



Kam Svit

week 7

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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Editors

Valerie Chidiac, Aidan Elwig Pollock, Victoria Gillespie, Ariana Haghighi, Sandra Kallarakal, Zeina Khochaiche, Simone Maddison, Angus McGregor, Amelia Raines

Contributors

Christopher Kane, Eddie Gardiner, Ella McGrath, Ellie Robertson, Emilie Garcia-Dolnik, Faara Nadeem, Purny Ahmed, The Tepid Schooner, Tim Duff, Veronica Lenard, X Ballantyne

Artists/Photographers

Claudia Blane, Dirsten Pernel, Ishbel Dunsmore, Luke Mesterovic, Khushi Chevli, Huw Bradshaw

Cover

Bianca Wong

Editorial

Amelia Raines

At the University of Sydney, various spaces that intend to forge student communities can often falter, instead warping into constellations of cliques.

In a panic to think of prompts for *Honi* reporters for this edition, I suggested Cliques, Chairs, and Chancellors as points of inspiration — the trifecta which governs one's experience at the university.

Cliques are immaterial but ubiquitous. Cliques are contagious. In this edition, you will find the grating and the alienating: Purny Ahmed speaks to the whiteness and exclusivity at the Sydney College of the Arts (8), while Eddie Gardiner dips into the cut-throat culture in the Juris Doctor (18). The Tepid Schooner discloses the experiences of cliques in hospitality (13).

Editors of *Honi Soit* write from inside the cliques. Although we all express an aversion to the idea, it's true. We write from a long lineage of them. Ariana Haghighi and Sandra Kallarakal write about the Elephant in the *Honi* Office, posing the question of who gets to edit *Honi* (9).

Simone Maddison takes on the chairs and chancellors of the university, whose corporate clique impacts us all (15).

This week's feature interrogates points in which student editorial freedom wanes, pouring through the tumultuous history of advertising in *Honi* (10).

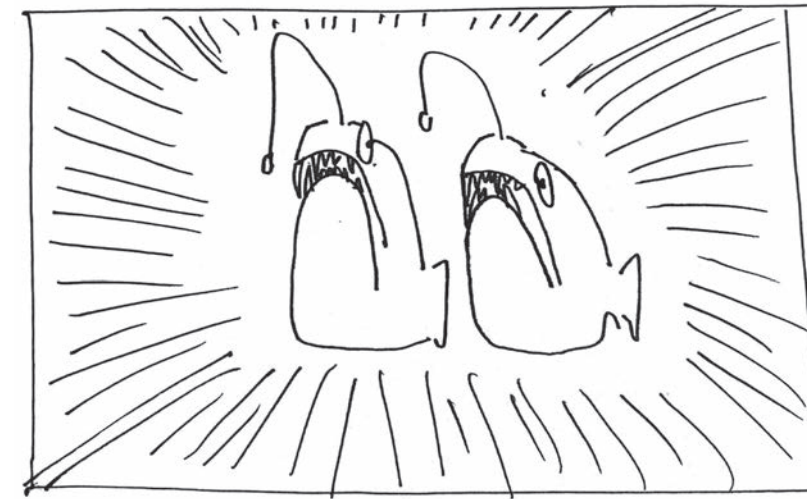
After having waited to write an editorial for *Honi*, I find myself in Gosper, writing it during the last 10 minutes of layup. In saying that, I have a few cliques of my own to thank...

The student media clique strikes again. Thank you to Bianca Wong, my housemate, and Art Director at UTS Vertigo, for her cover. I am lucky to see her art around me every day.

To old friends. I have made some of my dearest friends through this paper who I know I will have for life. I will not list every name but I will especially thank Deandre Espejo. Editorial tenures may fade but friendships don't (nor do bylines).

To Flirt — I hear laughs emanating from the office and I want to return. So I'll finish the editorial here.

Cartoon Caption Contest



Cartoon: Huw Bradshaw

Submit your best caption for the above to editors@honisoit.com for a chance to WIN and be published in the next edition! Winners receive a personalised limerick from Angus McGregor (this time for real!)



Cartoon: Aidan Elwig Pollock

Winner:

"A sight supposedly too tempting for a young David Cameron, but I don't believe the *Daily Mail* anyway."

— Will Thorpe

Winner's reward as promised:

*There once was a story untamed,
Of Cameron and pig, so they claimed.
But the joke, it fell flat,
At the editors' chat,
Only males found the humour inflamed!*

'Letters'

To the addressees listed above,

Please be advised that I have not authorised the circulation of my email address. Please delete it immediately.

With thanks,
Peter Hehir.

K,

The *Honi* editors



Art: Aidan Elwig Pollock

From left to right: "*Honi* and *Soit*"

Culture Guide

Wednesday 10 April

Opening night of SUDS' Slot 3, 7pm @ Cellar Theatre, Camperdown

Thursday 11 April

Greening Out: 10 bands for \$10 @ Marrickville Bowling Club, Marrickville.

Friday 12 April

The Front Bottoms w/ Eliza & The Delusionals @ Roundhouse, Kensington

Saturday 13 April

Gallery launch and opening, 4-6pm @ Syrup, Marrickville
Glebe Record Fair @ Peter Forsyth Auditorium, Glebe
Reggae Carnival Day @ Fraser Park, Marrickville

Tuesday 16 April

April open stage, 7pm @ Sappho Books Cafe & Wine Bar, Glebe

Thursday 18 April

After Hours 10am-8pm @ White Rabbit Gallery, Chippendale

Friday 19 April

PULP X Verge Block Party, 6-9pm @ JFR Plaza, Camperdown.

Saturday 20 April

Itchy and the Nits w/ Perfect Actress + The Horribles @ Trocadero Room, Enmore
Athletica: Goodbye 4 Now..., 3pm-2am @ The Red Rattler, Marrickville.

Tuesday 24 April

Queer trivia, 7pm @ The Bearded Tit, Redfern.

Honi Soit's statement on the latest atrocities in Gaza

This week marked six months of the escalation of genocide against Palestinians by the Israeli occupation. This week also saw the deliberate targeting of World Central Kitchen workers: Palestinian driver Saifeddin Issam Ayad Abutaha, Laizawmi "Zomi" Frankcom, Damian Soból, Jacob Flinkinger, John Chapman, James "Jim" Henderson and James Kirby. Laizawmi "Zomi" Frankcom was an Australian citizen, and a local of Summer Hill.

The attack on aid workers only confirms that no lives are safe during a genocide. It is important to consider that these workers travelled to Gaza for the purpose of providing aid. Palestinians, however, are born in Gaza, and they die in Gaza.

Previously, anyone who called for a ceasefire and/or an end to the occupation of Palestine was vilified or deemed anti-semitic. It has taken the murder of aid workers, with their Western passports drenched in blood, for an immediate ceasefire to enter mainstream discourse. The civilian death toll in Gaza is now being deemed 'enough' when it was enough from the very beginning, in 1948.

Honi condemns the West's complicity in genocide, Australia included. Global attention and empathy should not only be afforded to Palestinians when they are in proximity to whiteness.

All eyes on Gaza, the West Bank and Jerusalem. And from the river to the sea, Palestine will be free.

Multiple open letters from staff and students call on USyd to cut ties with Israel

Ella McGrath

Open letters written by staff and students have called on the University of Sydney to cut institutional ties with Israeli universities and companies that directly arm Israel or partner with its military.

On Tuesday, March 26, USyd National Tertiary Education Union (NTEU) branch president Nick Reimer published an open letter, addressed to Vice Chancellor Mark Scott.

Reimer contended that these ties “risk making the University of Sydney and its staff members [and students] complicit” in “the current attack on Gaza and the global arms trade more generally...this risk is unacceptable,” Reimer said.

On Wednesday 27 March, students also presented an open letter to the University of Sydney management, ahead of a rally and march to join the UTS contingent of Students Against War (SAW).

The terms of the petition included a public condemnation of Israel, an end to links with Israeli universities, and an end to all partnerships with weapons companies.

Recently, the International Court of Justice (ICJ) found that it was “plausible that Israel’s acts could amount to genocide” in Gaza;

Reimer said that “in some cases... university appointees even sit on the boards of these organisations,” referring to the outgoing Chancellor Belinda Hutchinson’s involvement with Thales.

Academic ties to Israel, evident in numerous student exchange programs and research collaborations with Israeli Universities, were also mentioned.

The NTEU demanded that the University “undertake a joint audit with the NTEU of all connections” with Israeli universities, to “make the findings public,” and to “move to end these connections immediately.”

The NTEU noted that all losses as a consequence of severing ties with Israel and the Israeli Defence Force (IDF) should come from the University’s internal budget, as “no staff members should lose their jobs as a result of the University complying with its basic moral obligations.”

Reimer proposed international scholarships for Gazan students “to facilitate their arrival in Australia,” and to offer asylum to Gazan and Palestinian academics, in the same way that Ukrainians have been aided through the Scholars at Risk program.

Reimer referred to the University’s “vision and values statement,” arguing that any fiscal support of Israel runs counter to its ideals, among them “leading to improve the world around us,” and “education for all,” on account of Israel’s destruction of all Gaza’s Universities, which has “thereby critically [destroyed] the prospects of higher education in a community of millions.”

“Our university can have no part in

this,” Reimer said. He concluded that the “principle” behind the letter was “universal.” Universities “should not be complicit with any states or organisations systematically responsible for apartheid, genocide, or war crimes” or have vested interests or investments in munitions, Reimer said.

“We should not be contributing to the development of weapons,” he affirmed, whether in Gaza, Myanmar, or West Papua.

SAW stated that USyd has a medical exchange program with a University “which develops the bulldozers that demolish Palestinian homes in Gaza” — the Israeli Institute of Technology (Technion) — and has partnered with universities that “train the Israeli Defense Force.”

A University of Sydney spokesperson confirmed to *Honi* that “we have received the letters and are preparing our response.”

“A wide range of views and perspectives exist among our community, and we believe that as a university our role is to serve as a forum for debate and discussion in line with our Charter of Academic Freedom and Freedom of Speech,” the spokesperson said.

“As an institution, we remain open to and encourage links with all countries with which Australia has diplomatic relations. Our researchers also have excellent skills and expertise that can contribute to national, regional and global security in order to help make Australia and the world a safer place to live and we continue to support their academic freedom to work on defence research if they choose to.”

SAW’s action followed a speak-out against Tel Aviv University representatives invited to the University of Sydney to promote their exchange program last Tuesday, March 19. An hour and a half into the protest, security escorted the representatives out of the building.

The protest has drawn scrutiny and criticism from the media; *Sky News* reported that the Tel Aviv University spokespeople were “locked in with pro-Palestine activists”. It has also prompted an investigation by University management.

This is not the first open letter Reimer has addressed to the academic board concerning the war on Gaza. In November last year, Reimer wrote to Mark Scott in self-described “protest” at the Vice Chancellor’s decision to ban a pro-Palestine student meeting.

He declared this a “serious affront to academic freedom, freedom of assembly, and freedom of political speech on campus.” Another USyd academic, John Keane, wrote a similar open letter.

Reimer is also one of over 70 USyd signatories (as of writing) on a nationwide ‘Statement of solidarity with Palestine’ from academics in Australian universities, and one of the leading unionists who endorsed a union members’ petition for the same cause, with over 2650 signatures, in the same month.



PAG rally 31/03

Photography: Ishbel Dunsmore



S.A.W rally 27/03

Photography: Luke Mesterovic



ZIM blockade at Port Botany 24/03

Photography: Ishbel Dunsmore

Snapshots from protests for Palestine

“Out of the closets and into the streets”: Protest for Trans Day of Visibility

X Ballantyne and Tim Duff

On Trans Day Of Visibility, held on March 31, Queer activists and allies gathered at Pride Square in Newtown and marched down to Sydney Park. The rally, hosted by Pride in Protest, began with an Acknowledgement of Country and opening speech from SRC Queer Officer and USyd Queer Action Collective (QuAC) co-convenor Tim Duff.

The rally centred the fight for trans liberation, emphasising that trans visibility requires political action. Many of the rally’s demands came back to passing the NSW Equality Bill, which, if passed in full, would abolish policies that require invasive surgery to change gender markers, create better protection for sex workers under the Anti-Discrimination Act (ADA), and prevent religious institutions from

firing Queer staff. Other rally demands included fee-free gender-affirming care, justice for Veronica Baxter, and defunding, disarming, and dismantling the police.

Australian Services Union and Pride in Protest member Riley Brooke spoke on the need for gender affirmation leave under the Equality Bill and demanded the dismantling of police powers and resources. They emphasised the importance of power from below and collective bargaining to win union demands for transgender workers, including six-week annual gender affirmation leave. Brooke also described their experience being threatened at home by NSW Police after being charged under NSW’s draconian anti-protest laws, stating that “[governments] love giving police ... extra power to commit violence against people who embarrass them”.

Greens Member for Newtown Jenny Leong denounced Labor’s repeated delay of the Equality Bill, saying that “[Labor MPs] are hypocrites in [their] willingness to sell out trans young people”.

Leong noted Labor’s repeated concessions to religious lobby groups and far-right politicians, including the recent bans on drag storytime passed at two NSW local councils.

Ms Andrie from the Sex Workers Outreach Project (SWOP) stressed the importance of protections and justice for sex workers under the Anti-Discrimination Act (ADA). She recounted how sex workers face housing and financial discrimination, being evicted, having their bank accounts frozen, and having their homes raided and finances audited by police. Ms Andrie emphasised the intersection between trans and sex

worker rights, as many trans people turn to sex work when they are denied employment or facing homelessness.

Duff emphasised the solidarity between Queer, First Nations, and Palestinian resistances and noted that the Israeli Defense Forces and NSW Police are both occupational forces that uphold colonialism on stolen land. Protestors condemned the genocide against Palestine by chanting “Queers, Queers, Queers for Gaza, globalise the Intifada”.

Following speeches, activists marched down King St bearing pride flags, Palestinian flags, protest banners and placards. Chants reverberated through Newtown, including “No hesitation, no delay, sex work on the ADA” and “racist, sexist, anti-queer, Chris Minns is not welcome here!”

NSW Anti-protest laws under departmental review: open letter demands transparency

Zeina Khochaiche and Aidan Elwig Pollock

In an open letter, civil rights organisations have called for the government to repeal “anti-democratic” NSW anti-protest laws, or failing that, introduce “a community consultation component into the statutory review of the 2022 amendments.”

The 2022 legislation amended section 144G of the Roads Act 1993 to ban “illegal protesting” on all “main roads,” carrying a maximum fine of \$22,000 and/or a two year jail sentence. The controversial laws have been under legislative review behind closed doors since April 1.

The letter, published by New South Wales Council for Civil Liberties (NSWCCL), described these laws as “draconian” and demanded the NSW premier and legal advisors protect the “fundamental democratic right [...] to express our views, shape our societies, and press for social change” that

protesting allows.

“It is essential that members of the community, civil society organisations, legal experts, protesters and protest movements and other stakeholders are given the opportunity to publicly explain the grassroots impacts of these laws,” the letter said.

“As part of a healthy democracy the government should invite comment and critique from the community about its laws,” said NSWCCL President Lydia Shelly, “this review of the Anti-Protest legislation should be open and transparent to reflect our government’s commitment to open debate.”

“The diversity of the organisations that have signed the open letter is significant,” an NSWCCL spokesperson said, “it evidences the grave concerns that are held by civil society organisations, unions, faith bodies, environmental and human rights organisations.”

The open letter was penned by 38 union, advocacy and civil society

organisations and unions including Human Rights Act NSW, Jews Against the Occupation 48’, Amnesty International, and the NSW Teachers Federation.

The Anti-protest laws were hastily introduced in 2022 by current leader of NSW Liberal Party, Mark Speakman, in response to expected climate protests in June of that year and to mitigate “major disruptions to the New South Wales transport networks.”

The laws have allegedly been used to charge protestors involved in peaceful protests at Port Botany, according to Secretary of the Maritime Union of Australia (MUA) Sydney Branch Paul Keating.

“MUA members are amongst 42 people charged under these laws for participating in peaceful protests at Port Botany, including members from 6 different unions, who are now facing the possibility of enormous fines, criminal records, and prison sentences,” Keating said.

Vice-President of Young Labor

Adam Connor said that “since the Labor Party supported these laws in opposition, we have seen young people arrested and charged while exercising their fundamental right to protest,” and called for the “anti-democratic laws” to be repealed.

