



# 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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Bonnie Huang

## Editorial

Victoria Gillespie

It's 3.30pm, Sunday April 14 and I'm procrastinating an Honours assignment. I'm writing this from the lawns outside the Quad. I'm trying to catch the last of the sun. Campus is busy for a Sunday.

The space is full of tensions. Chau Chak Wing Museum lies down over there, not really targeted to students. Fisher and its fortified security scare students away. I remember when I, years ago, with the help of some former *Honi* editors, managed to sneak onto the Level 10 roof as the sun set. From there, the campus was beautiful. But sometimes this is all for the wrong reasons.

*Honi* is another space filled with these competing ideas. Supposedly a 'radical' student newspaper, its radicalism is continually eroded by its barriers to editorship and its siloed nature. If people keep using 'the paper' as a careerist tool, can it 'maintain' its left-wing idealism? Two things can be true at once. Perhaps it is radical in its existence — a publication where students can publish, be mentored and join a community — all without overbearing financial incentive.

I wonder who is reading this right now. For history assignments, students like myself comb through real/digitised sheets of newspapers and periodicals. I wonder if this will one day be done to this paper. I hope students today and tomorrow find a sense of intimacy when reading these pages — in the familiar settings, feelings and issues. Our lives are worth literary attention.

The sun is falling fast, I'll probably move soon. I can already feel myself getting nostalgic about this.

Pitch to us, create for us, write for us. I know you want to. A publication is only as good as its contributors.



## How *Honi* works

It can seem really daunting at first, but writing for *Honi* is pretty easy. Follow these links here to sign up either as a writer/reporter or an artist.

After filling out the reporter form, an editor will send you a friend request on Facebook or Instagram, and add you to their reporter group chat. On the Instagram close friends story and 2024 *Honi* Reporters Facebook group there will be prompts posted. These are always just a guide—your pitch doesn't have to fit the weekly theme. Your pitch (100–150 words describing your argument, its relevance and a proposed wordcount) is due to your editor on midnight the next Saturday. For long form pieces, let us know if you want art. Have a look at Hannah Vlies Lawrence's beautiful swimming piece and Sage Dwyer's gorgeous art to see what this can look like. We'd love to workshop pitches with you, so message your editor before Saturday to allow time for this. If your article is accepted, a draft is due the following Thursday. Your article will hit the stands two weeks later on Wednesday morning.

If you're interested in reviewing films, books, plays, we post opportunities in the 2024 *Honi* Reporters page and Instagram close friends. These articles tend to be online only, but are a great way into *Honi*.

If you choose to be an artist instead, expect a friend request from one of the editors. You'll be added to the Instagram close friends story and the 2024 *Honi* Artists Page. Here, prompts will be posted and message to claim. If you are interested in pitching for the cover art, like Bonnie Huang's dreamy sapphic cover this week, or just including your art, comics or Chloe Edstein's concert photography, please message an editor, and it will go through the same pitching process as a printed article.

SCAN THIS!



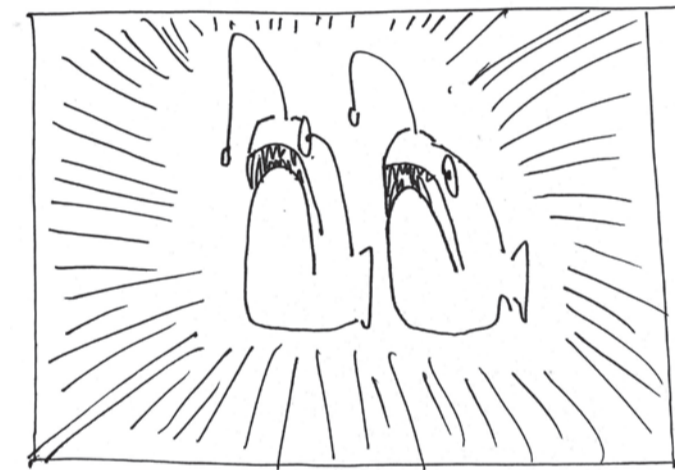
## Cartoon Caption Contest



Cartoon: Sascha Zenari

This Week

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.



Cartoon: Huw Bradshaw

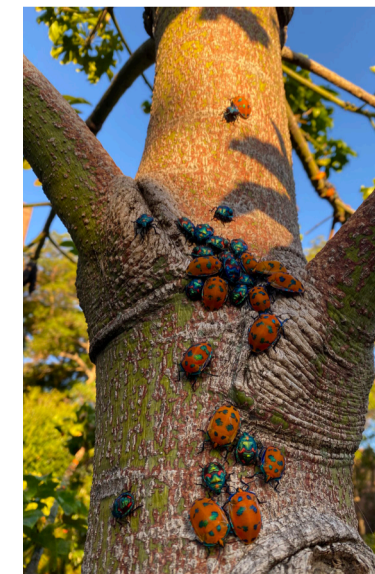
Last Week

Winner:  
"Oh great, some arseholes have their highbeams on."  
— Harry Gay

Winner's reward:  
*In Sydney's driving, it's quite a sight,  
Highbeams blazing, disrupting the night.  
Angler fish in dismay,  
Their prey led astray,  
By the city's glare, blinding with might!*

## Spotted on campus!

Clusters of Cotton Harlequin Bugs (*Tectocoris diophthalmus*) spotted on Illawarra Flame Trees (*Brachychiton acerifolius*) outside the Social Sciences Building. The larger, mostly orange beetles are female, whilst the small blue beetles are male. The exuberant sexual dimorphism and broad variation in colour between populations in this native species meant misclassification for decades, with the species given a total of 16 different names since 1781. The bugs are harmless, but produce a nasty smell when disturbed.



## Culture Guide

### Wednesday 24 April

SUDS presents: *DEATHWATCH* opening night, 7pm @ Cellar Theatre, Camperdown  
Art after hours: night readings #3, 7.30pm @ Art Gallery of NSW

### Friday 26 April

Debaser presents: Autosuggests 'Phaedrus' single w/ Euan Hart + Live poetry, doors 6pm @ The Lord Gladstone, Chippendale.  
704 presents: Your Arms Are My Cocoon, Blind Equation. Mouseatouille, doris, 7.30pm @ Chippo Hotel, Chippendale.

### Saturday 27 April

*Plinky Plonky* launch, 4pm @ Wilson Cafe, Surry Hills.  
Marcus Whale *Ecstasy* album launch, 7-10pm @ PACT Centre for Emerging Artists Erskineville.  
The Manfredo Experiment ft. Tom Ford, 8pm @ Golden Age Cinema, Surry Hills.  
Contact presents: Bass Contact, 9pm-4am @ Eora location TBA.

### Sunday 28 April

Sundays at 77: Bianca Oblivion, Isa, Fried Pork Chop, 9pm-4am @ Club77, Sydney

### Monday 29 April

'Movement study' opening, 6.30pm @ DRAW Space, Newtown.

### Tuesday 30 April

Ant Gallery + Mollys Vertigo + Lemons, Please, 7pm @ Lazy Bones Marrickville.  
AVANT GAGA #67 (live poetry), 7pm @ Sapphos Books Cafe & Wine Bar, Glebe.

## Drug alert

Warnings have been issued pertaining to traces of fentanyl in substances. Take extra precaution, look after your friends and test vigilantly. If you can't test, carry naloxone nasal spray, which temporarily reverses the effects of opioid overdoses.

## Letters



Dear editors,

Kallarakkal and Haghighi's week seven article included an interesting comment that the burdens of editing *Honi Soit* can cause it to tend 'more liberal, and less diverse.' This has implications for this masthead's unique position as a countercultural student newspaper. *Honi* has a certain obligation to represent students – and a certain right to editorial liberty. I believe the paper must hold its left-of-centre editorial stance in one hand and, in the other, a commitment to platform diverse views from apolitical to moderate to radical. Of course, this is a 'liberal' value, in the same way that a free press is a tenet of liberal democracy.

Kind regards,  
Will Thorpe

*Hey Will,*

*We're not interested in publishing moderate takes right now ... or ever. Maybe try the SMH.*

*In spite,  
Honi xoxo*

## *Honi Soit's* Statement on US institutional complicity in genocide

*Honi Soit* supports students and staff protesting for a free Palestine and an end to institutional complicity at Columbia University and other US campuses. We condemn the crackdowns, arrests and school suspensions seeking to silence students criticising Israel. Discourse conflating antizionism with antisemitism is harmful to everyone, including antizionist Jewish voices. As Palestinian academic and activist Edward Said — and former professor of literature at Columbia — once said, "We cannot fight for our rights and our history as well as future until we are armed with weapons of criticism and dedicated consciousness."

## Eleven candidates to contest five USU Board positions

Ariana Haghighi, Nandini Dhir and Angus McGregor

A notice of candidates was released on April 12, announcing eleven candidates who will compete for five University of Sydney Union (USU) Board positions in May. At least two board members must be 'wom'n', as per the notice.

All USU members are eligible to vote and voting links will be sent by email to all members.

The deadline to become eligible to vote is May 3 at 4pm. Voting opens at 9am on May 6 and closes at 5pm on May 10.

A debate between all candidates will be held at the Refectory in the Holme Building on May 1 starting at 1pm. Candidates will be given a chance to speak about their policies and present their vision of the USU. The debate will also be livestreamed on the USU's Facebook account.

The eleven candidates listed on the notice, in alphabetical order by last name, are: Harshita Bhandari, James Dwyer, Angus Fisher, Ethan Floyd, Simon Homsany, Daniel Park, Orlando Throsby, Naomi Viegas, Phan Vu, Georgia Zhang and Zixuan Zhang.

Bhandari is a second year Business Analytics and Marketing student. She is currently the Social Media Coordinator for Sydney University Business Analytics Society and a current member of National Labor Students (NLS).

Dwyer studies Advanced Computing and Computer Science. He was the USU's 2023 Welcome Fest Event Coordinator, and is currently a Campus Activity Coordinator. He is also currently President of the Sydney University Data Society.

Fisher studies economics and is a Councillor for the Students' Representative Council (SRC). He campaigned for Revive (National Labor Students) and Rose Donnelly for last year's SRC elections.

Floyd studies Arts, majoring in Politics and minoring in Indigenous Studies. He edited Honi last year and is a current member of Grassroots. He is a First Nations Office Bearer for the SRC and a Councillor.

Homsany is a Juris Doctor (post-graduate law) student. He completed his previous degree in Commerce at the University of Western Australia.

Park is a fourth year law student. He is currently the Treasurer of the Korean Law Students society.

Throsby is in second year and studies philosophy. He currently resides at St Paul's College. He was a member of the Honi ticket last year that withdrew their nomination. He works as a research analyst at the Menzies Research Centre, and also an intern for Liberal MP Christopher Rath.

Viegas is studying a Master's of Information Technology and Information Technology Management.

Vu is a second year student studying Economics and Law. She is the International Student Officer for the Sydney University Law Society.

Georgia Zhang is a third year Politics and Law student, who resides at St Andrew's College. She is the Sexual Assault and Sexual Harassment (SASH) Officer for the SRC. She is currently a Producer of the Sydney University Law Revue.

Zixuan Zhang is a fourth year Pharmacy student.

The election regulations stipulate that candidates may not start campaigning on social media until April 27. In person campaigning is only permitted from April 29.

The results will be announced at Hermann's Bar on May 10.

Update to the article on Friday, April 19 2024: Orlando Throsby has rescinded his nomination as a USU Board candidate in 2024. This leaves ten board candidates contesting a total of five positions.

## USU appoints Michael Bromley as interim CEO for six months

Ariana Haghighi and Angus McGregor

The USU has announced Michael Bromley as their interim CEO for the next six months following the resignation of Andrew Mills in March.

In an email to staff informing them of the decision, USU president Naz Sharifi said Bromley was chosen "after careful consideration and a thorough recruitment process". Sharifi also said that Bromley had a "proven track record guiding organisations through periods of transition" which made him "an excellent fit for this role and for our organisation."

Bromley is the current CEO of consultant firms ProduQt and VentureSpark which both provide digital services to companies largely in the technology sector. He is also a non-executive director at SEQUAL and Siblings Australia, which are both non-profits that provide support services and information to the families of people with disabilities.

Bromley has also held executive roles at Telstra, the National Broadband Network, and the Bank of Queensland. He currently serves on the City of Sydney Business, Economic Development, and Covid Recovery Advisory Panel.

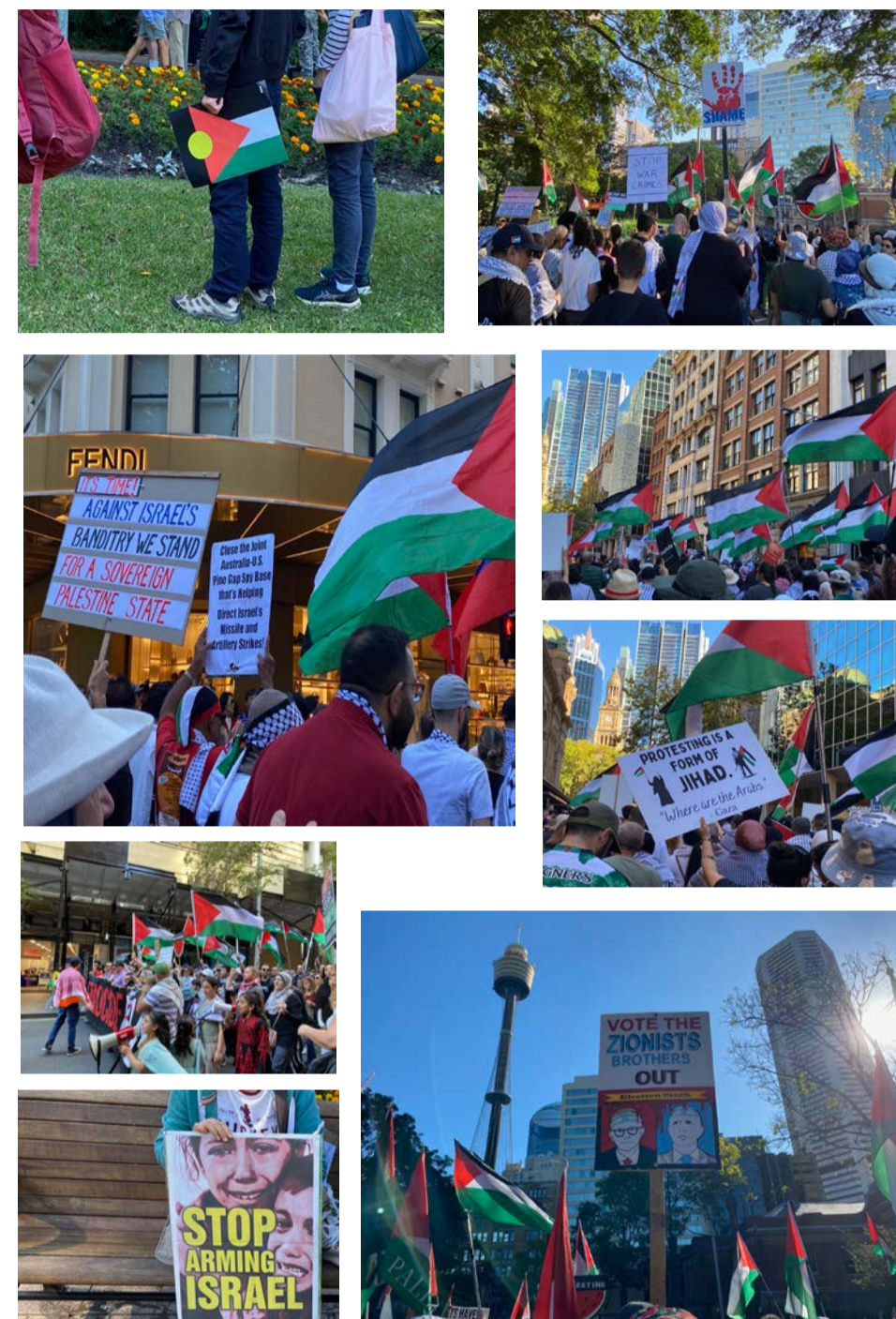
His appointment follows the recent precedent of appointing corporate executives to lead university institutions. David Thodey, another former Telstra executive, was appointed as the new Chancellor of the University of Sydney this year.



## "Stop the genocide! Israel out of Gaza & Hands off Rafah!"

Valerie Chidiac

Photos from the Palestine Action Group protest Sunday 14 April.



## Terminated whistleblower professor sues the University of Sydney for wrongful dismissal

Sandra Kallarakkal

Professor Manuel Graeber, a former neuropathology academic at the University of Sydney who was fired last November over allegations of "serious misconduct", is suing the University in the Federal Court. Graeber claims that University management took unlawful action against him following public interest disclosures he had made last year, maintaining that the misconduct cases against him are "without basis" and that he was wrongfully dismissed.

