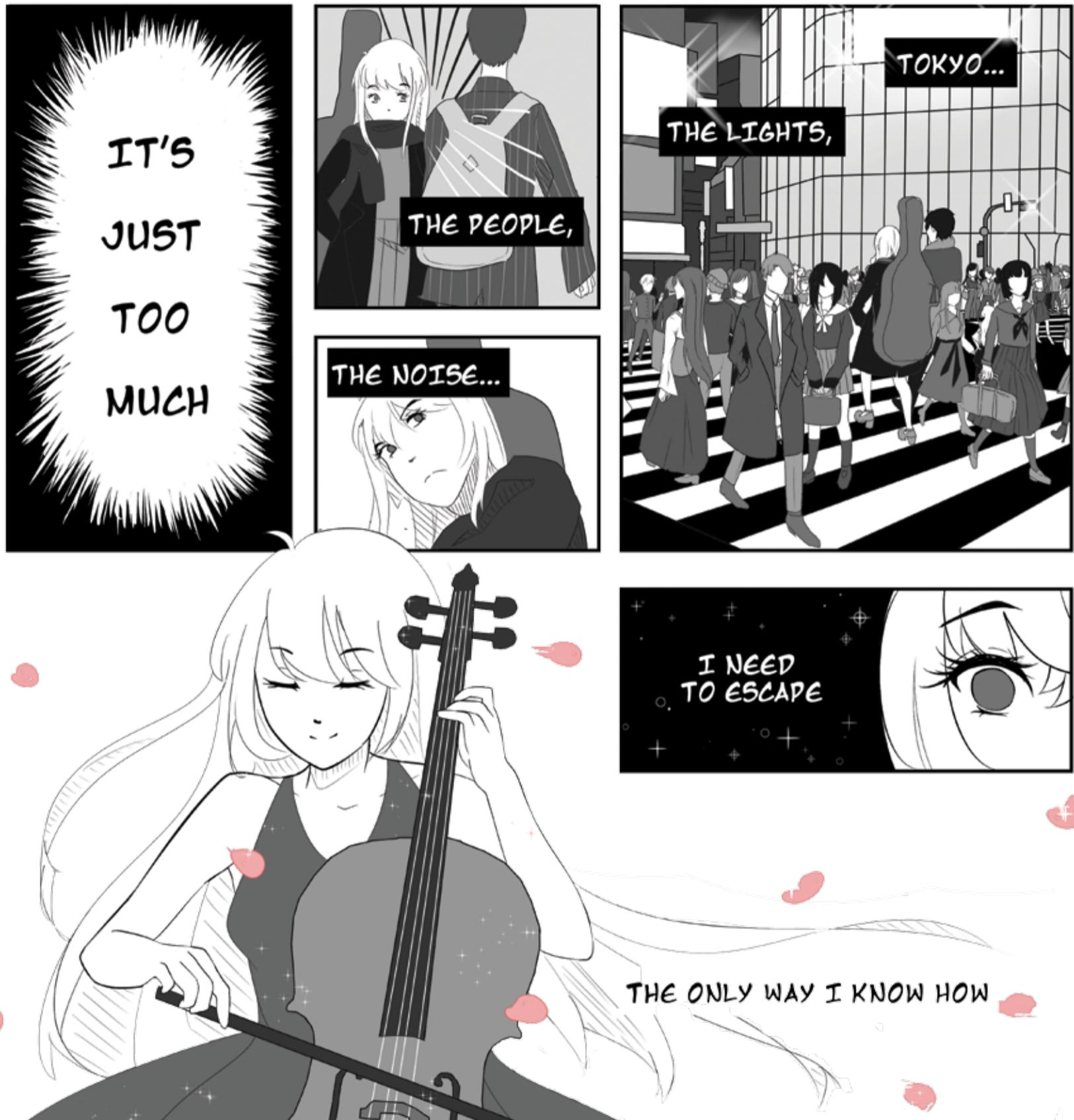


Honi Soit

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WEEK 1, SEM. 1, 2019



4-5: NEWS

USU announces funding changes to Clubs and Societies

The University of Sydney Union's (USU) funding to events held by Clubs and Societies (C&S) will be dramatically altered from 2019 onwards. While in previous years, C&S events were able to claim \$6 of USU funding for every Access member present, starting from this year, they will only be able to claim \$1 for every USU member, plus 30% of the total cost of running an event.

Furthermore, the overall amount of funding C&S are entitled to every year has been lowered from \$4000 to \$3000. C&S can still apply for the funding cap to be raised, should they fulfil certain requirements. The change was announced at a meeting on Monday.

[Full story on page 4 >>](#)

12-13: FEATURE

Improvising Tradition: the expanding Conservatorium

The Sydney Conservatorium of Music was established in 1915 by Henri Verbrugghen, a Belgian conductor and violinist. It was opened with the aim of "providing tuition of a standard at least equal to that of European Conservatoriums." In what was formerly the Government House stables, the 'Con' attracted musical talent from across Australia with its first intake of 320

students in 1916. "It was a purely 'classical' place," said my former piano teacher, Gerard Willems, who studied there in its earlier years and continued as a teacher for a total of thirty-seven years. "Jazz wasn't around."

[Read more on page 12 >>](#)

Acknowledgement of Country



It cannot be denied, nor emphasised enough, that the land on which Honi publishes was stolen by violent dispossession from the Gadigal people of the Eora Nation under a cruel regime of colonialism. The malignant effects of this are still being felt by all Indigenous people today. And yet, from 1788 to now, in a lineage of courage, the Indigenous people have fought their oppression with a determination. Honi would first like to salute them on their struggle and resilience.

Behind the seemingly refined veneer of sandstone, and beneath the lawns of pristinely cut grass, the University of Sydney itself not only belies one of the darkest chapters of human history, but has also been a shameful participant in it. Honi would like to acknowledge the fact that we operate on stolen land, recognise that we have all too often failed to be a platform for Indigenous students, and vow to amplify Indigenous voices and experiences, such that they cut through the often racist chorus of the mainstream media.

On a personal note, for many of our families, Australia represents a beacon of opportunity, a land of limitless potential. But, it is more important than ever to acknowledge that the promise of Australia was and is built on the continued suffering of the Indigenous people. We, who came across the seas, must all be aware of how we benefit from the dispossession of Indigenous people, and actively seek to redress it.

In the language of my ancestors, I would like to speak to the endurance of yours.

原本是，永远都是，原住民的土地。

This was and forever will be Indigenous land.

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The Goings On

Week 1

February at Verge

If you're hit by a barrage of boring theoretical readings this week, head to Verge Gallery so you can look at something more interesting. Two exhibitions are opening on Tuesday night; one looks at "still life" through a contemporary lens, and another is an installation that weaves its way through the architecture of the gallery. Sounds better than trying to find a seat in Fisher among the overzealous week one crowd.

28 Feb / 6pm / Verge Gallery, JFR Plaza

Stop Adani USyd: Organising Meeting

The icecaps are melting, the insects are

dying, and we here at Honi have gone through three Kmart fans each in order to survive 27°C nights. Gautam Adani and his evil coal mine are only going to exacerbate the ills of climate change, and must be stopped. Head along to the aptly named Stop Adani USyd organising meeting to get involved in building the Schools Strike on March 15.

26 Feb / 3pm / Victoria Park

Fix NSW March

From the entire Sydney Trains infrastructure shutting down when it comes into contact with a single droplet of rain, to the constant covering up of Aboriginal deaths in custody,

it's not hard to see that NSW is, well, pretty shit. Join the rally, hosted by No Westconnex: Public Transport, and tell the government to fuck off. It'll feel good.

3 Mar / 1pm / Hyde Park North

Womn's Revue auditions

Auditions for the annual Womn's Revue have begun! If you identify as a womn then this is your opportunity to partake in one of the funniest and most earnest revues of the identity revue season, no matter your previous theatrical experience. Previous iterations of the revue have boasted themes such as "School Splashtacular" and "Memories R Always."

26 Feb to 1 Mar / All day / Holme Building

Waste Fighters Society present: Food Fighter

Unsure what to do with all the cheap lollies from your Welcome Week tote bag haul? Don't chuck them out. Head to USyd Waste Fighter Society's screening of Food Fighter, a film following former Australian of the Year Ronni Kahn's endeavours to stop heinous food wastage globally. Tickets are \$24 through the event's Facebook page, and we hear they're selling quick.

27 Feb / 6:45pm / Dendy Cinemas Newtown

Letters

The Sydney Tory.

A Battle of Words and Thought

//Josie Jakovac

24/02/2019

The power of news media cannot be understated. ^{Facts} It is one of the cornerstones of knowledge. ^{Logic} Our world leaders recognize this and rightly fear it. Some, like Xi Jinping and Kim Jong Un, even go so far as to completely censor it. ^{It is a world-class informant, storyteller, historiographer and forecaster.} They sterilise the news narrative and construct a version of reality that strengthens their ^{It is not owned by any club or society.} politics of fear. With this arrangement, there is no room for democracy. Without democracy, there is no room for individualism. Without individualism, we ^{actively infringe the liberties of others.} lose sight of what it means to be human.