Climate protestor Violet Coco was sentenced to 15 months of jail time under the legislation in a controversial trial in 2022. Coco’s protest, which involved blocking one lane of traffic on Sydney Harbour Bridge, lasted only 28 minutes.

NSW Nature Conservation Council CEO Jacqui Mumford noted that “our laws now heavily favour those wanting to wreck our climate and destroy what’s left of our critical ecosystems, rather than citizens exercising their democratic right to peaceful protest.”

The results of the legislation’s anticipated review are expected to be delivered in parliament in October.

A petition accompanying the open letter has also been published by the NSWCCL.

Marking guidelines reveal attempts to avoid markers exercising “significant academic judgement”

Faara Nadeem and Ariana Haghighi

Honi Soit has accessed a document, “FASS Guidelines for Applying M03 Marking Paycode”, which advises Arts and Social Sciences tutors on how to apply different marking levels. The document lists the rationale that “The Faculty is seeking to develop an approach to marking classification that is consistent with obligations to staff under the Enterprise Agreement”.

The document aspires to make a distinction between assignments that attract M03 marking compared to M04 and M05. The M03 remuneration rate is higher as it requires detailed feedback and a higher than usual level of significant academic judgement whereas M04 and M05 remuneration rates are the default rates for standard marking of assignments.

According to the document, unit of study coordinators are expected to provide specific written guidance, rubrics, and/or through markers’

meetings to eliminate the role of casual academic markers “exercising significant academic judgment” where possible. This is to avoid “standard assignments” attracting M03 marking rates which would cost the university more money. This is a disadvantage for students as they would not receive a thorough critical review of their assignments. This also restricts the casual academic marker’s ability to think critically about assignments, considering they would not be paid an amount reflective of this effort.

no choice but to avoid exercising significant academic judgment.

National Tertiary Education Union (NTEU) Branch Committee member Sophie Cotton spoke to *Honi* Soit in a personal capacity, explaining how “this speaks to a much wider problem. The Faculty of Arts and Social Sciences seem to take the rules around proper payment practices as an obstacle course to funding cuts, rather than a legal requirement they have an obligation to proactively address. This is the tip of an enormous iceberg of underpayment.”

Arc @ UNSW rejects former *Tharunka* editor Alex Neale's Board nomination

Ariana Haghighi and Angus McGregor

On March 21, the Returning Officers for the 2024 Arc Board elections notified Alex Neale via email that his nomination for Arc Board was rejected. This email claimed this decision was made by the Arc Board, taking on the Returning Officers' recommendation to reject him. However, there has been no Arc Board meeting this year.

An Arc spokesperson told *Honi* Soit that Returning Officers sometimes make recommendations to the Board about a candidate's eligibility and "the Board then assesses the recommendations and votes on whether to rule on the RO's recommendations."

The spokesperson confirmed the Board, in Neale's case, voted to support the Returning Officer's recommendation.

The email sent to Neale claimed he breached three sections of Arc's Code of Conduct, and two sections of Arc's Social Media Policy. The email provided no further specificity as to Neale's prior action which led to his

nomination's rejection.

According to Neale, these policy documents are not publically available and therefore he could not access them to understand the alleged breaches. Arc staff members can only locate these documents on Arc's Sharepoint.

The Arc spokesperson told *Honi* that "Arc's Code of Conduct is accessible to all staff, affiliates and consultants. Arc's Social Media Policy is available to Arc's staff and affiliates." The spokesperson also said they were provided based on "usual processes"

Neale understands that the alleged breaches relate to his whistleblower activity last year, where he leaked Arc documentation to *Honi* and filed a formal report with Arc. These leaked documents highlighted editorial constraints on *Tharunka* by Arc and tensions between the

student newspaper and the institution. According to Neale, he went to *Honi* before filing a formal report because Arc's Whistleblower policy bars whistleblowers from speaking to the media while the matter is under investigation. Despite this, Chair of the Arc Board Arthy Mukunthan gave comment to *Honi* while a formal investigation was underway in which she was involved.



UNSW Student Life

The Arc spokesperson declined to comment on specific cases, citing "privacy" concerns. The spokesperson said "Arc is conscious of the need to treat whistleblowers with procedural fairness and respect for what is often a courageous step."

All whistleblower claims, according

to Arc, are internally assessed to determine whether whistleblower status should be awarded. If the individual complaint does not apply, the spokesperson said that "Arc will assess and deal with the information in a prudent and responsible way considering the individual circumstances of the complaint."

Neale posted a statement to his public Instagram account, stating that the two Returning Officers who recommended his nomination's rejection are current Arc employees and report directly to Arc's CEO. The statement postures that "there can be no trust in the legitimacy or integrity of these elections" while these employees conduct the election.

The Arc spokesperson told *Honi* "the CEO abstained from taking part in any decisions on the nomination matter."

Neale's statement also frames this as a "clear-cut case of whistleblower victimisation", for which he is "evaluating [his] legal options."

Independent student publication

Noise receives cease and desist

Ariana Haghighi and Angus McGregor

We Are Noise

Noise is UNSW's newest and most independent student paper, run entirely by and for students.

Noise Editors
6 Mar 2024

On March 25, the editors of Noise, since deleted the article and it is not UNSW's independent student publication established earlier this month, received a "cease and desist" email from Arc @ UNSW's Director of Marketing & Experience, Mitchell McBurnie.

The email, sent from McBurnie "in [their] personal capacity", demanded that Noise immediately cease and desist from publishing "any further defamatory statements". The email identified Noise's March 8 mission statement "Why does Noise exist", as defamatory as it alleged that there was no Project Officer hired. In his email, McBurnie claims this is "entirely unfounded and without merit".

The email also requested a retraction of this March 8 article and a public apology. Noise has

publicly available on their website or their social media accounts. McBurnie's email threatened legal action and insisted upon "written confirmation of your compliance with our demands within 3 days".

Noise is an independent student publication that arose amidst UNSW's student publication *Tharunka*'s dispute with the Arc Board. *Honi* understands Noise is reviewing its internal processes after the incident.

Honi reached out to Mitchell McBurnie for comment but has yet to hear back at the time of publication.

A representative from Arc declined to comment. *Honi* is not suggesting that Arc was involved in the email sent to *Noise*.

State and federal inquiries respond

to vocational skills shortage

Angus McGregor

A federal parliamentary inquiry into the perceptions and status of vocational education and training (VET) and an NSW interim report on the TAFE system, both released this week, recommend major structural reform to combat a worsening national skills shortage.

According to a report by government agency BuildSkills Australia, meeting the National Housing Accord target of 1.2 million new homes by 2029 and the completion of key infrastructure projects like the Western Sydney Airport and Melbourne's suburban rail loop depends on the government and industry delivering 90,000 more tradespeople.

Additionally, the parliamentary inquiry released on Monday estimates that over the next ten years, 44% of all new jobs will require a VET qualification.

The government's Fee-Free TAFE policy has delivered 300,000 of the promised 465,000 places as of October last year. However, it takes years for those students to get into the workforce making the impact of current shortages low.

The parliamentary inquiry, chaired by Labor MP Lisa Chesters, made 34 recommendations to better equip the VET sector to combat critical skills shortages.

The recommendations included an overhaul of the current You Career website which streamlines information on courses, pathways, and qualifications, and making a more active attempt to market that portal to secondary students.

The report also highlighted the importance of developing a national strategy to better market and provide VET in the secondary school system through social media and television advertising with a focus on positive success stories in the sector alongside the expansion of VET subjects in schools.

An NSW government interim report on the TAFE sector, also released this week, argued the expansion of permanent teaching roles in schools and TAFEs was essential before any other reform took place.

The National Centre for Vocational Education said in 2021 that the "ageing of VET teachers, the high level of casualisation, the need to increase the capacity of trainers, and the maintenance of industry currency" were causing pressure on the system.

Measures that seek to correct the systematic barriers faced by women in VET by implementing female specific apprenticeship pathways expanding gender pay equity and the piloting of industry led apprenticeship programs were also ideas suggested by the parliamentary inquiry.

One of the issues flagged in the state interim report was that a contestable funding model forces TAFE to compete for government funding with private providers. To keep funding more consistent, the report recommended a direct appropriation model where TAFE centres would be guaranteed a certain level of funding.

USyd stops using assessment platform Cadmus

Bipasha Chakraborty

The USyd Business School has stopped using the data intensive assessment program Cadmus after a decision made by the eTools committee in Semester 2 last year.

Cadmus is an assessment platform that allows universities to monitor students whilst they complete their assignments, alongside a variety of other data points including the time spent on the task, number of sessions, the total words added/pasted/removed, the times of first access and save, and final save and submission, the most common country it was completed in, and the number of resources accessed.

A University spokesperson told

Honi Soit that no units are currently using Cadmus.

USyd was still listed as a trusted partner of Cadmus last week, amongst other Australian universities — including the University of Melbourne, University of Newcastle, Edith Cowan University, University of Tasmania, University of Western Australia, University of Adelaide, RMIT University, University of Southern Queensland, Western Sydney University, and the University of Canberra — and some international institutions.

After being asked by *Honi* about their continued inclusion despite ending the trial, a University spokesperson said that "As we no longer have a license with Cadmus, we're asking them to update their website accordingly."

As of April 2, USyd is no longer listed on the Cadmus home page. Edith Cowan University and Western Sydney University have also been removed. *Honi* contacted ECU and WSU, but they declined to comment on whether they still used Cadmus.

The University had been using Cadmus since 2021, initially in the Business School and the Faculty of Arts and Social Sciences.



Learn more about USyd's core pedagogical principles: hubs.la/HOWFBXYO



8:10 AM · Sep 7, 2021

Australian unis spend hundreds of millions on journal subscriptions

Angus McGregor

A new report by The Australia Institute reveals that last year, Australian universities and research institutions spent over \$322 million on journal subscriptions and a total of \$1 billion on academic publishers. Access to a single article can cost up to \$500 and profits for the industry have reached 40%.

Dr Kristen Scicluna, a researcher at The Australia Institute, said that, "Publishers do not pay researchers or peer reviewers, charge excessive open access publication fees, and impose unjustifiable subscription and access fees on research institutions and individuals."

The industry is heavily consolidated with five companies — Elsevier, Black & Wiley, Taylor & Francis, Springer Nature and SAGE — controlling 50% of the market. The largest, Elsevier, claims to publish 18% of the world's scientific papers.

Researchers depend on academic publishing companies to print their articles in order to maintain their positions and get future grant funding.

Public money indirectly subsidises academic publishing houses. Grant money given to academics is used to

pay for Article Processing Charges (APCs), subscription fees, and sometimes the academics who peer review for the publisher.

To make research more accessible, the Australian Research Council (ARC) has developed an open access policy which states that "any research outputs arising from ARC Funded Research must be made openly accessible within a twelve-month period from the date of publication." This can come in the form of institutional repository or in an openly accessible public digital archive.

A model proposed by Australia's Chief Scientist Dr Cathy Foley would go further. The plan, currently under departmental consideration, would be to create a national agreement with all publishers using the collective bargaining power of all Australian research institutions to lower prices.

A centralised repository would be created for all published research accessible under the agreements that Australian citizens could access through their myGov account.

Other countries have adopted similar plans. The Biden Administration has now mandated

Disability peak bodies request corrections in Uni Accord report

Sandra Kallarakkal

Organisations representing people with disabilities have called out the Australian Universities Accord final report for its use of ableist language and exclusion of people with profound disabilities.

In a joint statement through the Australian Tertiary Education Network on Disability (ATEND), ten advocacy and representative groups requested an "immediate retraction of ableist language used in the Accord, and a recalculation of the target participation rate for people with disability to be inclusive of all people."

"The Accord has perpetuated low expectations around students with disability by excluding people with 'profound disability' from the data set used to calculate the expected participation rate of people with disability in university education," the statement said.

The statement goes on to argue that the omission of people with 'profound disability' in the Accords breaches several articles in disabilities legislation, including the Disability Discrimination Act 1992 (DDA), the Disabilities Standards for Education 2005 (DSE), as well as Article 24 of the Convention on the Rights of Persons with Disabilities (CRPD).

During the time of the Accords' release, Children and Young People with Disability Australia (CYPDA) noted that "the focus for students with disability [was] on 'maintaining [current] participation rate' at universities until 2035" and that this was in "stark contrast to far more ambitious goals for other under-represented groups."

that by 2025 all federally funded research must be made available to the public.

Currently, in an effort to lower prices and avoid paying APCs, Australian universities collectively negotiate 'Read and Publish' agreements with publishers. A University of Sydney spokesperson told *Honi* Soit that these agreements "enable price transparency with consistent criteria" and that the cost "is based on the number of staff and students."

The University of Sydney is a member of The Council of Australian University Librarians (CAUL), which according to the spokesperson "collectively negotiates sector-wide subscription prices and licence conditions of major electronic packages such as Elsevier's ScienceDirect, Wiley, Taylor & Francis, Springer Nature and SAGE on behalf of academic libraries in Australia and New Zealand."

The University currently has 25 agreements that allow academics and HDR students to publish their research free of APCs. According to the Library's Collections Framework,

The Accords report stated that the number of disabled students appeared to have exceeded their "expected enrolment share" of 8.4% so no target increases were warranted.

The 8.4% figure in the final report is an estimate based on data that excludes people with profound disabilities as it is "assumed to preclude participation in higher education," according to the report.

"Profound disability" is not defined in the Accords report. The data is sourced from the Australian Bureau of Statistics (ABS) which defines profound disability as those needing help with "self-care, mobility and communication tasks." The ATEND statement states that this definition "encapsulates a significant cohort of potential students with disability, many of whom have completed or are currently completing tertiary studies."

"The Accord's current position normalises the low expectations that society has for people with disability and potentially gives universities the license to avoid making their study offerings accessible to people with significant support needs," the statement said. It called for a removal of the term 'profound disability' and an addressing of the "data faults" within the report that excludes disabled people from tertiary education.

The statement also called for inclusion of disabled people and people with expertise working with disabled students in higher education during the implementation of the Accord recommendations, as well as specific provisions to be added to the proposed National Student Ombudsman concerning the needs of disabled students.

"some agreements have publishing caps, or a limit on the number of articles that can be published open access under an agreement. There still may be some page and colour charges."

Dr Scicluna said that "open science grants, modified lotteries, and institutional repositories" would take pressure off institutions and lower costs across the industry.