In a statement of claim filed with the Federal Court, Graeber states no issues arose in the course of his employment from 2009 until May 2021. It goes on to say that the University's allegations against Graeber were due to an email he sent Vice-Chancellor Stephen Garton in March 2021.

The email included allegations of bribery and blackmail of a younger staff member by a university manager brought

to Graeber's attention by the staff member's supervisor and independently to that by two other professors, as well as complaints that Graeber was excluded and bullied in the workplace.

On May 24 2021, Graeber was accused of misconduct regarding the alleged installation of a security camera in his office without approval. Two more allegations of misconduct were filed against him by the University in 2022 and 2023. Graeber was fired on November 3, 2023.

In a statement to *Honi Soit*, a University spokesperson said that Graeber's employment was terminated "following a finding of serious misconduct, which was made after an extensive process, spanning over a year, considering more than fifteen concerns regarding Mr Graeber's conduct."

According to the spokesperson, these included "failing to comply with lawful and reasonable directions and

## University of Sydney student killed in Bondi Junction stabbing

Angus McGregor

A 27-year-old University of Sydney student has been identified as the sixth victim of the stabbing attack at Bondi Junction.

The student was a Chinese national studying a Master's of Economics. *Honi* has chosen not to name the student because their family requested anonymity.

According to reports in Chinese media, the student had completed exams on campus before going on a shopping trip to Bondi Junction.

The student's fiancé, who lives in China, was in contact with them over the phone an hour before the attack.

In an email to the staff and students, Vice-Chancellor Mark Scott said that he was shocked and saddened by the announcement.

"On behalf of the University, I extend my sincere condolences to the student's family and friends. We are working closely with the Chinese consulate and the student's family to assist in any way we can."

The flags at the University Quadrangle are flying half-mast today in memory of the student and the other victims of the Bondi Junction stabbing.

The University has set up a space in the grassed area near the Great Hall where students are welcome to place flowers and other tokens of commemoration in memory of the student.

The space will be available until April 20 and the family has asked that no photos or identifiable messages be placed.

The USU and SRC released a joint statement on social media in response to the tragedy. "It has recently been confirmed to us that amongst the victims of this tragedy was a member of the USU who was a student here at the University of Sydney. We are devastated to hear of this news, and our thoughts are with their family and loved ones during this time."

SUPRA, on social media, encouraged students and members of the university community to attend the vigil outside the Great Hall.

The University provides 24/7 free and confidential mental health support which can be accessed by visiting the health and wellbeing page. Lifeline can also be contacted 24/7 via text, online chat, or by calling 13 11 14.

## NSW government signals no change to travel concessions in response to petition

Angus McGregor

NSW Minister for Transport Jo Haylen has released a response to the 'Fair Fairs' petition which signals that the government will not change their policy on concession cards for part time and international students.

The petition, started by SUPRA and the SRC, reached 20,000 signatures in March this year after a large university supported student campaign. The City of Sydney and multiple state MPs including independent Alex Greenwich and Jenny Leong have endorsed the campaign.

In her response, Haylen maintains that "under NSW law, full fee paying overseas students are not eligible to receive concession travel."

Similar to her response to a letter sent by Lord Mayor Clover Moore, Haylen argues that students who apply for visas are required to show they are able to pay for their living expenses in Australia.

Study Fare, and exceptions for students on certain federal government scholarships or who have a disability, Haylen notes, apply to international and part time students.

All other part time students are excluded from concession cards, according to Haylen, because they have greater work opportunities.

"These formats offer the potential to undertake full time employment hours while studying."

SRC Disabilities and Carers Officer Khanh Tran and SUPRA Disabilities Officer Gemma Lucy Smart told *Honi Soit* that the extent people with disabilities can access concession cards in NSW is currently unclear.

"Travel concessions eligibility for part-time students with disability remains a bureaucratic patchwork of programs that are difficult to navigate through. The claim that 'students that attend tertiary studies part-time due to their disability can receive concession travel' is only partially correct, and many students in this category are not currently eligible for such concessions."

To receive a concession card, students have to be receiving the Disability Support Pension and in some narrow cases there are specific travel passes such as for people who are blind or vision impaired. The pension only applies to those with 'incurable' disabilities.

Many students do not register their disability with the government or the university.

SUPRA President Weihong Liang told *Honi* that they are "very dissatisfied with this response. It neither provides any reasonable explanation nor shows any willingness to engage in dialogue and seek resolution."

Liang argued that the requirement that international students be able to afford their own cost of living was a federal requirement and did not reflect

the reality for students but also was not a reason why state governments could not offer concessions.

"Using this as an approach creates significant uncertainty for students; any problem we encounter in NSW might be dismissed under this pretext, claiming that students have declared they should be self-sufficient."

Liang also pointed out that between 2012 and 2016, NSW trialled a concession card for international students, making the policy well within what the state government could do.

Smart told *Honi* in a separate statement that part-time Higher Degree Research students (HDRs) are often unable to work full time.

"To suggest that HDRs can 'work full time' on top of their research commitments will only lead to the quality of the research and innovation in this country suffering."

SRC President Harrison Brennan told *Honi* the response was "utterly disgraceful," and that the request for expanded transport concession was "rather modest" for students who are currently struggling financially.

"This refusal has only made even more salient the Labor party's disdain for students and working people."

A parliamentary debate about the petition will be held on May 9 and presided over by Leong. SUPRA and the SRC are encouraging students to attend in the gallery.

## James Cook University admits to further wage theft

Amelia Raines

James Cook University (JCU) has self-reported to the Fair Work Ombudsman after finding "evidence of historical compliance concerns" regarding the payment of their casual employees.

Current estimations show that the wage theft has impacted more than 7,500 staff.

JCU will create a "project team" to conduct a review across their various branches in Queensland, and have attributed the underpayment to "issues with its payroll systems and processes".

In response to questions about the nature of the internal process, a spokesperson for JCU told *Honi*, "It is still too early in the review process for us to provide further details such as the number of staff affected and when remediation will be paid."

The spokesperson said that "impacted staff can be reassured that remediation is a priority for the University."

The University has been complicit in underpayment in recent years. In 2022, it was identified that JCU had underpaid \$1 million worth of superannuation benefits over eleven years, impacting 2,000 staff members.

In response, the National Tertiary Education Union (NTEU) has called for a "national overhaul of university governance," with this recent admission occurring amidst a national total of \$170 million in wage theft in the tertiary sector in recent years.

Dr. Jonathan Strauss, NTEU Branch President for JCU, said in a statement that "JCU is a major employer in Cairns and Townsville. It's critical that the entire community has faith the university is paying staff, particularly their lowest paid staff, properly."

"It's essential that every cent owed to JCU staff is paid back in full."

The NTEU Queensland Secretary, Michael McNally, expressed that the admission exposed "deep systemic problems" in the sector.

"Major reform through the Universities Accord response," McNally said, "needs to be implemented for the sector to recover from the prevalence of wage theft in higher education."

*Honi* spoke with Dr. Jonathan Strauss, who told *Honi* that "in working with management, the NTEU is looking forward to all potential problems [with underpayment] being considered."

The latest admission of contract non-compliance for minimum hours worked, occurring amidst a constellation of historical contract problems, "indicate that the problem is with the whole system," pointing to the broader trend of mass casualisation within universities.

The NTEU JCU branch will meet in the coming days to understand the scale of the problem and organise the union's response.

The lawsuit will come before the Federal Court on June 4 following mediation.

# Student Media Spotlight: *Empire Times*

Simone Maddison and Zeina Khochaiche flies to South Australia.

We are so back.

Welcome to the sixth instalment of *Honi Soit's* student media spotlight — a series where we sit down with student publications around Australia to discuss the triumphs and tribulations of student media.

Yet another story birthed from the depths of the 2023 National Conference of Students came an unlikely friendship between *Honi Soit* and *Empire Times* (ET). Of course, it was only fitting that the two *Honi* tributes who attended NatCon reunited with *ET* to reminisce together.

Nothing can stop student media from uniting, not even the Good Friday public holiday. So, we joined a Zoom with Lachlan White, the editor-in-chief at *ET*, to chat about Flinders University's paper, its university landscape and the future of Adelaide's student media.

*Empire Times* was founded in 1969 and, as per White's description, "started with humble beginnings." The paper, originally sold for 15c a piece, was founded by Martin Fabinyi who famously started the paper's printing in their backyard. From here, *Empire Times* had an oscillating history. Shut down in 2006 as result of Voluntary Student Unionism (VSU), Flinders University saw the production of *Libertine Magazine* for a short time. It was not until the introduction of Student Services Amenities Fees (SSAF) in 2012 that *Empire Times* resumed circulation the following year. In White's words, VSU "killed the weekly issues."

White described the early iterations of the paper as "very radical during the Vietnam war era," and noted their legacy of activism as comparable to *Farrago* (the oldest student newspaper at University of Melbourne — check out our previous *Student Media Spotlight* for more on this). *ET's* past activist reputation saw marijuana smoke-ins, protests against McDonalds on campus and occupations in the registry building just to skim the headlines. Many famous individuals, including former minister Kate Ellis, composer Martin Armiger and poet Adrian Rawlins also edited the paper around this period.

Now, White says this legacy is "not as radical or involved as it once was" but knows there is an "exciting potential" for the direction of their magazine. As many of the previous student paper spotlights

have revealed to be in common, *Empire Times* started as a weekly newspaper but transitioned to a periodical magazine — eventually moving from eight editions in the early 2000s and now six editions on the 2024 schedule. It seems the transition to periodical magazine has been far from linear, with White explaining that many years "plan on doing eight issues", but contentious council relations in past years resulted

**"ET's past activist reputation saw marijuana smoke-ins, protests against McDonalds on campus and occupations in the registry building just to skim the headlines."**

in inconsistent publishing and one-sided regulations changes. His team plans on releasing six issues in print with more pages, similar to the output of their 2023 predecessors.

White's editor-in-chief position formed naturally, a result of his regular contributions to the paper since 2022. *Empire Times* editorial team currently functions with two to four main editors, but White revealed that "current restructuring is taking place because [ET] has problems with its accountability in regulations like digital outputs, social media standards and sub-editor role definitions."

White's editorial vision is "focused on the politics and communications with [papers] outside of the *Empire Times*" and says "we can write whatever we want without consequence. We have good relationships in the Student Council." While it seems *Empire Times* does not experience any editorial influence or control from Flinders' Student Council, White did note that he is in regular communication with its Media Liaison for printing and deadline concerns.

Interestingly, *Empire Times's* independence from its Student Council means that editors have complete control over their budget. Allocated a total of \$64,000 for design, printing and outreach at the beginning of their term, the three editors must only ensure that \$30,000 is split equally between them for their fortnightly pay; the remaining \$34,000, collected entirely from SSAF, can be divided according to each editorial team's specific needs.



*'Empire Times* first edition.' Source: *Empire Times* Archives

However, this freedom has not removed significant funding barriers for the paper. White noted that there have been delays in printing and budgeting for the Issue 2, initially intended as an April Fools edition but more recently revised to take a more general "whacky and satire" angle. While the Media Liaison and Student Council have attempted to offer advice and combat these barriers, White revealed that "we have had many challenges within our team"; as well as anticipating a stronger handover at the beginning of their term, the editors have adapted to a lack of resources, templates and Adobe Indesign training opportunities.

Nevertheless, White remains optimistic and passionate about the past, present and future of *Empire Times*. His favourite aspect of the paper is "the community engagement of it all", particularly seeing "what students make", their "diversity of ideas" and taking "the extra step" to bring them into the design process. White also reminisced that before he was an editor, he "really enjoyed having a 'shower thought', putting it on paper and then showing it off to people" — a process he hopes many current writers are able to share.

To no surprise, when asked to summarise *Empire Times* in one word, White chose "community". Once described to him as a "glorified colouring book", he sees the paper as so much more: it is a place "for students to read and engage with what their peers

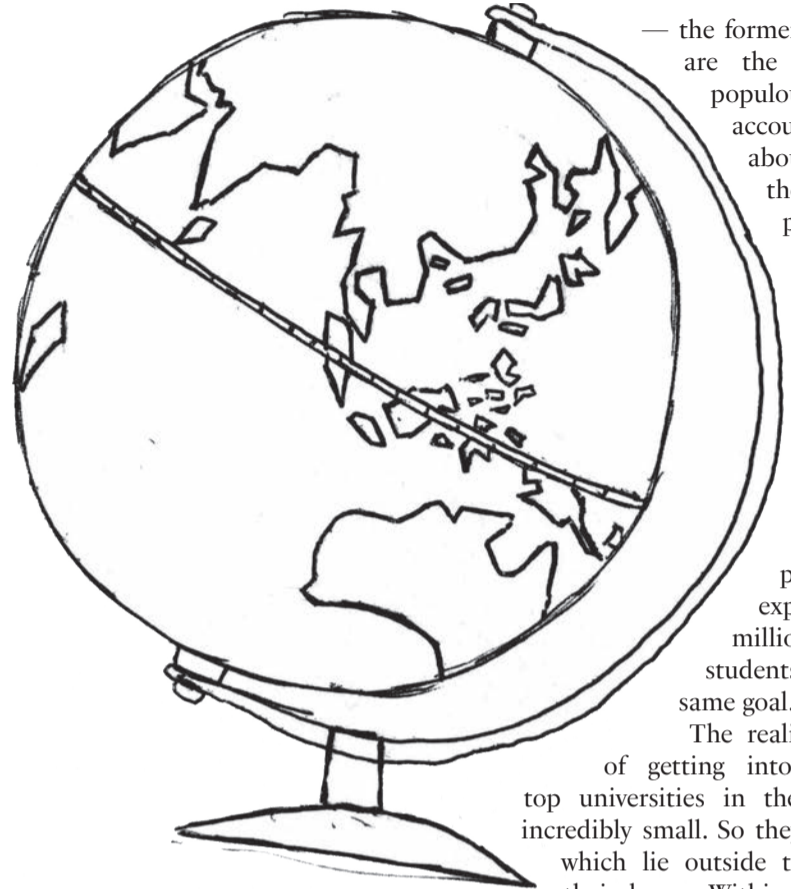
are thinking" outside of mainstream media and with a focus on issues that students care about. Having campaigned on the platform that "students should know where their SSAF is going", the 2024 editorial team has led significant changes in reporting, including closer attention to Student Council meetings and creative writing content.

White's goals to concrete *Empire Times* in the Flinders community have culminated in his five year plan. Centred around a Charter for the paper, the current editorial team hopes to "work on new regulations that have not changed in over ten years," including an outdated clause which prohibits the paper from publishing articles under anonymous by-lines. Additionally, White wants to "improve outreach" on-campus by talking to people and attending club events, as well as "get more involved with the [national] Student Media Network" and connect with other student publications in South Australia.

Our interview ended with a brief meandering into the differences between student politics at USyd and Flinders. Although they seem worlds (or should I say states) away from each other, our solidarity as student journalists could not be stronger. Stay tuned for the release of *Empire Times' Issue 2* later in the month, as well as more student media spotlights from *Honi Soit*.

# Breaking the divide: Fostering better interactions between international and domestic students in our classes

Aleina Konsam brainstorms.



— the former two of which are the world's most populous countries, accounting for about 35.31% of the total global population. Competing for a position in their nation's most prestigious universities is far from just an exam but rather an intensely pressurising life experience with millions of other students with the same goal.

The reality is: chances of getting into one of the top universities in their country is incredibly small. So they seek options which lie outside the borders of their home. Within these cultures where education, especially rankings, reigns supreme, extortionate fees, cultural chasms, and seismic shifts in education paradigms eclipses in comparison to the prospects of obtaining a degree from a world-class university.

In the last 20 years the international student population studying in Australia has more than tripled to a total of 567,505 students as of January 2024. Here at the University of Sydney it has been an entire century since the first international student enrolled. Now, its sandstone buildings thrive on their tuition checks with foreign students representing 44% of the total student population.

**"It should then be the University's responsibility to phase them in these new ways of learning and inform them of the learning expectations."**

Education is Australia's top five largest export earner, with international education worth \$36.4 billion to the nation's economy. For Australian universities, international students, as huge revenue generators, play an unofficial role in filling the growing funding gap created by the reduction in government spending on its public education sector. With Australia's public investment into the tertiary sector being among the lowest in The Organisation for Economic Cooperation and Development (OECD), inevitably our universities have become overwhelmingly reliant on international student fee income.

Reasons for pursuing overseas studies differ between students; however, a common theme emerges: the hyper-competitive university admissions in their home countries. The largest shares of foreign students at the university were found to be from China, India, and Nepal

students complain about international students who tend to turn inward and stay silent in most classes as it causes an inconvenience when it comes to group tasks.

