty



Art: Bipasha Chakraborty



Cartoon: Shania O'Brien

CAPTION CONTEST! Submit your best caption for the above to editors@honisoit.com for a chance to WIN and be published in the next edition! If you win, you get a personalised limerick from Angus McGregor.

Losing my Religion: Studies in Religion major to be discontinued in 2025

Amelia Raines and Gian Ellis-Gannell report.

In an Out of Session meeting by circulation, Faculty of Arts and Social Sciences (FASS) board members decided upon the discontinuation of the Studies in Religion major at the University of Sydney, which will take effect in 2025.

The motion was proposed by FASS Dean Professor Lisa Adkins, who recommends that the Undergraduate Studies Committee (USC) “endorse the discontinuation of the Studies in Religion major.”

Professor Adkins cited “staffing and sustainability considerations” as the rationale behind the discontinuation of the major.

The executive summary attested that the discontinuation is prompted by lack of enrolments, stating “the Faculty have identified that the major is unpopular and not attracting sufficient student EFTSL [Equivalent Full Time Student Load] to be sustainable.”

The threat of the University discontinuing the Studies in Religion major has loomed for years, with students testifying to the unique and imperative role of the discipline in fostering nuanced understandings of the global religious landscape.

Honi reached out to Student Representative Council Interfaith Officer, Khanh Tran, for comment on the proposed discontinuation:

Australian Catholic University admits underpayment of casual staff over seven years

Amelia Raines and Simone Maddison report.

An internal audit has revealed that Australian Catholic University (ACU) underpaid casual sessional academic staff by a total of \$3.6 million between 2016 and 2023.

This wage theft, stemming from incorrect calculations of wage entitlements, is believed to have affected approximately 1,100 staff with PhD qualifications and unit coordinator positions.

These findings come only one month after the National Tertiary Education Union (NTEU) reported that more than 97,000 employees across Australian universities have been underpaid \$158.7 million cumulatively since 2014.

Notably, incidents of wage theft at ACU were not listed in this report.

Vice-Chancellor and President Professor Zlatko Skrbis reportedly emailed affected former and current staff on January 17 to assure them that “the underpayment will be paid in full, with interest, as soon as possible.”

“The [proposed] abolition of the Studies [in] Religion major by the University is a major disappointment. If passed, it will seriously damage religious literacy in the public sphere and send a message that one of Australia’s wealthiest and research-intensive universities does not care about religious literacy.”

“With more than half a million in surplus, the University loses nothing in maintaining the major. The proposal smacks of greed and hubris.”

The proposal stipulated that the University will continue to offer the Studies in Religion minor, and that the diminished workload imposed by the majors’ discontinuation will generate time for staff “to concentrate on the minors’ development and promotion”.

However, this sentiment is undermined by the apparent cutting of all Studies in Religion units, except the minimum needed to fulfil required credit points for the minor stream.

Students currently undertaking the major will have to liaise with Faculty to determine an “acceptable alternative” third year level unit. The Studies in Religion minor is postured to streamline the “teach-out” of the major, and any other transitional arrangements.

Documentation on the Consultation Pipeline reveals that instead of providing staff and

The results of this audit have also been disclosed to the Fair Work Ombudsman, NTEU, Community and Public Sector Union, the Tertiary Education Quality and Standards Agency, the Australian Taxation Office, and UniSuper.

In response, the NTEU released a statement condemning this “systematic and sector-wide issue that needs to be addressed immediately [because] we need governance reform now.”

Honi spoke to Associate Professor Leah Kaufmann, the NTEU Branch President for ACU, who noted that she has “heard from more casuals this week than [she has] in a year”.

She stated that the third party investigation into underpayment, conducted by Deloitte, occurred without the consultation or inclusion of NTEU branch staff: “They didn’t involve us at any level.”

The investigation occurred while NTEU branch members were raising individual cases of underpayment. Kaufmann noted that ACU staff have won individual

student representatives with the opportunity to challenge the discontinuation at preliminary levels, “the Faculty obtained executive approval from the Chairs of the Faculty’s Undergraduate Sub-Committee and Education Committee, before seeking endorsement from the Faculty Board via circulation,” on account of “the urgency of this proposal.”

The document also appeared to be in draft form – comments from staff are still visible, multiple tables which should disclose the amount of students to be affected by the discontinuation are left blank, and the signature of the Deputy Vice Chancellor (Education) is missing.

As the meeting took place after the FASS Board had adjourned for the year, the meeting by circulation which contained the proposal closed on December 15.

The circulated document articulated that if board members did not contest the proposal, the faculty would impute approval of the movement, stating that “lack of response by the deadline will be taken as endorsement.”

underpayment disputes, however, “[staff] haven’t had any attempt to put together a collective case, and that’s been a difficulty.”

Kaufmann noted that casualisation and precarity of work have rendered staff nervous to make such disputes — “With the number of job losses we’ve had, the few casuals who’d be interested in fighting [underpayment] would be nervous to do so.”

Despite ACU taking steps to rectify this issue, Kaufmann advocated for staff involvement in the consultation and resolution process: “I don’t understand why it is we were not consulted.”

“The management groups that we deal with keep telling us that [underpayment] is not an issue, while investigating underpayment without staff knowledge.”

Kaufmann acknowledged ACU’s reimbursement commitment, calling for more transparency for university staff moving forward — “I’m hoping what we will see will be a new openness — because we haven’t had a lot of access to that.”

“Use the master’s tools against them”: Public forum encourages teachers to speak out for Palestine

Nafeesa Rahman reports.

Organised by the New South Wales Teachers’ Federation Facebook group ‘NSW Teachers and School Staff for Palestine’, teachers gathered at Parramatta’s Arts & Cultural Exchange to hear Palestinian-Australian author Randa Abdel-Fattah discuss what teachers can do to raise awareness of the genocide in Palestine. Abdel-Fattah began addressing the forum by acknowledging the indispensable role that teachers and schools play in creating safe spaces for young people to develop their political consciousness.

Expressing her disappointment towards “superficial” annual school events such as Harmony Day, Abdel-Fattah stated, “[On Harmony Day] they want your food and your outfits, and they want to parade you. But if you bring your grief and your politics and your anger, that’s when you are evicted from the category of diversity and human.”

She called on teachers to be more aware of implicit bias and outdated curriculums within white-dominant educational institutions where some knowledge is valued over others.

Also among the panel was Chris Breen, a high school Maths and Science teacher and an active member of the Refugee Action Collective. Breen spoke in a personal capacity, sharing first-hand experiences of students and staff being censored against speaking out in support of Palestine.

Albanese government announces changes to Stage 3 tax cuts

Angus McGregor and Zeina Khochaiche report.

Earlier this year, Prime Minister Anthony Albanese began announcing the overhaul of the Stage 3 tax cuts, one of the ALP’s major 2022 election commitments.

Albanese promised to “put extra dollars” in low and middle-income earners’ pockets while supposedly reducing tax cuts for high earners.

The Stage 3 tax cuts were introduced in parliament in 2019 and were intended to provide Australian taxpayers relief from “bracket creep” — a situation where income growth due to inflation causes higher taxes. In response, the Coalition created a model where everyone earning between \$45,000 and \$200,000 paid 30% in tax from July 2024, reduced from a previous 37%.

Under the proposed changes, someone earning \$100,000 a year would get a tax cut of \$2,179 and someone earning \$180,000 would get a cut of approximately \$3,700.

“On the first day back [at school] our principal reminded us of the Controversial Issues in Schools policy and said that any mention of Gaza has to go past him first.”

Confusion around the language of education policy documents was also expressed by several teachers during the Q&A session. One teacher expressed that their school policy which dissuades conversations about Palestine, and broadly, political issues in the Arab world, contradicts the current Australian Curriculum’s cross-curriculum priority ‘Asia and Australia’s Engagement with Asia’. This curriculum priority acknowledges the importance of young people being ‘Asia-literate’, offering students an insight into the histories and politics of countries in Asia across all subject areas.

In response, Abdel-Fattah suggested that teachers need to equip themselves with the language of policy documents to push back against educational bureaucracies that suppress student and staff voices. She referenced the International Court of Justice’s recent ruling on Israel carrying out a plausible risk of genocide in Gaza to suggest that there is now a legitimate basis to justify the use of the word ‘genocide’ when teaching students about Palestine.

Moreover, Abdel-Fattah emphasised the importance of validating the feelings and worries of students. She suggested that teachers use statements from the Child Protection policy to justify how it falls within

a teacher’s duty of care to speak to students about familial and personal traumas spurred by ongoing violence in Palestine:

“We need to use the master’s tools against them.”

Towards the end of the forum, both speakers concurred on some practical steps teachers can take to speak out in support of Palestine. There was a consensus in the room that the NSW Department of Education’s insistence on teachers demonstrating political neutrality is not possible when teaching in and about a world with overt political tensions.

Within the school community itself, teachers were encouraged to go beyond cultural celebration on Harmony Day to raise awareness of settler-colonialism on stolen land. Abdel-Fattah suggested that teachers draw connections between Aboriginal and Palestinian resistance to emphasise their shared struggle, as it is more difficult for schools to shut down Black-Palestinian resistance.

Concerning the curriculum, teachers were encouraged to introduce more texts created by Palestinian composers that commemorate Palestinian culture or after school workshops in the case of staff refusal.

Abdel-Fattah concluded her address by saying, “There are always students who crave your creative interventions, they crave your support, and we should never give up on them”.

Attempting to offer cost of living relief, Albanese and Treasurer Jim Chalmers will have to endure a long legislative battle for fiscal stability in the hopes that voters will not consider this a “broken promise” but a sensible shift.

After a Labor caucus in Canberra on Wednesday, where an overwhelming number of MPs backed changes and a majority of cabinet greenlighted the policy, the government announced they will retain the 37% tax rate. However, the range this applies to will change. The next change includes lowering the 19% tax rate for those earning under \$45,000 to 16%.

The government now claims the adjustments to the Stage 3 tax cuts model are necessary due to the pressure on households increasing since the cuts were first legislated in 2019.

The Coalition had already reiterated that any shift in policy would constitute breaking an election promise. Shadow Treasurer Angus Taylor told the media he would “absolutely not” support any changes to the plan.

What on earth is an *Honi* Soit?

Aidan Elwig Pollock and Angus McGregor explain things.

Founded in 1929 by a group of students wanting to push back against the Australian media's critical portrayal of Sydney University students, *Honi Soit* has been a radical left-wing voice on campus ever since.

From our fierce opposition to the Vietnam war, to our enduring campaigns for Indigenous and Queer justice, the paper has always been on the vanguard of countercultural movements in Australia.

Honi has become a record of Sydney University life. Our archives are a time capsule into not only the views of students on the defining issues of every decade, but also how those students saw themselves.

By contributing to *Honi*, you are adding your voice to thousands of other student across almost 100 years of journalism and activism.

What do we write about?

As the only weekly student newspaper in Australia, *Honi's* focus is to cover any issue important to the experience of students while simultaneously creating a space for their own experiences and observations.

Beyond student and campus news, in these pages you will find long form investigative pieces, political analysis, culture pieces, theatre reviews, comedy, and much more.

Just last year, *Honi* included features on the right to protest and privacy, the NETU's historic strike and the intensifying housing crisis, as well as deep dives into the pervasive sexual assault epidemic on campus.