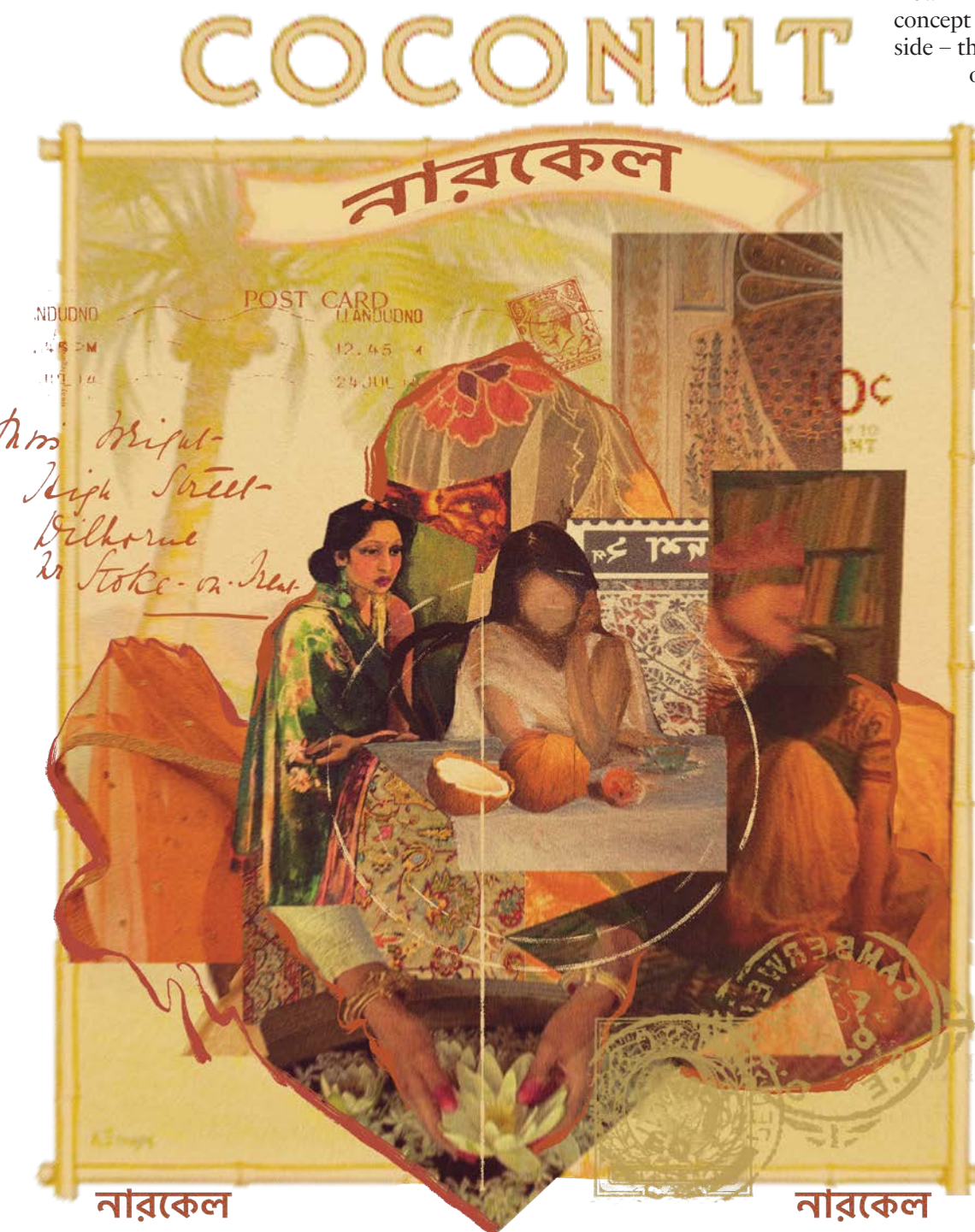
According to a review of National Health and Medical Research Council grants, the prestige of the publications the academic has previously published accounts for 35% of the overall score of the application. Researchers, therefore, have a heavy incentive to prioritise publishing in them as much as possible.

Heavily prestigious journals charge the highest APCs and almost none are open access. Nature, published by Springer, charges around \$19,000 for a single article exclusive of other costs.

Deciding who gets government grants using a modified lottery system, according to The Australia Institute, would better allow researchers to publish in open access journals without losing out on future grants.

‘Untitled (Brown Girl in Art School)’, 2024

Purny Ahmed paints a picture.



My acceptance into the Sydney College of the Arts (SCA) was quickly followed by the label ‘coconut’ – meaning I was brown on the outside, but white on the inside – and the immense weight of my desire to fit in with what I knew would be a predominately white cohort. It was as if I were hanging in the balance between two communities, my perceived ‘whiteness’ ousting me from one community, and my ‘brownness’ placing me on the outside of another.

The consensus amongst my family was that I was already well on my way to becoming a hip Newtown art kid; I was enough of a ‘coconut’ to fit in, I had nothing to worry about. This should have been comforting, had it not translated to simultaneously not being ‘brown’ enough, as if I could adorn myself in the cultures and colours of my ancestors as much as I pleased, but the unconventionality of entering a predominately ‘white’ space, such as a western art school, ensured I would never truly speak the same language as my brown community.

The irony is that I’ve found that I cannot make myself ‘fit’ in the community that earned me my

‘coconut’ title, without feeling like a big, bad, brown imposter within the walls of the SCA.

We walk the halls of our art school and down the streets of art-dense (and notably white) local areas, such as Newtown, and see South Asian culture at any given turn. The paisley skirts and thread-woven bags, the elephant motifs, and kameez-turned-dresses. The Indo-chic aesthetic has become synonymous with ‘art kid’, which has always been synonymous with ‘white kid’, to the extent that the culture from which the aesthetic is derived holds no claim over it. Now, it belongs to the ‘white body’ which models it across the art world. The kameez I’ve brought from Bangladesh begins to feel like a costume, a weak attempt to fit in with the authenticity of the thrift and ‘depoped’ culture.

Trying too hard to be seen yet attempting to blend in – it feels impossible to do either when you are one of the few South Asian students in the cohort. The few of us who do stand right in the heart of this world of art watch our culture in fragments all around us but never see its people.

Brown kids in art school is not a concept that is encouraged on either side – the issue of art spaces in our Western society being inherently for white people is a prevalent assumption across the board. Thus, we continue to dwindle in numbers and exposure on the outskirts of either community, not quite knowing where to ‘fit’.

There isn’t an exact science as to why brown kids feel out of place amongst white peers, regardless of whether you dress the same, talk the same, find similarities in your passions, and share spaces. Much of it, I suppose, boils down to the internalised insecurity we’ve been raised with of ‘fitting in’ within our harshly white society. We have carried the presumptions and boxes used to categorise us back on the primary school yards into our university classes.

I believed my identity crisis was done and dusted after my excruciating Eastern Suburbs high school years, feeling myself finally grow into my brown identity. I was daydreaming of a wider world waiting, where I was not 1 of 6

brown students in my cohort. Yet, entering art school, I have found my

“The kameez I’ve brought from Bangladesh begins to feel like a costume, a weak attempt to fit in with the authenticity of the thrift and ‘depoped’ culture.”

cohort has gotten increasingly larger, and the number of brown kids in it has shrunk further.

I feel at home within a space that encourages creativity and self-expression and offers the privilege of painting for hours on end. I appreciate (almost) everything that attending an art school offers. No one belittles passion, and no one limits our crafts down to frivolity; there is this single nuance that I share with everyone as an art student, and it does (almost) feel like belonging.

Despite that, I feel like a stranger, to both myself and this community I am building within the SCA walls. I often take on a more curated personality in our interactions, one which subconsciously omits the ‘brown’ from my experience and plays into the ‘white’ of my ‘coconut’ identity. It is only within my art that I bring my South Asian identity, experiences, perspectives, or culture to the foreground of my ‘art school persona’. My brown identity is either on exhibit, a tool to exoticize my conceptual framework, or something pushed to the back of storage for when it isn’t required to be gazed upon.

This sense of un-belonging is not new. My high school friend circles have majorly consisted of white, artsy kids (who, I must note, would fit in seamlessly in the art school environment). It was through a shared love for art, and each other, against the angst of teenagehood that the isolation was a comfortable one. I had never felt unseen by my friends who had witnessed all the intimacy of growing up. Now, in my early adulthood, surrounded by those who haven’t been placed in forced proximity with my ‘brownness’, I am beginning to feel the loss of connection with the people who speak my language. I feel tethered to them, trying to make my way to them, the people who look like me, who share experiences that are inherent to us. I keep looking for them and keep finding them in the chemistry/pharmacy/health buildings on campus. They keep trying to convince me to ‘join their side’.

The thing about cliques is that they run on both sides.

The expectation in brown communities to cling to the prestige offered by STEM degrees is matched with Western stereotypes and assumptions that brown people are bound to become our doctors, engineers, and IT guys. Thus, pursuing creative degrees within the brown community makes you an automatic outlier. A brown Med student once playfully asked me “No, what do you really do?” when I told him I was studying Visual Arts. It’s a running joke, a brown girl at an art school. The unwritten rule states that the white kids belong to the Arts and the brown kids belong to STEM. Cliques are tight knit, and you find you don’t entirely fit into either side.

I almost quit art school in my first year, convinced that the community I was searching for might be found in the trenches of the STEM degrees that I had no interest in. I thought that it would at the very least rid me of the confusion and concern in the eyes of aunts when I told them of my studies, and that would be enough for me.

Yet, looking back on my art, so much of which is based on my cultural experience and identity, I understand I couldn’t just leave it behind. If we do not write ourselves into the art world, we will be written off. And I won’t be the reason there is one less brown kid taking up space in these art-filled halls.

Art: Dirsten Pernel

The elephant in the *Honi* office: Barriers to entry for editorship

Sandra Kallarakal and Ariana Haghighi profile people who declined to edit.

Editing *Honi Soit* is a labour of love. Week after week, there are pitch meetings to be had, emails to be sent, articles to be edited (and written), and of course, spreads to be laid up for print.

But editing *Honi* is also a matter of privilege. Countless hours of work go into ensuring the paper is ready. For many students who may be passionate about the paper, the required commitment turns many away from the editor role.

We need to have this conversation because the opportunity to edit *Honi* doesn’t stop at editing this paper alone. *Honi*’s status in local Sydney culture marks its editorship as a major achievement that can be exchanged as valuable currency in terms of employment and social networking. Past editors have shared anecdotes of writing opportunities they accessed purely out of recognition that they edited the paper. *Honi* proffers a certain kind of nostalgia in the minds of many influential USyd alumni which offers employment stepping stones — or at the very least, is a conversation starter.

We spoke to nine students, seven who chose not to join *Honi* tickets, and two who changed their minds, to unpack what stops students from editing the paper.

Balancing finances and workload

A major concern for several students was the financial toll of editing *Honi*. Since 2022, the stipend has been doubled, but pre-2022 editors received a paltry \$5,000 for a year of editing.

Alana had previously been asked to join a few *Honi* tickets. She notes that although editors receive a stipend, for most students — especially those who live out of home — it isn’t enough to form a liveable wage.

Alana: “I more or less never edited *Honi* because I couldn’t afford to, I was always deeply passionate about the paper and I still am, but my conception of what it is to edit *Honi* is a 20-40hr a week time commitment that may as well be considered volunteering considering how small the stipend is.

From what I’ve observed, to be able to edit *Honi* you need to:

a) Live at home and/or have the means to survive the year financially, or
b) Be extremely passionate about journalism and intend to make a career out of it and be prepared to make some significant sacrifices (i.e. moving home, dealing with long commutes, working other jobs).

I was never really in either camp — I was living out of home and supporting myself financially and didn’t see myself going into journalism so I couldn’t really justify saying yes.”

Alongside balancing finances, juggling editing with pre-existing commitments was also an issue for many of those who declined. Mary* was

asked to edit *Honi* several times last year, but she had to decline as she was working several jobs, doing Honours full time, and was looking to debate at several majors. Similarly, Jessie* also could not balance editing *Honi* with her studies.

Mary: “I guess if I wanted I could have made time but then that would have incurred a financial cost, because I’d have to sacrifice some of my jobs, or just a straight up opportunity cost.”

Jessie: “The main reason for me (not to edit) was that it became evident early on that editing *Honi* wouldn’t be compatible with my studies. I was entering Honours and through speaking with past editors, who told me they had to defer or go to part time, I realised it wouldn’t [be] compatible with my academic goals.”

There is a prevailing perception that editing *Honi* is such a major commitment that it can be “too much”. Many past editors advise future editors to significantly cut down study or work commitments to edit the paper. Anecdotally, at many *Honi* handovers, outgoing *Honi* teams have warned incoming members that there is no way they can maintain a full-time study load, a part-time job, or romantic relationships whilst editing the paper. While this advice may reflect a desire to optimise this paper which undoubtedly has responsibilities to students, this absolutist thinking causes many students to opt out before rigorously determining whether or not editing is a possibility.

Frequent *Honi* contributor Maxim was asked to edit on multiple occasions, but the timing was never right due to other responsibilities.

Maxim: “I was worried I’d be too busy to do it and it would be too much is the main reason.”

The emotional burden that accompanies *Honi*’s colossal workload often renders it inaccessible for students struggling with their mental health. Noah* experienced personal difficulties which made it harder to contribute as a team member.

Noah: “I was having a hard time at home and knew I wouldn’t be able to put in good work...I didn’t want to be a deadweight.”

Elections and political processes

Unlike most student media editorships, *Honi* editors need to be ‘elected’ to the position. In practice, this often ends up with an uncontested team of ten forming through mergers or pre-election deals. However, the prospect of a contest is ever present and can intimidate students away from joining ‘tickets’, particularly students who aren’t well-versed with or comfortable in student political circles. Jack* and Victoria both initially declined to join tickets in fear of an

environment associated with elections and politicking.

Jack: “I initially turned down an offer to join an *Honi* ticket since I was intimidated by the election process and it felt like too big a leap for me at the time. I was lucky that a vacancy later opened up after the election when I’d had more time to think about it and so I decided to take the chance and go for it.”

Victoria: “When I was first approached about joining *Honi* in early 2023, I was incredibly skeptical. After two society roles, I was exhausted from a world I believed to be run by gossip, status and intellectual superiority. Having only one *Honi* article to my name I also felt (and still feel) woefully underskilled. I’d watched the 2021 election, and the process and environment seemed horrible and futile in its horribleness. After publishing some more and realising the beauty of these student institutions — there’s nowhere else you can publish purely for creativity and not for financial gain (though obviously some do it for clout) — my opinion changed.”

Pre-electoral negotiations can be traumatising in their own way, and mean the members of an editorial team are not what was envisioned. Given that editing *Honi* involves spending at least 12 hours on a Sunday packed into a shoebox-sized office, it is difficult to opt in unless you have friends or acquaintances on your team. Creating a ticket or joining onto a team also requires political savoir-faire and social networks that may not be accessible to keen writers who are further removed from these webs. Often, these networks were cultivated in inner-west or eastern suburbs private schools; this creates barriers for international students and students who live further from the city centre who can’t engage as frequently in USyd activist culture.

Noah: “A factor is that I didn’t feel as close to the team I was with [due to a merger]. Also, the way the election was made uncontested by backroom dealing left a bitter taste in my mouth.”

Nafeesa: “I always thought of the prospect of editing *Honi*. I wasn’t sure of the process until a friend of mine edited, and I saw how it’s based on elections and wasn’t so interested after that as I didn’t want to get into stupol.”

Blythe: “Ticket formation is kind of political. You have to know people who know how to form a ticket and run a campaign. That was not an issue for me because I never got to that point and I did know people, but for people who may be able to sacrifice the time and [feel] passionate about the paper, if you can’t get a ticket together successfully you can’t really edit the paper.

When I was in 1st year and 2nd year ticket formation did feel very tied up in stupol. Maybe this is just my perception but it felt like to form a ticket you had to be in the right place in the context of

stupol.”

Social and cultural barriers

Scraping below the surface of the *Honi* time commitment unearthed many other privileges required to edit. Some previous *Honi* editors have had to travel up to two hours by public transport to get to weekly layups. Considering that layups can stretch past midnight, the additional physical toll of the editor role is off-putting to many. Additionally, for many students, especially people of colour, there is a degree of familial pushback. Many ethnic parents, and indeed peers, do not see the value of engaging with student media due to cultural expectations and ideals about the university experience. Those who are interested in editing often need to justify what *Honi* offers to them in terms of career prospects, even if that is not the underlying reason for their passion.

Nafeesa and Alana share why *Honi* may appeal less to students who aren’t white or from a local or private school background.

Nafeesa: “Distance was a big factor for me. I live more than an hour and a half away each way from campus, and knowing that *Honi* requires weekly layups where editors have to be present on campus didn’t appeal to me so much.”

Alana: “The material barriers of time and financial cost basically create cultural barriers in turn like if you were a person of colour from the regions, editing or writing for a paper that’s otherwise steered by the stereotypical rich white private school kids likely wouldn’t really appeal to you regardless of whether you had the means and capacity to participate.”

These barriers to entry materially affect *Honi*’s output, considering it entrenches privilege in editorial teams and reporter circles.

Alana: “When editing involves such a massive financial and time commitment that only reformed private school kids can edit, the paper itself suffers and becomes more boring, more liberal, and less diverse.”

Solving this problem is not easy — privilege courses through the veins of campus life, making these barriers to entry universal across many student societies and activities. However, since the *Honi* time commitment can be so titanic, and the social consequences of editing can be long lasting, these barriers are significantly inflated. Addressing the elephant in the office is the first step to demolishing these obstacles — our student paper cannot be truly representative without it.

Names have been changed. Additional note: Some responses have been edited for clarity.

Now a word from our sponsors....

Amelia Raines anatomises the ads...

“How many pages is in a standard edition of *Honi*?”

This infamous quiz question is posed each year to *Honi* Soit hopefuls.

A fun question, but arguably not one that is totally indicative of reality. I would suggest amending the question to a more challenging, but truthful one — how many pages of *Honi* do the editors and writers get to truly occupy? Because we certainly do not control all 24.