Most international students find more comfort in socialising with people of their own culture and form their own community on campus for which they rely upon throughout their degree. Whilst this is perfectly understandable, it exists as a cushion as they move forward in a new world, which means they are less likely to interact with new people within class and in turn, disengage from group tasks. Another international student told *Honi* that it is quite anxiety-inducing talking to new people especially domestic students because of the fear they won't be understood or they themselves won't understand what they are saying. This becomes more difficult for those who do want to interact with new people but are held back by the comfort of their circle that just communicates in their own language. For instance another Chinese international admitted that in her tutorials her Chinese friends gather together and speak in Chinese which makes it harder for her to improve her English. It hence becomes more challenging to really step outside of their comfort zone.

Furthermore, it is often forgotten that these students have come from vastly different education systems. In most Asian education systems, classes are much bigger than your average 24 student classroom in Australia, reaching almost 50 or 60 which is indicative of its differing academic priorities. For instance, in India the academic approach is rote-learning and memorisation where students are expected to regurgitate textbook information in exams rather than applying critical thinking. More significantly, assessment methods are examination-focused and heavily weighted whereas in Australia students are used to diverse assessment methods such as assignments and group projects which reduce the emphasis of their eventual exams.

This suggests that some students not only experience discomfort when collaborating with peers but also face challenges as they adjust to this significant shift in their academic approaches.

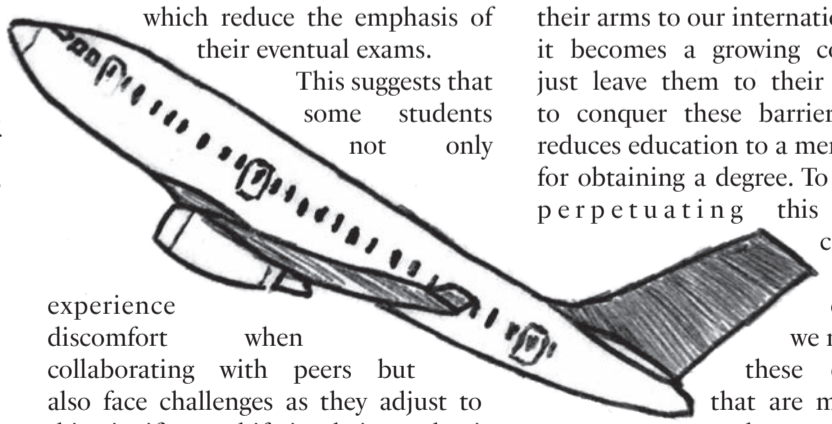
It should then be the University's responsibility to phase them in these new ways of learning and inform them of the learning expectations. This can be in the form of a mandatory Canvas course on group work expectations (which I believe all students may benefit from) or even workshops at the student centre to go through the different

**"Competing for a position in their nation's most prestigious universities is far from just an exam but rather an intensely pressurising life experience with millions of other students with the same goal."**

assessment styles the University usually issues. Such provisions may equip these students to feel more confident at the beginning of the semester rather than being suddenly exposed to it and having it be graded. The truth is many just have no idea what to expect and go into their first semesters with false conceptions of university in Australia and the learning standards.

However, as students become more ingrained in their routines and lifestyles it may be difficult to break them from this cycle of division. It is arguably too much to ask both international students and domestic students to make an effort to harmonise with each other, especially as individually, everyone has different priorities. It is then crucial for such harmonisation to begin from our classrooms. Unit coordinators should prioritise making sure tutors are being as engaging as possible rather than just "going through content". It can look like randomising groups on day 1 and forcing them to learn and interact with each other to ready them for an upcoming group assignment or making classes more interactive in ways that ease students to speak up more.

As universities continue to open their arms to our international students, it becomes a growing concern if we just leave them to their own accords to conquer these barriers because it reduces education to a mere transaction for obtaining a degree. To resist further perpetuating this trend of commodifying the pursuit of knowledge, we need to create these environments that are more inclusive and engaging to allow students from all backgrounds to better learn, collaborate and grow together. It is only through this that we can actually uphold the integrity of the educational experience and prevent us, as students, from becoming jaded to our own potential.



Source: Flinders University

## Are Run Clubs running Sydney?

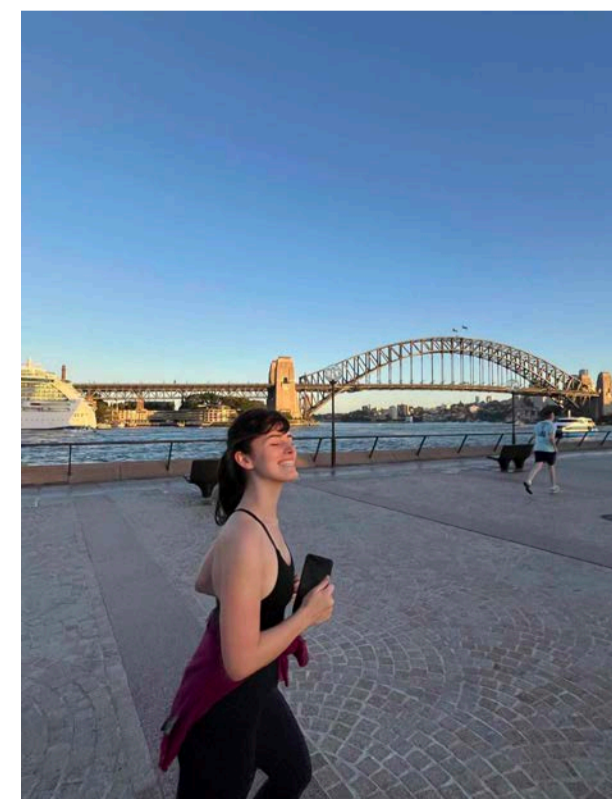
Lucy Bailey's confused and sweaty analysis of Sydney's hottest hobby.



Over the past six months, Sydney's affair with run clubs has become an all-out obsession. Touted as "the new dating apps", new run clubs are appearing left and right with the intention of capitalising on the craze. But are these get-togethers on the go really offering their members the sense of community conviviality they advertise? Or, more importantly, are you more likely to find a new best friend or love interest at six am?

I am up at 4:47am, for possibly the first time ever, to attend Run Club. I leave my house at 5:11am, and arrive at Bradfield Park — our starting point — at 5:52am. Our 6.5km route begins just under the base of the Harbour Bridge, about a two minute walk from Milsons Point station. By the time I arrive, there are already over 200 people milling about by the base of the pylon, with another 200 to filter out of the train station in the coming 15 minutes.

The Unofficial Run Club is Sydney's pre-eminent run club, and their Friday morning runs often attract upwards of 500 people. Special events like their Valentine's Day run can draw in a crowd of over one thousand. The route is a scenic loop around Sydney's most iconic locations: the Harbour Bridge,



the Botanic Gardens, The Rocks and the Opera House.

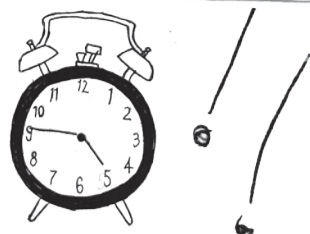
At 6:10, we set off as part of the 6:30 pace group (the slowest seemingly on offer). It's impossible to ignore just how homogenous the group is: young people in matching black and sage green activewear sets, each with bright runners and an iPhone in hand. There's hardly anyone over 30, let alone over 40 or 50. But we are off. Our first few kilometres are pleasurable, the group of us taking up the entire Harbour Bridge path watching the sun rise above the Opera House.

At four kilometres in, I move with all the elegance of a bulldozer — red, panting and heavy-stepped. My friend and I spot Unofficial's official photographer for the first time as we turn the corner towards the Opera House. He bounds along, camera in hand, swooping in on groups of runners to take quick bursts of photo and video content. After all, social media promotion is a key part of the business model.

**"Touted as 'the new dating apps', new run clubs are appearing left and right with the intention of capitalising on the craze."**

Different to the likes of hot yoga or reformer pilates, run clubs aren't just marketed as a wellness initiative. In fact, most make precious few promises about measurably improving fitness. Instead, these clubs explicitly market themselves as ways for people to make social connections: both platonic and — especially — romantic.

One especially creepy promotional reel for the Sydney Run Club opens with a group of young women leaning against a fence, looking over their shoulders at a group of young men as they jog past. The camera then reverses, and the group of women are now the ones being ogled: the men physically holding each other back. Another reel features athleisure-wearing pairs of men and women in their mid twenties chatting each other up, coffees in hand, against the backdrop of a Sydney beach. Each couple is perfectly heterosexy: smaller, long haired women and large muscular men. It's an image that's designed to be aspirational, but also serves as an implicit



message about the type of people these groups are invented for. The average run club social media feed and marketing materials feature no queer flirtations, body diversity or disability representation.

These images are designed to draw people in and make us aspire towards the symbols of health, wellness and social-connectedness that we see produced on our screens. While there's nothing wrong with exercise, of course, it's important to be critical about these images and to consider the implications of naming such an exclusive activity as the best way to make social and romantic connections. Running requires considerable privilege and access to resources: time, equipment, healthy joints and cardiovascular endurance. Despite run clubs' best marketing effort, they are inherently exclusive, and they profit by creating an exclusive, aspirational brand identity.

At seven am, my friend and I found ourselves sitting down for coffee with two friendly American backpackers and a pair of German PhD students. But, when I asked around, there was nobody I came across that had actually found love while running beside someone. So, while struggling across the Harbour Bridge and back again is a perfectly good way to spend your Friday morning, we should look at the run clubs themselves — and particularly their messaging — with some incredulity.



## Does the Sunshine State do it better?

Clancy Gleeson watches Radium Dolls take on the Vic.

As a Blues fan, obviously not. But Meanjin/Brisbane based band Radium Dolls sure give it a red hot crack.

Fresh off the release of their full length debut, 'Legal Speed', the Dolls marked the fourth show on their blitz of an east coast tour, stopping in at a sweaty Vic on the Park on Saturday night.

Fronting up were Newcastle based opener Fungus, warming up punters with some King Gizzard-esque psychedelic riffs and reverb-laden vocals. A surprise for fans of Newy surf rock group Rum Jungle was the driving presence of Frazer McDonald on the drum kit, giggling with his second band while the outfit gears up for a UK and Europe tour commencing in May.

Then came the main event. The crowd had dissipated somewhat between sets, as they pushed back towards the bar waiting to suss out the headliner. The towering frame of lead Will Perkins took the floor followed by the rest of the band, Bryce (drums), Ewan (bass) and Tom (lead guitar), who after a brief introduction, cheekily called out the sizeable gap at the front with, "what the fuck is this?"

Despite the still warming crowd, the Dolls hit their first few songs energetic as anything, with 'Wandering Eye', an ode to the mysterious queen of the river city, ringing out into the beer garden. Then came one of the standout tracks from their new release, the hilarious 'CIA', where Will's lyricism and punky spoken word delivery came to the foreground as a tribute to the ultimate self-confidence provided by a pair of wicked sunnies. The shades leave him feeling "federal", as he recounts lowballing strangers on internet marketplaces and the tribulations of drive-through fast food.

The band pushed through two broken strings and a dodgy spare guitar, and by the middle of the set the mosh pit began to come alive, with a couple of stray elbows surfacing in the process. The highlight of the night for me was the gem of a song 'NAA (Not At All)', a triumphant breakup track full of driving guitars and lyrics that stick in your brain like "cant climb a hill 'til you get there, get to the base first".

The set then crescendoed with crowd favourite 'Tractor Parts', a slow burn that exploded at the finish as Will disappeared into the mosh.

Despite the rapid demise of the Australian festival circuit with the cancellation of cultural staples including Splendour in the Grass and Falls Festival, the rise of the Dolls and fellow Brisbane cult favourite groups like Full Flower Moon Band show the scene is a long way off dead in the river city.

It's pumping.

## OLEs are unnecessarily expensive and useless; students should be given the option to undertake more electives instead

Edward Ellis investigates.

In the context of course cuts across multiple faculties, there is often conflict between how much choice a student should have within their degree and the cost of providing those options. OLEs (Open Learning Environment units) are one attempt by the University of Sydney to streamline students into simpler and shorter units which come at the expense of other electives.

OLEs were first proposed at the University of Sydney when their 2016-2020 strategic plan was released in March 2016. In the proposed curriculum changes, it was mentioned that the introduction of OLEs were designed to teach students "generic skills", such as cultural competence, digital literacy, and entrepreneurship among others. Ex-Vice Chancellor Michael Spence at the time claimed they would bolster the "relevance" of students' degrees and the "employability" of Sydney University graduates.

Originally, students enrolled in Arts, Commerce, Economics and Science degrees were required to complete 12 credit points of OLEs, which do not count towards majors. In March 2023, the university academic board voted to reduce the OLE requirement from twelve to six units. This decision was taken following feedback from students who desired greater flexibility in their degrees, which included having more space for elective subjects and other experiences like exchange programs.

When OLEs were introduced in 2018, students reported significantly lower levels of satisfaction with these subjects compared to others. Their 'popularity' has increased since then. Notably, 2023 student satisfaction surveys found that OLE units received

an overall mean satisfaction score of 4.19 out of 5, compared to 4.21 for all university subjects.

OLEs have a reputation amongst students for being "WAM boosting" subjects. Students have found that OLEs with an assessment regime highly concentrated towards online quizzes and discussion posts, rather than assignments, have been easier to score higher marks on.

Despite the increase in popularity, OLEs are still likely a cost saving measure for the university. The lack of in person classes, alongside decreased staffing and marking costs make the running of an OLE significantly cheaper than a traditional course. Therefore, OLEs are very expensive on a per-credit unit basis, especially considering they are invariably delivered online, and often do not run for the entire length of the semester, even when not offered in an intensive format.

For example, the April intensive course OLET1105: Cultures of Food — Europe, which appears to be more of a crash course on areas of cultural interest rather than boosting professional skills, costs \$680 for a two-credit point subject — or \$340 per credit point — which is the same cost per credit point as a law subject. Yet these other units require many hours by highly qualified academic staff in marking, teaching, and preparing classes over the course of a semester.

In response to questions about the cost of OLEs, a University spokesperson told *Honi* that "OLE units are no cheaper to design, create or run. When we introduced OLEs, the complexities of the new model required additional resources." If this is the case, it is unclear where that cost is going.

Even if the units were not a cost saving measure for the university, the

extent to which they teach skills is highly questionable. While some are practical, such as courses in programming and data science, most of the units are either vague or take on subjects which could be normal electives. Courses called "Creative Thinking and Innovation," "Complex Problem Solving," "Design your Future," are so general they border on meaningless. Others are just crash courses into subjects ranging from the drug wars to astronomy to the science behind pay medication.

Students do have a large range of faculties to choose from, however the desire of the university to offer such a large range of OLEs makes the difference between an OLE and an elective increasingly unclear.

Even when an OLE is designed around a practical skill, those skills are often not something a student needs to pay for. As reported in *Honi* last year, OLET1309: Interactive Web pages with Java Script, which aimed to teach students how to write simple scripts using JavaScript, had a slide titled, "JavaScript DOM — Event Listener" which was taken from coding website W3Schools. W3Schools is a free-online learning website that provides guides in various coding languages, including JavaScript. Essentially students were paying hundreds of dollars for a unit of study, when the content was all freely available to them on the internet.

Another barrier to OLEs being effective is the lack of a varied and meaningful assessment structure which challenges students. Online discussion posts and quizzes make up a substantial proportion of the assessment regime for many of these units. Compared to longer form essays and exams, it is difficult to see how students can engage with these subjects at a deeper level. Further, the

dependence on pre-recorded content means there is less interaction with other students in the form of tutorials or with staff members who can keep students accountable.

The university spokesperson told *Honi* that funding and support was being given to OLE coordinators to refresh their assessments "including workshops on writing assessments that promote effective use of generative AI tools." If the university's plan is to design assessments based on generative AI tools being used by students, that only highlights that OLEs represent a shift towards a heavily watered down education.

Last year the university took a good approach in response to student feedback by lowering the requirement of OLEs, but many students believe that it didn't go far enough. It would be optimal if the requirement to complete a certain amount of OLE credit points were abolished.

OLE units which students select on their own accord could still be run, and many may prefer the option of taking three smaller courses as opposed to one larger six-credit point elective if they could justify the cost. However, the current policy of restricting choice while not fulfilling the promise to teach skills is untenable.

Ultimately, OLEs are not strongly favoured amongst students; they offer a substantially lower standard of education, have failed to deliver on their intended objectives, and are very expensive subjects that assist the university in boosting its cost-efficiency and effectiveness. This points to a need to abolish the requirement in many students' degrees to undertake them, and instead offer students the opportunity to participate in more elective units.

## STI test? More like you Should Test Immediately!

Simone Maddison swabs.

The first time I completed an STI test, I was freshly eighteen and had just started dating my first boyfriend. Halfway through a routine check-up with my family's GP, she asked if I was sexually active. I responded with a tentative "yes", unsure of what she was alluding to and why she wanted to know in the first place. "Well," she responded. "We'll just do a swab, as a precaution."