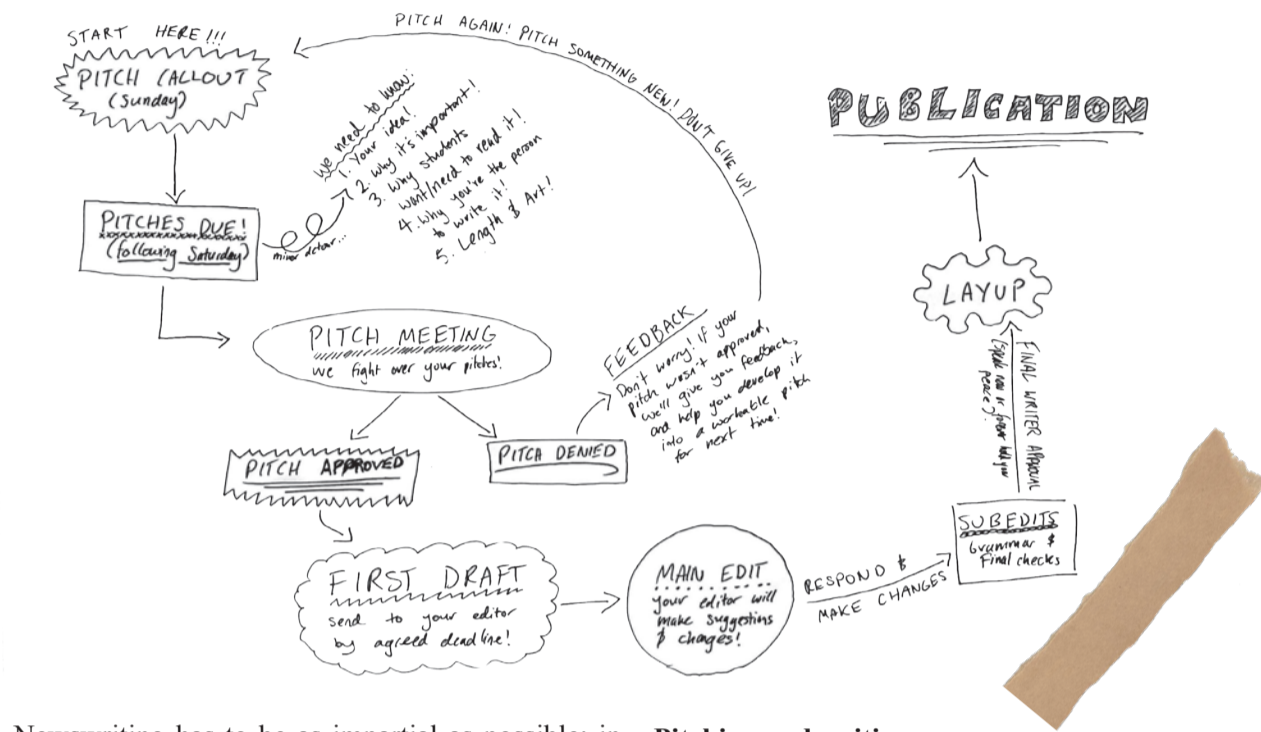
The direction of this year's paper depends largely on the ideas and problems you, the student body, bring to our attention.

News writing 101

News writing is different and challenging, but once you get the hang of a simple formula, it's the easiest and quickest way to get a byline (no, this is not a scam ad). This year, we want more students to have a crack at news writing - so we've put together a very short basic guide to what isn't a very arcane craft.

The most important part of news writing is structure: the vast majority of news articles everywhere follow the inverted pyramid format. The most important information is at the top of the article. Everything else is written in descending importance. This can be tricky, as our instinct is towards more narrative-based writing: I like to think of it like a puzzle, and the sentences as pieces. Sorting the pieces can take time, and sometimes you have to move things around to make the picture.

An article will start with a lead. This is the first sentence of the article, and should include the "who, what, when, where" and maybe "how." Your reader should be able to stop at the lead and understand the basic gist of the story.



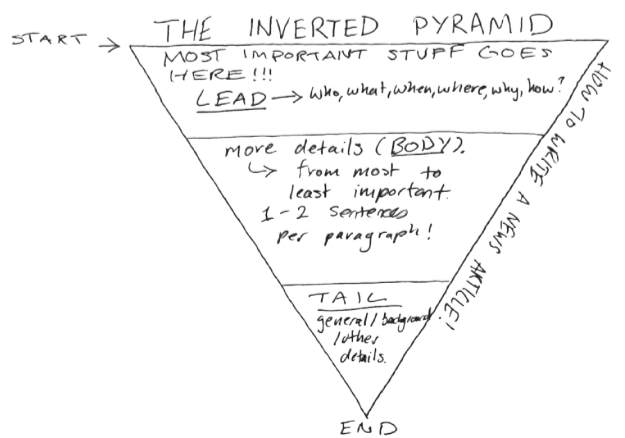
News writing has to be as impartial as possible: in news writing, we are covering facts, not opinions. We are a radical, left-wing newspaper, but in news that only affects how we select what is important to cover. Thus, we can't make any claims: we have to let our quotes and attributions talk for us. Avoid editorialising and value judgements in news articles, and try to select quotes that tell the story.

Sources are important. We have to be sure what we are writing is accurate and verifiable. Often we can use resources like press releases, but it is important to remain critical and find other sources to accompany these. Interviews are thus important; these can be daunting, but don't worry: we can help!

Finally, some formatting and style rules. News articles are usually in past tense, with short, sharp paragraphs (usually only one sentence per paragraph, no more than two!). Confusingly, headlines are usually in the present tense.

Have a look at the news articles in this edition of *Honi* for some examples of what this looks like in practice. If you have any more questions, please don't hesitate to reach out to us, your editors.

We hope to get as many people writing news as possible in 2024!



Pitching and writing

Every *Honi* Soit edition starts with a pitch callout. First, every week we publish a list of prompts in the *Honi* Soit Reporters Facebook Group (and now the Instagram Close Friends). Don't worry, we want ANY of your ideas - even if your pitch doesn't fit the weekly theme, pitch it anyway!

You must submit a pitch by Saturday. There is a basic formula for pitches: we want to know your idea, why it's important, why students want or need to read it, and why you're the person to write it. We also want to know how long you want the article to be, and whether or not you want art for it.

The editors then have a pitch meeting, where we decide as a group which pitches can become articles. Don't worry, we will provide feedback on rejected pitches, and are happy to workshop them into successful ones!

Successful reporters then write a first draft, due by the deadline discussed with your editor: communicate with your editor if you think you won't make it. Your assigned editor will then give it the once over, to which you may need to respond to comments and changes. Feel free to dispute changes: this is a collaborative process, and we are often wrong (we're students too after all).

Next, the piece will be sub-edited: other editors make sure we didn't miss any typos, glaring errors, or oversights. Finally, you'll get a chance to have one last look at your piece and make sure it's how you want it.

Then we lay up the edition, make sure your piece looks nice, and send it off for approval to print.

Finally, your article makes it to the stands around the University. Your name is in ink on paper, one of the best feelings in the world.

Welcome to SUDS!

Gemma Hudson gets stuck in.

I joined the Sydney University Dramatic Society (SUDS) halfway through 2022 during the second year of my degree. I'd seen a Facebook event for auditions for a play called 'Alice In Bed', and I thought, why not? The show intertwined the story of Alice James, an American writer who was beset by chronic illness for much of her life, with notes from Alice in Wonderland. Suffering from chronic illness myself, I felt compelled to audition for the show.

On the way to my audition, I got lost. I'd never been to the Cellar Theatre before, and it is hard to find. I sent off a message to one of the show's producers asking for help, and they came and found me. In that moment, standing in front of a director and producer, I met people who are still my closest friends to this day (hi Mary and Ruby!).

Since Alice in Bed, I threw myself into SUDS. I've acted, written, directed, done photography, costume, dramaturgy, and set. I've learned where my talents lie, and I've learned the things I will probably never do again. I've done things I was qualified for, and many things I was deeply unqualified for. Those are the things that are now my greatest passions.

Clearly, I love SUDS, and I love theatre. I genuinely believe it's one of the coolest opportunities on campus, and walking into that audition room is the best thing I have ever done at Sydney Uni, and one of the best things I have done in my life.

If you loved to act in high school, obviously SUDS is the place for you, but if you have any interest in being creative, in theatre, in art, there is so much for you to discover. We may need actors to perform in shows, but we also need keen lighting and sound designers who are tech savvy and open to learning. We need fashionistas to make our costumes. We need set designers who are itching to get their hands on the SUDS circular saw. We need artists and photographers to do graphics and publicity for shows. We need spreadsheet enthusiasts to come produce our shows. We need big picture thinkers who want to direct, and we need writers with wonderful ideas. In short, we need you.

And if you're thinking to yourself, sounds cool, but I don't know how to join, and I have no clue if I can even do any of the things you've mentioned, here's the info you need.

You can sign up for SUDS on the USU website. A regular membership is \$5, and that gets you \$5 tickets to ten of our shows throughout the year, by far one of the cheapest theatre experiences in Sydney. This membership also gives you democratic power in SUDS meetings, where you can vote on what shows you want to see put on, what initiatives you want SUDS to enact, and at the end of the year, who you want to be on the new executive team. A SUDS Gold membership is \$25, and along with the perks of regular membership, you get one free ticket to every single show we put on in the Cellar Theatre throughout the year.

So you've signed up, now how do you actually get involved? Dear reader, there's many things you can do.

The best way to get involved is to come to our general meetings (GMs). They are every two weeks, Wednesdays at 1pm, starting on February 21. GMs are where we hear pitches for upcoming shows, and the executive updates you with any information you might need about upcoming events. You can also attend our coffee catch up, which is at 12pm in Courtyard Cafe on the days of GMs.

If you're looking for someone to show you the ropes, you can sign up for our mentoring program. You'll be paired with an existing SUDS member who can help you out with all your questions.

If you want to get involved with a show, good news! We have auditions and production interviews coming up for Slot 3, which is a showcase of small original pieces written and directed by existing SUDS members. This is a low stress way to get involved in acting or doing production roles, and everyone who auditions or interviews will get to be a part of the show.

You can also attend shows! There is functionally a new show in the Cellar every three weeks.

And, if you're in the party mood, there's a SUDS party at the Red Rattler on the 16th of Feb.... Be there or be square.

SUDS isn't the only opportunity for performance on campus though, and it would be remiss to not mention the other societies of talented people who are a part of theatre at USyd. If you're interested in musical theatre, then MUSE is where you should look. If you're interested in sketch comedy, there are so many revues throughout the year you can join. First semester are the identity revues, which focus on comedy that comes from artists who identify with a particular group. Auditions for POC (People of Colour) revue, Womn's Revue, and Queer Revue will all be happening soon, so keep an eye out.

If you're looking for more information, you can look up Sydney University Dramatic Society on Facebook. We also have an Instagram, @sudsusyd. Alternatively, you can email us at sudsthewash@gmail.com, and we're happy to answer any questions.

I hope to see you in the Cellar Theatre soon!

Photography: Tom Hennessey and Robert Hoang



It's not you, it's me...

Honi Soit and fellow heartbroken students go for a walk in the park.

What goes up, often must come down. And just as affectionate feelings and first loves blossom in unexpected places, they often wilt and decay just about anywhere, too. But there's one location where many of us have had our hearts trampled on — or shattered someone else's.

Grassy, sunny, and expansive, there are few places better suited for a break-up than a public park. Café patrons have a propensity to turn their ears to any drama unfolding on neighbouring tables; it's more cumbersome to exit a house or alight a bus after a tense discussion.

Parks have seen it all: children flying kites, lovebirds expressing an indecent level of intimacy, teenagers illegally swigging from swindled alcohol bottles amidst the crack of a fresh nang — breakup tears are just drops in the cocktail of human experiences that take place in these slices of natural paradise.