Long gone is the distinction between news and commentary – for better or for worse – but if free thought and speech are essential to democracy, then the press must also be free and fair. A free press is not the same as a privileged press. The first is the lively clash of opposing ideas and interpretations of current affairs. The second is when ^{It is not owned by any club or society.} ^{Because of this, there is a strong argument that its contents should} ^{actively infringe the liberties of others.} ^{This may seem like an extreme conclusion, but in constructing a one-sided version of reality Honi is doing just that.} ^{We see this in its coverage of Australia Day as Invasion Day, its puff piece on 'necessarily egalitarian' North Korea and its slandering of public Christianity on campus.} ^{In doing so, it is difficult to judge the publication as anything more than an echo chamber of hypocrisy.} ^{c.f. The Sydney Tory} ^{At the core of classical liberalism is the belief in freedom. This freedom is afforded to all? However, classical liberals have always realised that one man's freedom may infringe another man's freedom. This places a responsibility on the individual to contribute to public discourse; to balance the social narrative; to present fair arguments; to prevent tyranny and defamation.} ^{→ see page 4} ^{→ 19 persons' freedom} ^{→ categorically incorrect} ^{→ Royal Commission?} ^{→ 2 And SoMa on Nauru and Manus.} ^{2 PHILIPPA Reality, Ethics, Beauty.} ^{→ Honi Soit is the official newspaper of our University.} ^{It is a public platform for students, by students.} ^{It is not owned by any club or society.} ^{Because of this, there is a strong argument that its contents should} ^{actively infringe the liberties of others.} ^{This may seem like an extreme conclusion, but in constructing a one-sided version of reality Honi is doing just that.} ^{We see this in its coverage of Australia Day as Invasion Day, its puff piece on 'necessarily egalitarian' North Korea and its slandering of public Christianity on campus.} ^{In doing so, it is difficult to judge the publication as anything more than an echo chamber of hypocrisy.} ^{c.f. The Sydney Tory}

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Honi Soit is the official newspaper of our University. It is a public platform for students, by students. It is not owned by any club or society. Because of this, there is a strong argument that its contents should

actively infringe the liberties of others. This may seem like an extreme conclusion, but in constructing a one-sided version of reality Honi is doing just that. We see this in its coverage of Australia Day as Invasion Day, its puff piece on 'necessarily egalitarian' North Korea and its slandering of public Christianity on campus. In doing so, it is difficult to judge the publication as anything more than an echo chamber of hypocrisy. c.f. The Sydney Tory

Honi will, of course, counter that any imbalance in its coverage is because not enough writers are stepping forward with opposing opinions. There is a certain truth to

That there are cases of conservative writers being censored out of Honi, most of these allegations are yet to be investigated. Regardless of how frequently this happens, the best way to quash this argument is to pick up a pen and write. And if Honi refuses to publish our articles, papers like the Sydney Tory will. If publications on campus are to be partisan, then we must not let the left drown.

We need a Royal Commission? And SoMa on Nauru and Manus. PHILIPPA Reality, Ethics, Beauty.



No one likes u(SU)

This week, Honi published an article about funding cuts done by the USU on Facebook and was met with a wave of angry comments. Surprisingly, the angry comments weren't directed at Honi, but, in what can only be a once in a lifetime occurrence, pointed towards the actual subject of the article! Truly goes to show how much you've stuffed up, USU! In addition, the Burn Book has heard that the USU changed their logo yet AGAIN and didn't alert clubs and societies

We got played

Devoted fans of the Burn Book, of which there are plenty, would have noticed last week that we shittalked Jacky "God-King" He for not writing up a President's report... only to find a fully written up President's report in the SRC section, making yours truly

look like an idiot. How he did it, we have no idea, but Jacky somehow managed to sneak in his report into publication despite it being several days late. Perhaps there's some truth to the moniker "God-King."

One beef sushi roll, please

Out of all the potential drama to flare up in the volatile USyd Stupol scene, a spat between SRC President and Sushi Time (the new restaurant in the Wentworth Building) is the last we would have guessed, but we are LIVING FOR IT. Minutes from an SRC Executive meeting show Jacky He, who resides in an office closest to the SRC's fire escape, angry that Sushi Time has been leaving "salmon boxes" and power cords across the fire exit for Wentworth because it "jeopardises our lives." The SRC's words, not ours. And we

thought we were dramatic...

It's me or the SRC

General Secretary Niamh Callinan (Labor Right/Unity) was spotted during Welcome Week spending a lot of time at the ALP booth, even though Gen Secs of the past have devoted their time entirely to the SRC stall. Could this be the first signs of some tension in the ruling bloc? Or is Niamh like Cady from Mean Girls and torn between two social groups? Whatever it is, the SRC Burn Book is ready to report on it for your reading pleasure.

Of course you did

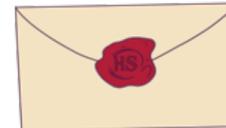
Curly haired darling of the Liberal soft right, Zac O'Farrell, whose other achievements include getting censured by the SRC for attempted blackmail, and taking a photo

with Cory Bernardi, was seen at Welcome Week with a LifeChoices shirt. LifeChoices, of course, is famous for using unscientific evidence to support their conservative views on reproductive health. The names of Laura "I don't know why I just took a photo haha I'm so random" Glase and Will "Two Dollars" Jefferies were also seen on the sign up sheet.

Desperate Wannabe Alert

The one and only Burn Book has found out that Macquarie University's student publication Grapeshot is plagiarising our plagiarising of Mean Girls by calling their gossip section Burn Book! Could it be that the name Burn Book just isn't that creative? Rubbish! The world isn't big enough for both of us. Bring it on, loser.

Do you have another irrelevant treatise on balancing the scales? Send it through to editors@honisoit.com



When does your student visa run out?

It is your responsibility to ensure that you comply with all your student visa conditions, especially the length of stay allowed under your visa entitlement.

You can find out about all the applicable visa conditions and your visa expiry date using the online service (Visa Entitlement Verification Online – "VEVO") on the Department of Immigration and Border Protection website. Use this URL: <https://online.immi.gov.au/evo/firstParty>

When accessing this online service, you will need your passport number and other identification details which can be found on the visa grant email sent by the Department.

If you are not sure how to use VEVO or have trouble with this online service, you can get FREE help from the SRC registered migration agent by contacting 9660 5222.

Make sure you put the visa expiry date in your calendar and remember to NOT overstay your visa! Overstaying leads to serious legal consequences which in some situations may require you to leave Australia immediately and you will not be able to come back again for 3 years.



St Paul's "freshers" given monetary incentive to join SULC by soft-right faction

Jessica Syed and Joe Verity

First years, or "freshers", at St Paul's College have allegedly been funnelled into joining the Sydney University Liberal Club (SULC) by members of the soft-right faction on campus. *Honi* understands this to have been coordinated by Alex Fitton, Will Jefferies and Bailey Broom, campus Liberals aligned with the faction.

Honi was informed by a member of SULC that Fitton, Jefferies and Broom promised "freshers" the two dollar joining fee to join SULC during Welcome Week, in order to stack the Club and have it controlled by their own "soft-right" faction. Fitton is currently Assistant Sub-Warden and Peer Support Leader at St Paul's College.

Honi has seen photos of Fitton at the SULC Welcome Week stall taken at midday on Wednesday, in a St Paul's College cap, amongst a queue of around 40 people who appeared to be signing up to the club. *Honi* has also seen footage of Jefferies and Broom loitering outside the SULC stall at approximately the

same time.

Other footage seen by *Honi* depicts a stall attendant asking a student in the queue whether they were paid two dollars to sign up to the club, to which the student responds, "Nah, we got given two bucks to sign up to any [club]." The stall attendant then asks the student whether it was recommended that they sign up to SULC, to which they reply "yes."

Sources within SULC have alleged that the stacking is being orchestrated by former SULC President William Dawes and Federal Member for Mitchell, Alex Hawke. Dawes was President of SULC between 2014-15, before the Club swung to the left with the success of Josh Crawford over Dom Bondar in SULC's 2016 annual general meeting. According to the SULC website, Alex Hawke is a Life Member of the Club. During the 2016 election, Dawes "unequivocally" condemned stacking, but did not respond to *Honi's* request for comment regarding Wednesday's events.

Fitton denied to *Honi* that he had knowledge of any potential stacking and noted that he is not involved with SULC in 2019. He also claimed that he had not been in contact with Dawes or Hawke in the past six months. Fitton asserted that he was "talking [at the stall] to some friends from another college who were standing in line nearby." He did, however, admit that one or two first years had asked him about campus clubs.

According to both the St Paul's College Handbook and its action plan to implement recommendations of the Broderick Review, Fitton's role as Assistant Sub-Warden of the College includes involvement in designing the College's Orientation Week program, alongside the provision of pastoral care for first year students. Along this vein, it is possible that Fitton would know the whereabouts of 40 new St Paul's students in his capacity as Assistant Sub-Warden. Current SULC President Jack

O'Brien told *Honi* that Fitton had previously attempted to stack the Club in both 2016 and 2018. He alleges that "this time, he is inappropriately using and politicising his position...[at] St Paul's College."

Feuds between different factions within SULC are not novel. The Club's presidency was held by the soft-right faction, who have been described as hardline libertarians, from 2014 to 2015. In 2016, the moderate "left" faction gained power over the club under the presidency of Josh Crawford. SULC currently remains under the control of the moderate faction.

SULC has been tainted by allegations of factional discord and stacking since at least 2016, despite an anti-stacking measure requiring members to have attended three meetings to have voting rights that has been in place since before 2012.

The SULC annual general meeting, where the new executive is elected, is ordinarily held in June of each year as per the Club's constitution.

Merger rejected

Liam Thorne

Last Monday, USyd staff unanimously passed a motion of no confidence against a university plan to merge the ICT and HR helpdesks.

The move, proposed in a Draft, and subsequent Revised Change Plan, would de-skill affected staff, and follow broader efforts to centralise USyd services provision.

The National Tertiary Education Union (NTEU) sent a letter to Stephen Phillips, Vice-Principal (Operations), expressing their concern with the plan, citing a "lack of engagement with staff feedback", "poorer levels of service" and limited accountability for the change.

After the revised plan was again deemed unacceptable, helpdesk staff voted to reject the plan altogether.

It remains to be seen how the University will respond to the NTEU's motion. Beyond requiring a process of consultation, the USyd Enterprise Agreement does not give a motion of no confidence any substantive power.

Rain, rain, CBA at 2019's Welcome Festival

Alan Zheng

Last week's Welcome Festival saw a serious departure from 2016's infamous O-Week heatwave and the drier weather of the previous three years. Those that attended 2019's Welcome Festival were, however, undeterred by the rain. Flocks of wide-eyed first years waited in long lines, collecting tote bags filled with merchandise, stationery and other mementos.

Honi found out who was behind the most popular tote bags.