In hindsight, this assumption was naive — but still permeates the thinking of many young people around Australia. Thankfully, the swab my GP took that day came back clear. Nonetheless, it emphasised prevention and protection against STIs as a central facet of my overall health, rather than something to consider only before or after having sex.

STI testing has never been more important amidst a post-pandemic rise

in gonorrhoea and chlamydia infections across the country. Although rates have increased by 45% and 24% respectively, those aged between fifteen and twenty-five remain disproportionately represented in the statistics. While chlamydia is around twice as common in women, gonorrhoea, and syphilis are reported more frequently among men.

When I spoke to the Acting Medical Director at Family Planning Australia Dr. Evonne Ong, she confirmed the importance of STI testing because "many cases are asymptomatic." While we may think that all STIs manifest explicitly through itching, irritation, rashes, or discharge in the genital area, the reality is that more than half of all chlamydia cases are latent at the time of diagnosis. As a result, individuals should get tested "once or twice a year, or any time [they encounter] a new sexual partner."

However, Dr. Ong made it clear that "there should be no fear around STI testing because all STIs are completely manageable." She pointed out that the majority of STIs can be "completely cured with a course of antibiotics"; other high-profile infections, such as HIV/

AIDS, can be treated through antivirals "which can bring the viral load down to effectively zero" and increase life expectancy to over 70.

While routine checks are vital, Dr. Ong still stressed that young people should be particularly vigilant for symptoms and how to manage them. Penile or vaginal discharge, pain while urinating, shallow ulcers, and pimples are the most common warning signs across men and women, with many leading to chronic pain, inflammation, and challenges to fertility. When I asked about how young people could access cheap, safe, and confidential treatment, she noted that Family Planning Australia offers bulk-billed testing services across NSW in Newington, Penrith, Fairfield, Newcastle, and Dubbo for students and those under the age of 18.

These tests take the form of either "self-collect swabs or urine samples" for detecting chlamydia and gonorrhoea, but can also extend to blood tests for checks on blood-borne diseases like hepatitis or syphilis. She also advised me that Telehealth services can provide pathology referrals. Generally, STI testing

at a Family Planning site, bulk-billing GP, or government-run sexual health clinic is free for those with a Medicare card.

The final question I asked Dr. Ong surrounded what advice she would give to anyone putting off a check out of fear, anxiety, or feelings associated with social stigma. Her response was clear and compassionate: "Find someone you trust." She went on to observe that oftentimes a "new GP, rather than your family doctor", can provide sexual healthcare, but that "all GPs are bound professionally to keep the utmost confidentiality." Dr. Ong also reiterated that because all STIs are manageable, detection and treatment can "help reduce the impact of the STI on your life" — and that there are a variety of ways to confidentially notify your sexual partners, like Let Them Know, to get tested if need be.

Writing this article has reminded me to complete a routine STI test — checks are discrete and it only takes one week to receive results. Rather than putting off this essential aspect of your sexual health, you Should Test Immediately!

# Rust never sleeps, but maybe it should....

*Lachlan Buller is happy to be listening to Neil Young again, even if some of the songs make him cry.*

On the 1979 track 'My My, Hey Hey (Out of the Blue),' Neil Young sings "It's better to burn out than to fade away," his most famous lyric. In February this year, The Joe Rogan Experience podcast contract for exclusive distribution with Spotify lapsed, and the program was promptly added to every other streaming platform you can think of. Not long after that, Young returned his music to Spotify. Joni Mitchell followed suit soon after. They had taken their music off the platform in protest to what they saw as Rogan's dangerous peddling of misinformation around COVID-19 vaccines. Young said he couldn't remove his music from every platform in protest, so returning to Spotify was a leveling of the playing field. He had some choice words about Rogan and the streaming quality of Spotify, but his music is back nonetheless. I've seen estimates that the initial move away from Spotify could have cost Young US\$300,000 but true to his ethos, he preferred to burn with moral indignity.

I've seen thinkpieces suggest that all Young's morals amounted to nothing, but does that matter? To be morally outraged by Rogan is one thing, and it

is a sentiment I share with Young and Mitchell — especially surrounding the way the aforementioned podcast always seems to end up in my recommended list despite never having shown a modicum of interest in it. But being gentle to oneself is another. The cards are on the table, and the streaming platforms aren't going to take a stand on Rogan given the current amount of rubbish

**"...the streaming platforms aren't going to take a stand on Rogan given the current amount of rubbish that he spouts."**

that he spouts. Excuse my cynicism, but this, of course, could change if he says something; perhaps not something truly awful, but a quip or phrase that hurts the

bottom lines of these streaming services via association. Young and Mitchell can reserve moral outrage and at the same time take the same money that Rogan has no problem with.

On the 1979 track 'Hey Hey, My My (Into the Black),' Young sings "it's better to burn out 'cause rust never sleeps." The night before my last HSC exam — Chemistry, which I was acing for those wondering — I imploded. Rather than studying and revising, I found a dusty VCR of Young's concert Live Rust, and I put it on. I turned the old sound system up as loud as it could get, watched the concert on an ancient cathode ray television, and got drunk off stolen beers sitting on the bare floor. My father found me with tears streaming down my cheeks, and gently put me to bed. I did an awful job on the exam, which significantly dented in my ATAR.

My mother had died a few months earlier. I was really hard on myself. I didn't want to grieve at all because I had all these goals, and I didn't want anything to get in the way of them. I grew up listening to Neil Young and Crazy Horse with Mum and Dad. I was

too young and immature to appreciate Joni Mitchell while Mum was still alive, but I get it now and I wish I could have shared that epiphany with her. Burning out is so harsh and violent. It is very hard to come back from. I know, because that's what I did when I was downing VB stabbies and crying to the lyrics of 'Sugar Mountain.'

Rust gets all of us in the end; that's why 'Sugar Mountain' still makes me cry. The song Borrowed Tune, on a completely different album, makes me weep like that 18-year-old kid on the floor again. 'Helpless' by Crosby, Stills, Nash, and Young does the same, and it was never removed from Spotify. Over the years the tears have evolved from ones of sadness to ones of catharsis. The day Young's music returned to Spotify, I felt a huge relief, and I realised that I wasn't aware of how much I'd been missing it. I can try to think of as many justifications as possible that echo famous lyrics as to why he hasn't lost some ill-defined moral battle. I genuinely believe that he hasn't, but that's immaterial. I'm just happy to be listening to his music again.

# For the love of the Ginger Nut

*Stella Zikos takes a bite*

I am a long-time lover of Arnott's Ginger Nut biscuits.

Whilst people may reach for an Arnott's Kingston, or a Scotch Finger, I'll always be reaching for a Ginger Nut.

From its too-tough-to-chew texture, made soft and gooey when dipped in a piping hot mug of tea, to its aromatic ginger flavour, I have had countless wondrous moments consuming the Ginger Nut.

Despite its reputation as a biscuit enjoyed by grannies and its notoriety for the risk it poses to your teeth, it will remain on the icon-status tier of Aussie bikkies for me.

It was during an interstate trip to Queensland that I realised the jaw-breaking experience of a Ginger Nut was a uniquely New South Wales experience. After acquiring a packet of Ginger Nut biscuits, I was left stunned by a dessert moment quite different to the one I was used to: an easy-to-chew Ginger Nut with a sweeter flavour.

**"From its too-tough-to-chew texture, made soft and gooey [...] I have had countless wondrous moments consuming the Ginger Nut."**

This ultimately led me down the rabbit hole of researching the history of the Ginger Nut. Driven by a passion and

curiosity within me to uncover the truth, I went to two places at which I believed I was going to find my answers: the internet and Arnott's Consumer Care Team.

It turns out that Arnott's makes four varieties of the Ginger Nut: the NSW version, VIC version, SA/WA version, and finally, the QLD version. Each of the varieties differ by recipe, in turn affecting the taste, size and texture of each type.

Why is this the case you may ask? In the 1960s, a few biscuit companies across Australia joined forces under the one Arnott's banner. After Arnott's failed attempt at creating one national Ginger Nut recipe that closely resembled the NSW version, the people of Australia were not happy.

They voiced their concerns loud enough for Arnott's to decide to revert back to producing four different Ginger Nut varieties to suit the palates of people in each of the states.

Thus, we have what Emily from Arnott's Consumer Care Team has described as, "one of Arnott's most unique products."

Whilst I did not have the exciting opportunity of taste-testing each of the varieties myself due to money and time constraints (although the idea of going on an Arnott's Ginger Nut road trip across Australia sounds incredible), Emily described the differences between each of the versions.

"In Queensland, Ginger Nuts are thin and sweet, with a dark colour. In New South Wales they are small, thick and very, very hard, with a light colour. In Victoria and Tasmania, they are bigger, softer and sweeter. While in South and

Western Australia, the biscuits look similar to their Victorian cousins, but taste sweeter."

According to the anonymous blog Books, biscuits and bicycles... who in 2016 ranked each of the different varieties based on a plethora of factors, the NSW biscuits win in terms of dunkability: retaining its form but becoming soft and chewy upon dunking it in a hot cuppa.

In comparison, the Queensland version became very soggy and crumbled in the tea, as did the Victorian version, whilst both South Australia and Western Australia version held up well.

In addition, the blogger pointed to the ginger/gingerbread taste difference. The Victorian version is the most gingery, whilst the Queensland version is the most gingerbread.

The blogger also found differences in terms of ingredients: with some biscuits having more or less sugar content, and also different quantities per pack coinciding with the density of the biscuit.

As the NSW version is the most dense, we get 19 biscuits per pack, whereas Queenslanders are treated to 30 biscuits per pack due to the thinness of their Ginger Nut variety.

No matter what Ginger Nut variety you've grown up to love (or hate), each boasts a sense of uniqueness loved by the locals in each of the states and territories. The Ginger Nut remains one of the best biscuits to dunk in your cuppa and it's been that way since 1906.

Whatever Arnott's has in store for the future of Ginger Nuts, no-one will know. But it doesn't seem like they'll be

taking them off our supermarket shelves anytime soon given their steadfast popularity.

So put the kettle on, make a cup of your favourite tea, and crack open a packet of Ginger Nuts.



# Of Mice and Mary Sues: In defence of original characters

*Gabrielle Woodger inerts herself in the narrative.*

If you have ventured deep into the trenches of fandom, you will have stumbled across the concept of an original character (OC): a character created by a fan and inserted into a fictional fandom world. For almost every fandom I have ever been obsessed with — no matter how briefly — I have dreamt up an OC and imagined their role in the storyline. Creating your own OC is a fascinating process in which you consider the many complexities of your fandom's story, the intricacies of the character's relationships, and ultimately how this entire person you've created will slot into this larger fictional puzzle.

However, as with most things on the internet, there is a divisive discourse surrounding the validity and worthiness of certain OCs in fandom spaces. Enter the Mary Sue.

She is beauty, she is grace. She is outrageously intelligent and adored by everyone who is blessed by her presence (and therefore, needs absolutely no character development because she's already perfect). A Mary Sue is an OC who typically represents a female fan's self-projection into the world of her

favourite fandom. The term was first introduced in 1970s Star Trek fandom to describe the huge influx of young female self-insert fanfiction submitted to fanzine publications. This trope was so prevalent, in fact, that Star Trek fanzine editor Paula Smith created the first Mary Sue (literally, that was the character's name) in an then-anonymously published satirical fanfiction of the youngest ever female commander aboard the starship, Enterprise. Such placeholder fantasies acted as a gateway for young fans, especially women, to see themselves as powerful characters in a fandom dominated by men. Though jokingly self-criticised, they were a vital aspect of women's participation in fandom spaces. Coinciding with the rise in female-led franchises like The Hunger Games and Twilight, the term Mary Sue gained traction as fandoms grew in online spaces throughout the 2000s and early 2010s. Yet what was once a term for a general self-insert fanfiction trope became a peculiarly gendered insult. This is the online fanspace that I grew up in, especially surrounding fandoms like Undertale, Steven Universe, and anime

like My Hero Academia or Hetalia. Any female OC who was "too powerful" was, and often still is, seen as detrimental to the pride and respectability of her fandom. She is too quirky, too tragic, too beautiful. Strong femininity, in such excess, disrupts the norm, to the point where any mainstream female protagonist was accused of being a Mary Sue by male fans in often male-dominated fandoms. The exaggerated and one-dimensional Mary Sue also turned into their idea of what female fans want to see in stories.

Having grown up so deeply involved in the process of creating OCs, I have always felt put-off by the widespread disparaging of Mary Sues. There will always be pushback towards narratives attempting to centre a powerful young woman, whether fan-made or official. While terms for the "male" version of Mary Sues do exist, like Gary Stu or Marty Stu, they are seldom used because it has always been culturally acceptable for men to hold the default heroic role.

Though the history of the Mary Sue is tumultuous and tainted with hints of misogyny, modern fandom culture is

beginning to understand the importance of Mary Sues (and by extension, all OCs). Mary Sues allow marginalised individuals to see themselves in often exclusionary narratives. Such characters have the power to help women — particularly women of colour — and LGBTQIA+ fans to carve their own space in fandom, too. When I create an OC, I see myself projected into my favourite TV shows or movies. Perhaps these characters are attempts to create a more confident and unbreakable version of myself, but any fan should be allowed to see parts of themselves in extraordinarily gifted characters. Instead of insulting Mary Sues, we should view them as wonderful expressions of a fan's creativity and passion for the media they love and interact with, often on a daily basis.

My final message is this: to be a Mary Sue is to be free. Go forth and share your OCs with the fandom world.



# Navigating intimacy in provider-patient relationships

*Simar Batar books an appointment.*

In the realm of healthcare, the relationship between patients and healthcare providers is often depicted through a lens of professionalism and clinical detachment. For healthcare professionals, particularly in fields like therapy or medicine, it is necessary to maintain a certain level of emotional distance or objectivity from their patients or clients. It also involves being able to remain impartial and non-judgmental all the while providing care and therapy.

However, having some form of emotional intimacy and interpersonal attachment can enhance the degree of care being provided, particularly for populations with various needs or the chronically ill. This includes a complex interplay of emotions, empathy, and compassion that can foster elements of intimacy while maintaining professional boundaries. This often-overlooked aspect of healthcare dynamics is especially pertinent to students living with chronic illnesses or those interested in pursuing careers in healthcare.

## Unveiling the layers of provider-patient relationships

When we talk about intimacy in the context of provider-patient relationships, it's essential to clarify that we're not referring to romantic or physical intimacy. Instead, we're exploring the depth of emotional connection and understanding that can develop between individuals navigating the healthcare journey together. Specifically, meaningful

and profound connections are often formed with GPs, psychologists and psychiatrists as these providers care for patients across the lifespan and often through periods of difficulty. Emotional intimacy is built which encompasses trust, vulnerability, and mutual respect, essential components to the delivery of effective healthcare.

To build a healthy long-standing provider-patient relationship, a provider needs to be equipped with empathy, cultural sensitivity and awareness. Healthcare providers must be aware of the structural barriers and disparities that contribute to inequalities in access to care, health outcomes, and treatment experiences. This includes recognising the impact of socioeconomic status, language barriers, immigration status, and historical trauma on health disparities. Providers can advocate for systemic changes within healthcare institutions and collaborate with community organisations to address these disparities and promote health equity for all patients.

## The need for support and understanding through illness

Long-term illness is an inherently isolating experience. When a young person is diagnosed with a chronic health condition, in all likelihood they are the only person in their social circles dealing with this experience. Whilst their friends may love and care for them, they may be ill-equipped to provide them with the right amount of emotional literacy, understanding and attention necessary to support

them through illness. For this reason, emotional dynamics and intimacy between patients and healthcare providers may grow to fill voids created by gaps in other support networks. Patients will then find these relationships healing and supportive as they navigate lifelong illness. As such, providers go beyond physical care but become confidants, and nurturing mentors in their lives.

A young female patient in her twenties opened up to me about developing a close bond with her psychologist, John. She invited him to her wedding to express the meaning and significance of their connection and said, "I actually felt he understood those dynamics more [...] I just meshed with him because he wasn't white."

John's understanding of the patient's experiences as a person of colour helped validate their feelings and challenges, especially regarding cultural clashes when communicating health concerns and the struggle to fit into a particular cultural identity. Importantly, the patient said "He genuinely shows so much care about me and my life."

## The implications of emotional literacy and cultural sensitivity in patient-centred care

If patient-centred care lacks the emotional literacy needed for different patient circumstances, socio-cultural sensitivities, or emotional sensitivities, several negative consequences may arise, impacting both patients and healthcare providers:

1. Reduced trust and engagement:

Patients may feel misunderstood, marginalised, or dismissed if their emotional needs, cultural backgrounds, or individual characteristics are not recognised or respected. This can lead to a breakdown in trust between patients and providers, hindering communication and reducing patient engagement in their own care.

2. Suboptimal health outcomes: When patients do not feel heard or understood, they may be less likely to adhere to treatment plans, follow medical advice, or seek timely care. This can result in suboptimal health outcomes, including unmanaged chronic conditions, increased healthcare utilisation, and higher rates of preventable complications.