The paper, as the official publication of the Students' Representative Council (SRC), reserves page space each week for incredibly useful information on SRC casework resources, academic advice, and general promotion of valuable SRC services that students may not otherwise be aware of.

However, this is not the extent of advertising space in our declaratively independent, anti-capitalist rag. Each week, and for decades before us, *Honi* has been laden with advertisements which interject student journalism, piss-takes, and art. But why? *Honi* is not a profitable paper — and prides itself on its boisterous independence.

Now that *Honi* is funded by the SRC, what good do external advertisements do? This question has now become a topic of discussion every week among the editors as we paginate each edition, trying to fit as much student work in as possible.

This year, dear editors' ink-stained and docile hands have been forced each week into allowing full-page advertisements for a political party into the paper. This is outside the realm of our permission. Publishing a political ad in our independent paper also elicited concerned letters from our readers.

We rebelled within the boundaries that we could — we published a spoof advertisement in our comedy section, a product of fabled layup delirium which mocked said political party, and resulted in an angry phone call from this political party to the SRC President (Sorry Harrison).

How did we get into this situation? Well — this, kind of, has always been the situation.

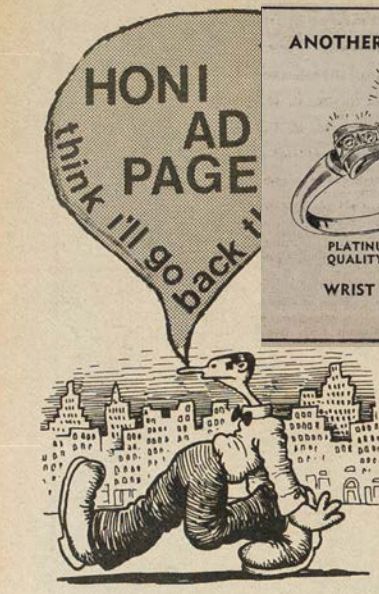
Advertising was once published in *Honi* out of utility — merely to keep the paper afloat. The paper's SRC funding commenced officially in 1967, mainly due to advertisers waning in interest. The 1967 changes

also gave the SRC more power over the publication, with the Council at the time hoping to appoint an editor that would “win” back advertising support. However — if the SRC decided to fully fund the venture that was *Honi*, why did advertising continue to play a role in the paper after this massive change?

When one dives into the *Honi* archives, some of the most salient anachronisms (there are many) are the advertisements. Prior to SRC funding to keep the publication afloat, *Honi* relied heavily on alcohol advertising. In 1929, its first year of publication, *Honi* brandished its pages with various adverts for Tooths Beer (now extinct) or, as it once called itself, the one “true lager.” I guess I will only live to taste the fake ones.

The appeals to the precocious Sydney University undergrads are marvellous feats of rhetoric. *Honi* Soit would only advertise a “logical” liquor after all. It also is embroidered with evocative buzzwords which would do numbers in 2024 — a “high protein” beer would have many of us under its happy spell.

From then, other brands



hopped on the bandwagon. We see Penfold Wine, which for the



STUDENTS NOTE
“Honi Soit” columns are open to you for advertising. No matter what you want to buy, sell, eat, or drink, “Honi Soit” Ads. will bring you good results.
G. F. J. SMART,
Business Manager.

entire decade of the 1930s and into the 1940s, would occupy a place on the coveted front cover of *Honi*. After that, it continued to advertise internally.

It is commonplace today for nauseatingly botanical seltzers or craft beers to sponsor clubs and societies on campus, to advertise and build faithful consumers. However, trying to imagine alcohol being advertised in modern *Honi* feels comical — it just does not belong there.

In 1929, the editors wrote an open letter addressed “To Women Undergraduates,” wherein they convincingly reassure the female readership: “*Honi* Soit may be the official journal of the Sydney Uni Undergraduates Association. That does not mean that it is not for you,” continuing to “confess to a repressed desire to espouse the cause of feminism.” Immediately underneath this letter, a Toths Beer advertisement furnishes the



heartily welcome by heralding its “inimitable tang which makes [Tooths] so often the choice of thirsty men.”

This is potentially the first, of many times in the decades to come, where advertising feels misplaced with the politics of the paper.

Within *Honi*'s first few years,

access to income that would allow for such purchases — whether it be silk scarves or artisan suitmaking — with David Jones Elizabeth Street consistently occupying space in *Honi* for decades.

As *Honi* grew into its politics, or perhaps into its politics, the advertising did not — arguably alienating a significant portion of their readership. Despite dipping its toes into feminist politics, advertisements continued to detract from any desired impact. Take a David Jones Elizabeth Street advertisement from 1946, for instance, flaunting a jacket that “whittles your waistline to a mere nothing.”

After the 1950s, advertising largely migrated to the innards of the rag, mainly within the confines of an allocated page or section. Unfortunately — our editorial team is not unprecedented in mocking the advertising section. There is an evidenced cynicism dispensed from the editors largely within the titles of the advertising section. In 1956, an ad page was sarcastically titled “for discriminating readers.” In 1962, the ad page was again laden with cynical titles each week — “you paid for them — so read them” and “frankly there weren't enough adverts this week — so we have filled the page with a very large headline” and “we've opened an old fashioned gin shop.”

In fact, we aren't even original in conjuring spoof advertisements — evidenced in a spoof Coca Cola ad from the 1980s. I suspect that the contemporary editorial team couldn't take aim at any existing advertisers.



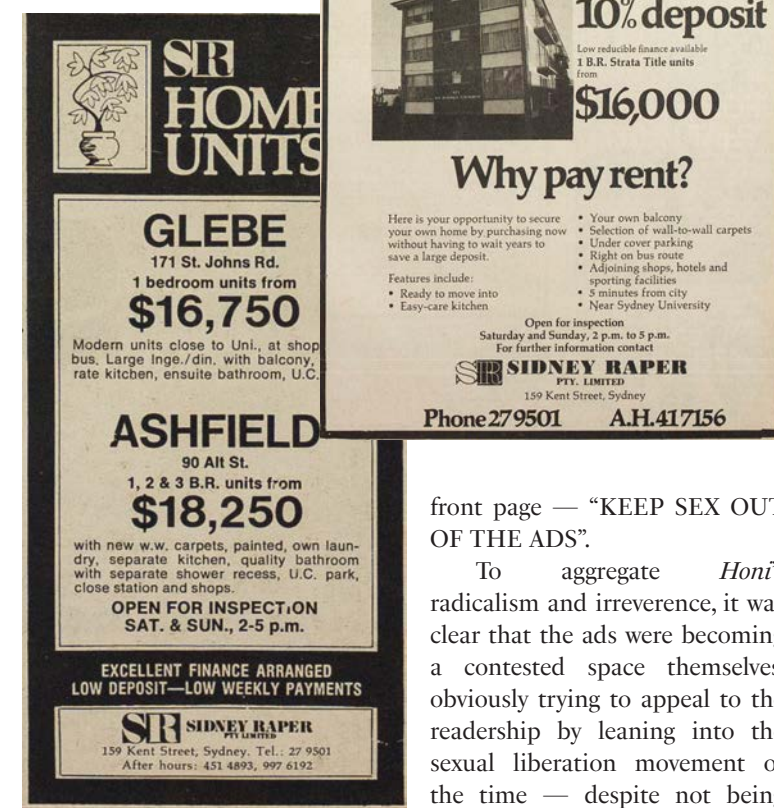
There lies a palpable frustration that exists today — wherein ad space occupies precious pages that can be used for student work. Throughout the archives, there are many different clippings that illuminate that this has been out of the editor's control for decades. In one Advertising Rates clipping, it is disclosed that “all advertisements



must be handed in at the S.R.C. office and will not be accepted by *Honi* Soit staff.”

The existence of a “Business Manager” and, later, an “Advertising Manager” gives the paper a misplaced commercial flavour for a notoriously rambunctious publication.

Perhaps the sarcastic ad page titles, but mainly the counter-cultural route that *Honi* was taking, contributed to advertorial decline — catalysing the SRC to fully fund *Honi*, so that it would not be wholly dependent on advertiser funding. The implanting of a more conservative



editor from the contemporary SRC was also intended to remedy the rambunctious editors that lost them their advertising revenue in the first place. However, despite this apparent

stride in the direction of self-sufficiency, and official recognition of *Honi* as an important aspect of student life, advertising in the paper continued after the 1967 decision for the SRC to fund *Honi*.

Ads continued to be situated begrudgingly between student works and journalism, with the reluctance of editors highly evidenced — the 1970s saw the first rebellion against the advertisements positioned upon the front cover.

The 1970s saw less engagement rings in the ads and more pregnancy tests and contraception. Ads for postnatal pregnancy tests as well as family planning clinics occupied quite

large spaces in the advertorial section — corresponding with an increase in feminist writing in the paper. In fact, the remaining engagement ring ads still buying space in the paper rebranded to lean into a libidinous flavour of the paper, with many other ads pointing to sexual revolution: “This guy can make love...but can he make the right decision when it comes to buying a diamond for his bird?” The very same jeweller also bought a banner slot on the

Between the ads shilling local legends (Fodge, Jura Books) and the misogynistic ones — one can glimpse into what property hunting was like for USyd students during the 1970s. *Honi* advertised many striking real estate ads for quaint, inner-west properties, at prices eye-watering to the student of 2024.

Again, it would be unimaginable to consider modern *Honi* advertising local properties for sale — an endeavour feeling further and further remote from the grasp of university students. “Why pay rent?” being a normal slogan for a 1970s *Honi* ad feels comically sinister to a modern reader.

Editors throughout history have had the convictions of their opinion pieces potentially tarnished by being positioned next to densely full ad pages and notoriously nefarious corporations, the most obvious being the cigarette advertisers.

The cigarette ads were dotted throughout *Honi* — well into the years when *Honi* was funded by the SRC and not needing to rely on advertisements Don Draper style commercials still forged their way onto the page with the likes of ‘Rider Tobacco’ and ‘Old Holborn’. Ironically, students were frequently encouraged in the very same newspaper to approach welfare officers with any form of health concern, and potentially would have seen editions of “*Health Honi*” also in circulation during their time at uni. In 2024, in a time even cigarette packets themselves are censored, and the only cigarette ad campaigns are health ones — it is bizarre to conceptualise that our left-wing student council had accepted funding from these corporations. There are some pages which extremely date the paper — beer and gambling ads occupying a quarter of the page each immediately next to one another.

When looking through the archives of 1990s *Honi*, there is an immediate feeling of a burden lifted — ads became much more sparse, with far less eyesores interrupting the flow over the paper. However, I quickly found that the 1990s was the advent of frequent full page beer ads — so illustrative and detailed that you could even see the condensation on the coopers green bottle.

Combing through the old advertisements is sobering through the beer ads and ironic where it plainly exists at odds with the views of the students of the time. In an article last week, the *Sydney Morning Herald* asked the *Honi* editors for comment about what it's like to be part of an independent student newspaper,



at a time where student media independence is under threat at universities such as UNSW. We were quoted on how “we still get a lot of editorial freedom.” The final frontier inhibiting our independence, and have for decades, are advertisements that collide with our left-wing and independent political stance.

On the relevance of advertisements in *Honi*, SRC President Harrison Brennan said, “as time has gone on and the SRC's minimum SSAF has increased year-on-year with successful applications, the need for external paid adverts is questionable.”

“Adverts for political parties have no place in *Honi*, however advertisements for community campaigns and/or initiatives led by activists are certainly suitable for *Honi*, given its history of producing left-wing journalism that supports and reports on the campaigns run by students or the broader community”

“Where I think advertisements generally detract from the character of *Honi* Soit is when the editorial team has no authority to dictate whether advertisements feature in the paper, or which ones.”

In our week 2 edition, we printed a letter

from one of our readers:

“Dear editors,
I'm assuming you're being paid to promote [redacted] because it is a shit political party and isn't honi's vibe. [sic]

So how much are you getting paid to be shills for a random political party? Or is this a piss take?”

Until the *Honi* ads can promise us \$16,000 units in Glebe again, we don't want any. And now, a word from our sponsors! Which will probably be in the next few pages.

“Piss elegant.”



Construction on campus continues. Here's what you need to know.

Zeina Khochaiche covers campus construction.

You may have noticed construction fences and “don’t enter” signs littered around campus. Or maybe you’re hearing rumblings of building demolitions? From Cadigal green to Manning house, it is clear the University is implementing several construction projects. What are they? How long will they take? And which parts impact you? Let’s talk about it.

Last year, the University released its 2032 Strategy, a ten year plan that is working to “ensure our places – current and future, physical and digital – are inviting to all and enable success.”

Accordingly, students can expect to see renovations and reconstructions occurring on campus. One of the announced projects is self-serving facilities installed at buildings like the Abercrombie Business School, Carlaw, Fisher Library, New Law, PNR, and the SciTech Library.

When asked where students can get access to key information about these ongoing construction sites a spokesperson for the University said “this is an evolving program and new elements will be added over time. When activity is likely to directly affect students, we include information, updates, and advice in Student News about what is happening on campus.”

Construction at Manning House commenced in 2023 and is taking place both internally and structurally. The building is undergoing internal renovations like “self-serving kitchenettes”, and is being equipped with new food facilities like microwaves and sandwich presses.

Students can expect continuing work to “maintain the facade and roof of the Manning Building” with an expected completion date of “mid April, weather permitting.”

More construction is occurring at Ralph’s cafe, across from Cadigal Green. The cafe is set to be updated with “seating, tables and shade, a BBQ, powerpoints for charging laptops, good wifi coverage and other self-catering facilities like a zip-tap,” which the university said can be expected to be completed by May.

Various other notable buildings on campus like the Wentworth Building (the location of *Honi Soit’s* office) and Wilkinson Building (School of Architecture, Design, and Planning) are rumoured to be next in this slew of construction projects the university is implementing.

Specifically, talks of Wentworth’s demolition have been active for some years now, but when asked to comment



the media office said, “we’re exploring options to enhance our student experience in the Wentworth Building, including a possible redevelopment with a focus on student services, student support, and social spaces, and a potential retail hub. No decision has yet been made.”

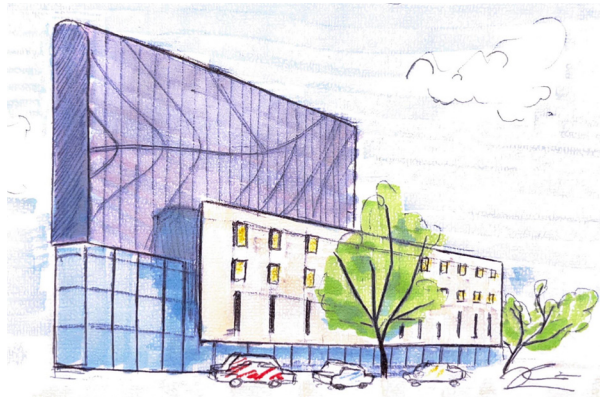
The “potential retail hub” is in line with the rumoured food courts and

commercial developments looming over the fate of Wentworth.

With this comes the uncertainty of where the SRC services may live which includes vital case-work roles, legal services, and council activism. As well as this, the fate of *Honi Soit’s* office also hangs in the balance.

Regiment robbery: Student accommodation in a housing crisis

Ellie Robertson tries to keep up with the rent.



If you have decided to live in student accommodation in 2024, good luck. From rent increases outstripping inflation, to hundreds of students sharing one filtered water tap, you’ll have an interesting time.

The housing crisis, a major issue for the past few years, has become horrific. Sydney, already the most expensive city in Australia, has seen a shortage in affordable housing, with landlords raising rental fees by hundreds of dollars per week. Students are one of the most vulnerable groups being subjected to the possibility of homelessness, poverty, and ill-health by this crisis. University accommodation is typically a place where students have a place to feel safe, at home, and comfortable whilst partaking in their studies. During the current cost of living crisis, USyd made the disgraceful decision to raise the weekly rent of the Regiment — one of the main

student accommodations on campus — by 6.6% (approximately \$20 per week), which is higher than inflation rates.

There is a complete lack of focus on fundamental necessities for the students living at Regiment. Residents say here are multiple instances of neglectful and unsafe living conditions, even with

the increased rent from \$325 per week to \$377 per week in the past two years. To illustrate the average room in the Regiment, these fees provide for:

- A single room the width of the length of a double bed.
- A small fridge (usually with a non-working freezer top).
- Unisex communal bathrooms.
- A unisex communal kitchen (20 gas-top stoves between 660 residents).
- Access to common areas (Games room, music room, terraces, and tea points), with curfews.
- Communal laundry room.
- Frequent accommodation-run events.