Over one hour on Thursday 21 February, *Honi* tallied the brands and number of tote bags which passed the *Honi* stall. A representative sample size of 300-odd students was observed.

There were limitations to this sample. The total dataset might include students who were counted twice. In addition, the quantity of tote bags are not exhaustive illustrations of a club's popularity. Several of campus' largest clubs — including Sydney University Law Society

(SULS) and Sydney Arts Students Society (SASS)—did not provide tote bags in 2019.

Fresh off the heels of the Banking Royal Commission and a recent history of exploiting low youth financial literacy during the Dollarmites scandal, Commonwealth Bank of Australia (CBA) took the lead amongst all the corporate stalls with 35% of tote bags bearing CBA's yellow branding. CBA was not alone — Westpac and the Bank of China as well as a foreign exchange investment

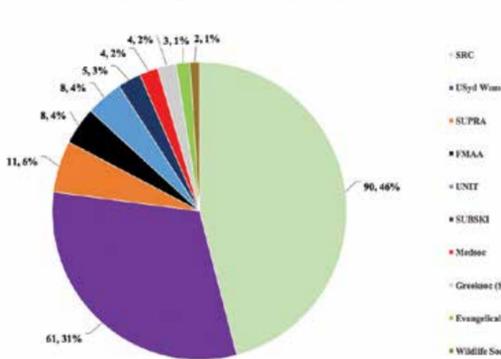
and trading group, ECN Trade, were also in attendance, no doubt to provide students with the necessary funds to own property by talking to the suited ambassadors at the PW Realty and Landstar Australia stalls.

Across the Manning Road divide and on Eastern Avenue, student representative organisations including the Students Representative Council (SRC) passed out the most tote bags with 91, far exceeding the outreach of the USU's 27. Behind the SRC was USyd Women —

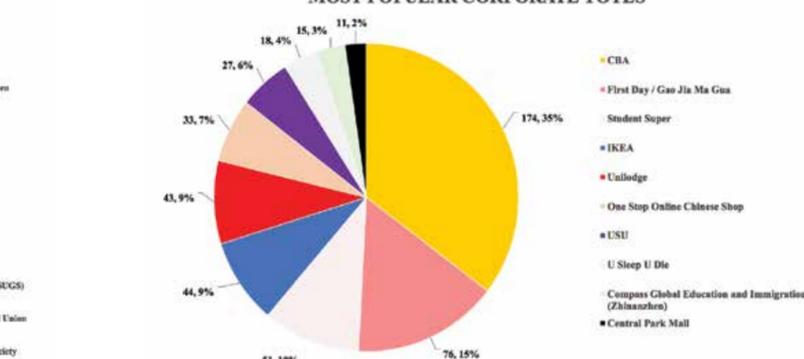
a group recently established by Gabi Stricker-Phelps (Independent) and Crystal Xu (PANDA) who were elected SRC Womens Officers in 2019 at the expense of the Womens Collective's autonomously preselected officers.

With Welcome Week over, it remains to be seen whether these clubs and corporates will continue to resonate with first-years or whether the pressures of semester will reduce these mementos to memories of a stress-free, pre-semester dream.

MOST POPULAR CLUB TOTES



MOST POPULAR CORPORATE TOTES



USU announces funding changes to Clubs and Societies

Baopu He

The University of Sydney Union's (USU) funding to events held by Clubs and Societies (C&S) will be dramatically altered from 2019 onwards. While in previous years, C&S events were able to claim \$6 of USU funding for every Access member present, starting from this year, they will only be able to claim \$1 for every USU member, plus 30% of the total cost of running an event. Furthermore, the overall amount of funding C&S are entitled to every year has been lowered from \$4,000 to \$3,000. C&S can still apply for the funding cap to be raised, should they fulfil certain requirements.

The change was announced at a meeting on Monday between the USU and representatives of all the C&S, and comes following the USU announcing free USU membership for all USyd students in January.

Under the new funding model, an event which costs \$100 to run and is attended by 20 people will result in a deficit of \$50. This will need to be filled up by sponsorship

money or faculty support, or be avoided completely by cutting event costs beforehand. Under the old model, the same event would have resulted in a \$20 surplus (funding, however, was and is capped at the event price). In order to receive the same or more funding than the old model, C&S will need to spend 15 times the number of people present. However, doing so will still result in a deficit.

This raises questions about whether the USU put in place the funding changes in order to make up for the shortfall of income resulting from opening up USU membership to all USyd students. While many societies were able to survive solely off USU funding, the alterations mean they will have to find ways to fund themselves.

Speaking to *Honi*, David*, a member of a faculty affiliated society, said that "A lot of small clubs don't charge membership fees or tickets for their regular events. The changes will result in lower quality and frequency of events which will inevitably result in loss of members. This vicious cycle will destroy

many smaller clubs who rely on USU to fund their events." David* also stated that he was worried that the drive for seeking sponsorship caused by the changes will force many C&S into becoming advertising fronts.

Honi understands that there was no consultation between the USU and C&S regarding the change.

While the USU did not answer *Honi's* specific questions regarding the consultation process and whether the funding changes were connected to the opening up of USU membership, President Liliana Tai provided a statement.

"The overall funding for C&S programs has actually increased by \$55,000...we will revisit the model after this first semester of free USU membership" However, even the USU admitted that at this point "It will be hard to predict how free membership will impact the organisation's funding structure", leaving the future of many C&S uncertain.

*Names have been changed

SRC DSP accused of serious misconduct

Pranay Jha

Director of Student Publications (DSP), Laura Glase, has been accused of putting the SRC at legal risk last Monday, after taking a photo of *Honi* Soit before it went to print.

Glase, who had declared a conflict of interest with the Young Liberals, was caught taking a photo of an article entitled "Young Liberals involved in Tinder Controversy" while acting in her capacity as a DSP.

When questioned about the incident at the time, Glase "sincerely apologise[d]," claiming she was unaware that taking photos of articles was not allowed and that the photo had since been deleted.

According to the SRC's constitution, Glase, as one of six DSPs, is responsible for identifying articles, which "may involve the Council in civil or criminal liability."

Hours after the incident in question, the SRC received a letter which threatened legal action on behalf of Alex Doherty, one of the Young Liberals involved in the controversy. The lawyer acting

on behalf of Doherty claimed to have been shown a copy of the unpublished article and directly quoted its headline.

In the aftermath of the incident, SRC Publications Manager, Mickie Quick, submitted a report to the SRC executive stating "the role [of DSP] cannot be properly fulfilled if it is being used as an opportunity for espionage prior to publication." SRC Vice-President Dane Luo told *Honi* "the Executive have referred it to a staff member to speak to Laura directly".

Given they are elected by the SRC Council at Repelect, there is some ambiguity surrounding the formal process of removing a DSP. The SRC's constitution states that no officer shall be removed "without the consent of the Representatives present and voting at a meeting of the Council."

However, it is unclear whether DSPs are considered to be "officers" under the SRC constitution. If Glase were removed, the Council would have to fill the vacant position at their next regular meeting.

Footloose: thousands rally to protect live music

Rhea Thomas and Patrick McKenzie

Thousands of people rallied in Hyde Park last Thursday 21 January in protest of the "death sentence" handed to music festival organisers two weeks ago.

Musicians, entertainers, and politicians alike attended the event organised by Don't Kill Live Music Australia to express concerns for new festival licensing legislation, effective March 1.

The legislation extends the power of NSW Liquor and Gaming and also imposes costly requirements on festival organisers in terms of security presence, ambulance services, and liquor licensing.

A change.org petition and the recent cancellation of Central Coast music festival Mountain Sounds were key points raised by speakers, who urged Sydney music-goers to "keep dancing."

The rally's lineup of speakers and performers included Triple J Hottest 100 winner Ocean Alley, actor Rhys Muldoon, and The Wiggles alumnus Murray Cook, who all expressed significant concern over the

new measures that were described as "Lockout 2.0."

The collective protest, backed by festival organisers, touring companies and 2019 NSW state election contender Keep Sydney Open, said that the new legislation is a "knee-jerk" response from the government that is impacting all festivals and endangering the live music scene.

Independent Sydney City Councillor Jess Scully emphasised the apparent lack of consultation with key organisers and experts in the industry.

"Rather than taking an evidence-based approach, this government introduced legislation that just shuts it down," said Scully in a speech at the rally.

Australian hip-hop MC, Tim Levinson (Urthboy) criticised Premier Berejiklian's response as "irresponsible...willing to put livelihood at risk to hide her failure to create safe spaces at music festivals."

Julian Hamilton of The Presets cited music festivals as a formative aspect of his

own interest and career as a musician, saying, "the culture feeds itself... its legacy gets richer and more diverse. It takes decades to build this."

Gordon Bradbery, Lord Mayor of the City of Wollongong, spoke about the changes seen in regional NSW, fearing for further impacts that the legislation may have.

"Live music festivals are going to suffer under what's been proposed... [it's] ill-conceived and not on," says Bradbery.

Honi spoke to Zac Triantafyllis, a third-year USyd student and DJ present at the rally.

"Djing is great to do... in public and it's something that attracts people to Sydney — it's always united different people. I rely on live music, it's what I want to do in the future, it's what I want to do now."

Speakers urged voters to familiarise themselves with the policies in the lead-up to the upcoming election, and to vote in favour of protecting live music and festival culture to keep Australian music alive.

SURG accused of plagiarism

Lara Sonnenschein

Sydney University Radio Group (SURG) has been accused of plagiarism by a Sydney designer for their Welcome Week t-shirt designs.

The artist, Crystal Yiamkiati, was informed by a friend from USyd, who sent her images of the shirts. The shirt design is similar to a design Yiamkiati produced for Melbourne recording artist, Japanese Wallpaper, who recently finished touring with Lily Allen on her Australian tour as a support act.

Yiamkiati described the incident in a series of Instagram stories on her personal account. According to her, upon being made aware of the situation, she promptly messaged the t-shirt designer, SURG Vice President, Deepa Alam (who had advertised both the shirts and herself as the designer via Instagram) in the hopes of resolving the situation.