3. Increased health disparities: Lack of attention to socio-cultural sensitivities and disparities can exacerbate existing health inequities, particularly for minority and disadvantaged populations. Failure to address the unique needs and challenges faced by these groups can perpetuate disparities in access to care, quality of care, and health outcomes.

To cultivate healthy and enduring provider-patient relationships with minority populations, empathy, cultural sensitivity, and awareness are indispensable qualities. In embodying these traits, healthcare providers create supportive and inclusive environments where patients feel respected, understood, and empowered to actively participate in their care. In doing so, a richness in provider-patient relationships is revealed to coexist within the boundaries of professionalism, generating profound connection and healing.

## Conversations with ...Friends?

*Madison Burland talks relationships and everything between.*

The dreaded situationship. There's nothing that triggers sighs more than the "I like you but not enough to date you!" trope. Whether it is a hushed whisper between giggling friends or a glossy eyed 'date' debrief, the term 'situationship' is becoming the more frequent descriptor in the contemporary relationship scene.

If you ask me, a situationship is when someone takes your hand, kisses your knuckles and holds you while they're on a phone call. They also happen to be in a group setting with all your mutual friends and proceed to claim — no, insist — you've only ever been friends. The term did not just pop out of nowhere, and was coined back in 2017 by Carina Hsiesh who claimed that a situationship was a more intense form of friends-with-benefits, this time without the officially dating component.

Labels for relationships have a way of evolving over time: 'courting' and #goingsteady are long gone, 'sneaky links', 'rizzing' and 'tuning' fizzled out during high school. Unfortunately, the aforementioned 'situationship' has been on the rise, and I don't think it's going anywhere... at least for a while. This visualisation shows us when each term peaked in literature. Due to the limited ability of Google Ngram, 2019 is the latest year available — COVID-19 sure did a number on relationships.

'Courting', my personal favourite, peaked in use around 1755. Instead of being courted and having men fighting for my father's approval, I now have to 'tune' someone from Hinge. Bring back the bloodshed and the gentleman's duel for my affections!

While most of the terms all had a stable usage over time, 'the situationship' is the only phrase that had a drastic incline, increasing by 2000% between 2014 and 2019. What is it about a 'situationship' that makes it such an attractive label? Why have terms like 'courting' and 'going steady' faded out? It could be simply due to language evolving over time but I think there is more to it. In an age where working multiple jobs and somehow trying to prioritise your social life and career aspirations is the norm, people appear less willing to commit to relationships. So begs the question, is the rise of situationship adjacent to a more ambitious generation? I propose that we are living in an age of intimacy inflation. Physical intimacy can be found through multiple avenues, including dating apps, whereas historically, intimacy was promoted as predominantly occurring within the confines of a relationship. By categorising intimacy from first base to fourth base (sometimes more), physical intimacy was something to be unlocked upon the progression of

a relationship. As a society, we have largely moved beyond these conservative norms, despite many still opting to conform to them. However, couples no longer have to wait till marriage or engagement for sex to be on the table (literally and metaphorically speaking). Thanks to hustle culture, we're busy and we're tired. Our lives can be fulfilling without long-term relationships, and in moments where we crave physical intimacy caused by another TikTok soft launch trend or Spider and Missy's height difference in Heartbreak High (2022-), we can get a quick fix within minutes through a Hinge match. While this can be great in the short-term, is it possible that since intimacy is more easily accessible that we struggle to recognise when we crave intimacy the most? Because of this intimacy inflation, we can settle for a situationship that is somewhat emotionally fulfilling without sacrificing aspects of our daily lives to accommodate for the commitment that is assumed and expected in a relationship. On a personal level, I've had my fair share of situationships. I have considered different relationships and dating different people, but at this point in my life I'd much rather focus on my friendships. Situationships have been more fulfilling than any lacklustre relationship and as for the connections

I already have, they provide sufficient comfort that I don't need to put effort into an additional commitment.

That being said, while situationships can be suitable to your lifestyle, they can also be incredibly draining; the constant will they/won't they, or the usually one-sided game of who can leave the other on 'delivered' the longest. Case in point: the drunk stumbling and ugly crying in front of a group of your friends at a gig because your situationship has just told you they were serious when they said they didn't want a relationship and you thought they would change their mind.

While us mere mortals usually look back on situationships with regret on what could have been, other thoughts that tend to arise are to the effect of: Why did I waste my time thinking about a man who didn't know what the literary canon was? This contradictory belief could be a defence mechanism or it could be part of an intellectual awakening. Discourse is currently too preoccupied on what the parameters of a situationships are or if this is another label that will fade out eventually. So, what happens when the term 'situationship' loses popularity? Which label will overtake it?

Brace yourselves, because the post-situationship is coming. The only question is, when?

## Straddling two worlds: Being queer and Indonesian

*A wayang with a sayang goes home.*

At the time of writing, I am celebrating Eid and praying in an Indonesian mosque. As the Imam recites the Takbeer, one conversation I eavesdropped on plays in my mind on repeat; a family friend tells the story of how his child has grown up and become extremely anti-LGBT. All the other adults at the table nod their heads in unison and praise the son. As the Surah Al-Fatihah plays from the speakers, I am reminded that my extended family back in Indonesia, whom I just reconnected with, share the same values.

I bow my head to the prayer mat in sujud and secretly wipe tears from my eyes.

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Growing up in Australia, I always felt somewhat distant from my Indonesian identity and family. While I did observe Islam, my family was never particularly strict with its teachings and so I always had a somewhat lax perspective. To add to that, the area I grew up in was predominantly devoid of any Indonesian people whom I could connect to. Instead, I found myself sometimes assimilating to the cultures of my friends and incorporating them into my own. Although homophobia still exists in Australia today, I have been fortunate enough to be able to both access and occupy spaces where I could freely express myself as a queer woman.

And yet, queerness in Indonesia is and remains an incredibly taboo topic. As 82% of the nation is Muslim, being queer is generally treated as a sin. There

also seems to be a current backpedalling on queer rights within Indonesian legislation. In 2022, a Criminal Code was passed that prohibited cohabitation or consensual sex outside of marriage, thus, inscribing into law that anyone who does this has committed a criminal offence. This law disproportionately affects queer Indonesians, who are already denied the ability to marry, making it easier for them to be discriminated against and targeted by law enforcement.

Being ostracised for being queer is, unfortunately, nothing new. However,

I was so desperate to finally be able to relate to my family, the people who looked like me; the people who understood me when I spoke Bahasa and the people who shared the same blood as me; that I was willing to disguise who I was, conforming to the Indonesian socio-cultural norms dictating ways of behaviour. So when I packed for my month-long trip to my homeland, I left my "queerness" behind. In fact, I made sure to leave it behind.

And it worked. For an entire month, I grew close to my cousins and grandparents, whom I grew up without.

I was grateful for their blessings and hospitality. I was finally becoming a part of a family I had spent my life seeking out. I began to feel as if I was home.

When I returned back to Australia, I was forced to confront the tension that existed between their love for me and my hidden identity. It broke my mended heart that my grandparents, who I cherished so deeply, would not accept me for who I was. I felt guilty to myself and them for lying, as if being queer was a 'dirty' aspect of myself I was willing to hide away just to assimilate.

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Wanting to understand more about my own identity, I talked to my cousin and his queer friends, keen to know more about the queer experience in Indonesia.

\*\*\*  
I love being Indonesian, but when I ask myself the question if it was worth hiding my queer identity to be accepted, I still grapple over the many intricacies of what it means to be Indonesian. To me, it feels as if I wanted to be accepted in either community, I had to deny the other.

And to this day I still do not know the answer to that question.

But as I continue my prayer, surrounded by family friends who do not agree with my existence; I am reminded that in Indonesia, there were many others who were surrounded by my family, and I feel a little less alone.



*Two traditional (and gay) Wayang puppets*

## end of the season

*Hannah Vlies Lawrence swims and thinks...*

*time for a swim I think*  
(18:33 21/03/24)

"We are bodies of water"  
Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*

People talk about feeling a pull from the ocean: its call, their response, and a splendid union. I can't say I've felt the same. My pull comes from within, it is manic and obsessive. Every other thought is suffocated by my desperation for submersion. Returning to the water is a compulsion.

Deciding to go to the water must happen quickly or the impracticalities make themselves too known. Sticky, dark, itchy, cold, far-away, dangerous, unnerving. The goal is to get in the car before you change your mind. These reactionary expeditions I mostly take alone. It has become somewhat of a ritual of late: drive, journal, swim, drive.

And so, submersion is mostly required in response to a misstep. Usually, a misstep of my own. I seek out the water when there is nothing else left to do. Perhaps the grievance is over, solved, fixed, but rarely does that mean I am done with it. Halberstam writes, "failing is something queers do and have always done exceptionally well." Our bodies are failures and our desires are failures. It is imbued in our existences. Where a failure has occurred, I tend to want to soak myself in it. Think about it, talk about it, relish in it, be repulsed

by it. Nowhere is better suited for this gluttony of introspection than the water. The unbecoming parts of this introspective indulgence are much too visible without the water. The water seems to drown out my self-criticisms of banality long enough for me to take Very Seriously that which has driven me to the shore. Besides, I am nothing if not dramatic, and nothing says theatre more than the lure of the tides.

*Now I am lonely but I have the water*  
(20:18 11/02/2024)

Eventually I finish writing and it's time to get in. As a child I was very clear with my boundaries, no-one was allowed to splash me as I swayed at the corners of the water. The first few times, of course, they would. In response, I would turn around and walk straight out. I was a stubborn child. It's different approaching the water alone. There is no-one else to temper or exacerbate any hesitation in jumping. You can simply not get in. Yet, standing at the edge I feel an obligation to the ocean. I'm not sure that it cares, but I am sure that I cannot turn around. Perhaps as a child the taunts of my cousins over-powered the taunts of the water.

Submersion is a reprieve through spectacular sensory overload. It is in the distortion and dysregulation that my thoughts go sublimely quiet. The unnaturalness of our togetherness is hard to ignore. I cannot perceive as

I do on land, my vision is blurry and my hearing distorted. To dip below is an act of persistence and surrender. In falling below we subvert our nature, exerting our body to its limits — pushing and pulling — to experience the subterranean world we are not made for. Submerged, I can answer only to it. Surges force my movement and I do as it says. Underwater my body is no longer mine. Rather, I become part of theirs. Neimanis writes that, "we are bodies of water". We leak and ooze and gush and drip. We consume each other's liquid selves incessantly. It just happens faster in the water. I leak into it and it will enter into me. We are co-created.

*it's getting colder now and I know our time is wearing thin*  
(18:23 21/03/24)



**The days are getting shorter now. I love autumn evenings. The threat of being too cold. Nightfall will soak up the residual heat from the day and the chill will embrace me with an unnerving familiarity. It feels so long since it's been cold. my legs are cold — I'd like a jacket and my [ex] girlfriend.**  
(04:07 3/3/24)

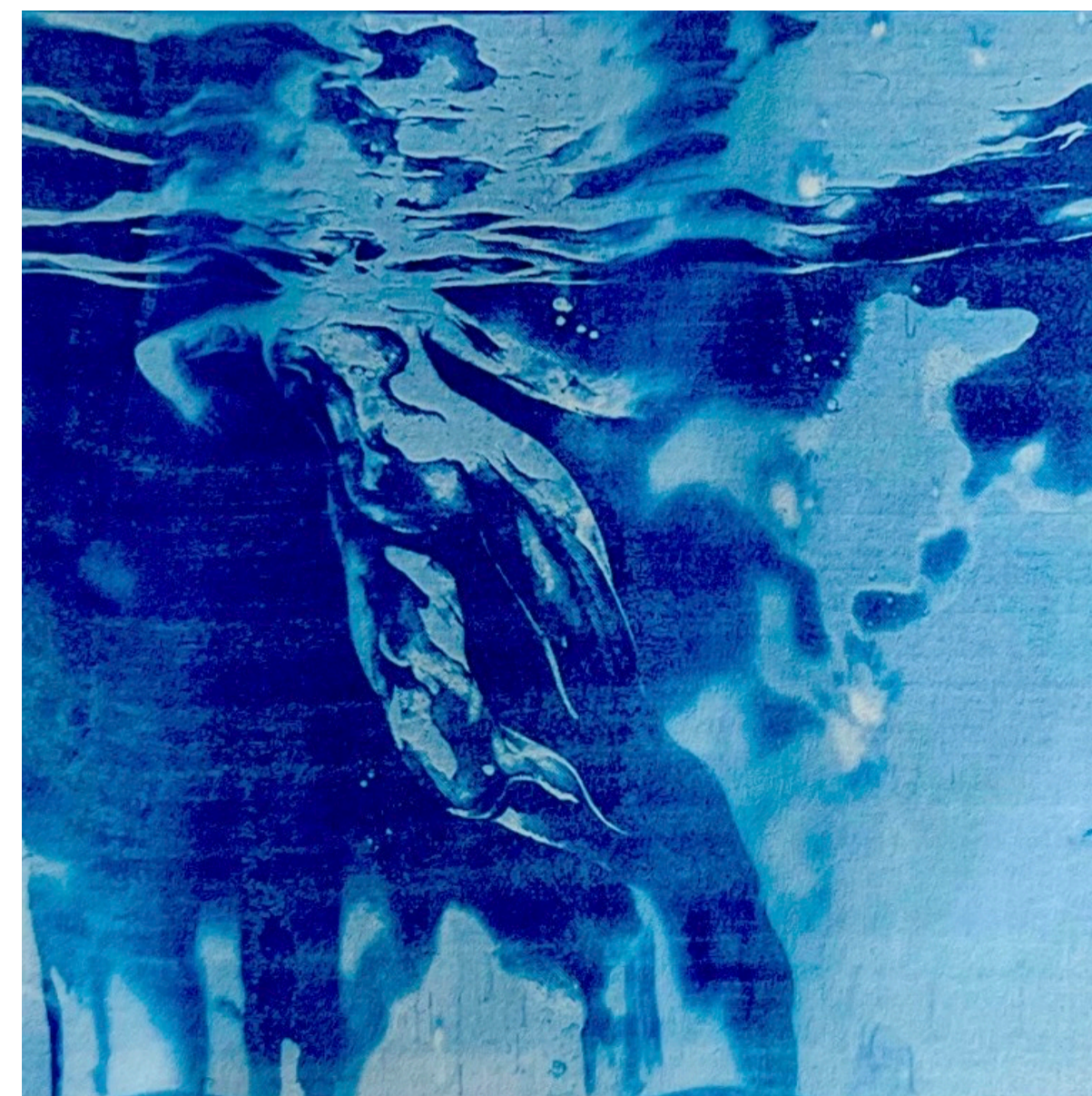
This week Dawn Fraser Baths will close for the season. Things have changed a lot since the season started in October. I feel like I've neglected her this summer, gone other places and met new baths. But I'm still sad she will be closing for the season. I'm nervous I won't swim as much now that it's colder, perhaps the pull won't feel so strong when the water is just so chilly. I swam a couple times last winter, but I wouldn't call it swimming through. Here and there but mostly spur of the moment and mostly when the water is right in front of me. Getting in the car in a cozzie isn't so enticing when it's ten degrees.

I'm nervous about what I will do without the comfort of our companionship. The bliss in giving up my body and giving into ours. How loud it is underwater and the desperation in trying to stay submerged for just one more second. Floating with my eyes closed, being only peripherally aware of where we are going. Chatting with strangers and ignoring acquaintances.

It'll be darker soon and there will be less people around but I hope I will still find myself at the water. I'm thinking swim by swim. It is cold now but at least the water is still warm. The currents have not realised the season has turned and for that I am grateful. If I keep swimming, then perhaps I won't notice my discomfort when the water temperature drops. Perhaps the allure of explaining to people that I'm swimming through the winter will be enough to keep me going. Probably I will just need the water more this winter than I did the last.

"Swimming through the winter, it helped us get through. It helped us cope."

Helen Wagner, *Swimming Through*, dir. Samantha Sanders



*Art: Sage Dwyer*

# Lethean waters

Niamh Elliott-Brennan

the soft hum of waves echo,  
washing over my skin, eyes, mind,  
as I slip slowly into the depths of dreaming.

I see the shores of a distant island;  
white foam crashing down upon the beach,  
sweeping broadly across and sucking at the sand  
helplessly, mindlessly battering - such is their nature.

but these waves that fall god-like from the horizon  
are silent.

ominous.  
foreboding,  
these waves in their wake leave relics  
of voices once living; traces of souls  
to whom no peace is coming.

I can hear the isolated cries of the past  
bodies rising up from the sink to surface;  
distant vibrations, far-flung melodies,  
a rhythmic slap, superficial tremors  
outside this peripheral existence.

transfixed I lie, beneath these waves,  
in an idyllic world serene and cerulean  
where green seas elysian rock you asleep -  
if you can ignore the pulsing  
behind your eyes the wailing  
inside your ears or maybe  
from your mouth

just forget.