Come with *Honi Soit* on a journey around Sydney as we chart a map of heartbreak, honouring those changed from lovesick to lovelorn, or those tasked with delivering heavy news.



First year, I broke up with my ex just after our shared art history lecture, right near the classrooms outside the Nanoscience building. The February sun bore down on us as I told him I could not date him anymore and he cried. It was not a great move from me. Fast forward to last year, after being in a half year long situationship, we met up in Victoria Park for a post break-up chat. This time I cried and we shared a cigarette.

A breaking up of my hopes for something more than friends. Started in Victoria Park and then he walked me to that greenspace behind Central Park mall. Tastes of rejection-apology-Anita's. Sights of the art installation slowly going round and round just like how my feelings for him in the following months. Another sight of cockroaches scuttling in the darkness. Sounds of the hustle and bustle of Parramatta Rd, runners passing by as well as other park goers in their own conversations. I felt comforted hearing murmurs of other private conversations in public spaces because it reminded me that everyone's worlds goes on. Anita's will always taste bitter-sweet now but goddamn, that night's flavour kept me coming back for more.

XOXO

At approximately 2:02pm, March 8th, 2023 (I have the BeReal timestamp to prove it), I was dumped facing the magnificence of the Gilgamesh-adjacent tree on the Sydney University Oval. It was a lovely, sunny day. Birds chirping. The occasional leaf detaching from its stem and floating down to the cool concrete. Just behind the tree, a sheet of bustling people marching to Susan Wakil. This dumping then transferred to the Cadigal Green, under another tree. Needed a change of scenery, I guess. I feel that the devastation of the DUMPING was cushioned by the complementary transcendence of nature. You know, leaves fall, relationships fail, grass is cool and everyone around you has things to do.



My first breakup happened in Victoria Park, a convenient fifteen minute walk from the history class I had timetabled that morning. It was grey and raining, perhaps a sign of pathetic fallacy, but more likely a testament to the unbearable and suffocating weight of beginning a new life in late February. As we sat on a park bench nestled beneath the trees canopies and behind Lake Northam's water lilies, he told me he did not love me anymore. I refused to cry and handed back every t-shirt he had given to me during our year together. I shook my head when he tried to hug me. After many hours of trying to understand, I watched him walk the long and winding path out of the park and towards Central station. That was the last time I ever saw him.

Hollis Park, on a beautifully sunny winter day. He was a musician, and a whiny one at that. He spent time monologuing about how "just because I'm not ready for a relationship now doesn't mean I won't be in a bit" (we'd been dating exclusively for a probably a few months at this point), and he doesn't want to feel held back by me because he "wants to feel free to move to America." Oh and also, his ex-girlfriend started dating someone, how sad for him! I don't know why he felt like I needed to know that. But the park was beautiful !!!

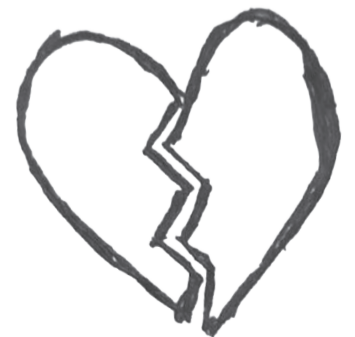


It was in the dark in the park outside the USyd main gates, and was him just explaining to me how I was not ready for a relationship. I couldn't even see him and he made me feel bad for being a gal! Like damn sorry you wanted a real relationship and didn't tell me about it. Damn.

So whilst some of us may still shudder or grimace when we near a park or tread down its path, soon a feeling of collective experience washes over our mind. Every patch of grass has a story to tell, whether it be the site of a dissolving union, or another footstep in the march of life, love and loss. Bittersweet it is that the only constancy we hold onto is the certainty of endings.

I was at Steel Park, when I overheard two children — they looked about 6 years old — declare that they could not continue with their relationship. The main point of contention was the mutual lack of trust when pushing each other along the flying fox. I wager it was a good call.

FUCK U!



Article Brain and its consequences

Huw Bradshaw writes an article about it...

Over the last five years, but more than ever in the last few months, I have heard such a phrase repeated. An immediate consequence of the pseudo-intellectualisation of Twitter and similarly accessible social media platforms — in opposition to increasingly normie-fied Facebook — the article brain has been a long term development in Internet sociology. Who among us could have seen a 2013 Nick Land tweet and imagined JSTOR-Stans and the social-commodification of pdfs?

This paradigm shift of the Internet from stark anti-intellectualism to endless threads fawning over Hegelian dialectics is not an entirely unwelcome one. Certainly, it has had some pleasant side-effects in its promotion of historical literacy, criticism of electoral politics, and inclusion of various thinkers shirked from mainstream discourses (see: Norman Finkelstein, Seymour Hersh). But from this same river flows the worst cultural products of the last decade: video essayists, the Jordan Peterson vs Slavoj Zizek debate, and the titular article brain.

More so than a nifty but annoying turn of phrase to justify sharing an idea you just had, someone should write an article about this has become a dominating mindset beyond the Internet. Articles from seemingly reputable publications are used to rehash days-old social media discourse in a faux display of cultural criticism, essentially making real what should not be by reintroducing it to a wider, public conscience.

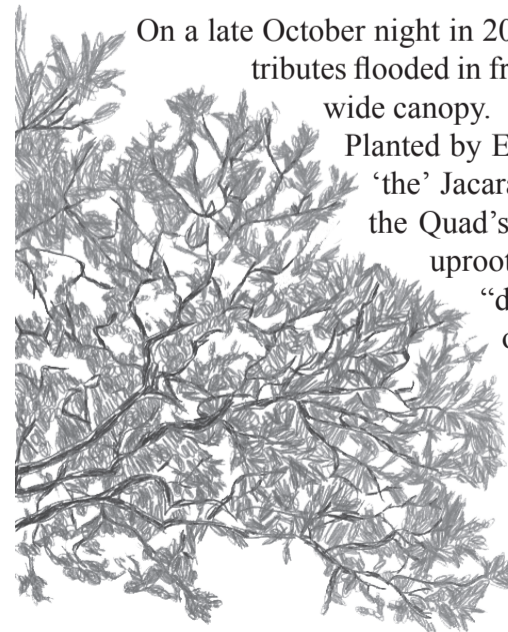
Your mother asks what Meg did wrong. Your Swiftie coworker asks if you've heard of Adam Friedland. Suddenly the option to reply log off and put your phone down dissipates.

It's getting worse. The more everything needs to become an article, the further the quality of articles — and with them, journalism as a whole — deteriorates. An episode of Succession can't just be an episode of Succession, you have to read an article about it afterwards. While print media is bludgeoned to death, online articles are more abundant than ever. BuzzFeed, the Daily Mail, and the Washington Post are among the leading oversaturators of the information marketplace, not to give a free pass to their Australian equivalents. AI has developed in time to create a perfect storm. Last year News Corp was found to have produced "3000 hyperlocal articles a week" using AI. Job listings appear every day for 'AI content editors' and 'AI editors' to produce hundreds of articles a week.

While the term 'article' here may well be used interchangeably with 'think-piece,' the realm of essayists does not remain untouched. Though the gatekeepers of academic writing prevent any damage to their stock, outside these castle walls, the journalistic essay — as Sontag or Baldwin imagined it — burns. The phrase's cousin, I could write an essay about this, finds itself in an even more absurd situation, as if essays are written from vibes and transient opinions rather than critical reflection and engagement with the field.

Taking root

Sandra Kallarakkal hugs some trees.



On a late October night in 2016, the mighty Jacaranda homed in the Quadrangle met its demise. When news broke the next morning, tributes flooded in from students, staff and alumni, reminiscing about times spent under, near, or in front of the tree's 18-metre-wide canopy.

Planted by Eben Gowrie (E.G.) Waterhouse, the Professor of German and Comparative Literature, in the late 1920s, 'the' Jacaranda was one of a number of trees to be planted in the Quad in an attempt by Waterhouse to beautify the Quad's "wilderness." Much to Waterhouse's dismay however, in the tree's early years, students continuously uprooted the tree. Waterhouse took to writing in several letters to Honi in 1937 calling the act "cowardly" and "despicable". Eventually, the man secretly grew a Jacaranda and transplanted it onto University grounds once it "could not easily be manhandled".

Despite these shaky beginnings, the Jacaranda eventually became a sight synonymous with the Quad and a marker of the passage of time. Through the decades, the tree became the root of an urban legend that stipulated students who had not started studying before its first purple bloom would fail their exams. So beloved was the tree that in 2014 two cuttings were taken and cloned in preparation for the tree's eventual death.

For the article brain, an idea needs to be written about in a certain way, and in a certain publication, to be worthy of thought. More so than the intellectualisation of the Internet, the mystification of journalism and non-fiction writing plays into this desire. No longer can we simply discuss ideas and issues in a general public discourse; they must be opinionated on by the higher authority that is The Culture Writer. We find a much different impression if we look at journalism as understood historically, through the eyes of someone like Dickens, as a much more pragmatic occupation largely concerned with who wrote the most accurate shorthand. In a characteristically more sardonic view, Dostoevsky defines the relationship between writers and editors as that between timid failures and shallow money-grubbers.

Both present a stark contrast to present notions of journalism as inscribers of truth and reality: though ultimately showing respect and admiration towards the profession, these two journalists saw themselves as slightly elevated ditch diggers. Though not to suggest this as a journalist's natural position, it is certainly closer to the mark than current perspectives. When nearly anyone who can write can be a write-r, publication alone can not be taken as an assurance of quality.

Of course, anyone who has clicked through The Washington Post homepage would think just the same. But more significant than these writers' views on journalism is the fact they gave up its diligent pursuit of truth almost a century before the postmodern turn. Why? Because if writing something real is a practical matter of mere rigour and sweat, why not write something interesting?

Could Finnegan's Wake have been a think piece? Would SMH publish all three volumes of Capital?

In contrast to this seemingly archaic understanding, the article brain adores the think piece, the article, and the essay as spaces where truths can be stated with certainty, where their beliefs can be cemented in the affirmation that "there's a great article about this."

Instead of this reactionary defence of the article, we should embrace its deposition. Even more so than in aforementioned past eras, the written word has been degraded: peer-reviewed essays justify carpet-bombing the Global South, publications practically deified through the nineties to naughties post clickbait and culture war incitations, the smartest and dumbest person you know both have substacks.

In short, it's over for the article, the essay, the thinkpiece as symbols of cultural and intellectual significance. It has been for a long time.

Let's read the words and come to our own conclusions.

Forget what you know, everyone is lying to you

Zeina Khochaiche is a liar and her pants are on fire.

For the holiday season every year, I hold a book exchange with one of my closest friends. We buy each other a book we guess the other would like and report back our thoughts. This year, I received Nesrine Malik's book *We Need New Stories: Challenging the Toxic Myths Behind Our Age of Discontent*.

Here are my thoughts.

Nesrine Malik is a Sudanese-born journalist and author who has written for the BBC and The Guardian and continues to expand her repertoire into non-fiction writing and commentary surrounding international relations. For her first non-fiction novel, Malik chose to interrogate six political myths in contemporary dialogue that expose how race, history, gender and classical liberal values are being weaponised to stop the dismantlement of the historical hierarchy in our media. Malik's piece is primarily framed through her experience as a journalist and how the systemic discriminatory structures impact today's semantics.

The six political myths Malik spotlights include: the "myth" of gender equality; the political correctness "crisis"; the concept of a reliable narrator; identity politics; free speech and the evasive qualities of constructing national pride.