Though this list may seem worth the price, the reality of living there as a student doesn’t reflect the fantasy. If a student pays their full rent for USyd’s accommodation, with a minimum wage casual job, they would

be required to work approximately 14 hours per week, to pay rent alone. This doesn’t include other expenses such as food, utilities, laundry fees, travel, and other miscellaneous expenses. These hours can be detrimental to student health alongside studying, and can compromise their university priorities. Additionally, many students in accommodation are completing degrees that require unpaid placements to graduate. Unpaid labour can lead to inhumane working hours for no financial support, not to mention excessive travel fees depending on placement location. Furthermore, alongside the increase in rent prices, all Regiment scholarships have been cut, limiting the support given to students.

The building’s conditions have slowly deteriorated over the past couple of years. So where is the money going? The first issue is the lack of maintenance of the filtered water taps. Half the building (floors 5, 6, 7, and 8) are forced to use one filtered water tap between them. The other (non-filtered) tap produces white, bubbling, and lukewarm water. This water takes around five minutes to properly settle and become clear enough for a comfortable drink. The filtered water taps have been broken anywhere from six months to a year depending on the tap. All maintenance requests have been put “on-hold.”

Its not just facility maintenance that has been neglected, but

also, contract policies. Student accommodation does not hesitate to threaten students with breaches and termination over minor issues. The most common breaches students receive are for locking themselves out and leaving their doors propped open. If you are unable to get back into your room, there is a \$10 fee every time you need assistance in re-entry. Because doors can’t be propped open, the only ventilation in the rooms is a fan and opening windows.

Amid a heatwave of 40 degree days, students were informed that they had to keep their windows shut for around 16 days straight. The students were then warned that portable air conditioners were against Regiment policy, and that people would be breached or terminated if they were found to have one. The Regiment only has air conditioning in communal areas, which automatically turns off around 8pm (when it is still approximately 35 degrees on some days). With little to no ventilation or filtered water, the safety of students suffering from heat-related illnesses was extremely limited.

With the increase in rent and the decrease in standards, student accommodation isn’t a safe and affordable place for students to live. It’s apparent that the University of Sydney seeks only budget cuts and surplus maximisation, and will continue to exploit rural and international students.

Staffies: post-work drinks

The *Tepid Schooner* hangs around hospo heads.

TW: mentions of sexual assault, substance abuse

At the pub, on a late Sunday night, a table is full with the venue’s clocked-off coworkers. They probably chugged a V mid-shift to get through post-break sleepiness, or their hangover from yesterday, or maybe their manager has given them coke. So they’ll be up for a while. As more people clock off, the group grows and grows. And so, more jugs and rounds arrive at the table. One free pint of Reschs becomes three jugs of seltzer and maybe kicks ons. Now they’re smoking imported cigarettes and huffing highlighter-coloured vapors on their coworker’s roof. They’re on WhatsApp organising a bag, they didn’t need to get out the \$350 cash because they can pool their tip money.

Working at a bar is gruelling and exhausting — and restating that becomes addictive. Tomorrow, they have reason to be exhausted and a license to complain; it’s a thankless task to finish at 4am. To clean up vomit, kick someone out, deal with angry customers, make cocktails for the eighth hour in a row. And their nine-to-five friends express disbelief at the hours; “how do you get enough sleep?”

They’ve all got their vices, or at least, their post-work habits are well on the way to becoming vices. Because when you’re getting smashed by a dinner rush or a four-person-deep bar, you need to relax somehow. The new starter will soon be living on a diet of beer and cigarettes. You drink with your coworkers, you drink at work, you work while you drink. While not all pubs are ‘wet’, these bartenders could be taking Lyrica or another medication on shift. Hospitality workers become hospo heads everywhere.

It’s competitive. Who can delete the most beers? Pop the most caps? Stay up the latest? Be the most hungover the next day and get through their shift? There’s no problem, because everyone’s having a good time.

The coworkers become friends quickly. Because they spend so much time together. Because the inconsistent and late hours and weekend shifts mean they don’t see their regular working friends. Because they can’t help but build camaraderie in those circumstances. Amidst insecure work, insane busy-ness, you begin to either hate or love the people around you. But mostly, they become friends because you can have a good time drinking with anyone.

Staffies don’t really seem like a place for people in relationships. And that’s probably why they all end up fucking each other. On the corner of the table, there’s a couple just talking to each other. She likes him, you can tell. Her body is turned to him, and he’s just looking at her. He likes her as well, but he has to get drunk to talk to her properly. And the other two over

there, sitting beside each other, they’ve slept together. And he is conscious of gossip and people finding out, so she can’t tell her friends. Every time she goes to work, she has to pull beers, stack glasses and scrape plates next to someone who she’s slept beside and won’t acknowledge it.

The boys tell stories of their sexual escapades. One bloke recalls when he was so horny he ended up eating “a chick’s” ass on his front lawn. The same guy shows younger coworkers homemade pornography—of him and a regular. A dude talks about how he was seeing this girl who he had “the best fucks” with, but “she’s a nutter.” Beer-fuelled chats about romantic lives become rants about “bitches.” One guy tells a story of underage drinking and running from the cops, the punchline being his “chubby” girlfriend lagging behind. These stories are told for the ‘boys’, and only occasionally in front of the ‘girls.’

The culture is parasitic. At a different venue, the new general manager asks who is sleeping with whom on one of his first shifts. A new starter is accosted by a bartender asking her if she’s fucking the manager. “Fuck titties” is written on the wall of the manager’s office.

And the women learn to manage themselves. They’ve learnt who to sit next to while drinking, so as not to get certain people leaning into them, or ‘accidentally’ touching their boobs. They’ve got a group chat with just women, and to new women, they

advise which coworkers to avoid. One worker is known to be a rapist. Another coworker pressures his female coworkers to go home with him. Another forced someone to kiss him. And while the boys know about it, they rarely take on the labour of doing anything about it. And the women can’t fight every time. But all the men, no matter their sober feminist proclamations, misread kindness and chattiness as flirting. And sometimes this world seeps into their minds, and the women become competitive with each other for the scant resource of male attention.

Despite realisations of chauvinism, toxicity, and substance abuse, they’ll get nostalgic at some point about it. They’ll remember when they badly rolled cigarettes in someone’s backyard, while inside, people were snorting coke off a blue Kmart plate, and the sun was slowly rising above the terraces. They’ll remember the nights of utter excess and depravity that happened all too often one summer. When they fell off a stool in the smoking area, or into a bush walking home at 4am. When they, misguidedly, picked a fight with the coked-up rostering manager (who only has the job to settle his motorbike debt). When they pissed over a balcony wall, and into a street. When they went out until 9am and went straight to their opening shift.

They’ll reminisce on these nights, only the ones they can remember through someone’s Digicam photography. But they won’t remember

how they got home, when they were head down in a toilet bowl, or when the party ended.

They’re still sitting at the table. They’re probably about to get kicked out; it’s a badge of honour to be ATLD (asked to leave). Come back tomorrow, they’ll serve you a pint with manufactured joviality and tired eyes. And soon, they’ll peter out, either by choice (the hedonism gets boring) or firing and a new group will form.

Yeah the boys. None of it passes the pub test.

Art: Claudia Blanc



'The world is your oyster' and other colonial narratives

Emilie Garcia-Dolnik takes Lonely Planet off the shelf.

Colonial narratives are printed and re-printed time and time again in the pages of glossy tourist brochures, thick guidebooks offering a comprehensive guide to your country of choice, or the blog of a self-proclaimed 'nomad.' While globe-trotting may seem like a rite of passage to you, something necessary or obligatory if you will, being an ethical traveller means remaining aware of your social footprint and the (often unethical) ways in which you may engage with cultures of the 'Global South', and the broader implications of the travel industry.

In particular, the dream of traversing Asia 'on a shoestring' turns a large profit. It lines the pockets of Western travel companies and travel writers alike, who exoticise or orientalise the 'Global South' — itself an imperial invention encouraging a binary of us versus them — for the white-traveller.

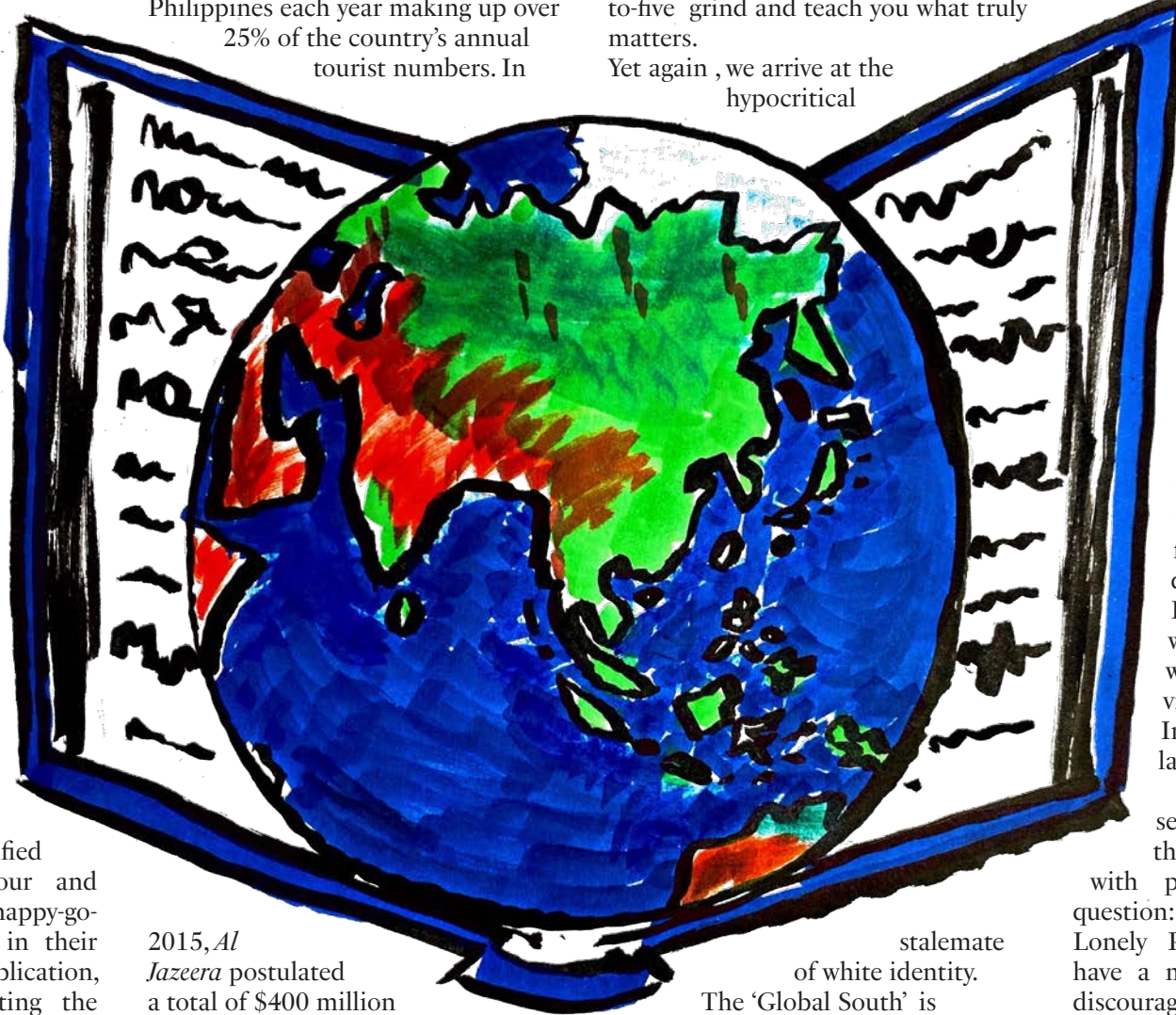
Immediately, the opening statement of the Philippines page on Lonely Planet online makes reference to the "smiling, happy-go-lucky people." It regurgitates the colonial stereotype of docile submission to the international bourgeoisie. The spectacle here is not any tourist attraction of the Philippines (of which there are many) but the people themselves, who are apparently unified in their positive demeanour and servitude to tourists. The 'happy-go-lucky' stereotype continues in their 'Destination: Philippines' publication, where "many arrive expecting the country to be dangerous, [only] to discover instead a land of shiny, happy people."

To Ruby Hamad, whiteness presents itself as akin to narcissism. Within the culture of global travel, this materialises as a constant flux between the desire to be served, and the perception of danger. According to this white imaginary, Filipinos are docile and willing to cater to every whim and desire. They are also, somehow, innately "dangerous" and menacing.

In comparison, a quick skim of the United Kingdom's page will see zero reference to local people. Instead, there is reference to the 'crucible of empire,' which effectively erases the violence of colonialism and repurposes the English quest for global dominance as a glorious reason to visit the country. The message is clear: the Philippines and so-called 'Global South' must continue to reckon with the implications of colonialism while the vestiges of empire remain a cause for celebration for those responsible

for enacting colonial violence.

These stereotypes do not stop at the Philippines. Indeed, the 'happy-go-lucky' convention seems to be the Filipino manifestation of the submissive 'China Doll.' There are ongoing tangible impacts of these docile stereotypes as they created a market for sex tourism across Asia. To the neoinperialist, Asia is the land of endless bounty, excessive in exploitative resources and sexually available, submissive women. In 2019, *The Guardian* reported that 1.2 million single men travel alone to the Philippines each year making up over 25% of the country's annual tourist numbers. In



2015, *Al Jazeera* postulated a total of \$400 million is spent on prostitution each year. The children of these relationships suffer the worst fates, with *Al Jazeera* and *the Guardian* recently reporting on the generational phenomena of fatherless children in poor areas and slums.

These colonial discourses are consistently reproduced in Western art and culture, re-victimising those whose lands and peoples were violently ravaged by colonial practices. A click through every Asian country on the Lonely Planet Asia drop-down will see a consistent regurgitation of spiritual experiences. This evokes the Eat Pray Love syndrome in which white travellers are centered in their search of spiritual 'realness', while 'the other' is only a conduit for such.

In the 2010 hit film *Eat Pray Love*, itself based on a 2006 memoir, Julia Roberts plays Liz Gilbert, a white woman facing a midlife crisis which can only be solved by traversing Italy, India, and Indonesia. Her time in India is framed by her short dabble in Hinduism, culminating in her

romantic relationship with another foreigner after being transformed by the spiritual power of India. Once again, we see India repainted as the land of spiritual allure, a mystical shadowy place antithetical and unknown to the West as a nation of untapped transformative power. Lonely Planet plays into this with the "sumptuous mix of traditions, spiritual beliefs, festivals... set[ting] your memories ablaze" as an enticing pull quote. India is the land of liberation to the white traveller, where a 'traditional' lifestyle can liberate you from the stifling nine-to-five grind and teach you what truly matters.

Yet again, we arrive at the hypocritical

stalemate of white identity. The 'Global South' is often deemed an alluring, unknown to the 'Global North,' in turn encouraging a reductive way in which to view the world.

Most recently, the promises of ecotourism seem to greenwash the re-production of colonial narratives. Ecotourism is a form of tourism encompassing "nature-based activities that increase visitor appreciation and understanding of natural and cultural values" and "environmentally responsible visiting of relatively unspoiled natural areas, in order to enjoy and appreciate nature." In practice, ecotourism is often critiqued for the neoliberalisation of conservation, as well as the adverse impacts it has in many cases — such as The Great Barrier Reef and the Maasai dispossession in Kenya, to name a few.

Engaging in ecotourism ventures seems to be the latest manifestation of white saviourism for many travellers. No, you are not somehow ethical by engaging in ecotourism without acknowledging the need for an ecological lifestyle on your own

homefront, nor in recognising the ways in which Western nations are disproportionately responsible for the climate crisis. It's patronising to local communities for travellers to assume their dollars are innately beneficial without taking responsibility for causing harm. Travel is not, and will never be, a humanitarian act — stop trying to make it one. Let's not forget that amidst the cultural perception of beckoning natural landscapes and traditional peoples in the 'Global South' is the refusal to return stolen cultural artefacts that are still stored within the hallowed halls of Western museums.