Alam allegedly referred Yiamkiati to SURG President and 2019 Co-Welcome Week coordinator, Andrew Rickert. Rickert was apologetic in his response and told Yiamkiati

that had he seen the two designs together, he would never have printed the shirts.

According to Yiamkiati's Instagram stories, Alam admitted to drawing inspiration from Yiamkiati's work and said that the two designs were "unfortunately similar."

Yiamkiati alleges that, despite apologising, the SURG executive continued to sell the shirts for \$15 at their stall 24 hours after they had been notified about the plagiarism on Tuesday. SURG President Andrew Rickert explained to *Honi* that the shirts were taken down by the end of Wednesday. Yiamkiati spoke to the effect of the experience on her Instagram. "Plagiarism is not only hurtful, but has major consequences for both parties. It benefits no one."

Communication between Yiamkiati and SURG is apparently ongoing. SURG President Andrew Rickert told *Honi* that the club is "working with Crystal to find a fair solution."

SURG is yet to issue a public statement.

The fallacy of USyd's open learning environments

Tim Livingstone breaks down OLEs and their effective contribution towards degrees.

In March 2016, the University of Sydney's 2016-2020 "Strategic Plan" was released, a document introducing the University's direction for the next five years. Details of the curriculum changes which took place at the beginning of last year were enclosed and with them, the first mention of the Open Learning Environment (OLE) — a program providing units of study designed to teach students "generic skills".

These skills were to include entrepreneurship, cultural competence, and digital literacy among others. It was also announced that students completing Arts, Science, Economics, and Commerce degrees would be mandated to complete 12 credit points from the OLE pool which could be up to six different units. That means some OLEs are merely two credit points — a third of a full unit load. What's more, these OLEs would never be counted towards a student's major, rendering them a sort of mandated elective, if such an oxymoron can be used. All this puts doubt into their effectiveness.

To justify this radical change in the way students organise their degrees, the Vice-Chancellor Michael Spence appealed to maintaining the "relevance"

of university qualifications, a word which seems to have driven every change in educational curricula for the last few decades if not beyond. An op-ed in the *Sydney Morning Herald* from 1987 notes a "responsibility" being imposed upon educators to form a "relevant curriculum" through "open learning environments".

What was so irrelevant about the University's graduate qualifications pre-2018, was our lack of "employability". According to the Strategic Plan, OLE units will offer skills which "contemporary employers require". While a laudable aim, this process reflects a growing belief that it is up to educational institutions to teach skills that were previously gained in extra-curricular experiences through structured coursework. Before, a graduate might have learned public speaking through involvement in debating or student politics. Volunteering work done during their degree might have improved said graduate's cultural competence, ethics, or even business skills. Now, OLET2138 will teach you public speaking and OLET2111 teaches ethics, regardless of whether you already have or want these skills.

Prudence Wilkins-Wheat, a 3rd-year student, fell into the OLE programme

because she transferred to a Law degree in 2018. Wilkins-Wheat was forced to give up on her film studies minor in place of OLE units. She says that OLEs have "taken up space in my degree I could be using to advance myself in an area where I actually want to establish myself."

While the importance of contemporary professional skills in graduates can be argued for, a further look at some other OLE units weakens the claim that these skills are being taught. Some units appear more like crash courses in topics of cultural interest rather than professional skills, such as OLET1105 Cultures of Food: Europe and OLET1137 Australian Perspectives: Rugby League.

Furthermore, the mode of delivery for the more serious OLE units presents a problem in its own right. Some OLEs are completed almost exclusively through online quizzes and online discussion, which can hardly be an effective way of discussing intricate issues such as global ethics. While online and in-person learning is largely mixed in most OLE units, they are structurally very different to a traditional university course, relying

on only five hours of face-to-face learning for the whole semester in some instances.

Gen Couvret, a 2018 Arts/Law transfer, found her OLE units "so short [that the courses weren't] a genuine exploration of the subject." Indeed it is hard to believe that students can gain an understanding of the Arab world, for example, that is anything but superficial if they only study it online and at the intensity of one-twelfth of a full time semester load.

The Open Learning Environment offers this reality: students are forced to sacrifice 12 credit points of academic coursework from subjects ranging from genetics to criminology. Individuals who never intend to become entrepreneurs or public speakers are coerced into learning such skills. Students who do need and want such an education are only able to do so through brief and shallow courses whose educational effectiveness is yet to be proved to match that of regular full-time teaching. In either case, students' agency and opportunity to participate in academic study is reduced, while the proposed aims of the OLE are still far from being achieved.

Finding the perfect victim

Fabian Robertson analyses the role of sentimentality in law reform.

Tragic deaths, media outcry, political pressure, law reform. And so it goes for much of the law that governs us. But in an age in which media outlets exploit highly charged emotional issues for maximum commercial gain, should reactionary sentimentalism play such a dominant role in shaping law reform?

It's not uncommon for shocking events to prompt impassioned calls for change in the legislation. In fact, one of the key roles of law reform is to respond to the evolving needs and values of the community. Famously, the 1996 Port Arthur Massacre resulted in the establishment of the National Firearms Agreement just five months after the incident. In what was an anomaly for the Howard Government, the reforms proved to be both comprehensive

and in the best interests of Australians.

More recently, however, the media's emotional portrayal of the 'ideal victim' has narrowed discourse on social issues and culminated in insufficient and problematic solutions. The scattered vestiges of Sydney's wounded nightlife provide a sobering reminder of one such solution. With the tragic one-punch deaths of Thomas Kelly and Daniel Christie as their poignant catalysts for change, the city's most prominent newspapers launched an emotional campaign to reduce alcohol-related violence in the CBD. It was through this manufactured lens that public discourse was invigorated yet narrowed, ultimately at the cost of reason. Lockouts were equated with saving one punch victims. It didn't matter that enforcement would become active over three hours after the times that Kelly and Christie were assaulted, or that violence would be displaced to surrounding areas. It didn't matter that businesses and industries would be crippled while civil liberties were restricted. It didn't matter that the domestic violence epidemic was ignored.

And history may yet repeat itself. With the current pill testing debate reverberating passionately in the echo chamber of media discourse, consequent law reform would be insufficient in tackling Australia's illicit drug problem.

While pill testing should certainly be implemented at festivals due to its recorded effectiveness in reducing deaths and cleaning drug markets, the current discussion distracts from a much broader social matter. Like 2014, the debate is being narrowed by the media's evocative portrayal of young victims. Five fatal overdoses at music festivals in the past five months dominate the conversation on drug reform, conflating rational criticism of the status quo with some sort of disregard for the victims lives.

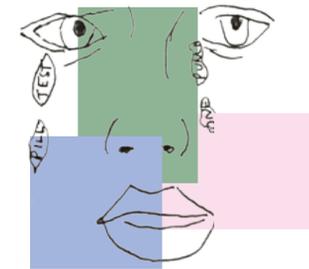
In reality, overdoses from illicit drugs at festivals make up a minute fraction of the 2177 yearly drug-related deaths in Australia as of 2016. Additionally, although the youth are at the forefront of current debate, middle-aged Australians between 30 and 59 constitute 70% of all accidental drug-related deaths. This phenomenon can be attributed to the growing prevalence of Opioids and Benzodiazepines largely garnered from medical prescriptions. All five festival overdoses involved MDMA, placing Amphetamines at the centre of discussion despite only being involved in 20% of drug-related deaths. In contrast, Opioids and Benzodiazepines are involved in 82% of all deaths, suggesting that more attention should be placed on the regulation of pharmaceutical

treatments.

Unfortunately, however, sentimental stories about the structural flaws of the medical industry are rare and narratives of 'lost youth' are far more attractive for media outlets, driven by clicks and reacts.

Similarly, debate should focus on the fact that Aboriginal and Torres Strait Islanders are 2.8 times more likely to die a drug-related death. Unsurprisingly, this rate increases in rural areas. Indeed, inhabitants of rural areas are 23% more likely to suffer a drug-related death than an inhabitant of a metropolitan area, with Aboriginal and Torres Strait Islanders making up 51% of all Australians living in remote or very remote areas. While greater social policy is required to ameliorate the entrenched inequality that faces Indigenous Australians, preliminary measures should see the implementation of methadone programs, withdrawal centres, detoxification services, and syringe programs in rural areas.

If the Australian public achieves the sensible policy step of pill-testing, we should be under no illusion that society has solved the complex issues surrounding drug use. Ambitious and much-needed reform needs to look beyond the loudest voices to craft a policy that serves more than just festival attendees.



Art by Pranay Jha

Insects are cancelled

Himath Siriniwasa puts insect population decline under the microscope.

We're no newcomer to species-wide extinctions: the Tasmanian Tiger, the Quagga and, infamously, the Dodo. With the onset of rampant climate destruction, we've moved onto the next level: the mass extinction of 40% of the world's insect species.

Comprehensive new research co-authored by scientists from The University of Sydney (USyd) and the University of Queensland (UQ) focuses on 73 reports of insect mass extinction from around the world. Through a systematic analysis of the underlying reasons for declining insect populations common to these studies, the researchers highlight the threat to the biodiversity of insect species worldwide.

The message is clear: we're approaching the planet's sixth mass extinction.

How has this gone unnoticed for so long? The study claims that conservation studies disproportionately focus on the loss of charismatic vertebrates (read: cute, fluffy animals) and routinely overlook alarming rates of insect population decline.

All major insect groupings are being threatened, including butterflies, moths, bees and dung beetles. What's concerning is that these creepy-crawlies are crucial to the functioning of most of our global ecosystems, and the impact of their disappearance is proving severe.

It's a little known fact that humble butterflies and moths provide us with direct measures of habitat quality. Unfortunately, they're the most vulnerable to habitat deterioration. Their disappearance affects the delivery of key ecosystem services, pollination and natural pest control. Without these, entire food-chains collapse.