To frame her political analysis, Malik unpacks the almost decade of Western cultural happenings prior to writing her novel in 2016, including the election of Barack Obama, the 2012 Olympics opening ceremony, the Black Lives Matter protests, the prevailing legacy of empiricism, the Queen's Jubilee and so on. But most urgently, Malik emphasises the need to transform how we read, interpret and write our stories.

Initially, I rolled my eyes. A book about journalism for an aspiring journalist. Creative. But this unknowing friend's selection has now become my weapon of choice when I find myself staring at a blank Google Doc.

Now I think about the centuries-old ingrained biases in our media like seeking 'Western' platforms — The Guardian, CNN, BBC and so on — as the *crème de la crème* of the media hierarchy and therefore, the most "accurate". I think of the gender disparity that still exists in many industries. I think of our leading voices of cultural analysis and political commentary. I think of the racial and ethnocultural mistrusts that have always orbited media coverage of international events including the 'othering' and vilification of Middle Eastern and North Africa (MENA) narratives. I think of the moral panic that emerges from any mention of "political correctness".

I also think of what would come of me as a Middle Eastern and Australian woman daring to oppose the presence of these myths in the complex ecosystem of Western media.

Generally when I am tasked with developing a thesis to a university

The Jacaranda found in the Quad today is one of these clones, genetically identical to the one that preceded it. The purpose of this cloning fascinates me. Why did this new Jacaranda have to be genetically identical? What difference would it make, since the new sapling would grow differently anyway, shaped by a different set of conditions and circumstances?

Several other trees on campus are registered with the Jacaranda on the City of Sydney's Significant Trees Register in recognition of their historic and environmental significance. These include the Moreton Bay Fig and Port Jackson Fig found in the eastern and northern forecourts of Fisher Library, the avenue of Port Jackson Figs along University Avenue leading up from Victoria Park, and the American Cottonwood found behind the Quadrangle. Yet according to the University, only the Jacaranda is maintained and grown in this way. Perhaps it is a matter of a specific legacy, or comfort, or remembrance. Perhaps it is simply because of its location, the centre of where power lies.

When the Jacaranda was replanted, a native flame tree was planted alongside it, in recognition of the Gadigal people's custodianship of the lands on which the University was built. Both deciduous and flowering in late spring, they are companions in keeping silent watch on the happenings in the Quad. I wonder if the flame tree, too, will be cloned one day in the not-so-distant future or whether it already has been. And whether such symbolic roots will take to create tangible progress.

essay question, a pitch to a writing prompt or any form of ideation, the standard of "breaking new ground" becomes foregrounded in my mind. Well, Malik poses the question, what happens when this 'new ground' is protected by the expanse of western myth and "political correctness"?

Malik argues that our selection of media and the platforms are a product of a self-indulgent desire to witness sensationalisation and the most gasp-inducing story.

She points this torch at everyone and sums it up well with, "the reason these consumers return to media outlets, such as Fox News in the US or the Daily Mail in the UK, is to have their world view validated. Or to feel some frisson of something — jealousy, schadenfreude, anger. It is a business model."

More personal thoughts arose from Malik's reflections on her own childhood relationship with storytelling — centred around her Sudanese heritage and intergenerational family myths. Reading this, I began to reflect on what narratives I was told as a child that framed my perception of social and political happenings. What lies we were fed about colonisation in schooling and the true dynamic of the oppressor versus the oppressed in contemporary ideation. Specifically, the idea that the ramifications of colonisation are no longer felt today.

However, it is no new truth that the world is made up of a strategic spinning of stories to hide the harder pills to swallow. Less potent is the idea that we seek out and spin our own lies to protect ourselves from confronting the enormity of systemic cover-ups. It makes sense. I do it all the time. We act on our privilege of being removed from the misinformation of platforms or the gender wage gap in different industries or the US political clusterfuck or the fallacies of political dogma to ensure we are not impacted by their own toxic runoff.

And so, when I open Google Docs to write my next Honi Soit article, or respond to my next university prompt, it is my responsibility to consider whose story I am telling and whose eyes need to read it most. Is the way I perceive and share my story a projection of my own privilege? Or informed by the latest Daily Mail article I glanced over or the BBC Instagram tile that I double-tapped?

This is not to say that existing or emerging social media is the only downfall of narratives. Not at all. This is to reaffirm Malik's calls for us to find new narrators, and new outlets. This is to tell the stories that preserve the fallibility of Western history, in addition to its degradation of trusted storytelling in the contemporary world.

As Malik deduces, "the strength of myths is not in facts but in the narrative", and we are all living in the story of our minds where we absorb from the information channels around us, and confirm our unconscious bias.

I hope my friend is ready to hear these thoughts...

Travel concessions for all students: Demands for equality ignored for 20 years

Kate Zhang taps on.

“The biggest issue on hand has been the [international student’s] travel concessions issue.” You may not be surprised to learn that this sentence is from a Sydney University Postgraduate Representative Association (SUPRA) International Students’ Officer’s annual report. What if I told you this line is from the year 2002?

The report, written by Rohit Dhawan, states that SUPRA has registered “a complaint with the Anti-Discrimination Board of NSW against the Transport Ministry of NSW”.

“Regarding the current status of the issue, all I can say is that our complaint has been registered and communication has begun.”

22 years have passed since that complaint. Today, the travel concessions campaign still hasn’t reached its ideal outcome, and it remains SUPRA’s “biggest issue on hand”.

NSW is currently the only state in Australia that does not offer travel concessions to international students. In Victoria, international undergraduate students can buy a Travel Pass that can save \$1,034 a year, according to Public Transport Victoria. Full-time International students studying in Queensland can access a 50% concession fare.

An e-petition launched by USyd’s Students’ Representative Council (SRC) and SUPRA in September 2023 demanding travel concessions for all students in NSW (including international students and part-time students) has obtained roughly 7,000 signatures, less than half of its goal of 20,000.

From October 16, 2023, a new state government policy means it is no longer possible to get a half-price trip after eight journeys, increasing costs for international students who frequently use public transport.

USyd international student Yufei Zhu said she felt disappointed. “They [NSW Transport] only considered that local people cannot use that many trips for public transport, utterly ignoring students’ daily needs to take public transport to go to classes and get around the city,” she said.

Spending more than 50 dollars a week on public transport, USyd student Eve Zheng said she felt like she was “topping up again and again”.

To save money, USyd student Amper Zhu said he sometimes selects a “less eco-friendly” choice: taking a taxi with his roommates. “Sometimes it costs less than taking a bus, and it’s also quicker.”

Amper Zhu knows another international student who would spend hours waiting to get on a bus at off-peak time, to save money.

International students rely heavily on public transport for travel. Other popular methods of travel in Australia, such as owning a car, often raise several

issues. It may cost time and money that international students don’t have. Students from right-hand driving countries will have to get used to driving on the left side.

Besides, there may be some unexpected problems. Yufei Zhu said that she knows someone who bought a second-hand car without knowing that it had some legal issues. “I want a car and then I buy one — it’s not that easy,” she said.

As for bicycles, Amper Zhu and Yufei Zhu said that they did not know of many bike lanes in Australia, and feel it is unsafe to ride alongside cars and buses.

Arriving in a new country all alone, international students are often confused by travel disruptions, delays, schedule changes, and station closures. Travelling to attend classes, students are also more likely to suffer from sudden changes to their routine, feeling anxious when they have to find an alternative.

The only option left: walking. Yufei Zhu said she

“... without discussion with the student organisations, the government is making decisions leaving behind the true demand of students.”

chose to live close to the campus because of the issues around public transport, ensuring walking distance at the cost of high rent.

International students’ rights have been ignored for a long time. In SUPRA’s 2005-2006 Annual Report, former International Students’ Officer Mark Kelly said international students cannot afford the time to advocate for their rights.

“So many of us have to work to support ourselves (and the University’s profiteering from our educational aspirations), leaving little time for us to act to defend ourselves. We have no vote in Australia, though we are major contributors to the economy, and such a government clearly feels that it can ignore our demands,” Kelly wrote.

In SUPRA’s 2018 Annual Report, former Education Officer Rachel Evans also writes about Australia exploiting international students. “Sometimes students are worth more to unscrupulous Australian governments than coal and iron ore,” Evans wrote.

Today, despite the SRC and SUPRA’s long fight for the travel concession campaign, SUPRA President Weihong Liang said he was still feeling uncertain if

the campaign would reach its ideal goal.

Liang said that the campaign has long been ignored by the authorities. He said without discussion with the student organisations, the government is making decisions leaving behind the true demand of students. “No conversation, no review, no one knows how many students are suffering from these issues”, he said.

Liang said the main challenge to fight for international student rights is that international students have no voting rights in Australia. They bring indirect and potential benefits to the voters that concern not only transportation, such as housing and ecology. He talked about travel concessions for international students using a Chinese saying “pulling a single hair makes the whole body move”, meaning that a single change can have far-reaching influence.

The current campaign also advocates for travel concessions to be available to part-time students. Liang said many students chose to do part-time study because they cannot financially support themselves while undertaking full-time study. Travel concessions can help them financially, but Liang found that no one was raising this issue for them.

“Students are marginalised; international students are more marginalised, part-time students are even more marginalised,” he said.

The deadline of the petition is March 7, 2024. Liang said whatever the outcome of the petition is, the campaign will continue to pursue a formal dialogue with the policymakers. “The campaign’s relaunching is telling people that we haven’t given up, and we will keep up until we reach equality.”

Despite constant and collective efforts from student organisations, the demand for quality has still been ignored, and those students are still struggling,



paying either high rent or high transport fees. In 2017, the campaign united 12 organisations to collect 10,000 signatures but didn’t reach the goal. One can’t help but wonder: will this year be different?

Political obstruction: Tax reform in Australia

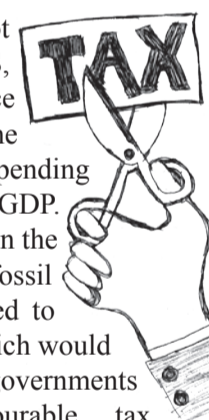
Angus McGregor thinks about tax.

With parliament back in session for 2024, the Albanese government has introduced its controversial stage 3 tax cut overhaul to the House of Representatives. Marketed by the government as a “cost of living tax cut” to middle Australia who has been hit hard by increased interest rates and prices, the relatively small change to a tax code unreformed for decades is emblematic of how politically toxic discussing tax has become for the major parties.

It’s undeniable that the Labor shift on stage 3 is a purely political judgement. Tax has traditionally been a politically dangerous issue for the Labor party in government or in opposition. The introduction of a carbon tax by the Gillard government brought on a coalition scare campaign which was partially to blame for the election loss in 2013. As even small changes to tax policy are complex and difficult to explain to voters, it is all too easy to misrepresent or poke holes in them.

The current federal budget surplus of \$22.1 billion is misleading. The 2023 Intergenerational Report, which makes long term projections about the Australian economy, argued it would likely be the last budget surplus in 50 years. The current artificially inflated commodities market and higher than expected tax revenue hides foundational flaws with how and where government revenue is coming from.

Simply cutting spending is not an option. The cost of the NDIS, aged care, health, and defence is expected to balloon in the coming years with total federal spending reaching more than 27% of GDP. However, there is a lot of waste in the current budget. Subsidies to the fossil fuel industry could be redirected to renewables or cut altogether, which would save \$11.6 billion a year. State governments have also negotiated favourable tax



Ariana Haghighi investigates a crime.

On November 11th 2023, Sydney’s flagship LEGO store held its long-heralded opening. I was house-bound, but fortunately I have eyes everywhere. Friends who attended the fated launch, sending pictorial ointments to nurse my blues. With one picture, however, I dropped my phone in disbelief.