Art: Miya Siwak

# I spent 48 hours on a celebrity dating app

Zeina Khochaiche downloads *Raya*.

Two weeks ago I was sitting with my friend in a Monday afternoon tutorial, buried knee deep in a data analysis report we were yet to start. It was 5:30pm, our tutor was yawning and I could hear my neighbour checking the train times for the Revesby line and groaning about what their strategy would be for the Redfern Run. These were uninspiring circumstances for an even more uninspiring conversation — my dating life.

My friend had freshly left the perils of singledom — having had his own success story found on *Hinge* (congratulations guys, you seem truly happy, please don't rub it in) — so all we were left to muse about was the lack of prospects of my own.

Dating apps like *Hinge* have become one of the most tried and tested ways to find a relationship nowadays, and many stories substantiate this claim, including my last relationship. Personally, it feels barren and horrifying when I think about all the potential "so what's your favourite movie?" questions, or the nauseating pick-up lines, or the build up of unanswered messages, or the inevitable match with someone you know and wish you didn't.

Rattled and deterred, another friend across from me laughed and said, "Zen, you should download *Raya*."

felt like a feverish farce. I was curious if I made it onto the app, would I even see any "celebrities", and could I even hold my own a "non-celebrity."

A week later and by some stroke of luck, I got the text to set up my account and get started. Well, almost.

You have to pay to be on *Raya*. If it wasn't enough that you had to polish and embellish your personal and professional career within an inch of its life, and find someone to willingly refer you, you are now faced with a paywall. So, I waited and wondered if this was all worth it — given this idea was only birthed out of the absurdity of a boring tutorial and stationary love life conversations.

After a week of umm-ing and ah-ing, a fellow *Honi* editor encouraged me to go through with this indulgent, but rare, opportunity and suggested to me that I think of it as more an "experiment" or "field work", something I could blame on my job if it were to go wrong.

So I paid for a month. Or so I thought. I accidentally paid for the annual subscription and \$179.99 was charged to my card. Except it wasn't my card, it was my Mother's amex. After an embarrassingly awkward call explaining why this happened and dodging any probing about why I would want to be on the app in the first place, I did in fact blame it on my job, refund the purchase and then changed the payment services.

**"Tapping through *Raya* is an interesting experiment to say the least."**

Finally, I was in fellas!

I added a few basic interests, picked if I was after "friends" or "connections", attached my current song of the week ('Something Has to Change' by The Japanese House), a country I'd like to visit and I was ready to take on the wonders of my maiden voyage on a celebrity dating app. My first prospect — drum roll, please — Thomas, an investment banker and entrepreneur from Avalon, Northern Beaches.

Sigh, tapping through *Raya* is an interesting experiment to say the least. There are professions and

*Raya* is a private, membership-based dating app released in 2015. Originally modelled as a "celebrity dating app," the app boasts a mixed fodder of "professional and social networking" where you make "connections" with the latest and greatest on the single scene. I thought this was a ridiculous option, however given my dire dating outlook there was no choice but to give it a go. Despite these heavy apprehensions, I decided to download *Raya* right then and there as an experiment.

But there were two problems. One — this app is members only, and the only way to get onto the app is through a lengthy application and referral process which can take multiple months. To be referred for the app, you need to know someone already on there. Two — in theory, you need to be a "celebrity," or at least established in your professional field. Now it's not news that I love *Honi Soit*, but I didn't know whether being a niche *StuJo* microcelebrity held enough social capital to get me anywhere.

Luckily, I had the contact details of a friend I met while on exchange in Copenhagen last year. By some miracle and perilously phrased text, she gave me a referral and supported my application (thank you, Helena).

There was so much work to even sign up for the app that downloading it

"interests" that I didn't know could exist outside the borders of my 'For You page'. I kept on flicking through. I came across podcasters, A&R specialists, CEOs (so many CEOs), freelance filmmakers, more entrepreneurs, photographers, writers, wealth management specialists (what is that?), musicians and actors.

To no surprise, a lot of these prospects were international. Or international matches temporarily based in Australia, or localised almost entirely in Bondi beach. I did come across the occasional *Stranger Things* actor (I don't have evidence just yet) and maybe one too many micro-influencers which sparked temporary dopamine hits.

It is important to note that even though your location may be set to Australia, *Raya* includes prospects from all around the world and justifies this through its "social and professional networking" marketing. More often than not Gstaad from Switzerland or Maybel from Ireland, or Carlos from Spain, are in and amongst the options — an exciting, but largely unrealistic feature of my experience.

**"The people you match with are hardly ever local to you, so it kind of just becomes a game of "can I match with this celebrity/mega CEO."**

I decided to interview a friend about their experience on the app. Dan, an aspiring actor, spoke to me about a similarly feverish and surreal time on this revered app — although his perspective was interesting given he definitely fit the prescribed criteria a lot more than I did.

I asked Dan what his most noteworthy experience on the app was, to which he noted he was "surprised by how many football players were coming up" and also "a lot of celebrities that [he] had believed to have been straight."

He said it made him question if *Raya* was "putting straight celebrities on gay people's feed just to start a stir and create a kind of buzz around the app, especially since you can't screenshot and have actual evidence."

Queer relationships found from *Raya* are a whole new conversation with a noticeable lack of match preference diversity which may merely be a guise for the heteronormative model of the app. Also, in my experience the app felt more focused on fostering soulless "social connections" than romance.

And the screenshotting was another thing. I learnt quite early on that when I tried to screenshot the aforementioned *Stranger Things* actor, a menacing pop up message reminded me that "this is a private community and repeated

screenshots may lead to the suspension and/or removal of your membership." I found other ways to document, but the lesson was well and truly learnt.

Dan also noted that "the people you match with are hardly ever local to you, so it kind of just becomes a game of "can I match with this celebrity/mega CEO" and said "nothing ever felt realistic."

Decidedly, Dan told me that this app didn't do much to debunk the mystique of the world of celebrity dating, and when asked if he would recommend *Raya* to a friend said, "if you're willing to sacrifice \$25 a month for a slightly more interesting dating pool, go for it! But honestly, I've been off it for 3 months now and I'm not dying to get back on it."

I couldn't agree more with Dan.

As I was scrolling through investment bankers, aspiring musicians and property developers with the salmon shade linen shirts and suspiciously popular Bali trips planned, I realised that this app was very insular and self-serious, something that I couldn't treat as a social experiment in the way that I hoped.

To me, this app felt kind of inert. And much like the uninspiring circumstances of that famed tutorial that started it all, my dating life is still one to be bemused by. I guess that's a testament to the hyperbolisation of being single, and of dating in general for that matter. I find dating can be a lot of moments of miscommunications, spooky situationships, and questions left unanswered.

So, if you're wondering what I took from my foolish "48 hours on a celebrity dating app," the experiences in and around the periphery of *Raya* have taught me that dating can be life-altering and intriguing.

But — it can also be a harrowing and exhaustive cycle of your hopes and dreams being ruthlessly squashed by a prospective lover ghosting you, or a collision of intentions. It can also be a fun dinner table story to share with your friends, just as long as you make sure not to select the annual payment option when you decide to give it a go.

**"I realised that this app was very insular and self-serious, something that I couldn't treat as a social experiment in the way that I hoped."**

XOXO



Airlie Cullen folds the paper.

Choose your character. Choose a number and then find that number below. Your fortune awaits.

1 Next full moon be sure to wear your sparkliest clothes. The moon will shine extra brightly in solidarity with you. Don't bother dressing up on a crescent, she won't be ready yet. But rest assured that on that glorious full moon night the radiance that the pair of you emit will be the talk of the town.

2 You will go for a midnight swim soon. It will seem like a great idea as you're taking off your clothes but by the time your knees hit the water, you'll realise the agony that awaits you. You hear the voice of your mother telling you how silly you are for gallivanting in the middle of the night (and straight after eating, no less!). As you begin to make your way back to the shore you realise your mother sounds an awful lot like an Irish man... You turn back around to be greeted with the white stripes of a clownfish singing you a sea shanty.

3 A bald man in a green jumper will make you a sandwich. Three slices of tomato on multigrain bread. It will be delicious. You will go home in shock, rattled by the experience: How could such simplicity taste so good? You'll lie in bed that night with visions of flax and sunflower seeds. The next day you'll wake up feeling emptier and craving that sandwich high. But whatever you do, don't ask him for another one.

4 Start knitting, there's going to be a cold pigeon coming your way. She prefers the colour yellow and would rather a beanie than gloves — easier to walk. Any soft yarn will do. She's not picky but she's freezing cold! The least you could do is make her something fashionable.

5 I've been in touch with the bees. They say you should sing more. You have a lovely voice

and they're desperate to add some percussive buzzzzzzing to your rendition of Miley Cyrus' 2009 smash hit 'Party in the U.S.A.' The bees are big pop fans. Anyway, it's up to you... no pressure if you're not into it — the bees are pretty laid back.

6 You're going to cry soon. I'm sorry to break the news to you this way. It's really not something people want to hear. Alas, it will be full-on sobbing too, there's no getting away with a movie-scene singular teardrop. Don't waste time fretting about it though, because when the sobbing begins, very close by will be a ladybird watching you cry and putting a blessing on you. You won't hear or see her, but she will be there.

7 Purple really makes your eyes pop! Wear it more and people will be bewitched when they look at you. Just be careful not to accidentally curse them... Unless you're into that sort of thing... Oh of course you're into that sort of thing, I know your type. I shouldn't have told you this...

8 Ahoy, matey! The sea will play a major role in your life in the upcoming four months. These months will tell you a lot about yourself and your values, so bring a journal — you can't waste this learning experience! Oh, and buy a raincoat and some gumboots; you will get wet.



## Suzie Miller: the Australian writing her success story

Valerie Chidiac sits down with Suzie Miller.

TW: discussion of sexual assault & rape  
Suzie Miller is a playwright, screenwriter, and novelist known for her smash-hit one-woman play *Prima Facie*, also her first novel, published in 2023. I spoke to Suzie after she landed in Sydney from the Women of the World (WOW) Festival in Greece and addressed her jetlag with a coffee from Bangkok Bowl and Brew House.

**Valerie Chidiac:** You've done it all; studying immunology and microbiology plus law. I know it can be weird quoting you to you, so I'm going to quote your cousin Jenny who said, "Suzie is the over-achiever in our family, always having 10 ideas before breakfast." Would you describe yourself that way or is the term obscured by a negative light?

**SM:** The concept of being a high achiever is laden with issues. What people don't realise is that if you strive quite hard and achieve, sometimes you run the risk of being torn down by that tall poppy syndrome that is really rife in Australia. Anyone who's an artist will tell you that there's a vulnerability underneath their voice, and that their storytelling comes from a place of struggle. In some regards, you've had to work through lots of issues in your own life and also in your own storytelling capacity.

As a female writer in theatre, it's been tough and it's only more recently has it been something celebrated in Australia. It is also demoralising to think that you have more success outside your own country, and often you get a bit of backlash in Australia. I look at all the young people that I mentor and talk with, and I don't want them to go through that. The one place that you wanna feel loved is in your own country because they're the people that you really want to speak to.

**VC:** As a National Institute of Dramatic Art (NIDA) alumni, what was something that confirmed your passion for storytelling and motivated you to keep pursuing theatre?

**SM:** NIDA was really great for me, because I was one of a group of seven people that was selected to be part of the writer studio, and at the time Ken Healey and Francesca Smith were running the course. Francesca Smith became a very close friend of mine, and is an astonishing writer, dramaturg, and director. Her belief in me as someone who had a unique voice gave me the faith to push forward with writing at a time where I felt torn between

my commitments to the law, to writing, carving time out of my newborn's life and fighting for human rights.

**VC:** Your play, *Prima Facie*, achieved astronomical levels of success, including in its West End and Broadway runs with Jodie Comer. Did you ever imagine yourself going from playwright to author of a novelised version of the play?

**SM:** It wasn't unexpected, because when I first wrote the play I had reams of notes, and thousands of pages that I had to cut down to fit a 90 minute show. I was so happy to be able to go back and restart the novel version because it had been tested on audiences. I could now recognize what I wanted to sort of delve into, and how I wanted to excavate the emotional experience of the character.

**VC:** I had the chance to review *Jailbaby* at SBW Theatres in its revival. How involved were you in this process?

**SM:** I was very involved in it and consulted during the developments, and was there for the rehearsals. The great thing about the Griffin Theatre is that it is a writer's theatre. I've also been involved in various other organisations because of

*Jailbaby* including the Justice Reform Initiative run by Robert Tickner. I give lectures to judges, barristers and anyone interested in reform. I see myself just starting a conversation, and

then people take that conversation to the next level and discuss whether it's appropriate to talk about reform or not. So far they have. In London, there's been profound changes to the law as a

consequence of *Prima Facie*. Many judges have to watch the National Theatre (NT) Live version of the play before they're allowed to sit on sexual assault cases. One judge even changed the direction to the jury for sexual assault and rape cases, and now everyone has to read that out. Having been a lawyer, I never thought I'd have that effect from writing a play, but it's been the other way around.

**VC:** Even though *Prima Facie* is a one-woman show, did the performances of Sheridan Harbridge or Jodie Comer influence you when adapting Tessa's story into a novel?

**SM:** Sheridan and Jodie had quite an impact on me in terms of shaping the character. Sheridan helped me cut down the play to what it should be, as did Lee Lewis, the director in Australia for the main production. But in both the play and in the book, Tessa is not described because she's every woman. I never wanted to give her a physical description because I wanted people to imagine the Tessa that they wanted to.

**VC:** A key moment that has stayed with me was when journalist Rachel Myers approaches Tessa and says she is "one in three" women who have been sexually assaulted. Both of these characters are in occupations that ideally speak truth to power. Have you had people approach you to speak about moments from the story that made them feel seen?

**SM:** I'm glad you picked up on that because the end of the novel is different to the play. During the West End opening night, a very glamorous and confident female producer came up to me at a drinks party and said, "I love the play, and want to let you know that I'm one in three". She didn't have to explicitly refer to it as a rape. It felt like she was owning that this had happened to her and she was including herself in a chorus of women. From then on, I got thousands of letters and cards, or people would come up to me on Broadway or on the train and say, "I saw your

play. I just want you to know I'm one in three". This gentle phrase adoption of the made me realise it should be the end of my novel. Rachel [the journalist] is throughout the story, but you never see her until the end when she comes up

to talk to Tessa. You think she wants to interview her but what she says is, "I'm telling you that this is me, and I'm going to use my platform to report what you said".

**VC:** What is in the near future for you?

**SM:** I'm thinking about my next novel now, and whether it comes from the idea of a play, or from something completely separate. *Prima Facie*, it's part of a trilogy. The second story is about showing what happens when a young man is accused of sexual assault, and how we raise our boys, and how at around 16, something changes, and they get other influences that teach them to not respect women. The third part of the trilogy is talking about what women want out of the response to sexual assault, whether that be an apology, an acknowledgement that they are not disbelieved or going to court so the perpetrator can go to jail. One of those two plays is going on at the National Theatre next year. *RBC: Of Many, One* is being rewritten for New York and I've also got another play set in Ireland that's going to London next year. In terms of film and television, a lot is happening. The *Prima Facie* film adaptation is in pre-production at the moment and we're looking at filming it later this year around Cynthia Erivo's *Wicked* commitments.

**VC:** And finally, have you seen the photo of Jacob Elordi at Sydney Airport buying *Prima Facie*?

**SM:** Everybody sent it to me. I didn't know who Jacob Elordi was then. I kept calling him Jason Elordi. I didn't realise he's Australian too, which was great. If men are buying and reading this book, there's the possibility of some really good men being around. In the first preview of *Prima Facie* in Australia there was a group of 14-year-old boys from a private school with their drama teacher and they all loved the play. One of them said to me, "I didn't even know that was rape", and I thought therein lies the problem. When someone like Jacob Elordi shows the template for what it means to be a sensitive, thoughtful man, it could help many to read more about it and educate themselves. Writing the second play of the trilogy on what happens to boys when they disappear into the 'bro zone', I'm hoping it is an invitation to men, to football coaches, to big brothers, to interrogate that 'bro zone' and say that this casual misogyny is not okay. Women aren't doing this to themselves, men are doing this to women, so they have an obligation. Men have to step up and have these conversations with younger boys so that they are not led astray by their peer group.

**Suzie Miller will be appearing at the 2024 Sydney Writers Festival.**

## In conversation: David Marr on the Frontier Wars and family history

Angus McGregor speaks to David Marr about Australia's violent past.

"I was appalled and curious," Marr recounted, when I asked him how he began his more recent book. "I have been writing about the politics of race all my career. I know what side I'm on." Marr had just come across a photograph of his relative Reginald Uhr, and his brother Darcy, in the uniform of the Queensland Native Police. *Killing for Country*, the result, is a narrative history tracing Marr's family's participation in the state ordered mass murder of Indigenous Australians in Queensland. The reality of the Frontier Wars as been a part of Australian historiography for almost fifty years.