Indigenous communities around the world continue to call for restrictions on tourism in acknowledgement of the adverse material impacts of the industry. Native Hawaiians continue to speak out against the ways in which their islands suffer greatly from tourism, increasingly urging tourists not to visit Hawaii. Many tourists continued to ignore these calls, including in the face of the raging fires that devastated Maui last year. Ethics of care greatly lack within the travel industry where travellers can routinely violate the sovereignty of the Indigenous inhabitants of the land.

In the case of Hawaii, we see Lonely Planet write that the islands are "synonymous with paradise" — begging the question: whom is it paradise for? Lonely Planet and other websites have a moral obligation to actively discourage tourism to places where ethical tourism is impossible. However, with Lonely Planet raking in approximately \$271.1 million per year, we see both the demand and incentive for Western exploitation of the 'Global South'. Transnational travel companies fill the pockets of Western employees, foreign-owned hotels, tour companies, and package holidays, rendering the entire travel industry a neocolonialist empire.

The pages of your travel guide are not free from the imperialist power dynamics that continue to shape state relations today. The normalisation of this makes it incumbent upon the individual traveller to truly reckon with their white identity, and the ways in which colonial ideologies can be unintentionally reproduced in one's own tourist ventures.

Before you jetset in the winter break in search of warmer weather, please ask yourself: are you just another white person in the Philippines?

Art: Aidan Elwig Pollock.

Vale Belinda Hutchinson — you would have hated this article

Simone Maddison exposes the secrets of the Chancellor's Office.



The early years: the University's first colonisers

The University remembers its first Chancellor Edward William Terrick Hamilton as a "businessman" and "pastoralist". Educated at Eton and Cambridge, Hamilton became Chancellor in 1850. Thanks to his ownership and management of properties on stolen land in the colony, Hamilton was known as a 'squatter'; that is, a man with enough socio-political power to extrajudicially occupy tracts of Crown land for livestock grazing. Although he held no legal right to the land, he was recognised as the legitimate owner by successive colonial governments. One of his most notable acts was his public denunciation of other squatters who resisted the implementation of stricter squatter regulations throughout the 1840s.

Hamilton represents an important precedent for the University's next 17 Chancellors: he was Oxbridge-educated, had a legal background, benefited politically and financially from colonial structures, and had a vested interest in strengthening them. British Baronet Charles Christian Nicholson, Colonial Treasurer Francis Merewether, Colonial Secretary Edward Deas Thomson and Attorney-General William Montagu Manning would continue these trends in the New South Wales Legislative Council and Supreme Court until the turn of the century.

Perhaps the most notorious of the lot was Charles Nicholson, serving between 1854 and 1862, and for whom the Quadrangle's Nicholson Museum is named. Nicholson funded the University's endeavours by importing indentured labourers from Asia to Sydney. His early involvement in Australia's first gas company Australian Gaslight Co. set a precedent for the University's current administration, with at least \$1.83 million of portfolio funds indirectly invested in BHP alone. William Charles Wentworth, the University's founder who famously argued that Indigenous people were a "savage race" in an 1842 NSW Legislative Assembly, also opposed First Nations land rights on his properties in the Blue Mountains.

Veterans, barristers, and more veterans

Appointed in 1886, Henry Normand MacLaurin was the first Chancellor to hail from a military career. So began the University's obsession with war, manifested through a slew of naval

commanders, lieutenant-colonels and air marshals who believed they knew something about how to run a University. Many were physicians who cut their teeth in the Australian Army's Medical Corps during World War I, including Charles Bickerton Blackburn and Charles George McDonald.

Perhaps the most notable of these figures was James Anthony Rowland, a senior commander in the Royal Australian Air Force and Chief of Air Staff. Prior to his appointment as Chancellor in 1991, Rowland had served as a bomber pilot for the British Air Force during World War II. In the 1980s, he worked as a part-time consultant for French arms manufacturer Ofema. Following his time at the University, Rowland was a board member of the NSW Police Board and aerospace/defence electronics producer Thomson-CSF Pacific Holdings. Does any of this sound familiar?

Our first woman! And the beginning of the end

The University has always been an inherently colonial, militaristic and corporate institution, where men from elitist and often violent backgrounds can come together and profit from what should otherwise be free public education. For many white liberal feminists, the appointment of Leonie Judith Kramer as the first female Chancellor in 1991 appeared to welcome an era of gender equity and progressive governance; the University held a State Memorial for Kramer in 2016, citing her "invaluable contribution to education" as a "remarkable woman."

But Kramer was not a feminist; she was a renowned conservative. As well as holding numerous board positions at the Western Mining Corporation and ANZ Banking Group, Kramer was appointed an Officer of the Order of the British Empire in 1976. However, she is mostly remembered today for making a range of offensive and prejudice statements throughout her career — including that women hold fewer higher positions in universities than men because they "go a bit limp when the going gets tough", and that Australia would be a better place "when we are better educated, when we work harder."

The backdrop was then set for Kim Santow, who would become Chancellor after Kramer's resignation in 2001 hours before her colleagues were to pass a 'no-confidence' vote. Another lawyer who was educated at Sydney Grammar School and served as a Judge of the Supreme Court of NSW, Santow was succeeded by Marie the University's first and only non-European Chancellor Marie Bashir until 2012.

Honourable mentions: Vice-Chancellor edition

Any incursion into the Chancellor's Office would not be complete without a brief stop in the Office of the Vice-Chancellor and director of the Vice-Chancellor and Charles George McDonald.

- **Robert Allwood (1869 – 1883):** son of Chief Justice Allwood of Jamaica, who owned over 500 slaves during his lifetime.
- **Frank Leverrier (1914 – 1917 and 1921 – 1923):** an original shareholder and director of Austral Malay Tin Ltd, which introduced bucket dredging in South-East Asia.
- **Robert Strachan Wallace (1928 – 1947):** Australia's Chief Film Censor during the 1920s.
- **Stephen Henry Roberts (1947 – 1967):** frequently liaised with Nazi leaders and attended their rallies before publishing a book on Hitler in 1937.
- **Michael Spence (2008 – 2020):** expended \$133,525.46 over two years at the University, including on a personal membership to the exclusive Oxford and Cambridge club.
- **Mark Scott (2021 – present):** used the term "picket, smicket" to refer to a staff strike while Group Editorial Director at Fairfax Media, and authorised over 400 job cuts during his time as Managing Director of the ABC.

Conclusion

These facts, however outrageous, are easily accessible and have been widely reported upon. Often, the biographies of figures like Spence, Hutchinson and Thodey are taken as evidence of a wider turn towards what scholars Christopher Prince and Jim Stewart first identified two decades ago as the "corporate university"; a co-optation of public universities not only towards internal business-style management, but also the guarantee they will deliver research and development capabilities to partner corporations. Indeed, it is no coincidence that the University adopted a memorandum of understanding with Thales to "work closely together over the next five years to develop new technologies and capabilities" following Hutchinson's appointment as Chair of the company. Yet as we have seen, they are indicative of a far more entrenched, structurally deficient culture that is unlikely to shift any time soon. What the University desperately needs is not a woman or a person of colour at its head, but a complete reassessment of its hierarchical structure and elitist connections. Only by reckoning with this history can we hope to change it.

Waves of change: Sarah Sasson's *Tidelines* (2024)

Ariana Haghighi dips her toes in.

Reading Sarah Sasson's debut novel, *Tidelines* (2024), is a cold-water plunge: her use of immersive imagery and intertwining character arcs induce a long-lasting catharsis. Compassionate and earnest, her portrayal of adolescent characters does not betray this young demographic; rather, she deftly constructs characters who take risks, fail, and persevere.

I sat down with Sasson to discuss her writing process and motivation to write *Tidelines*. Historically a poet and medical professional, writing a novel was a new frontier. "It was an experiment and a personal challenge", she said, "the longest poem I've ever written".

Tracing the lives of a brother and sister, the plot has a clear destination, with every incident pointing us in that direction. However, when Sasson embarked on the five-year-long road to *Tidelines*, she "didn't know where [she] was heading". "I knew I wanted to write a coming-of-age novel, and also to write about a scenario of ambiguous loss. I wrote it during a period of grief, and I empathised with families experiencing ambiguous loss", she shared. For much of the book, the protagonist — Grub — is uncertain about her older brother's whereabouts and safety. There is a powerful resolution, but Sasson confesses that she initially planned on leaving the reader in the dark.

For one am glad she had a change

of heart — Sasson instils individuality and detail in each character, such that readers cannot help but become emotionally invested. I felt at sea until she delivered a gut-punch ending.

Tidelines is careful to sidestep clichéd adolescent characters whilst exploring their appetite for risk-taking. Sasson shared, "Initially, Zed [the brother's best friend] fell into a 'bad guy' stereotype. But then I looked at the story from Zed's perspective — I had to honour what was going on in his life". This empathetic approach created authentic characters, heightening the book's digestible realism.

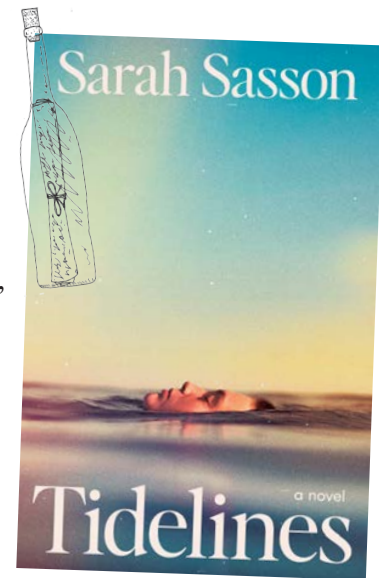
Interrogating the nuclear family unit, Sasson also rendered resonant relationships between each character, experimenting with elements of duality, separation and parental projection — allowing each reader to identify with parallel relationships in their life, mapped in the book.

Sasson's medical background clearly informs the novel's keen interest in exploring "nature versus nurture", and the neuropsychology of mental health and addiction. This scientific input is not heavy-handed, but blends seamlessly with the protagonist's logical psyche. Sasson's background also shapes her writing style: the lyricism of a poet and precision of a doctor fuse to create unforgettable metaphors — the kind that enwrap you with an excited stillness on first read. Some gifts I will treasure include the description of a fetus as a "primordial

astronaut", or an older house as "an elderly relative that every year appeared more shrunken". "In poetry, each word is so important", she explained, "it was a rewarding training ground to write a novel".

To me, *Tidelines* feels like a love letter to the landscape — natural phenomena, suburbia and the city's bustle, even though this may have been subconscious: "I was more interested in characters than setting", Sasson said. But "writing what you know" often unearths feelings of affection. Sasson explained that she edited the first draft whilst living in Oxford, and this clarifying distance from Australia encouraged her to "tap into an otherworldly quality". Her depiction of nature also synchronises with character growth; the protagonist's relocation from nature-filled suburbia to a cramped inner-city apartment creates a shift from idyll to stress, underpinning a parallel transition in her characters' psyches.

Many coming-of-age novels attempt to tinker with time — often at the risk of losing the reader or disrupting the connection between a character's motivations and actions. *Tidelines* tactfully shifts between timelines, encouraging readers to play detective as Sasson gradually reveals details about Grub's childhood



which influence the circumstances of her young adulthood. This sustained my interest throughout the novel, classifying it as 'unputdownable'.

I asked Sasson what's coming next — now a published poet and novelist, she wears many literary hats. "I am very taken with the

novel form, but also foraging into poetry again, I'd like to write more creative non-fiction", she said. Sasson has an interest in exploring similar themes in both prose and poetry: human relationships, memory and the human body — despite an acute awareness that the two forms require different approaches. "Prose needs to be more explicit, whereas poetry can be more abstract", she said. Regardless of whichever path she pursues, Australian readers should expect writing that is tender and relevant.

Tidelines is formally a *bildungsroman*, but also a reminder that challenges are inescapable when growing up. A testament to familial loyalty and supportive female friendships, *Tidelines* is a guidebook for following hope's tracks in the sand, no matter how many times the tide washes them away.

Now available in bookstores.

Perfect Actress, Silicone Prairie, and Gee Tee @ Marrickville Bowlo

Christopher Kane and Victoria Gillespie are girls who mosh.

You, your best friends, your friend's boyfriend, your Hinge matches, your new and old coworkers, your former stepbrother, your uni friends, the guy who served you at a vintage store, the dude who poured your beer last Sunday, and probably anyone you've ever met at an inner west house party, were all at the Gee Tee gig on Good Friday. It might be socially insufferable but there sure is good music in the inner west.

Perfect Actress began the night, adjoined by a Gossip Girl-esque Prada Marfa sign and establishing themselves as a Sydney act to be watched. Their set melded sonic eeriness to post-punk perfection, offering a blend of everything Australian mainstream music is not right now: good. The band felt like a breath of fresh air in a scene propped up on power chords, Australian accents, and Triple J. The Eora four-piece took and built upon pockets of progressive rock, post-punk, alternative and new-wave music.

If Gee Tee stripped back rock to its bare essentials, playing its songs short, fast, and loud; Perfect Actress was their antithesis, using those essentials and moulding them into a changing concept that can only be described as a musical curiosity. Songs like

'(It's All Just) Too Much', and 'Dream' sifted the melancholy of their studio recordings and arrived at a unique uncomfortableness—perfect for a live performance.

Marcus Whale subbed in for Gus McGrath on vocals for most of the night, although sometimes seemingly sounding mismatched. Nevertheless, his voice offered a good response to Naomi Kent's already mystical lead vocals. However, the band's fantastical energy was not matched by the crowd, and Perfect Actress felt out of place in the opening slot. Embracing the beauty of high concept, post-punk, and eternal weirdness, the band could only build so much on what it was given: a half-dead, half-empty audience. We eagerly await their solo gig.

Between sets, crowds milled outside on the bowling green. Your two favourite moshers fled the pit, seeking respite in Marlboro reds and the fresh air from the busy sets inside. We missed most of Silicone Prairie, a solo project of the Kansas City-based musician Ian Teeple, performing with Buz Clatworthy (of R.M.F.C.) on lead guitar and other local punk musicians. The set followed the punk formula, and the audience ate it up. The crowd wanted to surf, although there were

perhaps too many of them: phones were lost and people were shoved. The set's highlight was arguably the tambourine shaking: perfectly timed, almost imposing tones intervened with the genre-formula garage punk. The midwest Americana complimented the local acts, reminding us of punk's international reach. No doubt excellently executing punk, the American act didn't offer much new. While Silicone Prairie helped warm up the now drunk and excitable crowd, we wished Perfect Actress got the second spot. Gee Tee (Eora synth/punk band) were arguably (and expectedly) the highlight of the night, and well-deserving of their headliner position. "We're not fighting, we're just dancing" read the back of a lone IDLES shirt in the crowd. The energised crowd was ready to dance, soon becoming beer-soaked, sweat-drenched and bruised in the pit.

Although a relatively calm punk mosh, the healthiness of the lively pit and pure ecstasy of the crowd at the Bowlo was no quiet matter. Gee Tee played songs across their discography, which extends way back to 2016. You could smell the testosterone, hear the screams, and feel the random boot landing on your nose from a passing crowd surfer. While the surfers almost hit the Bowlo's 70s luminescent copper

ceiling, we pondered the politics of the mosh. As usual, men dominated the space, tending to knock and sideline feminine bodies. A notebook made the rounds, and we scribbled our prescient thoughts. But nothing particularly new or insightful can be said on this matter, beyond this sage analysis.

Nevertheless, the mosh's energy matched the band perfectly, using their unique blend of synth and garage punk with a consistent and uneasy buzz from the low-quality speakers to form an unforgettable live set.

Frontman Kel Mason was in a world of his own; his convulsive dancing seduced the crowd into pure chaos. With one short track after another, the crowd became louder, denser and more forceful. Classic calls of 'one last song' encouraged the band to play on, but the night finished anyway, the throng dispersing, exorcised by the set. The standout song for the night was 'Commando', played twice as fast and three times as loud. Gee Tee represented a perfect introduction to all things punk. The band encapsulates the shifting dynamics of the Australian music scene right now. Punk and techno is in, indie is out — a well-needed reset on the boring stagnancy of stoned, shaggy-hair surfers who decide to make music. Maybe Splendour wouldn't have been cancelled if Gee Tee was on the lineup.

Sexy is the word: *Grease the Musical* opens at the Capitol

Valerie Chidiac rock-n-rolls at Rydell High.