The LEGO figure in question? An alleged representation of soccer-juggernaut-turned-humble-Australian-icon Sam Kerr. The problem? Despite LEGO’s boasted range of coloured blocks, the sinister simulacrum’s skin tone is unarguably white. Initially, I questioned whether this was Sam Kerr at all. However, a fateful Instagram story by Matilda’s teammate, Charli Grant, confirmed my suspicions.

I was certain the world would respond with similar outrage. But, as it turns out, I was a tortoise following the Sam Kerr statue news. For even though the Sam Kerr model now resides in Sydney, it was born in July 2023 in Perth, like the icon herself.

agreements which could be rolled back. WA has the best budget position in the country but has a special deal on GST which costs the federal government \$5 billion a year.

The government also needs to examine a broad range of new revenue sources. One of the simplest things the government could do is reduce capital gains tax exemptions and reduce negative gearing deductions which will cost the budget a combined \$157 billion in the next decade. The introduction of a resource super tax, something introduced by Gillard and Rudd but repealed by Abbott, is another enticing option. Most other nations that rely on commodities, like Norway, have profit taxes and they would be charged on top of royalties which have not kept up with the increase in commodity prices.

Albanese has given himself a smaller target with the stage 3 tax cut changes. The narrative that times have changed and therefore more needs to be done to help Australians is hard to dispute. The simplicity of the message seems to be working. Internal Labor polling, as well as independent surveys, show about 66% of voters supporting the change including 53% of Coalition voters with less than a quarter opposing them. While the changes shift the budget pressure to higher income earners, the policy will still cost the budget an estimated \$20 billion a year.

Labor has also placed the Coalition in a political bind. As Dutton has consistently attested that they are the “party of lower taxes,” voting against the Bill would go against party room principles even if it is a rebuke to the Coalition’s initial version of the policy. With Dutton signalling last week that the Coalition will support the change even if their amendments failed, it’s likely the Bill will move through the Senate quickly.

Though there is little archival material, I impute that the model was transported from Perth to Sydney Statue of Liberty-style. Unlike Sydney’s understated opening, the grand reveal in Perth was accompanied by a visit from Sam Kerr in the flesh, which allows us to see just how odd the colour discrepancy is.

Oversight, impecuniousness, racism or blindness? I was determined to find out the reason behind the Great White (washing).

First, I had to probe into who pieced together the white Sam Kerr model. Reaching out to LEGO contacts, I was placed on an email referral round-about for a brief while, and sailed to the inbox of the Brand Manager for The Brickman, a team of LEGO artists. At the helm of this crew is Ryan “Brickman” McNaught, who is apparently one of only twenty registered ‘LEGO professionals’.

The mystery turns on the provenance of the design files. My assumption that she was designed and built by Australian hands was misplaced! Apparently, the

However, this political bind has meant the Coalition refuses to debate or engage with the policy on its own merits, but rather defer to a ‘broken promise’ narrative, sidestepping the tax issue altogether. While it is fair to question the breaking of an election promise, the media’s pushing of this narrative further stifles future discussion about tax reform. Headlines like “PM’s tax on trust,” in The Courier Mail and “He’s now a liar-bility,” in The Daily Telegraph frame midterm policy shifts as inherently flawed no matter how the context has shifted. As some commentators have rightfully pointed out, when Abbott and his treasurer Joe Hockey broke multiple promises in the 2014 budget by cutting Medicare and defunding the ABC, most media organisations hailed them for being fiscally responsible.

With neither major party willing to stomach a public debate about the merits of tax reform, the crossbench in both the House and Senate has attempted to start the discussion. Independent Senators David Pocock and Jacqui Lambie have called on the government to review negative gearing. Pocock noted that “it’s arguably easier to buy your second house than your first house,” because of the tax concessions on investment properties. House prices and rents have skyrocketed since 2019. If there is any context where the calculus for negative gearing has changed, it’s now.

Until Labor and the Coalition are brave enough to have a genuine debate about significant changes to the tax system, the reform will likely remain piecemeal. The media and voters have a crucial role to play. Until Australia acts like a genuine representative democracy and allows politicians the wide mandate to discuss significant policy changes, we will continue to experience the timid political games we have all witnessed around the stage 3 tax cuts.

Justice for Sam Kerr

design files were imported from the USA LEGO design team, dictating the block choices to represent her skin tone. The Brand Manager’s response made it clear that their hands were tied — when life gives you lemons, build a pallid Sam Kerr LEGO model as instructed.

Limply defending the impostor’s coconut-flesh coloured hue, The Brickman’s contact explained that “colour choices are limited by the physical LEGO pieces available.” A credible excuse, if all other LEGO offerings were like a 1950s television screen. But when faced with a visual assault of colour each time one steps into the LEGO store, tonal austerity is not what comes to mind.

I had followed up my query as far as I could, but hit a wall when faced with this transatlantic travesty. I may never know who is responsible for the whitened design files, and if they have ever watched a Matilda’s game — but I do know they’d think they were designing a footballer, not a soccer star, and more importantly, cultural icon.



Invasion Day: *In reflection*

Honi Soit rallies.

CW: Aboriginal and Torres Strait Islander readers are advised that the following content may contain images and stories of people who have died. This article also contains details about First Nations deaths in custody, police brutality, the Stolen Generations, human rights abuses, genocide and ongoing colonial violence.

It has been almost two weeks since the 2024 Invasion Day Rally and almost 250 years since land was stolen from First Nations peoples and sovereignty was never ceded. Heeding the calls from speakers, musicians, and protestors at the event, it is crucial that we reflect on the Day's importance and impact.

On Friday January 26 over 50,000 people marched from Belmore Park to Victoria Park in solidarity with First Nations peoples and their ongoing battle against post-colonial devastation.

Honi took to the streets to provide live coverage of the speakers at the rally, the march itself — along with police interaction — and concluding with the vibrant Yabun Festival, held annually in Victoria Park.

The speak-out was MC'd by Gumbaynggirr, Bundjalung and Dunghutti woman Lizzy Jarrett, who first introduced a Didgeridoo Smoking Ceremony. While marshals began to hand out cold water and juice from a designated Rest Tent at the front of Belmore Park, organisers reminded protestors to seek medical attention and familiarise themselves with Legal Observers as the Day continued.

Following an Elders Greeting from Wiradjuri activist Auntie Jenny and Gamilaroi activist Uncle Lyall Munro, the crowd was lucky to hear from a range of First Nations and Palestinian speakers. Uncle Lachlan Wright spoke about the death of his son, Jai Wright, in February 2019 after his trail bike was hit by an unmarked police car. Remembering his son as "forever sixteen now", Wright vowed that "we will get justice. We won't stop. There is no way we will stop."

The coronial inquest into Jai's death began on January 29 this year, and has been referred to the New South Wales' Director of Public Prosecutions for potential criminal charges. Bunjalung and Wiradjuri lawyer, human

rights activist, and Aboriginal and Torres Strait Islander Children's Commissioner Nessa Turnbull-Roberts continued to condemn state and police violence against First Nations youth, stating that "it is a modern slavery because our children get stolen by the professional kidnapped through the use of bias, prediction and surveillance."

Amidst cries of "shame" from the crowd, Turnbull-Roberts implored the government to end this "war on human rights" and "the forcible removal of Aboriginal and Torres Strait Islander peoples".

Palestinian speaker Ahmed Abadla drew parallels between the murder of

“Heeding the calls from speakers, musicians, and protestors at the event, it is crucial that we reflect on the Day’s importance and impact.”

Indigenous Australians and the ongoing genocide in Gaza, stating that “as long as countries like Australia do not reckon with their past...countries like Israel will continue to act with impunity knowing their actions will have no consequences.” Calling on a wider need for anti-colonial, anti-racist justice, Abadla also pointed out that “the cop who murdered George Floyd was trained by the Israeli army.”

Paul Silva, a Dunghutti activist and the nephew of David Dungay Jr., made the apt yet chilling conclusion: “the law comes from the land. Every government in the history of Australia has failed Aboriginal people, and that is why we stand here today. This is why you support us... There is still unfinished business. 236 years of it.”

The onset of the march transformed the immense crowd from a rippling river to a deep, vast ocean cascading down Broadway. Currents were sustained by chants of “too many coppers, not enough justice” and “ceasefire now”, only becoming more emboldened against the honks of support echoing amongst truck and bus drivers.

But this was not a day of hope. It was a day of reckoning and reflection. *Honi* stands in solidarity with the anger, pain and struggle of First Nations people seeking justice on stolen land.

When we discussed the rally's meaning with the University of Sydney's First Nation Collective Convenor and Wiradjuri activist Ethan Floyd, he commented that “this year's protest drew record numbers, and emphasised the importance of seeking a rights-based agenda after the failed Voice to Parliament referendum. As university students, it's important that we continue to show up for First Nations justice — particularly as the University plans to roll out its changes to the Confirmation of Aboriginal and Torres Strait Islander Identity Policy 2015, which seeks to restrict access for First Nations students and staff to identified roles, scholarships/fee relief, academic support, and enrolment.”

This year's SRC President Harrison Brennan, who also attended the rally, shared a similar sentiment, reflecting in particular on the shared struggle between First Nations and Palestinian liberation: “the 2024 Invasion Day rally was a call to action for all present. The failure of the Voice referendum in 2023 — a depoliticised campaign that did not speak enough to struggles facing First Nations communities — deeply affected the atmosphere of the rally. So too did the ongoing genocide of the Palestinian people at the hands of the colonial state of Israel in Gaza and the state-backed settler violence happening in the West Bank.



Listeners of the speak out as banners are arranged and organised.

The rally emphasised community resistance, that we do our best not to build up or empower the state, but our local communities to oppose the ongoing colonial policies of so-called Australia and its allies. The rally laid bare the global and interconnected anti-colonial struggles that we, as activists, must support in any tangible way we can. As family policing continues, as Indigenous deaths in custody continue to soar, as Country is desecrated and the loss of life in Gaza compounds, it is our duty not to remain passive, but to step up and take to the fight to all colonial states who continue to dispossess and destroy the lives of Indigenous peoples globally.

As anti-colonial activists, we must now look beyond Invasion Day to upcoming rallies occurring across Sydney. February 14, 2024 marks the 20th anniversary of TJ Hickey's death, a seventeen-year-old Gamilaroi boy who was murdered by two unmarked police cars while riding his push

bike through Redfern. A memorial will be held at 10am on February 14, and will continue with a march to Redfern Public School. A remembrance and resistance protest is also being held simultaneously in Naarm to speak out and campaign for deaths in custody.

In addition to showing up every Sunday at Hyde Park, it is vital we

“The rally emphasised community resistance, that we do our best not to build up or empower the state, but our local communities to oppose the ongoing colonial policies of so-called Australia and its allies.”

continue fighting against genocide in Gaza in other ways. Teachers and School Staff 4 Palestine is leading a Solidarity Day & Rally between 4pm to 6pm on Tuesday February 13. Students For Palestine are also hosting a protest against the war in Palestine at Anthony Albanese's Marrickville office at 4pm on Friday February 16. The Palestinian Film Festival Australia has also been announced between March 7 and 17, featuring a variety of pieces from Palestinian creators all around the world.

Honi would like to call on our student community to continue showing up in solidarity for First Nations people and their ongoing battle against the colonial violence still rampant in so-called “Australia”. We would like to encourage our community to be listeners to First Nations peoples and to aid in any way on building the strength for the battle ahead.