The decline of the bee population has equally severe effects. Bees play central roles in food development for humans and their reduced number worldwide directly correlates to the decreased economic value of the areas they frequent.

Dung beetles have a unique ecological function that is difficult to replicate. These critters are irreplaceable in the livestock sector because they assist in decomposing animal waste. Man-made agricultural practices have intensified the work of dung beetles to the point where such practices are accelerating the beetle's demise.

The catastrophe extends to other animals, where insects are fundamental to their food chains. Insects play an essential role in the diets of most vertebrates such as fish, birds, mammals, amphibians, and reptiles. It's no surprise that vertebrates are declining at around half the rate of insects.

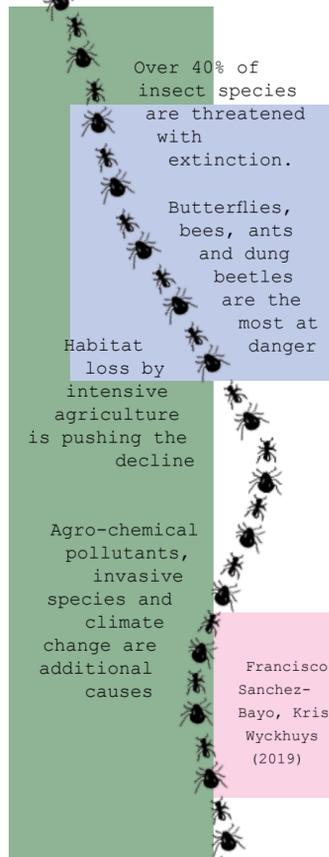
Nearly 50% of studies point to habitat change—such as the introduction of invasive species, or city expansion for

housing — as the leading factor in insect population decline. Beyond this, pollution, climate change and man-made biological factors like disease-ridden microorganisms are the culprits.

Climate-change deniers have no counter-argument against the complicity of humans in the decline of insect populations: the science, as per this report, proves it. From untenable rising global temperatures to chemical pesticides, we have been instrumental in creating the calamity.

"We have been instrumental in creating the calamity."

We are witness to the largest extinction on the planet in 250 million years. It's clear that we need radical changes in our agricultural practices. But what remains unclear is whether we will ever actually make any changes, and rationally plan our way out of this crisis. The study argues that ignorance of 70,000-year-old Indigenous farming methods is a driving factor in insect decline in Australia. Given the sophistication of Indigenous practices in maintaining food surpluses for tens of thousands of years, perhaps we ought to look back to a tried-and-tested method of saving our planet.



Art by Jessica Syed

When belief becomes binding

Ben Hines asks who let the dogma out of the bible?

Along with ever-increasing materialism and scientific veneration, the word "dogma" has taken on a pejorative edge. Where identifiable, an incontrovertible truth simply means an unprovable truth, and an unprovable truth is no truth at all.

Society imagines a binary between rational secularism and irrational religion. But in reality, even those who don't follow a religion live their lives aspiring to overarching social narratives, like the 'family breadwinner' or 'first in the family university student.' In many ways, these narratives are very similar in form to religious dogma.

Religion involves more than being a supplicant for a deity. At its core, it serves as the highest actionable force. From religion flows the dogma upon which meaning and motivation is moored. A "god," or some force approximating and supplanting one, provides the endpoint of an otherwise infinite regress of meaning — entrenching a foundation from which the evaluation of importance is made simple and predictable.

On the flipside, atheistic ideas have championed rationality and autonomy, seeking verifiable knowledge and freedom from an overarching teleology. "God is dead," and the actioning force of religion, at first glance, is conspicuously

absent. Atheism may imply an absence of faith, but even the secular world is not free from archetypal, quasi-religious stock stories requiring faith and belief. These stories are promulgated, constantly iterated as they are taught to the next generation. When rigidly applied and accepted as dogmatic truth, these stories result in prescriptive ideas of success and career paths.

"Society may despise dogma, but it loves a good story."

Social stock stories are born as reflections of a broader cultural fabric, and consequently become self-evident.

In a Western, middle-class context, there is almost transcendent aspiration, materially underpinned by capitalist desires for wealth generation and ideologically entrenched through the liberal value of the individual based in work and merit.

Societal narratives revere those able to create the highest levels of personal advancement, forging concrete tales of expectation and desirability, like the unspoken expectation that each generation moves up from the social and economic station of the preceding. This fundamental expectation becomes the yardstick of what is worthwhile and is

carried down through each generation; value is placed on things like education, hard work and income, and the specific means of achieving each are promoted and enforced within families. These tales take on a life of their own by becoming common to specific groups in society.

Take the suburban nature of many middle-class families. To the uninitiated, the appearance of monotonous

repetition from each household leaves little room for unique individuality. These commonalities range from similar houses, general family structures, and similar employment prospects and incomes. When parents pursue the subconscious desire to abrogate this conformed structure to differentiate the self, and fail, the hope for future generations to improve the standard of living pulsates through parental expectations, reframing success along the action-guiding lines of education. Desires for further education are prompted and departure from the previous generation's shortcomings are promoted. The stock story of the "first-in-family" university student is created. Once actualised, these stories are

only affirmed by intergenerational influence, repeated as time passes and taking on an ever-growing popularity amongst certain communities, these tales lose their artificial nature and are entrenched as dogma. When hearing rags-to-riches tales, or seeing those around fulfilling the narrative and achieving success, the story becomes all the more real; not only is it possible, but it is also desirable to follow it.

The road to success shrinks into a single, tried-and-tested lane which is rigidly enforced. The realisation of stock stories of success imposes strict lessons like the apparent fact that a service-based occupation trumps manual labour — the rule that tertiary education must be undertaken for "success" or that long hours are inevitable when seeking career progression. These decisions may seem autonomous but all are the product of conceptualisations of success rooted in dogma and packaged in common sense. The actualisation of these stories only perpetuates further dogma.

These secular stories exist ad infinitum, guiding every member of society, affirming or rejecting their convictions and actions, in individualised ways.

Society may despise dogma, but it loves a good story.

Rave Against the Machine: Sydney's DIY Party Scene

Robbie Mason shines a light on a besieged yet evolving rave scene.

In November 2018 police shut down raves at a pair of warehouses in Marrickville that have become iconic 'venues' for Sydney's Gen Y ravers and creatives. The NSW Police Force projected a message that they were monitoring Sydney's rave scene. Initial anxiety amongst the rave community means that warehouses are no longer made as available to crews desiring to host events.

The sudden clamp down may seem surprising given Sydneysiders have raved in the inner west and inner city from the late 80s largely without major disruption. But the increasing popularity and lack of secrecy surrounding raving has undoubtedly contributed to the police crackdown. This impediment also has to be understood within a broader systemic assault on live music venues and festivals following recent, highly publicised, drug overdoses within these spaces. Tyson Koh, founder of Keep Sydney Open, believes the timing of the crackdown is entwined with a looming state election. We have a "particularly anti-nightlife and anti-fun state government."

In addition to police vigilance, the construction of WestConnex, the improvement and expansion of light-rail infrastructure, the sale of both disused and used public spaces to private developers and increasing gentrification in the inner west — Sydney's rave belt - all signify a reduction in industrial space for partying.



Photography by Chris McClymont

know where to look. Events, such as the 15 hour "Community Chest" party at the Bridge Hotel in January, are a response to changing circumstances in Sydney's alternative club cultures. DIY open-air parties in secluded areas of bush, still within Sydney's urban labyrinth, appear to be an increasingly appealing alternative to the warehouse. These are halfway between a warehouse party and a bush doof.

Max, a part-time DJ who recently organised his first two raves, showcases a healthy optimism. "The more the state government clamps down on regulated nightlife, the bigger this underground scene will grow. There are always two sides to every coin."

Another crew, who have organised raves in Sydney for over seven years, went even further. "Sydney has an amazingly vibrant scene considering the endless amount of limitations... the promoters are creative and the punters are willing to pay more and go further... [they] are, in my mind, more committed than punters in other cities. The artists that we host at our events frequently mention that the Sydney show was the best of the tour. This probably wouldn't be the case if we had a good club scene."

DIY outdoor raves do bring their own difficulties. With less of a capacity to regulate attendance, these parties — often free, donation entry or cheaply ticketed — can attract outsiders unaware or disrespectful of the ethics and logistics of raves. This code includes a BYO policy, a green "leave no trace" ethos, respect for all genders, sexualities and races, a ban on anti-social behaviour and an awareness not to loiter in the areas surrounding secret rave locations.

Largely though, these raves remain a safe space for all. While not perfect, they offer an escape from the alcohol-fuelled violence that has plagued the CBD in recent years. Promoters preach acceptance and tolerance. For non cis-men and queer ravers, this safe space is vital, especially as Oxford Street

declines as a gay space and nighttime violence increases in queer-friendly suburbs such as Newtown and Erskineville. While the lock-out laws have decreased rates of non-domestic violence in the CBD, violent incidents have proliferated in surrounding regions. These laws have not so much solved violence as displaced it. A 2017 study by the NSW Bureau of Crime Statistics and Research found that non-domestic violence had increased between 11.8 and 16.7% in suburbs like Newtown since the introduction of the lock-out laws.

* * *

Raves bring together musicians, performance artists and visual artists. The sensory overload is entrancing, intellectually stimulating and creatively inspiring. Raves allow attendees and performers to engage with music that is quite often more experimental than late-night sets in licenced premises. Sydney bars do not offer adequate variety to those who appreciate niche genres such as breakcore, jungle and hard trance.

My discovery of the underground rave scene has been life-changing. Raving offers a sense of belonging in a gentrifying inner city belt catered to yuppies and the elderly, an inclusive zone for self-expression, a healthy avenue for letting off steam and some of the best music you can find in Sydney. I treasure the familiar faces I see at raves. There is a like-mindedness that transcends class, race and gender. It doesn't matter if, post rave, you return to a double bed with Yves Delorme sheets or a mattress on the floor.

When I rave I feel like I'm part of something special. I don't see myself surrounded by degenerates but rather bright, intelligent, creative, young people.