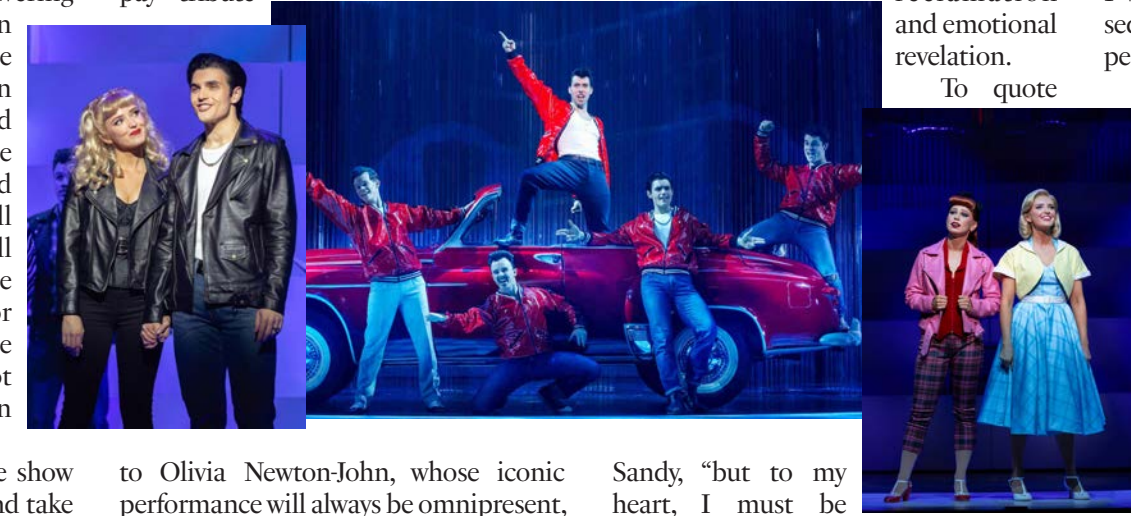
"You better shape up", studs, because there's nothing like the clique which sings atop of greased lightnin' and gives you a lesson on how to rock the slick, leather look and the obligatory pink jacket. Directed by Luke Joslin, *Grease the Musical* opened at the Capitol Theatre on April 2, delivering an electrifying production showcasing the youth subculture of teenage angst and romance in the 1950s. Wearing my checkered dress and seeing other audience members wearing *Grease* inspired costumes, it was clear we all bought into the world of Rydell High School. The retro-style credits and advertisements prior to the show helped immerse us further, in an ambience not dissimilar to the Manhattan Superbowl in Mascot.

While I would have liked the show to "tell me more, tell me more" and take greater creative liberties with the source material, I understand the prioritisation of recapturing the essence of what makes *Grease* so enticing for modern audiences — the nostalgia.

Across every production of *Grease*, "sexy is the word" to say the least. The narrative manages to revolve around sex and heterosexuality, as communicated through euphemisms. As such, the Madonna-whore complex is a key premise as seen with the dichotomy between Sandy Dumbrowski and Betty Rizzo. In contrast, the male characters casually talk about sex as a conquest asking if "she put up a fight." This manifestation of misogyny only

confirms that *Grease* is not just "the word" but the world.

Annelise Hall as Sandy Dumbrowski brings forth a majestic voice, particularly spotlighted in "Summer Nights" and "Hopelessly Devoted to You". Of course, one cannot mention Sandy and not pay tribute



to Olivia Newton-John, whose iconic performance will always be omnipresent, especially given the show is on Newton-John's home soil. While the posters and marketing centre Sandy, this does not always translate to the show itself. It is not Hall's fault as the role of Sandy has historically been underwritten, with Newton-John's magnetism overpowering the role itself.

Danny Zuko (Joseph Spanti) and Kenickie (Keanu Gonzalez) lead "Greased Lightnin'" with infinite gusto and machismo. I finally could see why 'sexy is the word' after this musical number. It was easily the best song of the night. All throughout, both actors were able to oscillate between their vulnerable side only visible when

with their romantic interests, without compromising their bad boy status.

Mackenzie Dunn as Rizzo easily walks away with scene stealer of the night with her hilarious and blunt one-liners — she's got the rizz! Dunn delivered a powerhouse in "There are worse things I could do" which reinjected the second act with the much-needed moment of

reclamation and emotional revelation.

To quote

"but to my heart, I must be true." Here, I must acknowledge that there is a lot to sit and unpack, given how much of it is played off for laughs, but I understand the difficulty in balancing that with the comedy. The technical aspect of the production was absolutely incredible from Trudy Dagleish's colourful but not blinding lighting, to Dave Skelton's exquisite music supervision and direction. The zestful choreography by Eric Giancola was a definitive highlight of the entire show, and had everyone talking afterwards.

Major props (literally) to James Browne's immersive production and

costume design. The costumes were to die-for, with the quality of the fabrics and designs visible from our seats. As for the production design, it brought the Americana aesthetic down under with neon signage, rotating stage with bleachers, and giant letters spelling Rydell High as well as the Burger Palace. It's safe to say that "You're the one that I want" is one of the most anticipated sequences of *Grease*. While the lead performances brought all the sensuality, the journey to this moment was quite sudden. Sandy's transformation felt rushed following one conversation with Rizzo and did not feel as earned. This was quickly forgotten when the cast returned for an encore with a medley of the best songs. The seats folded as the entire audience was up on their feet, embracing the final opportunity to party like it's 1950.

All-in-all, the Australian tour has continued the tradition of providing us with a memorable atmosphere through its shiny veneer of immortalised songs and gyrating dance numbers. *Grease* remains a guilty pleasure where the audience is transported to the 1950s, in every sense of the word. While we are able to live out the "summer nights" that we may or may not have experienced, I found myself willingly overlooking the "automatic... systematic" and problematic behaviour that is still visible in the original narrative and wider society.

Grease the Musical is playing until June 1 at the Capitol Theatre.

Left to right: Annelise Hall, Joseph Spanti, Keanu Gonzalez and Mackenzie Dunn. Photography: Jeff Busby.

"Now is now": Wim Wenders' *Perfect Days*

Rose Mitchell enjoys the present.

If someone were to ask me what Wim Wenders' latest film *Perfect Days* is about, I would have a hard time giving them a concrete answer. The film has a sparse storyline that follows a week in the life of Hirayama (Kōji Yakusho), a toilet cleaner in Tokyo. Over the course of the week, Hirayama goes about the repetitive business of daily life. He doesn't experience any grand epiphanies about the world, and by the end of the film, he remains essentially unchanged.

But what this answer fails to express is how cleverly Wenders has taken the material of daily life and imbued it with extraordinary beauty. This is particularly noticeable in the opening sequence, where the camera follows every step of Hirayama's morning routine from folding his futon, to brushing his teeth and watering his plants. Wenders doesn't rush these movements. Instead, he wants us to appreciate how beauty can be found in the mundane — whether that be the morning light flickering on the futon or the crisp geometry of the bathroom sink. Wenders captures the rest of Hirayama's week with an

equally intimate attention to detail. Over the course of the film, we see Hirayama clean the same toilets, eat lunch in the same park, and visit the same noodle bar for dinner every day. While another filmmaker would have shot the solitary repetitiveness of Hirayama's life in a more depressing light, Wenders emphasises the fulfilment Hirayama experiences in his ability to enjoy the simple pleasures that punctuate his days. Unlike the hurrying crowds that surround him, Hirayama pauses to photograph trees and to watch the movement of sunlight on the pavement. One of Hirayama's main daily pleasures is music. Each day as he drives around the city, he plays an album from his vast collection of classic rock cassettes. From Van Morrison's 'Brown Eyed Girl' to Lou Reed's 'Perfect Day', these songs provide an upbeat change of pace to the film's quiet repetitiveness and make for satisfying montages that allow us to take in Tokyo's sprawling landscape. The relationship between old and new emerges as one of the film's key themes. While Hirayama hasn't moved on from the days of cassette tapes and point-and-shoot cameras, he is constantly surrounded by young people who lead

quite different lives.

His twenty-something-year-old co-worker Takashi (Tokio Emoto) is the epitome of Gen Z. He can't spend a moment away from his iPhone and speaks almost exclusively in abbreviated slang. While Takashi provides a comedic lightness that cuts through the film's heavier material, his character does border on the cliché. Despite this, Wenders manages to avoid the kind of simplistic glorification of the past that other filmmakers fall into. Much of the film's elegance comes from what Wenders has decided to leave out. In interviews, Wenders has said that he sees Hirayama as a former businessman who has suffered a breakdown from the stressful working conditions that are typical of many corporate jobs, especially in Tokyo. However, instead of explicitly laying out Hirayama's backstory, Wenders leaves it for the audience to piece together for themselves.



But Hirayama's past is not meant to be the focus of the film. This is made clear in one of the final scenes when Hirayama and his niece Niko (Arisa Nakano) are riding their bikes along the river. Niko wants to talk about their plans for the next day, but Hirayama stops her. "Now is now", he says. In a world that feels increasingly complex, Hirayama's philosophy is a necessary reminder to appreciate the present and find joy in life's simple pleasures. While Wenders' film may be understated, its message is powerful and transformative.

Leaning into the lore

Eddie Gardiner opines.

Is there any phrase as meaning-rich and thrilling to those saying it, and banal and uninteresting to those hearing it, than: “I’m studying law.” The phenomenon of a friend who begins their law degree and quickly becomes totally insufferable is an enduring one — Diana Reid wrote a book about it. I knew those friends, and now feel myself becoming that friend, so perhaps I can shed light on some of the trials and tribulations of being a law student.

Law school is a totalising experience. You are thrust into a competitive pressure-cooker, and are tasked with ingesting mountains of mind-bludgeoning material (if I hear about one more gentleman on a horse...)

“Being a JD student can be a particularly sobering experience — being in a tight-knit cohort again feels eerily reminiscent of high school.”

Such difficult times require serious belief systems to justify them. Thankfully Hollywood has provided a heady cultural script: for the girls and the gays there’s Legally Blonde (okay) and Gina Liano (iconic), for the boys and their toys there’s Suits (cringe) and Succession (iconic, crosses all reductive binaries). Then there’s LawTok, which is a certain level of neoliberal hell that I wouldn’t wish on my worst law school frenemy.

Increasingly, it has become obvious (to the rest of the world, but maybe not to law students) that the glamour and prestige surrounding law doesn’t seem to materialise in real life — the median graduate incomes for a law degree fall below other professions, the job market is oversaturated, and an “alarming amount” of practising lawyers report poor mental health.

Being a JD student can be a particularly sobering experience — being in a tight-knit cohort again feels eerily reminiscent of high school. The other day, a friend of mine mouthed to himself at a quiet moment in the Law Annex corridor “I had a job... Why am I back here?” The endless horde of highly intelligent 19-year-olds streamed on around him, moisturised, unbothered, flourishing...

The University of Melbourne (MLS) has had its sparkle tarnished lately with student complaints making it out of the subreddit and into the media. The Financial Review ran a piece about widespread maladministration at the school: mass exam software crashes, swamped subject selection and compromised assessments. The word on the street when I lived in Melbourne was something along the lines of “don’t f*cking go here”.

Those students had every reason to be upset, considering an exam re-sit means sitting through and comprehending another half-baked hypothetical cooked up by the law faculty.

Harrowing. To further test how our glamorous perceptions are mismatched with the wheels-falling-off reality, I recently attended a “networking” event with a group of advocates attending from a local firm. Most of them sounded like real estate agents, so I instead drifted over to the criminal defence lawyer who was throwing back champers and gathering a bit of a crowd.

Many were quite shocked by this Dickensian character: the alcoholic bug eyes, the belly threatening to burst from the suit shirt, the total disregard

for reading the room as he launched into various ‘gallows humour’ style political problematisms. Many of the bright eyed first years simply stared agog as he spread the good word.

He advised those of us who live in share-houses: “don’t damage any of the shared property because that’ll be grounds for an AVO... if you throw the TV remote at the wall and the police ask about it, just say you bought it, it’s yours!”

At some point someone who had come over to join the conversation quickly thought better of it — retreating with an inaudible “it was nice to meet you” and silently retracting their proffered iPhone, the LinkedIn search bar blinking disappointedly on the screen.

The man didn’t notice, and moved on to how he’s terrified every time he gets into his car because all he sees on the road around him is a swirl of impending negligence litigation. He had the exact brand of chemically-imbalanced charisma that I thought would make a good defence lawyer.

I must admit I took a business card.

Student Media Spotlight: The Tertangala

Zeina Khochaiche and Ariana Haghighi commute to Wollongong.

If by chance you stumble onto the South Coast train line at Redfern station and embark on a one hour and 19 minute trip, disembarking at North Wollongong station followed by a short walk to a leafy oasis of tertiary academic glory, you may have found yourself at The University of Wollongong (UOW).

Like most universities, UOW has a student newspaper. Unlike most universities, its paper *The Tertangala* (*The Tert*) is older than the university itself.

On this week’s ‘Student Media Spotlight’ we sat down with Will Olteanu to learn more about the history of *The Tert*, the future of student journalism and the changing role of their newspaper in amplifying student voices on campus.

In Olteanu’s own words, the history of the paper is “a little bit different to say *Farrago*.” This was in reference to *The Tert*’s first role as an annex of University of New South Wales’ (UNSW) *Tharunka*.

The Tert was founded in 1963, first emerging as the student newspaper of the Wollongong satellite campus to the University of New South Wales (UNSW). Later, legislation passed in 1975 to establish UOW as an independent institution, meaning that *The Tert* is technically about a decade older than the official university itself. Today the paper stands as a

cornerstone of community, student news and a platform for creative works at UOW.

Starting off the Zoom with an intriguing sneak peek into their upcoming first edition, Olteanu proudly held the first print draft of their ‘heart-break’-themed magazine to the camera.

Olteanu then took us through his journey to becoming ‘*Tert* Coordinator’ — an elected position of Wollongong Undergraduate Student Association (WUSA) which is a role equivalent to an editor-in-chief but one that speaks on behalf of the magazine’s interests at WUSA council meetings. Olteanu started as a creative writing contributor and last year ran for the Coordinator position but instead was elected as Online Editor. This year Olteanu was elected *Tert* Coordinator and works on a team with two other editors and a head designer.

What sets *The Tert* aside from the rest of student publications is they pay their contributors for their published submissions. This, Olteanu says, was introduced in 2021 and amounts are determined according to demand and budget for the year, however they have found the process to be a “nightmare logistically” due to the individual onboarding of every contributor. Despite this, it’s clearly something *The Tert* is very proud of.

Notable alumni to the paper include Karl Kruszelnicki, an Australian science

communicator and author, who is now a fellow at The University of Sydney’s science faculty and Van Badham who is an established Australian playwright and journalist and a current columnist at *The Guardian*.

The Tert covers a wide range of beats, reflective of diverse student interests. Olteanu observes a particularly high level of creative submissions; this is likely because he promotes *The Tert* in creative writing classes and lectures and communicates with the faculty. He loves all genres in the paper, but he’s also pushing for more news to be written, because “news is important for student publications to get across.”

As echoed in previous interviews with student media, Olteanu feels like “*The Tert* used to be a lot bigger, a lot more relevant than it is now” but strongly affirmed that “student voices need to be heard to celebrate their creativity from an organic and community oriented place.” Although *The Tert* is an intimate community space, Olteanu undoubtedly believes in its far-reaching impacts on students, as a “capacity to be a focal point of student life, and to showcase creative pieces”. Like all good student

journalism, past papers have stirred controversy and shock — last year’s *Debauchery* edition “caused a ruckus”, Olteanu affectionately recalled. In 2004, *The Tert* permeated Parliament; a *Tert* article fighting for queer rights was quoted in the First Reading of the Same Sex Relationships (Ensuring Equality) Bill 2004. Olteanu laughed with us about how every student publication is looking for an aspect that sets them apart for bragging rights — he reckons *The Tert* is the only student publication that has been named in Parliament. Checkmate, all other student media!

In essence, Olteanu describes *The Tert*’s motivations as a “voice” for students. In a time where student voices are suppressed at many educational institutions and in political discussions, *The Tertangala*’s ethos gives students the gumption and opportunities to persevere through our changing times.



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SRC Reports



President's Report

Harrison Brennan

I hope everyone had a refreshing mid-semester break!