Starting with *The Other Side of the Frontier* in 1981, historians like Henry Reynolds have comprehensively documented the violent way white squatters murdered and dispossessed Indigenous people with the systematic support of state governments.

However, as Marr's experience highlights, most Australians — even those intimately involved with the debates around reconciliation — have never grappled with their own links to that violence.

"A report of mine for *Four Corners* all those years ago was one of the provocations for the Royal Commission to deaths in custody. That didn't even make me decide I needed to look into my family's background, until this happened."

Compared to the United States, where celebrities discuss their families involvement in the slave trade on live TV, Australians remain largely detached from the narrative of colonisation even if they acknowledge its impacts.

Marr argues that this is largely an education problem. "Very few young people are actually studying Australian history at senior levels." He got visibly annoyed when I told him my senior history class dismissed studies of the Frontier Wars or Convict Women in favour of the Crusades.

Because the history we are taught — the arrival of Captain Cook, the Eureka Stockade, and Australians' involvement in the World Wars — is largely a fiction, Marr said, it becomes inherently boring and easy to become cynical about. "In history, the only thing that's really exciting is the truth."

*Killing for Country* challenges two dominant views that mask frontier violence. First, that the evidence is insufficient to diagnose something systematic, and second: that people were acting in a way consistent with their context.

Conservative historians like Keith Windschuttle often depend on the 'official' policies of the British to argue that violence against Indigenous people was not sanctioned by the state. Governors would send orders from London to 'share the land' and treat First Nations people as British subjects.

These sources, Marr argues, are irrelevant. "Revenge killings on a huge scale were documented in every town newspaper. Violations of British law were ignored. It was just never enforced."

Studying the squatters and landowners the Uhrs killed for reveals that any other outcome was unthinkable. Lancelot Threlkeld, an English missionary based in New South Wales, put it succinctly when he said, "No man, who comes to this Colony and has ground and cattle and Corn, can dispassionately view the subject of the Indigenous people, their interest says annihilate the race."

Despite what Windschuttle and others argue, violence at a systematic level was required for the economic growth of the colony to be sustained. That economic motivation is reflected in how the Native Police operated. "There's a lot of autonomy within individual bands," Marr explained. When land owners felt threatened by local nations or wanted to expand their stations, the Native Police were contracted out as a paramilitary force.

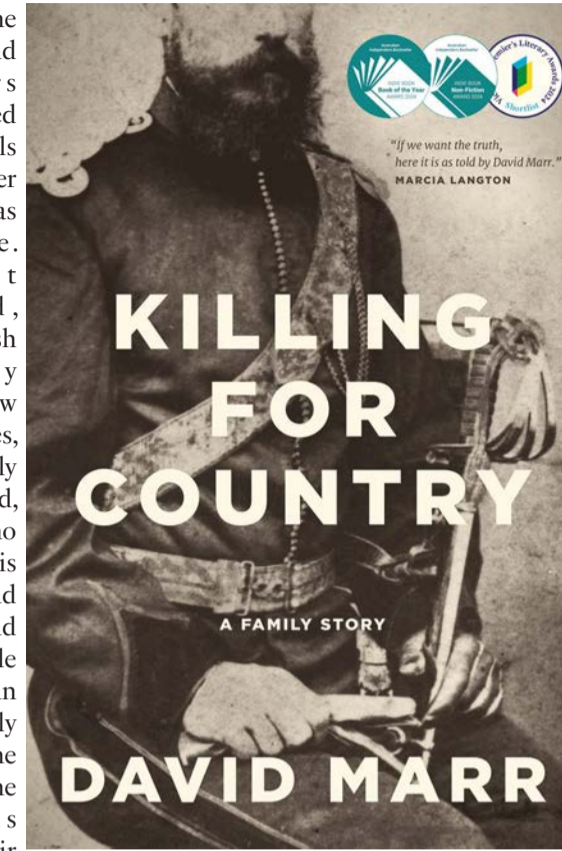
When writing the book, many family members expressed the sentiment that Marr's argument was somehow anachronistic. One Uhr who assisted in the research told Marr that "to bring twenty-first-century thinking to the Queensland frontier is a great mistake. We were different then."

Even though, as Marr told me, "everybody accepted colonisation was inevitable," he counted, "there were real disputes around the methods." Calling the times different absolves people of responsibility and does a disservice to genuine debates which took place at the time over frontier violence.

Looking at the individual motivations of Reginald and Darcy, it becomes much more complex than just a desire to kill. "This was a government job," Marr explained. "Everybody wanted a job in the government because it was guaranteed money. They were hard to get. These two boys got these jobs, terribly young, late teens, early 20s."

Whether the Uhrs has a desire for bloodlust or just thought this was an important job in the colony does not change the murders but points to something more sinister, that you did not need to be evil to opt into a system of genocide, you just had to take a job.

Many squatters did resist the Native Police, evidence for Marr that "people knew it was murder then just like we know it's murder now." The most prominent example is the story of Charles and Henry Dutton, the ancestors of the



current Federal opposition leader. The Duttons often sheltered Indigenous people from Native Police bands, sometimes staring down policemen from their veranda with their own guns drawn.

When one of the Indigenous people working on their station asked Charles why he was being targeted, he responded: "The conduct of the Native Police was characterised by the grossest cruelty, the most oppressive and exasperating acts, inspiring a feeling of hatred, and desire of revenge."

Resistance to the extreme acts of the Native Police forced an inquiry to be called in 1861 to investigate "charges of unnecessary cruelty brought against their officers when dealing with the Natives." The inquiry was led by squatters, and they refused to interview Indigenous people as part of their investigation.

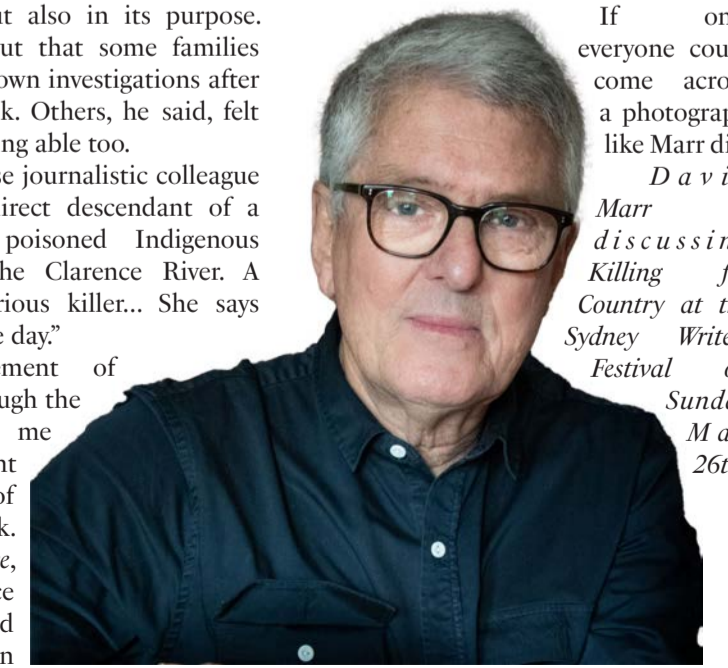
All hope for reform ended in October 1861 when nineteen white settlers were killed by Gayiri warriors at Cullin-laringo station. As Marr put it, "Cullin-laringo was the biggest slaughter of whites by blacks in Australian history. And that kind of just exploded the goodwill that was building up towards First Nations people. So that was the end of the pushbacks."

By examining the Frontier Wars through the lens of the Uhrs, Marr highlights that the violence was contested and reactive. Peaceful colonisation has always been a myth but equally the methods used cannot be brushed away as normal in a different time. Confronting your own family history — creating that personal investment — is what separates *Killing for Country* in its methodology but also in its purpose. Marr pointed out that some families have done their own investigations after reading the book. Others, he said, felt guilty for not being able to.

"A really close journalistic colleague of mine is a direct descendant of a squatter who poisoned Indigenous people along the Clarence River. A notorious, notorious killer... She says she'll write it one day." The excitement of rummaging through the archives struck me as an important dimension of Marr's work. Marr called *Trove*, a web service which digitised Australian

If only everyone could come across a photograph like Marr did.

David Marr is discussing *Killing for Country* at the Sydney Writers Festival on Sunday May 26th.



# Intimacy is your fish nets and my flash

Chloe Edstein photographs.



G.U.N. (Galvanic.Unapologetic.Noise) perform February 9 at the Lansdowne.

## Do you have a legal problem? We can help you for FREE!\*

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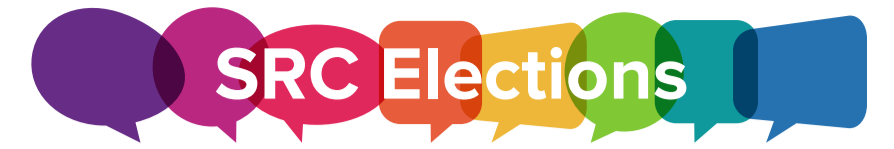
\*This service is available to Sydney University undergraduate students & cases that meet the eligible criteria



### SRC Legal Service

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ACN: 146 653 143  
p: 02 9660 5222  
w: srcusyd.net.au



## Electoral Officer

The SRC is seeking an experienced person to conduct the 2024 Annual SRC Elections. The Electoral Officer will oversee the election of Council Representatives, Honi Soit Editors, NUS delegates and the President.

The election will be held in late September 2024 (with official dates to be set by the Electoral Officer) and work will commence from July 2024. Completion will be around October 2024. The task's final date of completion will be at the special meeting of Representatives-elect in October/November 2024. This is a stipend position (\$16,000).

To apply visit our website [srcusyd.net.au/about-us/src-jobs](http://srcusyd.net.au/about-us/src-jobs) for the information pack. Applications MUST address the Selection Criteria in their application.

**The closing date for applications is midnight 29<sup>th</sup> April 2024.** Please ensure you are available for an interview on 2<sup>nd</sup> or 3<sup>rd</sup> May 2024.



USYD ANTHOLOGY

USYD ANTHOLOGY

# Call for SUBMISSIONS

## USYD ANTHOLOGY 2024

The theme this year is 'Belonging'. We are looking for pieces that open our eyes and mind to the world bigger than us.

**Deadline to submit: 31 July 2024**



We accept submission from students, staff and alumni of the University of Sydney. Submit your work here!

[usvdanthology.com/submit](http://usvdanthology.com/submit)



## EXAM TIMETABLES are released on MONDAY 29 April, 2024

**If you have a clash or if you need a special arrangement** (e.g. a different time zone), contact the exams office as soon as possible.

**For more information on exams see:**  
[sydney.edu.au/students/exams](http://sydney.edu.au/students/exams)



**contact a caseworker**  
[bit.ly/SRCCaseworker](http://bit.ly/SRCCaseworker)

[srcusyd.net.au](http://srcusyd.net.au)  
02 9660 5222



# SRC Reports



## President's Report

Harrison Brennan

Last week, I attended the National Union of Students End Student Poverty speakout outside NSW Parliament. This action precedes the May 14th Federal Budget protest held annually by the NUS, to take the fight to Canberra to agitate for action on the inadequacy of the education and welfare system in supporting students through university. Since the 2022 federal election, the Albanese Labor government has allowed student HECS debts to rise by 16%, has refused to implement a rent freeze or even consider pressuring the states to implement caps on rent increases. The Labor government has no interest in widening access to youth allowance and other welfare payments, and almost refuses to break up the supermarket duopoly (coles and woolworths) who has price-gouged to expand their bottom line, last year recording record profits to the tune of \$1.42 billion. The SRC worked with the NUS to put on this snap action, and invited Greens member of the NSW Legislative Council Abigail Boyd, to speak on the NSW Labor party's complete contempt for working students. Keep May 14th free in your calendars so you can join SRC representatives on a bus down to Canberra to protest Labor's upcoming budget.

Last week Jo Haylen, the Minister of Transport, responded to the NSW Parliament e-petition led by the SRC and SUPRA demanding that opal concessions be made accessible to part-time domestic and international students. What her response misses is the significant impacts that the cost-of-living crisis is having on students, how real wage growth is on-par with 2009 GFC levels and how corporate engineered inflation has made living costs - groceries and bills - exorbitantly expensive. Our demand to expand who is eligible for opal concessions is not some herculean labor and nor is costly. We have pushed for this change to end what is discrimination toward international and part-time students, and to alleviate one of the many economic pressures facing students. The NSW Labor government, much like its federal counterpart, continues to rule out any and every possible opportunity to provide some cost-of-living relief to students who are financially struggling every single day. This refusal has only made even more salient the Labor party's disdain for students and working people.

On Friday I was very pleased to attend the launch of the Disabilities

space in the Manning building. An autonomous space for disabled students, its creation has been the effort of so many passionate advocates campaigning across many years to create a safe location for students on campus. A massive thank you to the current and preceding disabilities officers and the USU for their work on this project.

## General Secretaries' Report

Rose Donnelly & Daniel O'Shea

The General Secretaries did not submit a report this week.

## Vice Presidents' Report

Jasmine Donnelly & Deaglan Godwin

Dear Student Body,

We hope you are doing well throughout this horrifically unyielding assessment block. Pray thee find comfort in the new Taylor Swift album.

The past fortnight has been fun- Jasmine attended an Undergraduate Studies Committee meeting where they endorse or reject proposals for future courses. The main tea is that the committee endorsed a proposal to introduce a Bachelor of PPE (Philosophy Politics and Economics) in 2025; and we are grateful??? There are also plans in the works for teaching facilities at a Parramatta campus for the Bachelor of Music/ Digital Music and Media/Composition for Creative Industries/ Dippma of Music. We can call this the Con 2. Also an amendment to the Bachelor of Psychology (Honours) stream; currently the course gives a level 1 accreditation, the change will bring it to level 2. These were all endorsed by the USC so stay tuned. Unfortunately I was cut off before I could prosecute my argument for the abolition of FASS1000 and FASS3999- coincidence? I think not.

The National Union of Students also held a demonstration outside NSW Parliament to protest that the Centrelink age of independence for students should be 18, not 22, and demanded an end the exploitation of students that is currently happening through unpaid placements. All labour has value and thus should be paid.

In other news, the USU elections are coming up. We encourage you to become a free member for the rewards, and for civic student participation. Remember when we had universal student unionism? Lolll. Upcoming

events are: 9th May Strike for Palestine 2pm Town Hall and 14th May 1pm Protest the Budget outside ACT Parliament. And also the Federal Budget, to be dropped on 14th May by the Prime Minister.

Keep up the good work Usyd, and a note of appreciation for the beautiful autumnal outfits I've been seeing around campus.

Ever your affectionate friends,  
Jasmine and Deaglan

## Welfare Officers' Report

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

The Welfare Officers did not submit a report this week.

## First Nations Officers' Report

Cianna Walker, Taylah Cooper  
& Ethan Floyd

Since our last report, we've been maintaining a presence at rallies and protests across Sydney, including the Blakfullas 4 Palestine contingent to the weekly rallies in Hyde Park. It's vital that the SRC and First Nations students maintain solidarity with Palestine and allies around the world, in the context of Israel's increasingly flagrant attacks on Gaza, and its refusal to adhere to international law.

First Nations co-office bearer Ethan spoke at the Justice for Veronica Baxter rally outside Surry Hills Police Station on 17 March, highlighting how the carceral system continues to kill First Nations people at a disproportionate rate. We also attended the Trans Day of Visibility rally and the Day of the Unborn Child counter-protest in solidarity with our brotherboys, sistergirls, and all LGBTQIA+ Indigenous people.

As a final point, we express our disgust that a 10-year-old has died in an apparent suicide while in state care in Western Australia, and extend our solidarity to his family as they navigate the coronial inquest process. Deaths in custody continue at all levels of the carceral system, and it's the responsibility of activists in so-called Australia to call for the abolition of police and to support the establishment and resourcing of community-minded restorative justice frameworks.

Always was, always will be.

## International Student Officers' Report

Kejun Liu, Zhongxuan Jiang,  
Fengxuan Liu & Astrid Xue

Firstly, we extend our deepest condolences to the Chinese student and the other victims in the horrible Bondi Junction tragedy. SRC ISO together with SUPRA placed flowers and candles on the front lawn of the Great Hall and welcomed students to mourn as a community. We will continue to keep track of it, and contact with and her family to see if they need any assistance. According to her family's wishes, no information about her should be disclosed, and we will respect and remember her.

Furthermore, ISO forms three teams to better help international students, which are social impact, opal concession, and mental health team. Each team held meetings respectively with all group members to summarize past experience and discuss the future plan. We decided to run a social media of ISO to provide the latest news on our campus for international students and help them engage better. We also plan to organize regular hiking to provide international students with networking opportunities and the chance to exchange cultural experiences in an interactive environment with fellow students.