Tyson shares this optimism. "A lot of people who came out of the warehouse culture of the 80s and 90s — notable artists — have positions in government and are in positions of influence. They work for major art institutions...These

nightlife spaces to a very big degree are almost like a ladder on which people are able to gain experience putting on events, working within networks and working on designs, promotions, social media, staging, décor and sound and lighting tech. The experience they've gained from doing parties can then be used elsewhere professionally."

Rave organisers often throw parties at a financial loss or with slim profits. Proceeds go to local charities or to future events. It is love for the music that keeps Sydney alive at night. Some crews donate to Aboriginal-focused organisations to promote awareness that we party on stolen land. They take up the slack among youth who have arguably ignored broader issues in NSW with their focus on fighting the lock-out laws.

Kal*, the founder of a Sydney-based music syndicate, believes that the anti-commercial underground is "a place where people can properly escape authoritarian control or social constructs reinforced in capitalist society."

This passion fosters unrivalled innovation in local dance music. As the panellists at the recent Sydney Subcultures and Club-cultures talk at UNSW explained, the innovation of music within Sydney's LGBTQI+ community bloomed because certain party organisers, club owners and DJs like the Glitter Militia and DJ Gemma fought to make a space for themselves in the face of marginalisation — even from within the queer community itself. While bars on Oxford Street in the 80s and 90s played popular dance music — techno and Hi NRG, for instance — alternative clubbing cultures promoted more experimental performance. The speakers at Sydney Subcultures and Club-cultures, Justin Shoulder, Jonny Seymour and DJ Gemma, demonstrated that in contests over Sydney's soul resistance

"I don't see myself surrounded by degenerates but rather bright, intelligent, creative, young people."

always seems to organically emerge.

I have witnessed two police helicopters and a wall of police cars arrive to shut down a public rave at which not a single fine or arrest was made. The crowd dispersed respectfully. It seems that those in power fundamentally misunderstand what the underground rave scene stands for. They underestimate raving's self-regulating nature. Young people will never stop partying. No government or police force can prevent that. Issues only arise when police try to force young people to party in increasingly hazardous spaces. Thankfully, despite ongoing attempts, they have not hindered a vibrant rave scene. They never will.

*Names have been changed.

Enrolling in the upper class

Prudence Wilkins-Wheat examines the class stratifications embedded in USyd's DNA.

Last year, I volunteered for the University of Sydney's (USyd) LINK program, which connects low socio-economic (low-SES), regional, and First Nations high school students with tertiary education opportunities. On one day, I was giving a campus tour of USyd to students from Chifley College, a school in Mt Druitt, Western Sydney.

Its enrolment comprises 80% of students who come from low socioeconomic backgrounds, and 17% First Nations students.

The boys had been jovial throughout the tour. When we were opposite the Law Lawns, the group stopped me. A few nudged each other, and one spoke up.

"Where are all the people who look like us?"

I was immediately embarrassed and surprised. Had he noticed, based on our measly 30 minute tour, that USyd's First Nations enrolment amounted to less than 1%?

It is undeniable that USyd has a reputation for being uppity. In an online survey taken by current HSC students, USyd's reputation oscillates between "good" and "snobby". The term "elitism" appears ten times, "pretentious" three times, and "conservative/traditional" seven times.

A student from a school in Parramatta described USyd as full

of "private school pricks," one from Bardwell Park associated it with "arrogant people." A student from Seaforth acutely summarised the default critique: "I have heard it is not an ideal university as it is where people go to show off their wealth" and "[is] marketed to people with a higher income/standard especially those attending private schools."

Private school students primarily labelled USyd a "prestigious" university. This label is contentious considering how many low-SES students criticised USyd for only servicing high-status students.

Statistically, USyd has above average numbers of high-SES students, whilst below average numbers of low-SES students. Dr Melissa Hardie, Associate Dean for the Faculty of Arts and Social Science, and Dr Kierny McKay, Project Manager of LINK, argue that "[USyd] has historically been the preserve of an elite body of students, largely derived from private schools and Sydney's selective schools."

The rumors that USyd was a high-SES haven were verified in the 2008 Bradley Review. This federal investigation into higher education found that Group of Eight (GO8) universities such as USyd were under-representing low-SES, regional, and First Nations students. The Report recommended governmental

intervention to raise the proportion of low-SES students by 20% for 2020.

Despite this, government funding for programs which enhance low-SES students' participation in tertiary education such as LINK was reduced under the Abbott Liberal government in 2013.

Since the report, universities have only made slow improvements. In 2016, USyd's student body was made up of only 7.36% of low-SES students and 7.15% of regional students.

The highest withdrawal rates are among First Nations students, mature age students, regional students and followed by low-SES students. It begs the question: why do the most underrepresented demographics drop out?

The Bradley Review admitted more research is required to explain why certain minority groups fail to complete their studies. One explanation may be the idea of "sociocultural incongruity," where low-SES students are exposed to discourses and norms of tertiary education which are incongruous with what is familiar or comfortable.

In other words, when minorities mix with the blue-blooded culture on campus, they curdle.

Environmental factors do tend to favor high-SES students. Teachers often presume that conditions common to

private and selective school students, such as supportive home environments and social well-being, also apply to low-SES students and conduct their classes with these things in mind. In doing this, they rarely centralise minorities' needs, as it can upset the majority and disrupt productivity.

Low-SES and high-SES students are also socialised differently. Both are subject to similar academic obstacles — NAPLAN, for example. However, financial advantage differentiates their scores. Through private tutoring, the purchasing of additional textbooks, quiet study spaces and shorter commutes to places of education, the high-SES student has a better chance at academic success. Studies have argued that although private school students are accustomed to privileging University over work, many low-SES students cannot and their performance suffers as a result.

High-SES students struggle to recognise that through the lens of a boy from Chifley, USyd is white and privileged.

There is a need for better retention programs, more funding for outreach programs and more volunteers willing to exit their bubble and assist programs like LINK.

More must be done to erase cultures of class-based oppression.

Meds, methods and selective treatment

Ellie Wilson interrogates societal ignorance of mental health support systems.

Mental health advocacy is experiencing a surge. People are talking about it, and public acceptance of mental illness is at an all-time high. However the conversation feels limited, often centred around high-functioning individuals who don't notice their depression until it's too late. Though important, these discussions leave little room for discussing the system of mental health treatment.

It seems as if somewhere in the discourse of "r u ok?" we have ignored the need to consider what happens after that question is answered.

As somebody who has historically been more troubled by the chronic and debilitating nature of my mental health issues, rather than by being immediately high-risk, both mental health advocacy and mental health treatment often feel inadequate. When expressing my feelings of distress or chronic low-functioning, I have often felt dismissed by mental health professionals who tell me that there is little to nothing wrong. It took multiple years for professionals to take me seriously enough to prescribe medication, despite a number of tests returning with evidence of my illnesses. Often, this came down to how I physically presented myself, having been told numerous times that I didn't look as unwell as I said I was. The socialisation of women

of colour, which influences how they conduct themselves within gendered expectations of presenting a certain way, is scarcely considered.

For women of colour, it's hard to give up the act for an hour in a clinic, when at all other times we are expected to be agreeable and talkative to be deemed acceptable. It becomes even harder when the power dynamic between the clinician and client is unbalanced. Sometimes subconsciously, I have internalised unequal power dynamics between me and men who have provided me with mental health care, finding it hard to reach a state of unfiltered authenticity without significantly investing in establishing trust.

The legitimacy of women's pain is taken to be less serious than that of men, leading to a situation where many women end up receiving inadequate treatment. Gendered expectations of men being less emotional or psychologically vulnerable create a situation where expression of distress is often met rapidly with the prescription of medication, whether or not such medication is necessary.

These circumstances point to a broader structural problem in the preferencing of certain forms of mental health issues over others. For example, numerous resources exist for suicidal and otherwise high-risk mentally-ill individuals. However chronic

mental illness, despite not being life-threatening, that can worsen quality of life often seems to fall to the wayside. Additionally, public mental healthcare programs provide limited mechanisms, which focus largely on surface level solutions, like cognitive behavioural therapy. This leaves little room for those lacking the financial means for ongoing talk therapy, and associates contingent symptoms of unaddressed mental health such as low energy with personal failure.

In the absence of affordable public mental healthcare, the prescription of medication becomes a financially lucrative substitute. Over time, whilst they may not become life-threatening, the compounding burdens of chronic mental health overwhelmingly reduce the quality of a person's life and put them at a greater risk than they would otherwise be.

Currently, the mental healthcare system lacks the capacity to comprehensively address these shortcomings, leaving many individuals without a level of support that can materially improve their situations in a meaningful way, creating an increased level of risk for those not deemed to be critically at risk.

When a focus is put on broad ideations of mental health awareness, instead of on mental health support

systems, it results in situations where SRC candidates' mental health policies advocate for more therapy dog days over providing more monetary support for counselling services.

Mental health advocacy must actively work to improve the quality and availability of mental health supports from clinical services to disability rights, to fighting against a capitalist system that prioritises productivity and efficiency over people's health and stability. By becoming politically engaged and actively working against oppressive conditions, like poverty, that aggravate mental health issues and reduce the efficacy of available, accessible mental healthcare, we can work towards a system of adequate support.



Click for Comfort: How Social Media Changed the Student Experience

Amy Brooke logs on.

A long day of classes draws to a close. I'm standing on a packed purple train carriage with two hours left of my commute. Scrolling through Facebook I catch up on what I missed back home. A wedding announcement, full time jobs — completely different but incredibly familiar lives. It's comfortable. With the help of the network inside my phone I'm always connected to the comforts of home.

Uni is spoken about as a place where we face challenges, where the possibility of new experiences abound and where we also make friends of a lifetime. I first arrived at the University of Sydney (USyd) barely knowing anyone in Sydney, leaving the world of my high school and small town behind. Naturally, I was eager to chat in the moments before class but the harsh silence of the tutorial room was often far too intimidating. It was easier for everyone to sit quietly with Facebook in hand.