Donate and access information using these resources:

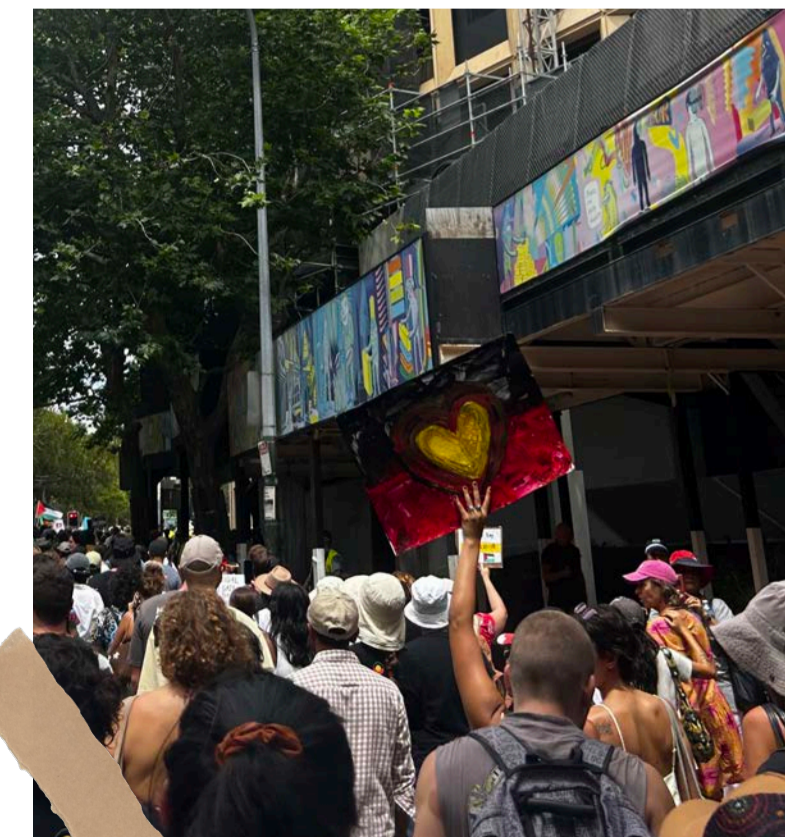
Pay The Rent Grassroots Collective

BlaQ Aboriginal Corporation

COMMON GRACE: Aboriginal Deaths in custody

AIATSIS

USYD FIRST NATIONS COLLECTIVE



Protest signage spotted on the march to Yabun Festival.

Sovereignty was



March from Belmore Park to Yabun Festival. Photography: Zeina Khochaiche.

Never ceded.

An afternoon with Violet Hull

Simone Maddison chats with USyd's pop queen.

Perhaps the only way to describe entering Violet Hull's inner-city home on a Sunday is to capture it as a soundscape. Her driveway was coloured by the faint hum of synth music emanating from her mother's studio, mixed gently with the murmurs of children playing in the park opposite. After a brief phone call to notify Violet of my presence came the beat of bounding footsteps and the crescendo of an opening garage door. A brief shriek of recognition and a muffled "thank you" for her welcome.

Music, understanding, connection: these were the tunes underscoring our conversation on that languid summer afternoon.

Our time together began with a tour of the warehouse's lower level, a brush with a talented family led by a rising star. Meandering through the gallery space, woodwork creations and beautiful watercolour canvases, we settled at one of the kitchen's steel tables. A familiar breeze whistling through a fleeting weekend catch-up, I asked Violet the first question of our interview: "can you introduce yourself?"

As I've learned over the course of our friendship, Violet is many things: a pop artist who has recently released her first EP, a national representative on the Australian Fencing Team, a soon-to-be graduate of the University of Sydney and a lover of podcasts. But instead, she told me about her formative years.

Having grown up in New York City, Violet moved to Sydney at the age of ten. Her family, composed almost entirely of musicians and artists, has surrounded her with creativity and self-expression "since forever". Although she cannot read music, Violet can attune her vocals by ear because of the rule in her household to "never tell someone to stop singing." In some cases, she and her brother were allowed to get out of doing the dishes if they played the guitar – needless to say, I was envious.

When I asked her how this creative freedom shaped her time at school and university, one word came to Violet's mind: "friction." With so many voices coming from within and refusing to be stamped out, it was easy to be misunderstood by classmates and teachers. But as we thought more together about the intersections between music and her choice of a degree in media studies, we realised that both are about communication: between people, between groups, and between mediums. Telling a story is, as Violet pointed out, "an immersive,

colourful, life-affirming experience" – it is rhythmic in its form, climax and conclusion. Coincidentally, these are also the words I would use to depict Violet's music. After the release of her first song *Away* in November 2021, she has consistently tried to "push pop" by reframing fresh sounds and themes. The release of her first EP, *VPOP*, in December last year represents the apex of this vision, a sweet, salty, spicy play on the "different flavours" of popular beats. Violet thinks of her current sound as a type of "gay k-pop", a form of "pure escapism and spirit" inspired by dance-pop legends like Miley Cyrus, Charli XCX, Kesha and Demi Lovato which also "appropriates the male gaze."

This is particularly important for a song like *Stuck In My Brain*, where Violet sings about a girl in the way audiences would expect a man might. For Violet, singing about queerness is an homage to "the idea that people just want to be themselves", and a challenge to "the world trying to repress that so much." In high school, listening to queer artists like King Princess share their stories made Violet feel "seen and heard and not alone." Writing queer pop songs has been a way to "continue what all queer artists have done already



and to "undo the straightwashing" she experienced while coming of age.

Of course, these melodies have not always sounded the same or been easy to write. I was interested to learn that Violet began her career by writing emotional ballads, and became worried that more upbeat songs did not fully represent her personality. It was her mother who convinced her to release this music under the persona Hot Poppy, Violet's disco alter-ego in a bright blue wig. While this helped with "escapism from mental barriers and stereotypes", Violet became increasingly reluctant to play a character for the rest of her life. This is how listeners were graced with the stage name VOH: a childhood nickname, and a heartfelt homage to the kaleidoscopic tapestry of Violet's talents and interests.

It is no surprise, then, that Violet is most inspired by her family and watching live performances. She describes performing as "very giving, very selfless", in many ways an antidote to the isolating experiences of "solitary writing" and "practising alone." As much as tapping into these lifebloods has shaped Violet's creative process, she is also open about the need to "water some of the other plants in my life" in times of stress and burnout.

Not only does she prioritise rest — most recently, by not sleeping with her phone in her bedroom — but also pursuing other projects. Violet describes working on the Sydney University Dramatic Society's original *Stujo! The Musical*, coincidentally where Violet and I met, as a pivotal point of "energy and common purpose" in her life. Learning choreography to Charli XCX's *Vroom Vroom* may have been far out of her comfort zone, but it also made her realise that she "needed to do it again" in her own music. After creating the *My Kind of Bad* music video, Violet reached an earth-shattering conclusion: "I guess I'm a pop star because I can dance."

When I asked Violet about her plans for the new year, she laughed. She has been "moving songs around like puzzle pieces" for her next release, but has not finalised anything yet. Above all, she hopes to get on stage, sing and learn from all the people in her life. I smiled, the gentle tapping of my keyboard subsiding as I sat back in my chair. I think it's safe to say, I cannot wait to hear more from VOH soon.

You can keep updated with Violet's new music releases, gigs and other performances on Instagram @voh.rox, Spotify and Facebook. Don't miss her performance at the SUDS Welcome Week Party, kicking off at 7pm on Friday February 16 at Marrickville's Red Rattler Theatre!

The Great Australian Emptiness

Lachlan Griffiths opines.



Since the 2019 retirement of Professor Robert Dixon, the chair in Australian Literature at the University of Sydney has been empty. At that juncture, a spokesman declared that they were "working to secure funding for an endowed chair" in Australian Literature. Nearly 5 years later, the funds remain unallocated and the chair is prominent by its emptiness. The current state of Australian Literature at this university seems to be just a yellowing photograph in the John Woolley building, fading slowly into nothingness. This fading is characteristic of much of the humanities. With this unfortunate swathe of generalisation, and the rapid cuts to many arts classes, it appears that the humanities, once the centre of University life, are now an afterthought.

Until 2017, students could major in Australian Literature. Now, there is only one Australian Literature unit left with an active unit of study page: ENGL3703, Australian Literary Ecologies. Between this and the occasional Australian novel in first-year English, there is a need for more opportunities to study Australian Literature at the undergraduate level. A 2021 *Honi* article highlights how units like Australian Gothic were marked as "indefinitely unavailable" in the complex world of academic bureaucracy.

The Association for the Study of Australian Literature wrote that the non-appointment of a successor to Dixon is to "lose a leader" in Aust-Lit studies, and risks losing the "enduring benefit" such a chair provides. To not teach Australian literature courses is to deprive this university's students of a fascinating and valuable opportunity to understand the country they live in. Students would also discover how the representation of Australian literature has shaped our national consciousness, and how that perceived national consciousness has shaped literature.

This decision has allowed the study of Australian literature to essentially wither on the vine of expediency. Subjects, termed by the Undergraduate Studies Committee as "award courses," are chosen by the Academic Board, who make representations to the Senate as to the "pattern of undergraduate courses." Once these Committees and Boards vote, courses are either created or wound up. The latter course of action seems pervasive in the context of Australian Literature. There are no longer courses in Australian modernist poetry, despite this country's influence in that field. There are no courses either in the Australian novel, even though Australian writers produced, and continue to produce, novels that are unique in world literature. One must credit the University for preserving Australian Literary Ecologies, though it begs the question why they can only consistently run a single Australian literature course when Melbourne has just appointed Tony Birch to an endowed chair in the subject that would allow him to give public lectures and use the academic sphere to promote Australian writing.

So, why study Australian Literature? It is a powerful lens through which we can interrogate and consider Australian culture. The real value of Australian literature is its uniqueness. It is a distillation of Indigenous storytelling, of the European tradition of the realists and modernists, and a contemporary literary culture that takes the experience of recent immigrants and combines it with living in modern Australia. In this mixture of differing cultural influences, each of which influences one another, one finds a distinct national literature, that deserves close study so it can be properly understood.

Australian literature of all mediums becomes a vehicle for national understanding. The power of teaching Australian Literature as a distinct University subject is that it sets it apart from the broader tradition of writing in English. An American university wouldn't relegate Faulkner to the generalisation of an English language course, for that would dismiss his cultural context as an American writer. The same is true with Australian literature. Richard Flanagan and Patrick White aren't just writers, they are Australian writers. Indeed, Patrick White said it was from Australia where he drew his "literary, his spiritual sustenance." Australian Literature ought to be taught as a distinct discipline because Australian literature is distinct. It deserves interrogation within our unique cultural and historical context. In teaching the literature of this country students learn about its history and its people. In *The Harp in the South's* microcosm of working-class life in 1940s Sydney, or Carpentaria's expression of the identity of Queensland's Indigenous communities, one finds uniquely Australian stories preserved in the written word. Texts like these and others are our cultural inheritance. They capture Australian life, and, if only for that reason, deserve to be given their own space within the academy.

Similarly, why is it that so many Australian history courses are available when there are so few comparative classes in Australian Literature? You cannot have one without the other. The study of Australia's history has long been funnelled through a literary lens: much of the common perception of 19th-century Australia is due to Lawson and Paterson, despite their obvious inaccuracies. Similarly, the image of Australia in the '50s as a den of censorious philistinism owes itself to the way many Australians at the time responded to modernist literature. Without an understanding of Australia's writing, it becomes impossible to understand our history. Even if the University doesn't restore the full Aust-Lit major, (and that seems an impossibility) the opportunity to teach more specific courses on the Australian novel, Indigenous writing, Australian poetry, and Australian writing generally is one too valuable to pass up.