Lastly, we will keep following the latest response from the NSW government on the concession opal card for international students. Through our efforts, we have obtained 20,000 signatures to submit it to the parliament. However, the transport minister claimed that there would be no change in the concession card policy. We are not satisfied with the reply and will continue to strive for the right to receive concession travel for all international students in New South Wales. Every international student deserves the right to enjoy the concession opal card, and we encourage students to go to the petition debate in parliament which will be held on May 9 th to stand up for ourselves.

## How to respond to an allegation Academic Dishonesty

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### What to do if you have been sent an allegation of Academic Dishonesty?

If you receive an allegation of Academic Dishonesty you will be invited to a meeting to give your response. If you do not attend, they will make a decision and give a penalty without you. If you are not available for the meeting, ask for another meeting time, or give a written response to the allegation. You should be provided with:

- a clear outline of the nature of the allegation;
- all evidence relating to the allegation (e.g., your assignment with the problematic sections highlighted, or an exam incident report);
- an opportunity to respond with specific deadlines; and
- the name of the faculty's Education Integrity Coordinator or Nominated Academic handling your case.
- They are not judging whether it was a good assignment, or whether you are a good person, but whether you breached the Academic Honesty rules. Be prepared to acknowledge a problem if there is one and clearly explain your circumstances. If you are distressed by this process talk to someone in the Student Counselling Service about strategies to help you manage this distress.
- If you have missed the deadline to respond, contact the Faculty immediately to ask them for an extension. If you do not respond they will make a determination without you.

### What to expect at the Meeting?

The Educational Integrity Coordinator or the Nominated Academic (the decision-maker) will decide if your

work constitutes plagiarism or other 'academic dishonesty' and if so, what penalty to apply. You can explain how you wrote the assessment, what your circumstance were at the time, and whether you plagiarised or used unauthorised materials, and they might ask you some questions to clarify details. The meeting is usually 15-30 minutes long. They should be courteous, and you should be courteous back. They will consider your answers and decide, using a balance of probability, if it is likely that you are telling the truth.

### How might you respond?

- Start by apologising for the inconvenience.
- State whether you accept or deny the allegation.
- If it was an assignment, explain how you wrote it, e.g., did you copy and paste from a website, with the intention of paraphrasing it; or did you discuss the assignment with another student. If it was an exam, explain what notes or devices you had with you; what devices you had still logged into Canvas or other relevant websites or apps; and what processes you used to answer each of the questions.
- Explain any mitigating circumstances, that is, what was happening in your life at the time, e.g., busy with other assignments, worried about a family issue, feeling unwell. If possible, provide evidence to support your claims.
- Explain how you will make sure that you do not have academic honesty issues. For example, if you had difficulty with referencing, re-do the Academic Honesty Education Module in Canvas.
- Apologise for the inconvenience (yes, this is repeated).

### What Are The Possible Outcomes?

Recently there have been significant delays in receiving both allegations and outcomes. It may take a few weeks to get a response. They will send you their decision together with any penalty, as well as information on how to appeal. Parts 10 & 11 of the Academic Honesty Procedures 2016 outline the range of outcomes and penalties that may be applied. They might conclude that there is no impropriety, that is, you have done nothing wrong. The most common penalty given is a fail for the assignment. You will not be expelled from the University for a breach of academic honesty. Any finding of academic dishonesty will be noted in your confidential student file. Only the academic integrity team can access this file. Your future teachers cannot access that file. It will not be noted on your transcript. It will not affect your ability to do postgraduate study, and your future employers will not know about it. The only people that will know about it, are people that you choose to tell.

If your academic honesty allegation involves a file sharing or tutoring website (e.g., Chegg, coursehero, Github), the matter may be referred to the Registrar for investigation of Student Misconduct.

### Where You Can Get Help?

SRC caseworkers are not employed by the University and can give independent advice without judging you. Send us your draft response if you would like us to make suggested changes for you to consider.

### Useful Resources

For more information on how to correctly reference an assignment redo the University Academic Honesty Education Learning Module (AHM) on Canvas. You can also get free advice from the Learning Hub or check the library's citation guide. For help with essay writing check the Learning Hub's online resources or book an appointment.

Read the article with links to resources: [srcusyd.net.au/src-help/caseworker-help/academic-issues/academic-honesty](https://srcusyd.net.au/src-help/caseworker-help/academic-issues/academic-honesty)



## Ask Abe

SRC Caseworker Help Q&A

### Inclusion & Disability Services



Dear Abe,

I have difficulty in reading some words and numbers – they kind of jump around the page a bit. My friend thinks I am dyslexic, and I was wanting to know if there is anything I can do about it.

Thanks

Alphabet

Dear Alphabet,

The first thing to do is to speak to your GP about your options for getting a diagnosis. This will enable you to then investigate what accommodations you might need from the University. This might include a coloured lens to

place over your written word, access to assistive technology, or just some extra time to do assessments. You can also explain your situation to your lecturers and ask them what they are able to do to help you. Most of them will only do what they are instructed to do by Sydney Uni's Inclusion and Disability Services, but there is no harm in trying. Finally, be aware of your study load and deadlines. Often doing fewer subjects will help to spend less time on those tasks, and knowing when you need to withdraw from a subject you are struggling with, will stop you from getting a fail. Please note there is a four week deadline for exam adjustments, so register as soon as you can.

Thanks

Abe

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

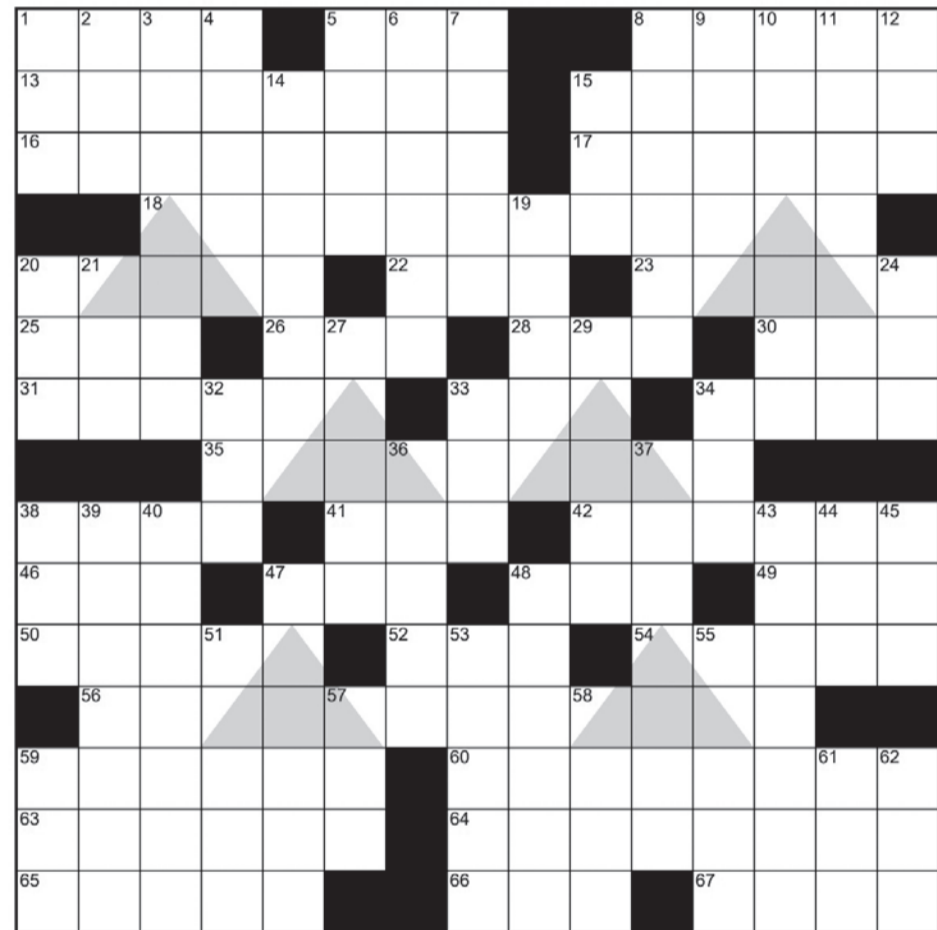


## Weekly quiz

1. How many sexual partners have Australians between 25-44 years old had, on average?
2. What is the Bonobo most closely related to: the Chimpanzee, the Gorilla, or the Orangutan?
3. When does the kiss first appear in the historical record?
4. How far away from Earth, in kilometres, is Voyager 1 as of April 2024?
5. What is the national cheese of France?
6. Where in the world did Roses originate?
7. Which members of ABBA were already married to each other when the group was founded?
8. In what movie did real life celebrity couple Nicole Kidman & Tom Cruise play a married couple?
9. Which Austrian artist painted Judith and the Head of Holofernes (1901), The Kiss (1908), and Death and Life (1915)?
10. What song does Patrick Verona, played by Heath Ledger, sing to Kat Stratford, played by Julia Stiles, in 10 Things I Hate About You (1999)?

You — Frankie Valli!  
 7. Agnetha & Björn 8. Eyes Wide Shut (1999) 9. Gustav Klimt 10. Cant' Take My Eyes Off  
 1.13.3 2. Chimpanzee 3. 2500 BCE 4. 24.3 billion kilometres 5. Camembert 6. Central Asia

## Crossword



Crossword: Michael Smith

### ACROSS

1. Semicircular structure in church architecture
5. Coastline threat
8. Be a part of, as a play
13. Composer known for the piece '4'33'', which instructs players to not make any noise
15. Word before "It's your birthday" in a classic 2000s song
16. Got mean?
17. Most pious
18. Complex romantic situation... or, literally, one of six found in this puzzle
20. Retina component
22. Common Twitter sight post-Musk acq uisition
23. Break one of the ten commandments
25. Have debt
26. \_\_\_ line (spiritual representation of earth energy)
28. "!!!"
30. Midwest \_\_\_\_, genre for band American Football
31. With 50-across, ultimate purpose
33. Right angle
34. President Barbie portrayer \_\_\_ Rae
35. Made room
38. Musical wrap-up
41. Lucasfilm VFX company, in brief
42. Sight in an emergency ward
46. Home of the student magazine Woroni, in brief
47. Class taken by recent migrants, in brief
48. Word sung in "Feliz Navidad"
49. "Street Fighter" protagonist
50. With 31-across, ultimate purpose
52. Second most spoken language globally, in short
54. US basketballer a with purple and yellow jersey
56. Features of deer, goats or gazelles
59. Godlike
60. Plato's "the cave", for example
63. "Old \_\_\_", food brand that takes its name from a Texan city
64. Baron \_\_\_ Harkonnen, villain in Dune
65. Pulitzer-winning poet who wrote The Bell Jar
66. Greek goddess of the dawn
67. Groups of 13 wks.

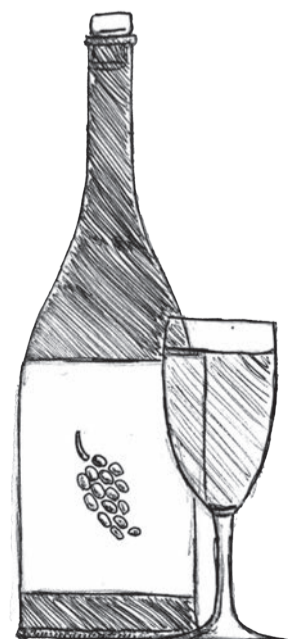
## Dusting off the cobwebs

SIR,  
 I wonder if Honi Soit, the Student Newspaper, would publish a letter from one of its student readers? I would like to ask some questions about Honi: just why is it published?  
 (a) as a vehicle for student opinion and news?  
 (b) as a vehicle for the mysterious ideas of the elite few?  
 (c) as a vehicle for the policies of a certain political club?  
 (d) as a vehicle for smut, low jokes, crude statements and general obscenities?  
**Examination of the Psychedelic Honi Soit:**  
 (a) In the whole of that issue, Honi contained about one page that had any usable information for the student whom it serves. This was the adverts and the sports column.  
 (b) In that issue, a large amount of space was given over to those who could understand the symbolic (or otherwise) meaning of the article about the Geography Department. Subtle satire is fun, but obscure nonsense is annoying. Why was this article written in a jargon understandable to only the elite few? This article was used instead of an informative article which could be read and understood by all the students.  
 (c) Some previous issues have been given over to political propaganda—can't the political club finance its own? Appreciating that the views expressed by the editor are not necessarily those of the paper—what the hell is the paper doing letting one man rule its policy?

A letter from a concerned student. *Honi Soit*, Issue 6, April 5, 1967.

### DOWN

1. Classic Steely Dan album of 1977
2. Perspective, in brief
3. Put on the backburner
4. John Mc \_\_\_\_, former world no. 1 tennis player
5. The world's oldest music TV program still in production
6. "C'est la vie..."
7. The Unbearable Weight of Massive Talent star Pascal
8. "I've got \_\_\_"
9. Contents of a hold
10. End of a times table drill
11. "Looks to me like..."
12. Newspaper that's the namesake of an iconic Manhattan square, in brief
14. Italian for "horse"
15. Hotel amenity, often
19. If on a Winter's Night a Traveller, author Calvino
20. Friend's opposite
21. Bombastically insult
24. \_\_\_ fault
27. Figure portrayed by Austin Butler and Jacob Elordi
29. Character who gets "chipwrecked" in a 2011 film
32. Reddit Q&A, in brief
33. Genre for Fred again... or Porter Robinson
34. Face to face, online
36. Lead voice actor in Finding Dory
37. Transformed, as a Pokemon
38. \_\_\_ sav (wine variety, for short)
39. Feature of primordial organisms
40. Singer whose first name comes from the Albanian for "love"
43. A pain in the ass
44. Science educator Bill
45. Alternative to USD or AUD
47. Tolkien language
48. Government program with a notable 11th iteration
51. Marketing word on diet foods
53. Take (off), as a few seconds from a world record
55. Legendary shield of Greek myth
57. Prefix for cide or conscious
58. Hellos in Brazil
59. Opposite of arr. at an airport
61. "Pacific \_\_\_", 2013 sci-fi film
62. Groups of 52 wks.



# Always Balanced Coverage

HEDONISM | SIMS 2 | SCANDAL | DRUGS | NOAM CHOMSKY |

## EXCLUSIVE: DESIGNER OF OLYMPIC UNIFORMS REVEALS THEIR INSPIRATION



### "SYDNEY GRAMMAR ON THE TOP, COOGEE PAV ON THE BOTTOM"

Always Balanced Coverage spoke to the head designer tasked with styling our Olympians.

Mr Kuntenserven said he was inspired by the beasts of the east, and wanted to refract this high culture into haute couture. After being inspired by figures like Bryce from the Coogee Pav donning his white volleys (sockless) and skin-tight cargo shorts (quivering quads), he knew this style is what our nation needed.

"Knee-caressing chino shorts are a must," Kuntenserven said. "Bonus points if you can see a tasteful bulge."

The look is paired with blazers found in the donations bins from the private schools kissing the Eastern coastline. The titular tailoring will feature on your favourite athletic hotties this olympics szn. Mr Kuntenserven has been commissioned \$4 million in taxpayer dollars for these subversive designs.

## IN THIS ISSUE...

### HOW TO KINK SHAME YOUR COWORKERS WITHOUT LOSING LINKEDIN CONNECTIONS



### SALTY, SALACIOUS SENSATIONALISM

OP ED: DEAR SALT, STOP SEXUALISING THE NTEU!  
 "Unions are not just there for sex," a concerned bystander said.

**INVESTIGATION:**  
**ARE NORMIES EXTINCT?**  
*What happened to ChocSoc?*

**EXCLUSIVE:**  
**EX-PRESIDENT OF CHOC SOC SPOTTED AT RUN CLUB.** *It's never been this over.*



## CONTRIBUTING THE LEAST TO PUB TRIVIA? YOU ARE A LIABILITY AND ALL OF YOUR FRIENDS HATE YOU.

## HUGE: MICHAEL SPENCE BUILDING TO BE RENAMED MICHAEL CAINE BUILDING



Always Balanced Coverage can reveal that F23, the Michael Spence building, is to be renamed the Michael Caine building in the weeks ahead. The editor has also heard murmurs of a potential Caine campaign for the USU board.

This comes after Michael Caine's unfortunate retirement from his acting career, finally escaping Christopher Nolan's nightmare blunt rotation.

There has been unanimous and bipartisan support for this decision across every political faction.

Caine has been heralded as the only reason to remain on Twitter (X). His posts remain a breath of fresh air in what is now predominately a culture war purgatory.

Always Balanced Coverage has received tips that SSAF fees will be immortalised in a bronze statue of Caine, to be erected on my birthday.



src activism  
advocacy  
representation

STUDENTS  
for  
PALESTINE

# UNI & SCHOOL STUDENT STRIKE FOR PALESTINE



WALKOUT FOR GAZA  
2PM THURS 9TH MAY  
TOWN HALL