Social media has allowed us to remain firmly connected to what comforts us despite being immersed in confronting new situations.

Being a student from regional Australia, social media helped Molly become acquainted with her new

environment. However, she found that social media limited more long-lasting, significant connections on campus. "I added a few people on Facebook and would talk with them about assessments, however that was the limit of the friendship," she said.

Social media has changed how people interact on campus. Rob* is in his final year of a Bachelor of Arts and believes that "Social media connects students without the need for physical interaction," he says, "people are becoming more lonely."

"Isolation dawns upon those who do not bring their home networks into university life."

For Rob, staying in touch with friends from home in Sydney's south western suburbs came easier than making friends on campus. "People from your area have the same contextual upbringing as yourself. You both share the same social environment and it helps make connections to one another easier and more relatable."

Research from the Programme for International Student Assessment

(PISA) has found that Australian schools remain divided by socio-economic and geographic disparities. Metropolitan students from higher socioeconomic backgrounds outperformed regional students from lower socioeconomic backgrounds, according to their latest report. When students make it to university, this disparity becomes socially clear as students are naturally drawn to those capable of empathising with their previous experiences.

With social media allowing us to stay continually connected to people that share our upbringing and experiences, isolation dawns upon those who do not bring their home networks into university life.

For many students from regional areas or low socioeconomic backgrounds the already developed groups at university are intimidating and isolating. Most of Rob's friends selected other universities, and without the familiarity of his home group, breaking into the already established circles at USyd was a challenge. "University life at USyd seems to be predominated cliques of people who know each other from high school, and it can be really difficult to break into these friendship circles."

Rob sees that "people become more

accustomed to their cliques of friends as they communicate over social media in closed groups, and people aren't as keen to go out of their way to meet new people on campus."

Molly knew that when she moved interstate for university, social media would help her connect to campus. However, she also saw social media as the buffer which kept students in their comfort zone. "If an awkward situation arises, our automatic response is to look down at our phone, scroll through social media, or even fake a phone call just to avoid a situation. It has come to a point where we find our comfort and validation in social media" she said.

After I moved to Sydney, campus life became more accessible. But I can still remember how lonely it was to be in a new place without anyone from home to start uni with. I remember how much I wanted to chat to the people sitting next me, or for the person sitting in front to just turn around and say hey. We all know the familiar dead silence that resides before a tutorial begins. Although it remains daunting to risk the first move and put our phone down, we may well discover that the person next to us is just as thankful someone broke the awkward silence as we are.



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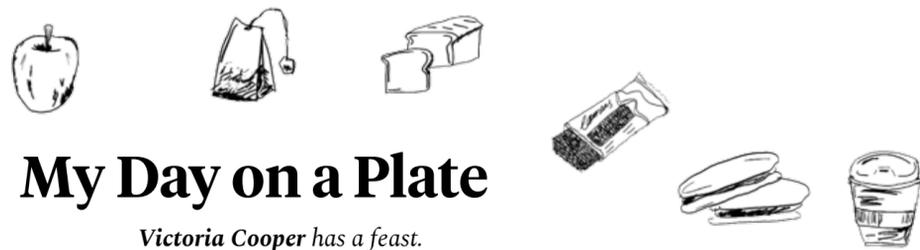
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My Day on a Plate

Victoria Cooper has a feast.

7am: I swallowed a bit of toothpaste. Does this count?

8am: I squeeze in two beloved sips (approximately 15ml) of a coffee and throw a muesli bar in my bag. I promise myself that I'll eat it at some point.

9.30am: I fork out \$5.50 for a soy flat white.

9.31am: Should I have ordered a muffin?

12pm: I'm in a lecture. I've done a risk assessment and have decided that disturbing the silence with the crackling

of my muesli bar wrapper is better than my stomach grumbling.

12.01pm: I am acutely aware that I need to eat this muesli bar quickly, so that I draw minimal attention to myself.

12.02pm: but it's excruciatingly chewy...

12.34pm: My stomach grumbles anyway, frick me.

2.30pm: I've walked past about four cafes knowing that I can't buy anything because I'm super poor. I am hungry and poor.

4.05-4.45pm: Two Monte Carlos. I start making a veggie burger, eat another Monte Carlo waiting for the patty to cook, and a dry slice of bread waiting for the patty to cook. More coffee. I assemble my veggie burger with anything pre-cut and a lot of mayonnaise, an apple, two to three spoons of Nutella and green tea (for my health, of course).

5.15pm: I forgot I made the tea. It is now cold.

6.00pm: I can smell dinner.

6.01pm: I'm not hungry though.

6.30pm: Half a plate of pasta salad.

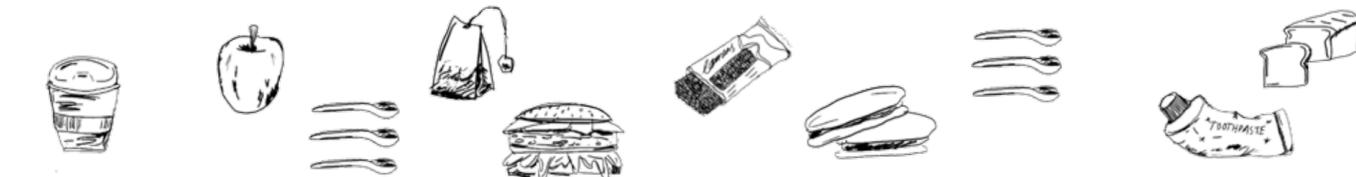
10.30pm: A green tea. I drink it this time.

10.35pm: Another Monte Carlo.

10.40pm: Noodles? Noodles.

10.41pm: I literally only wanted noodles because supposedly that's a 'uni student thing', but I just find them intolerably salty.

1am: I'm so hungry I might eat my own shins.



Improvising Tradition: The Expanding Conservatorium

An integral but often overlooked part of music, improvisation once again takes centre stage at the Con. Grace Johnson writes.

The Sydney Conservatorium of Music was established in 1915 by Henri Verbrugghen, a Belgian conductor and violinist. It was opened with the aim of “providing tuition of a standard at least equal to that of European Conservatoriums.” In what was formerly the Government House stables, the ‘Con’ attracted musical talent from across Australia with its first intake of 320 students in 1916. “It was a purely ‘classical’ place,” said my former piano teacher, Gerard Willems, who studied there in its earlier years and continued as a teacher for a total of thirty-seven years. “Jazz wasn’t around.”

Australia first became acquainted with jazz after the international sensation caused by the Original Dixieland Jazz Band in 1918. Already since the 1890s, Australia had been exposed to African American music, such as spirituals and ragtime, but it was in 1918 when the first known jazz group appeared, a comic vaudeville act formed by Billy Romaine with Belle Sylvia as the singer. It was also at this time that references to jazz began appearing in Australian entertainment journals as the ‘new American craze.’ Lacking its own roots in Australian culture, the popularity of jazz music grew alongside the rise of social dancing, despite vehement opposition from the conservative thinkers—even though jazz was the blanket name for popular music at the time, the very term seemed to evoke a sense of exoticism, and musical and social transgression, which conservatives considered to be morally crude and socially undesirable. But less diluted styles of jazz began to appear, largely supported by emerging jazz clubs and societies.

With the emergence of the record industry in the 1920s—the so-called “Jazz Age”—Australians began to have access to American records, from both white and black groups. However, it wasn’t until the 1930s that Australians began to absorb the work of leading African-American jazz musicians. Having access to the music of Duke Ellington and Louis Armstrong, and later Charlie Parker and Dizzy Gillespie, exerted great influence over Australian jazz musicians—the Australian Jazz Quartet was formed in 1953 with American saxophonist and bassist Dick Healey, and together they recorded ten albums and appeared alongside Miles Davis and Dave Brubeck, backed Billie Holiday, and performed at Carnegie Hall. Going into the 1960s, rock ‘n’ roll was gaining popularity amongst youth, and the public seemed to lose interest in jazz. But the 1970s saw a resurgence of jazz music.

There was one thing that had a lot to do with it—the inception of the jazz course at the Sydney Conservatorium of Music in 1973. If not to further “legitimise” jazz as music worth studying at tertiary level, and pursue as a career, the course at the Conservatorium would help to streamline the sound heard throughout Sydney, which would later emerge as a distinctive Australian voice.

The Conservatorium continued to expand, offering musicology, music education, and composition as well as classical and jazz performance. This was realised by Rex Hobcroft, director of the Conservatorium between 1972–82, as a complete ‘Music University’ in which various musical disciplines enriched each other. Since then, the teaching methods — private lessons à la “master and apprentice” and traditional class structures — have continued, but an expanded curriculum requires a broader style of teaching. For example, the gamelan performance elective relies only on listening and imitating to learn the instrument; and jazz students are able to explore their own forms

“You cannot help but begin to question the common perception of jazz being a totally mysterious performance of frantic romance.”

and styles during class performances. The Eurocentric focus of the Conservatorium, ingrained in its very conception, began to give way to other traditions. Reflecting this change, the jazz course, introduced as an Associate Diploma, was changed into a two-year diploma when the Conservatorium was remodeled in the early 1990s, and finally became a Bachelor’s degree around 1998, at which point further postgraduate options also became available.

At the core of any musical practice is tradition and improvisation. While classical music pedagogy has mostly weeded out improvisation, focusing instead on tradition and leaving “stylised” improvisation to the historically informed practitioners, the Conservatorium has again broadened to introduce the Creative Music and Improvised Music degrees. I was particularly interested in the latter, which, according to the course description, gives students with “a high level of musical performance experience and come from diverse backgrounds” the “opportunity to direct high-level technical and musical frameworks and contribute to collaborative music-making.” The necessity of the course perhaps lie in the growing divide between “free” and “traditional” jazz. Craig Scott, Senior Lecturer of

Jazz Studies and double bassist, says that in spite of the changing jazz landscape, the jazz course remains ever relevant, saying “it’s about developing a unique professional and artistic voice that is later retained or discarded, according to the individual.”