Considering that the University was willing in 2019 to "secure funding" for an Australian literature chair, it seems likely that the teaching of even a few non-survey units of Australian literature would be a welcome addition to the curriculum, and one that course organisers would not be necessarily opposed to. In a time when University courses have been plagued by increasing generalisation, the chance to restore specificity and depth cannot be passed up. Though Australian Literature is just one of many humanities disciplines marred by the scythe of the generalist, its disappearance testifies to the larger problem of generalisation and practicality at the expense of value that seems to be at the heart of arts education in this country.



I (salt)burn for you, Jacob Elordi [A Y/N fanfic]

Jacob Elordina meets Jacob Elordi.

You frantically make your way over the City Road footbridge. You were running late for your shift as a tour guide for Welcome Week and had spent the 50 minute train ride looking at the minutes pass by, getting more and more anxious. That was one of the perks of living over the bridge.

You know you have sweated through your orange Welcome Week t-shirt but don't have time to fix your frazzled appearance. You were saving up for a six week European summer, and needed the money, and not many North Shore kids needed tutoring during the summer holidays – they were all in Aspen.

“Y/N! I was wondering if you were going to make it”. Your eyes land on Paul Mescal. You met at a SASS event last year and have been inseparable since. You were lucky the relationship didn't turn awkward after a drunken makeout outside the Lord Gladstone during a SURG High Rotation. Paul didn't believe in dating and you agreed that you were better off as friends. No benefits anymore.

“Hey!” You give him a hug but you are suddenly conscious of your sweat. Hopefully he doesn't notice.

“Hi! Sorry, I've got to run. You're doing first-year tours right?”, he asks.

“I sure am. When you finish with Run Club, meet me at Courtyard. I think Tabatha finishes up at the SUDS stall at 4 as well.”

“Too easy! Don't be late, I'll be waiting.”

Your feet were aching by the end of the tour, you sure picked the wrong day to wear your new docs. You made your way through Eastern Avenue, weaving through stalls, first-years in line for free goodies and Blundstone-wearing (but trust fund-holding) students trying to hand you flyers for some Marxist forum. You finally made it out of the pandemonium when some college boys ran past, knocking into you like you weren't even there. One thing you didn't miss about uni: college kids. Especially St Andrews. You heard stories and read the articles about the hazing rituals, in particular something known as ‘the bathtub’— you don't think to ask for further details.

Frustrated, you made your way through the Quad, as your new, sexy *Honi Soit* tote bag hits your hips. You could feel your phone buzzing, either Paul or Tabatha telling you to hurry up.

You glance down to look at your phone enough to distract you and trip over your own feet. The contents of your tote bag spill all over the dry pavement. You feel your cheeks burn hot and hear someone suck in a breath, clearly embarrassed for you.

You keep your eyes glued to the ground, afraid to meet the eyes of whoever had the pleasure of witnessing your fall. You quickly scramble to pick up your belongings and see a large hand reach toward your copy of *Wuthering Heights* from Better Read than Dead. You finally glance up and your eyes meet a pair of whiskey coloured orbs. His eyes are framed by dark eyebrows and sculpted cheekbones. Oh lord. You quickly shoot up. It's Jacob Elordi.

Despite being a second-year like you, he's quite the BNO. Everyone either wants to be with him or be him—except for those of us who know that nothing good comes from associating with college students.

He stands, and you have to crane your neck to meet his face. He's wearing the staple light blue-and-white Drews jersey that majestically stretches across his broad frame.

“Hmm, *Wuthering Heights*, a copy of *PULP* and Doc Martens. Are you going to ask me to join an NTEU protest?” He gives you a toothy grin and he continues to inspect the items he's picked up.

“Clever. Let me guess, a Drews jersey and RM Williams. Coasting your way through a Bachelor of Commerce so you can join Dad at Deloitte?” You snatch back your belongings. You've been fortunate enough to never have to deal with many college kids so far but luck has to run out at some point.

“Close. Bachelor of Economics. I like to keep people on their toes, or in your case, on their knees,” he gives you a wink. “I'm Jacob,” he reaches his hand out, as if he had not just suggested.... Nope, not going there.

“And I'm not interested.” You ignore his outstretched hand.

His confident grin falters for a minute but he recovers quickly. “I promise you, you're not my type, Cathy,” as he shakes my copy of *Wuthering Heights* to emphasise his point.

“Is that because I'm not living at Women's?”, you reply through gritted teeth.

“I just prefer girls who don't automatically assume they know everything about me based on student accommodation. I also don't like the idea of being the sole breadwinner, heard that arts graduates aren't in demand.” He says the last part in a hushed whisper, maintaining a mischievous glint in his eyes.

“Right, and that's my cue to leave. I've hit my college kid quota for the day.” You brush past, wanting to hit his shoulders in protest, but only managing to target his hips as you make your way to Courtyard.

“Will I see you around?”, Jacob's voice booms across the Quad.

“Oh, I sure hope so”, you yell, voice dripping with sarcasm. However, you don't turn around to face him. You won't give him the satisfaction. You hear him chuckle and head in the opposite direction.

Week 2 is always your favourite; you're not behind on assignments and love the anticipation of the first tutorial. This semester, you're taking ENGL2650: Reading Poetry.

Before you can enjoy a unit relevant to your degree, you have to go to your FASS3999 tutorial, all the way on the ugly side of campus, at ABS.

As you wander around the new building, looking for Seminar Room 1080, your eyes are immediately drawn to the imposing figure of Jacob. His head almost hits the ceiling.

“Well, well, well. What is Cathy doing all the way at the business school? Breaking out into hives?”

“A severe migraine, actually”, you mutter. You then notice a lanky guy standing next to him.

“Where are my manners! This is my friend Timothee Chalamet, he's an exchange student from France.” He points to you, “This is Catherine.”

“Bonjour, Catherine,” Timothee says, in an American accent. Of course, you had assumed he would have a French accent.

“My name is not Catherine, it's Y/N”, You reply curtly. You all stare at each other in uncomfortable silence. Your eyes zero in on Jacob's eyebrow piercing. Huh, that wasn't there before

As Jacob opens his mouth to speak again, Timothee cuts him off and says something in French you don't understand.

Jacob shrugs his broad shoulders and follows Timothee, only this time he turns and looks back at you.

After what felt like the longest tutorial of your life you use Lost On Campus to find your classroom in Old Teachers College. As you walk down the hallway, you rummage through your tote bag, trying to find your copy of *The Secret History* when you slam into what feels like a brick wall. Recovering from the impact, you realise that the brick wall was, in fact, Jacob Elordi. Unsurprisingly, he is only holding his laptop, without a case.

You crane your neck up to look at his ruffled hair. His orbs peer down to you as the corner of his mouth ticks up into a grin.

“Cathy, we have to stop meeting like this,” he sounds amused.

“I'd rather we stop meeting at all”, you mutter under your breath. He leans down, his tall body almost at a right angle, bringing his ear closer to your face.

“What was that?”

“Jacob, ABS is actually across Footbridge. I'm sure you've got riveting things to learn about such as micro and macroeconomics and John Maynard Keynes”, you mutter.

“You've got me all figured out, haven't you?”

“Please!” you scoff. “College kids all fit the same brief. You meet one, you've met them all.”

“Always a pleasure making your lips curl, Y/N”. His eyes briefly flicker to your lips before he tips an imaginary hat on his head and walks off.

He called you Y/N.

“Welcome to ENGL2650!” Graham Norton, the tutor, announces.

He begins with a simple icebreaker, and then begins to walk through the course syllabus with his Irish lilt, the door creaks open. No need to guess who. You see his eyes scan across the room and when his eyes meet yours, he smirks. You pretend to be interested in something outside the window.

“Sorry I'm late, had a bit of a clumsy moment earlier,” Jacob says, unprompted, his eyes never looking away from you.

Graham Norton nods and continues with the icebreakers. As you process your flustered state, it takes Jacob four strides to get to your desk.

“Seat taken?”

TO BE CONTINUED...

President's Report

Welcome (or welcome back) to the University of Sydney. My name is Harrison Brennan and I'm 96th President of the Students' Representative Council.

The SRC is the peak representative body for undergraduate students at the university. We are independent from USyd but we rely on your Student Services and Amenities Fee (SSAF) to operate. We offer a range of free services you may use throughout your academic journey that can assist with anything from USyd's bureaucratic systems, such as special considerations, centrelink applications, tenancy and accommodation problems, and can help with varying legal matters including encounters with dodgy police or issues with immigration and employment.

Beyond our casework and legal services lies the very soul of the SRC - its activism and advocacy. As a student union, we are committed to championing the interests of students, agitating for a better education here at USyd and a just world off our campus. Our rich history of activism includes fervent opposition to the Vietnam War, facilitating campaigns for First Nations justice, and our militant response to the corporatising decay of higher education under neoliberal governments and private sector interests. The SRC runs a myriad of activist collectives focused on a variety of political campaigns who hold meetings, forums, and rallies throughout the year. These collectives, both autonomous and non-autonomous, are the best way for students to get involved in activism whilst at university. I am heavily involved in these collectives, and as the President, also sit on multiple committees to raise problems students are facing in their studies.

The SRC is a bastion of activism and resistance. Now more than ever it's imperative that students unite against the structures of oppression to pave the way for an education untainted by commercial interest, and a future that is just and emancipatory. In 2024, I implore you to check out our collectives, to immerse yourself in activism, to join the struggle and fight for the world that you want to see.

If you want to get involved, have any questions, or need some help, simply reach out to me via email at president@src.usyd.edu.au. I hope to see you around!

Have you had some academic failure and set backs?

Have you been asked to show good cause?

The Uni's Counselling Service is running the Comeback Crew.

They are a small and friendly group designed to help overcome the challenge of academic failure. Using modern psychological frameworks, Comeback Crew members experience facilitated therapeutic discussion, new ways of interpreting their challenges and strategies to increase resilience. The Comeback Crew promotes the growth from hardship and setbacks while also fostering a sense of community and connection for the Usyd journey.

Click here to register your interest or to ask for more information.



contact a caseworker
bit.ly/SRCcaseworker

srcusyd.net.au
02 9660 5222

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We can help you for FREE!***

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LEGAL SERVICE APPOINTMENTS ARE AVAILABLE BY PHONE OR ONLINE



*This service is available to Sydney University undergraduate students & cases that meet the eligible criteria



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University of Sydney NSW 2006
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ACN: 146 653 143
p: 02 9660 5222
w: srcusyd.net.au

GET ORGANISED
WITH OUR 2024 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 from the SRC Welcome Week stall, at USyd libraries, or from the SRC office.

Students' Representative Council, University of Sydney

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Do you need sharehousing or tenancy advice?



Did you know you have tight deadlines to APPEAL a GRADE or Academic Decision?



Do you need help with CENTRELINK?

Need Help? Ask the SRC.

Caseworkers provide free, confidential, professional advice, that's independent of the University.

· Academic Appeals · Special Consideration · Plagiarism / Misconduct Allegations · Centrelink, Debt & Finance Advice · HECS Refunds · Tenancy & Accommodation Advice · Harrassment & Discrimination Support *and more*

Email your enquiry to: help@src.usyd.edu.au.



Do you need Special Consideration for illness or misadventure?



Do you need help with credit, debt or financial issues? Ask the SRC!



Do you need to discontinue or withdraw a subject

Join the political party that's bad-arse enough to do some good.



As a political party without a single affiliation, the Good Party is something Canberra might find a little on the scary side. Because, unlike the other parties in the parliament, the Good Party won't be there to do the bidding of a particular interest group such as the Unions, the fossil fuel and mining industries, or some religious entity.