On Sunday the 24th of March I attended the Port Botany Zim shipping protest, where trade unionists, student activists and community members stood side by side to block the activities of Zim. Zim Shipping is an Israeli corporation who has offered its vessels, ships and all of its infrastructure to serve the "national needs of Israel". Non-violent direct action is one of the most effective tools in our arsenal as everyday people, using our bodies to block and attempt to stop the horrific goings on in Gaza. These Zim protests are a way to implement BDS in practice - they are an effective and tangible way to contribute, in whatever way we can, to interrupting the flow of trade that props up the apartheid state of Israel.

The other week, the ALP introduced the Migration Amendment (Removal and Other Measures) Bill and within 36 hours attempted to anti-democratically ram the legislation through parliament. The bill would give the immigration minister the complete power to prevent entire countries of people from migrating to Australia. Worse yet, it forces refugees to assist with their own deportation or else be subject to mandatory minimum sentencing, suffering over \$90,000 in a fine and/or 5 years in jail, in complete violation of the ALP's party platform taken to the last election. From their

actions the other week, it's evident that there is no difference between the Labor and the Liberal parties in Australia.

General Secretaries' Report

Daniel O'Shea & Rose Donnelly

The General Secretaries did not submit a report this week.

Vice Presidents' Report

Deaglan Godwin & Jasmine Donnelly

The Vice Presidents did not submit a report this week.

First Nations Officers' Report

Cianna Walker, Taylah Cooper & Ethan Floyd

The First Nations Officers did not submit a report this week.

Welfare Officers' Report

Gerard Buttigieg, Jasmine Al Rawi, Julius Wittforth & Ellie Robertson

The Welfare Officers did not submit a report this week.

International Students Officers' Report

Kejun Liu, Zhongxuan Jiang, Fengxuan Liu & Astrid Xue

In the past period of time, the ISO department has continued to focus its work on Opal card benefits and attention to the psychological state of students.

Although the activity of collecting signatures of Opal card has ended, we are still appealing to more students to pay attention to us. For this reason, we also conducted an offline questionnaire survey. According to the results of the questionnaire survey, more and more students of the University of Sydney have heard about this matter and continue to care about the final result. Most people still want to enjoy the student discount in New South Wales, and our ISO department will continue to track this matter and continue to publicize it in order to get more attention.

In addition, the University of Sydney midterm exam week is also approaching, the ISO department is also continuing to pay attention to the mental health of new students and old students and provide appropriate psychological counseling services to students in need, to provide them with some advice and relieve their mental state. Start by building a deep relationship of trust and make them feel supported and safe through patient listening and sincere understanding.

Next, help them dig into the root

cause of stress, whether it is the burden of learning, interpersonal challenges or family troubles, and identify the problem to solve the problem. The key, then, is to teach practical coping strategies: from teaching them how to manage their time efficiently and learn effective study techniques, to guiding them to relaxation techniques, such as deep breathing and meditation, so that they can self-regulate in the face of stress. The ISO department will also continue to help students in need.

HOUSE RULES: Occupancy Principles for Boarders & Lodgers



If your landlord (or their agent) lives in your home, it is likely that you are considered a boarder or lodger. There are some "principles" that outline your rights and responsibilities.

1. State of premises

Your home should be clean, in good repair, and be reasonably secure.

2. Rules

There may be rule, e.g., how much notice you have to give to move out, when you can have visitors, or how noisy you're allowed to be. You should know what the rules are before you move in. Consider these carefully when you decide if you want to live there.

3. Penalties prohibited

You cannot be fined for breaching the rules of the house. This does not mean you do not have to pay to repair something you have broken.

4. Quiet enjoyment of the premises

The landlord cannot stop you from occupying and "enjoying" your room, or using the common areas of the house as long as you do not interfere with the same rights of others. This does not mean that others in the house cannot make noise.

5. Inspections and repairs

The landlord has to maintain the home in good repair, which includes being able to inspect your room. This can only happen at a "reasonable" time. For example, they cannot clean your room at 3am. However, if the landlord thought your room might be on fire, e.g., they could see smoke or feel heat, the landlord can enter your room without notice.

6. Notice of increase of occupancy fee

The landlord can increase the cost of your room if they give you at least four weeks' notice.

7. Utility charges

The landlord can charge you for utilities (electricity, gas, water and oil), if you were told when you moved in that you would be charged, and the charge is based on the actual cost with a "reasonable" approximation of your share of the bill. For example, if the bill for your four person apartment was \$200, you should not be charged \$150. Be aware that running an electric

fan or bar heater uses a lot more electricity than an oil or gas heater.

8. Payment of security deposit

The landlord can ask for a security deposit, sometimes called a bond, of not more than the equivalent of two weeks occupancy fee (rent). Make sure you get a written receipt, even if you paid by bank transfer. When you move out they must return this deposit, minus the cost of repairing any damage you or your guests caused, within 14 days. To avoid paying for someone else's damage, make sure that you take photos of any damage present when you move in, and lots of photos of the room in good repair when you move out.

9. Information about termination

You should know how much notice they need to give you to ask you to move out. They must also give you a reason to leave.

10. Notice of eviction

The landlord cannot evict you without "reasonable" notice, in writing. Reasonable notice can be different amounts of time depending on why you are being evicted. For example, if you are a threat to the wellbeing of the other residents you might only get a couple of days notice, but if you are being evicted because the landlord wants to renovate your room, that notice period should be much longer.

11. Use of alternative dispute resolution

If you have a dispute with your landlord you both should use a "reasonable" dispute resolution mechanism, e.g., a Community Justice Centre or the NSW Civil and Administrative Tribunal.

12. Written receipts

The landlord must give you written receipts for any money you pay, including occupancy fees (rent), security deposit (bond), or bills. Get this in addition to any record you get from your bank for electronic bank transfers. Take a photo of each receipt and email it to yourself, so you always have a copy.

If you have any questions about your rights and responsibilities as a boarder/lodger or tenant, please contact an SRC Caseworker.

Ask Abe

SRC Caseworker Help Q&A

English Language Resources



Abe,

My English is not good. I would like to update to solve my problem. What can I do?

XW

Dear XW,

The easiest way to improve your English language skills is to speak

English as much as possible. Ask your friends to speak English to you so that you have a safe environment to practice listening and speaking English. After a while it will get easier to understand what is said in class and hopefully, you'll get the confidence to speak in your tutorials. The SRC has a list of English Language Resources for you to consider.

Abe.

If you need help from an SRC Caseworker start an enquiry on our Caseworker Contact Form: bit.ly/SRCcaseworker



English Language Links and Resources are available on this page. Scan the QR:



If you need to DISCONTINUE or WITHDRAW a subject make sure you know the rules!

Rules for Discontinue Not Fail (DC) changed in 2022. More information is available on the SRC website...



contact a caseworker bit.ly/SRCcaseworker

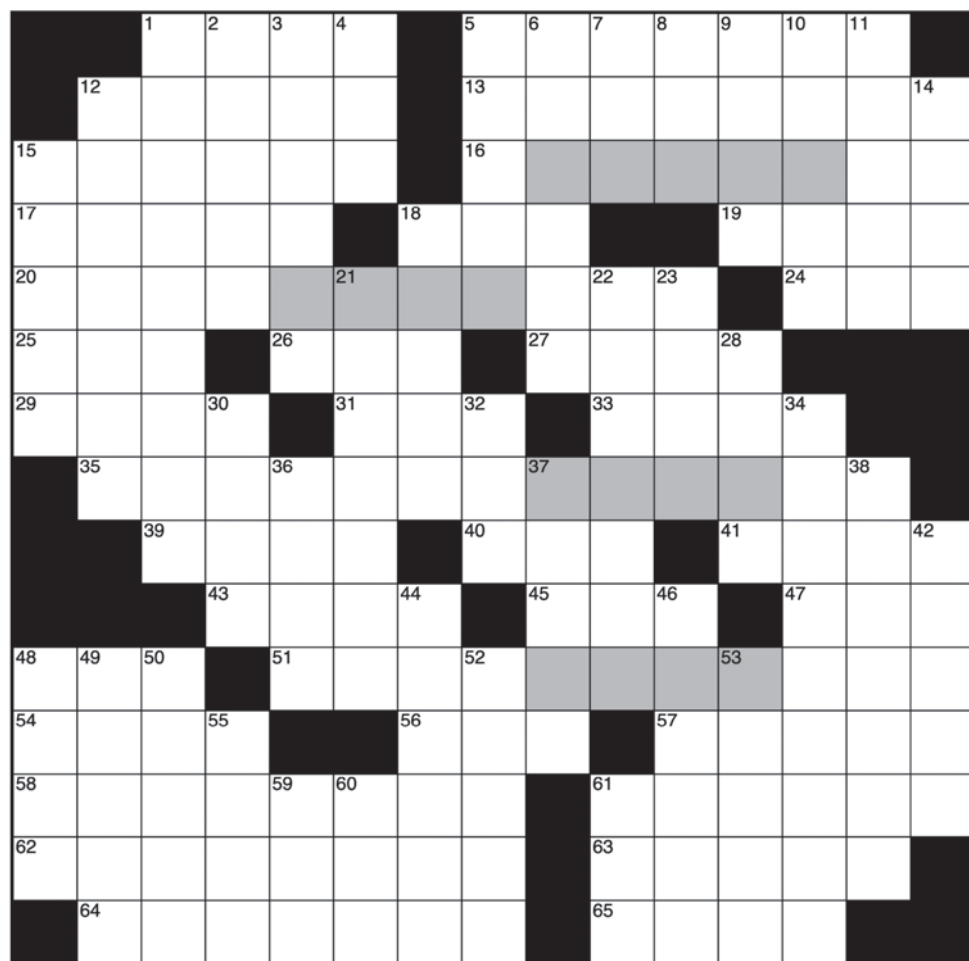
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Weekly quiz

1. What faction did Chairman Mao purge in 1927 to gain control of the Chinese Communist Party?
2. What is the name of the clique headed by Regina George in the 2004 film *Mean Girls*?
3. Are Orca pods matrilineal?
4. Name the two leaders of the 1950s clique known as the "Rat Pack."
5. In what century did the phrase "birds of a feather, flock together" allegedly first appear?
6. Which American band, often described as belonging to the "nerd rock" genre, has released three albums named after primary colours?
7. What does the acronym "BNOC" stand for?
8. Which concept in sociology describes "the tendency of individuals to associate and bond with similar others?"
9. Which actor is most associated with the "six degrees of separation" game?
10. How do you apply to be an *Honi Soit* reporter?

Answers: 1. The Moscow Faction 2. The Plastics 3. Yes 4. Humphrey Bogart and Frank Sinatra 5. The 16th Century 6. Weezer 7. Big Name on Campus 8. Homophily 9. Kevin Bacon 10. Dm the Honi Soit Instagram page, or email us at editors@honi soit.com!

Crossword



Crossword: Michael Smith

ACROSS

1. Art movement including Duchamp and Ernst
5. Like some fruits after being being prepared
12. Repaired, as a worn out shoe
13. Societies have upper ones
15. Australian consumer advice magazine
16. "Listen to my instructions!"
17. "All brawn no brain" archetype
18. Ceremonial vessel
19. Word before menu or course
20. What noisy children are often urged to use
24. Game update with extra features, in brief
25. Helmed
26. Misstep
27. Dry up, as lips
29. Dies ___ (section in a requiem mass)
31. Pinch
33. Second-last word in many fairy tales
35. Glen Powell's co-star in te 2023 rom-com "Anyone but You"
39. Some Arnott's crackers
40. Setting of many a dad joke
41. Secrecy-enforcing contracts, in brief
43. Suffix for Wii -
45. Gerrymander
47. 21-down's nickname
48. "When are you getting here?"
51. From the wrong generation
54. Litter member

DOWN

1. Predicted events in certain cults
2. Cover story
3. Crack
4. Suffix for lemon or lime
5. Pascal of "The Last of Us" and "The Mandalorian"
6. Legendary
7. Lil Wayne album "___ Carter"
8. "___ misérables"
9. Knockout stage match, in brief
10. "Man, what a shame..."
11. Indie rock artist Lindsey Jordan AKA ___ Mail
12. Black eyes
14. Lockstep
15. Tex-Mex offering
18. Thing blocked by polarized sunglasses, in brief
21. Cuban revolutionary Guevara
22. "Adieu!"
23. Place for an icicle
28. Teller's counterpart
30. Cheese named after a Dutch province
32. No. needed for some digital transactions
34. Place to see the stars?
36. First-time gamer, in slang
37. Verrucose
38. Word yelled while playing a dice game
42. Deem to be
44. Flips a lid
46. Reach the end of a sentence?
48. "Three Gymnopedies" composer Satie
49. Ancient shirt
50. Prefix for sphere or centric
52. Non-human constructions
53. Nether regions locale
55. Gift horse locale
59. Snarky retort
60. Country whose currency is the dirham, in brief
61. Angry dog's sound



Dusting off the cobwebs



USyd regiment marching after the declaration of war against Germany, *Honi Soit*. September 11th, 1939

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IS THIS STILL AVAILABLE? HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE ON FACEBOOK MARKETPLACE



Are you a Midcentury Modern Furniture fanatic but keep getting snubbed by yuppies on Facebook Marketplace?

Do you struggle to converse with sellers on marketplace who practice commercial infidelity, flirting with other buyers behind your back?

Always Balanced Coverage is excited to report on a new buyer's manual: How to Make Friends and Influence People (On Facebook Marketplace).

You will learn the art of seduction, to get the SMEG toaster of your dreams out of unassuming sellers.

Sick of being edged by Facebook sellers? We'll show you how to blue-ball back!

You'll never have to meet up in a public place ever again - because with our new manual, you'll have all the expensive cacti-selling baddies flocking to you.

Send us an offer for a copy!

IN THIS ISSUE...

HEALTH PSA: HEAD LICE OUTBREAK BETWEEN TASTE BAGUETTE WORKERS. EWWWWWWW.

LET HER REST: ACAB INCLUDES DIRECTOR OF AMY WINEHOUSE FILM

YOUNG CREATIVE AFFAIRS: WORST PERSON YOU KNOW BECOMES A PROMOTER

'MARRICKVILLE IS KIND OF LIKE THE NEW NEWTOWN' SAYS INTERNET EXPLORER

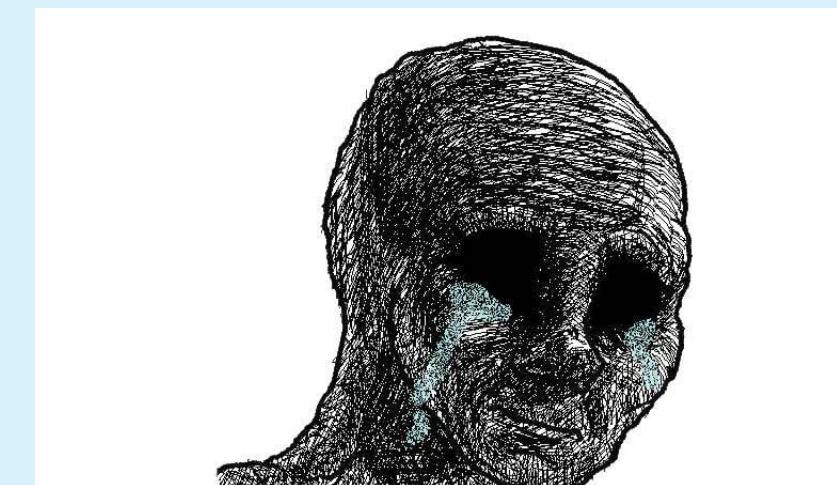
YOUR COWORKER INVITES YOU TO A NINE-MAN CIRCLE JERK (NOT GAY)



CHECK INSTAGRAM REELS. YOUR GIRLFRIEND HAS SENT YOU ANOTHER SAD CAT AND IS WAITING FOR YOU TO REPLY



SEXIST? I DON'T THINK SO: THIS GUY LISTENS TO AMYL AND THE SNIFFERS



"THIS NEVER HAPPENS TO ME": MIDSEM BREAK FINISHES EARLY... AGAIN

**Abortions are
healthcare.**

**Fight for free, safe,
legal abortion on
demand.**

Day of the Unborn Child Counter Protest
JOIN THE PRO-CHOICE RALLY

**Get your
rosaries
off our
ovaries.**



Sunday April 14, 10am

St Mary's Cathedral