We're there for change.

We want to end the failed war on drugs and introduce a program to control heroin addiction. We want to free the vast majority of Australians from the burden of paying personal income tax with a new system that will keep 99.8% of the income earned in our pockets, ending the affordability crisis. And we want a Royal Commission into the nation's healthcare systems so that they can be re-engineered to once again do the job for which they were intended – provide every Australian with world-class publicly-funded health care.



Protection Agency to shield the people who step forward to do what's right. We will also extend Australia's marine parks. And given that we're supposed to be striving for net zero emissions by 2050, we will end the government subsidies to the fossil-fuel industries that exceed \$11bn annually. We will also put an end

to the negative gearing and fringe benefits tax concessions, the artificial levers that have done so much to make housing all about investment for the few rather than shelter for the many. The Good Party is a movement for all those Australians starting out in life who want to inherit a fairer, more decent country. You represent 40% of the nation's population, so your vote can make a real difference.

Join the movement.

If this sounds bad arse in a good way to you, become a member of the Good Party and help us change the system. We need you. www.goodparty.com.au/join

Big steps in a fairer, more decent direction

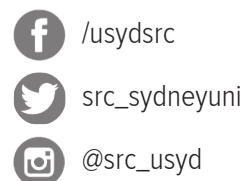
The Good Party will establish a Whistle Blower

The Good Party. Think Differently

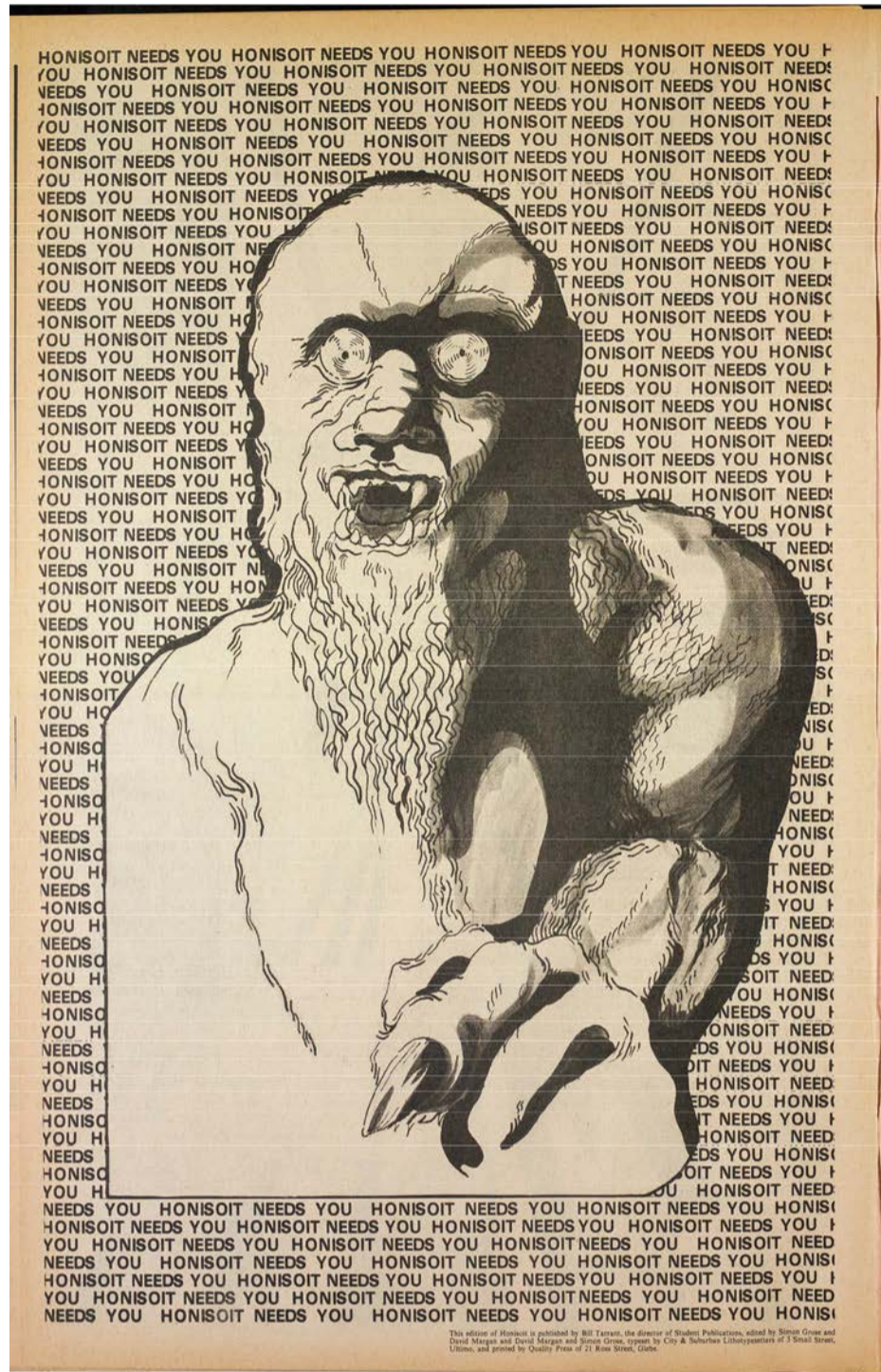
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DUSTING OFF THE COBWEBS



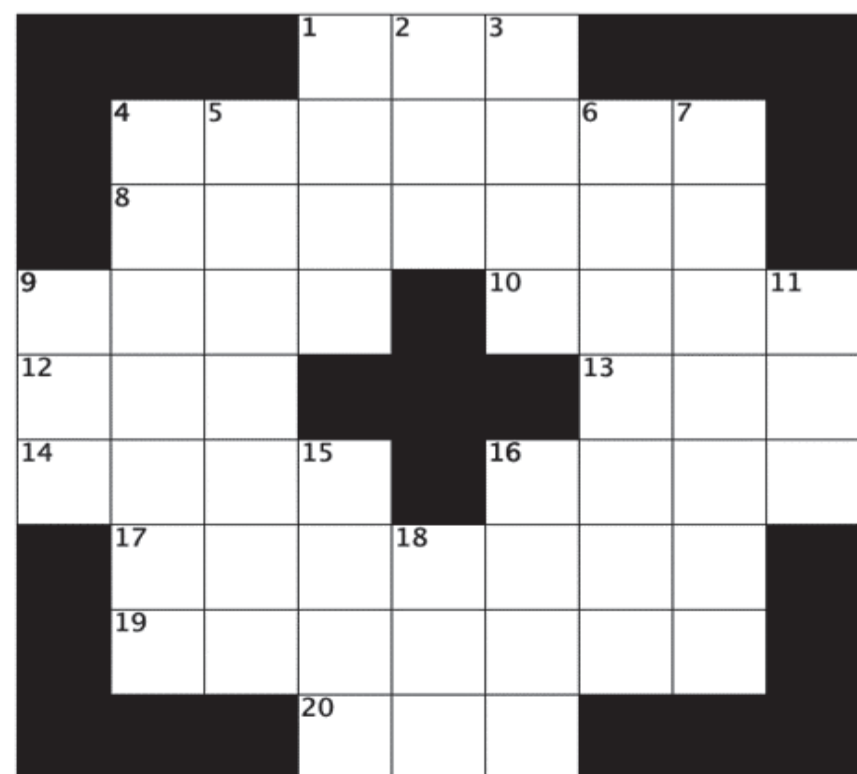
Honi Soit Needs You! (Welcome Week, February 1974)
Source: Sydney University Archives

QUIZ

1. At what inner-west station did a train derail on February 10, causing major delays?
2. What became Sydney's tallest building in 2020?
3. Who creates the New York Times Connections game every week?
4. Name one country who has submitted a confirmed bid for the 2036 Summer Olympic Games
5. A recent Bill passed through the Senate, preventing employers from contacting their workers out-of-hours. Which law governing employee rights did it amend?
6. The Love Goddess Aphrodite was said to be born from what?
7. Which Sydney University space was built for the Women's Union?
8. What is the only sport to have been played on the Moon?
9. What is Australia's oldest newspaper?
10. In which building is Honi's Welcome Week induction event on Thursday February 15?

Answers: 1. Stannmore; 2. The Crown; 3. Wyna Liu; 4. Indonesia; Turkey; India; 5. the Fair Work Act; 6. Sea foam; 7. Manning House; 8. Golf; 9. The Sydney Morning Herald; 10. John Woolley

Crossword



Crossword: Claire Lyuo and Simon Lin.

DOWN

1. Parts of a play
2. Command commonly taught to control pets when they are disobedient
3. He ___ the girl; To observe
4. Shattering or breaking sound or act (plural)
5. Long eel-like deep water fish with a silvery body and a prominent red dorsal fin running from above its eyes to its tail end; paddle-aquatic creature
6. Someone who posts comments online in a hateful or malicious manner to upset others
7. Literally to be in the form of the second last letter of the alphabet
9. Abbreviation of common hustler saying: "___oney___ever___leeps"
11. A practical or mechanical process; used to describe the psychological US propaganda, 'the US psy___'
15. To have achieved high marks
16. An armadillo with three bands, found especially in South America
18. A primate with long arms, associated with the action of beating one's chest

ACROSS

1. Pillowy portion of flesh beneath the back
2. An organisation of people who gather to participate in a common hobby or purpose
8. Subjects of consideration
9. The God of War (planetary title)
10. District of London originally popular among the nobility
12. Business contract which optimise transactions between clients operating in a country with non-convertible currency
13. Topside of the bosy part above the knee and below the hips
14. Branch of Islam that describe Ali as the successor of Muhammad and the fourth Caliph
16. Mountain range in Central Europe, commonly visualised as blue with a snowy cap
17. Someone who has run away from imprisonment
19. First American person in space
20. German article used to indicate masculine nouns

ALWAYS BALANCED COVERAGE

Thales launches new weaponised incompetence

Ariana Haghghi and Marlow Hurst report.

At a press conference earlier today, Thales Rear Admiral (Innovation and Heat-Death) Lance Cornetto announced a program set to redefine Australia's conventional military forces and society as a whole.

"We've already weaponised competence through our state-of-the-art officer training facilities at Duntroon, so logic dictates the next frontier will be the weaponisation of incompetence."

This initiative will equip ordinary Australian males with avant-garde technology that enables them to act as if everyday tasks, particularly domestic duties, fall outside of their capacity.

Rear Admiral Cornetto informed the press gaggle that a trial program was already underway, following the arduous recruitment of the nation's most performatively inept sons, boyfriends, brothers, and housemates.

"They're currently hard at work taking out the bins, but protesting if asked to do anything more. Which is perfectly fair because they wouldn't know the first thing about roasting a chicken or mopping the floor or opening the door for the mailman, and anyways, their mother/girlfriend/sister/housemate is sooooooo good at it."

There are also plans to licence the program out to private organisations, including student newspapers.

"There are a whole bunch of plucky student newspaper editors out there who don't want to layup spreads, and that's okay. And even if they are perfectly proficient in InDesign, they should be allowed to pretend as if they've never heard of it."



OBs balk at the mere mention of a report card even though it basically happens every year

Former Honi editor hates current editorial team, but not for the usual reasons of spite and regret.

All Socialist Alternative lure Malcolm Turnbull back to campus with the promise of a cheese cube underneath a tilted box

Local ginger feline announces plans to be spill for the Redfern cat leadership: "We need to get back on track." "Faculty of Learning."



Coquette Album of the Week

Did you know that there's a tunnel under the Michael Spence building <3 bottom text



EXISTING

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