But more than traditional jazz, non-Western musical traditions are taking an increasingly important role in free improvisation. Speaking on the ethno-musical influences on the jazz course, Craig says they’re especially prominent in the postgraduate level, recalling back a student’s thesis exploring how Arabic music modes could be applied to jazz. “There is nothing formally studied in the way of improvisation from other cultures in the jazz degree, but we encourage familiarity and it is about developing a unique voice.”

But maybe it is where the jazz course lacks formal study does the improvisation course find its relevance. Reflecting on the new course, Craig says:

“It was developed, as far as I know, to give people an opportunity to look at a cross-section of improvisation across different cultures. There isn’t the same emphasis on jazz improvisation, of course, as there is in the jazz course, and there are different approaches to improvisation...If you were learning to play Indian music, for example, you would probably spend about five years learning mantras before even touching an instrument, and you’ll sound like you are playing that music. The significance is giving people the tools and knowledge to bring something unique to the table.”

To find out more about how traditional study can lend to students the ability to self-actualise their own interests, I spoke to Jack Stoneham, a graduate of the Jazz Performance Honours degree who focuses on free improvisation. I know him as someone who methodically isolates the elements of music, whether specific rhythmic patterns or harmonic possibilities, and practices them as tools for improvisation. Talking about practice with him, you cannot help but begin to question the common perception of jazz being a totally mysterious performance of frantic romance. Rather, you learn that the illusion of improvisation is conjured by structure and a continuous process of conscious decision-making, based on years of learning and practice. I learnt that improvisation is not necessarily “random” and only heard from musical geniuses, but that it is learned and fundamentally requires a deep

understanding of harmony and solidity of rhythmic feel. Speaking about the Improvised Music degree and about moving away from strict traditional forms of improvisation, Jack admits:

“It is difficult to say but maybe the thing about playing either of these two languages [traditional and free jazz] in Australia is that both have their origins in a time period and historical context that is quite removed from living in Australia. As an Australian playing jazz I don’t think I can ever have the same connection to jazz as someone from its origin who has experienced the context that gave rise to it.”

He mentions how many Australian classical musicians seem totally invested in recreating the European sound and influence as much as possible. I have found this to be true. While a student has some autonomy in their choice of repertoire, the process of learning the music is more about exploring the composer’s experiences and intentions rather than one’s own.

“I think it is not possible to do in the same way that the people did at the time it was created in their own context. Perhaps the benefit of a degree that does not seem to focus on a genre, rather the act of improvising, is that rather than try to teach students to position themselves in a language that they may or may be connected to, geographically and contextually, it may instead encourage students to create their own shared language which is perhaps more directly related to their current experience and context.”

In the walls of the Conservatorium, one often forgets one’s own context. It is, of course, a place of tradition. But it is not quite Australian tradition, but rather an adoption of others. In the style of European institutions, the classical stream of the Conservatorium preserves the music of past geniuses, carried on by generations of new performers, who learn to communicate the composer’s voice and intentions, seemingly forgetting that the composers themselves were formidable improvisers and studied composition as well as performance. You need only listen to a Chopin mazurka or certain Beethoven sonatas to feel the strong presence of improvisation within the composition. Even the stream of continuous development in Bach’s works can be understood simply as an improvisatory exercise. It is perhaps presumptuous, but certainly not unreasonable, to hope that the classical students of today could also learn to be composers and improvisers and performers, or anything they would like to be in music, much in the way the great composers were taught — the only difference being that they would be developing and functioning in an Australian context and experience. The Conservatorium may be a complete “music university”, but does it provide a

“In the walls of the Conservatorium one often forgets one’s own context. It is of course, a place of tradition”

complete “music education”? In choosing a particular discipline of music, one largely misses out on other aspects of music, or at least, they exist only to serve and ‘aid’ the main course of study. In a classical-stream performance degree, the most compositional study a typical student encounters is the weekly harmony homework. Perhaps, then, the value of the Improvised Music degree is that it opens up possibilities of developing Australian jazz and improvised music as a whole in a way not previously entertained by the established pedagogy.

I spoke to Kevin Hunt, Director of the Improvised Music degree. He tells me about the popular Australian

band The Necks, formed in 1987. Their set up is deceptively traditional — piano, double bass and a drum kit. But they are an experimental improvisation band that is primarily interested in developmental stasis. In concert they often stay on a single phrase for an hour. The pianist, Chris Abrahams, went to the Con, Kevin says. “He lasted about six weeks.”

Kevin goes on to tell me that Chris couldn’t contemplate playing just bebop or any strict form of improvisation. “He did everything for a while — rock ‘n’ roll, classical—but eventually found his own style of



can focus on what they are doing.

And the third year? “We don’t know what the third year will be. We haven’t written it yet,” he laughed. “But it’ll be steered by the students.”

“The students are developing their own stream of music. It’s about creating phrases that you like, practising those phrases, and listening to how they sound in different areas on your instrument. You have a group of sounds you know before you play.

improvisation. He wanted to explore the harmonics in the piano with the pedal down, and how he could manipulate those sounds vertically.” In performances, he would stay on a single note for a long time, but it would all eventually develop, with the trance eventually deepening.

“He’s really the model for this course,” Kevin tells me. “We can no longer expect musicians to have a career in a single form of improvisation. Big bands are no longer important—even though they’re wonderful—and bebop is a bit of a novelty. We’re focused on the individual having a career. But it’s early days.”

What the course does is give an opportunity to develop the students’ individuality because the degree is not centred on a specific musical style or pedagogy. Students in the jazz course are often overloaded and in exams, he says — they tend to overplay. The jazz degree emphasizes scales and arpeggios but the common result is “flash scalic patterns but without the rhythm being in line.” Instead, the improvisation course “teaches or works with the individual’s strengths.”

In the first year, students are involved mainly with free playing and clave rhythms — South American rhythms with African influence that form the basis of many musical traditions, from swing, to bossa nova, to salsa. There is a focus on folk melodies and simple songs, using a maximum of three chords in a year, sometimes in a minor key. Typical jazz pedagogy would involve deliberate inundation of harmonic possibilities and their customary usage, but Craig instead seeks to “encourage students to play what they hear.” In terms of free playing, the main focus is on the concept of development. There are six students in each class, and whatever is played is reciprocated or responded to. “In a way it’s like visual art, where you have a colour scheme, you have the essential character but there’s a main design.”

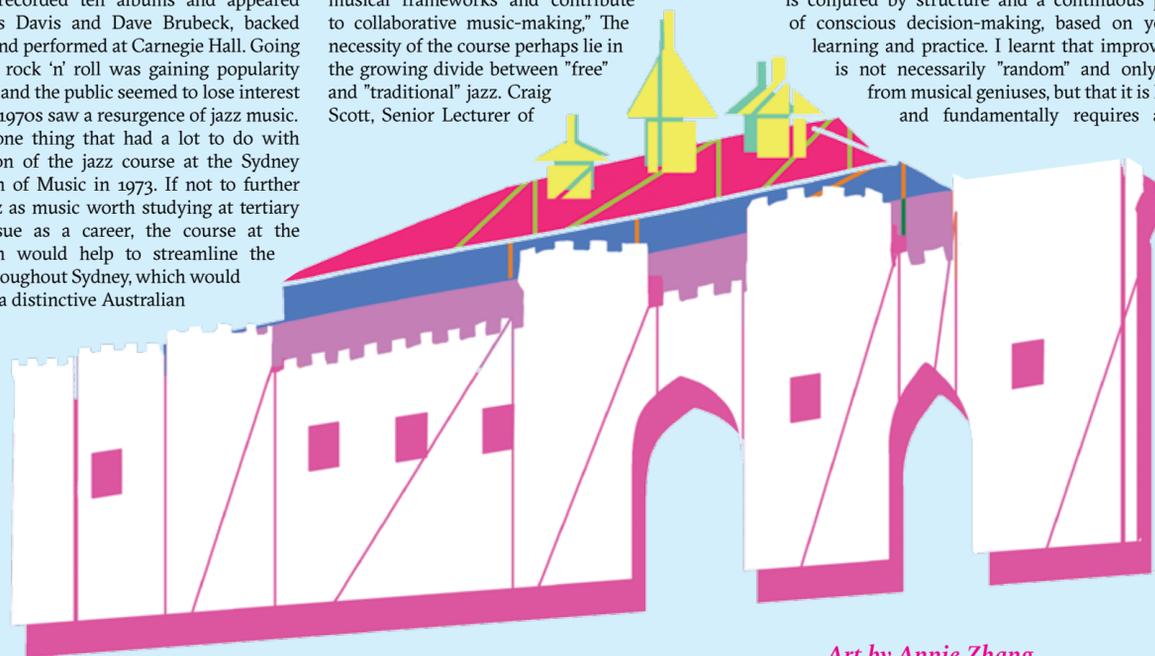
In the second year, students begin to look at specific styles. In the early weeks, for example, they focus on early jazz. The course avoids the predominance of scales in the bebop style — “students will grab a scale and forget what they’re hearing.” Input is purposefully kept to a minimum, unlike the jazz course, so students

Now, some people may ask, ‘is that improvisation?’ The answer is yes. You have a platform that is developed through improvisation. It’s like Bach extemporising from just six notes. It can be very clear and methodical.”

“What the course does, is give an opportunity to develop the students’ individuality”

Essentially, what the degree tries to do, Kevin concludes, is develop the individual’s musical approach — what their own strengths and interests are. It’s not for everyone, but it’s an opportunity for a certain type of student to develop their individuality, because the degree is not centred on a specific musical style or pedagogy. “That’s where we’re going—it’s self-motivated, rather than style-motivated.” Certainly a product of moving times in the Australian jazz scene, the new degree is not just a study of stylistic tropes, but also of self.

The concept of education being structured according to an individual’s own strengths and desires is unbeknownst to me, a classical piano student at the Conservatorium, who has been taught with a strict pedagogy her whole life. I, and most likely many others, grew up with the notion that individual thinking must be earned. You are granted that privilege. The problem is, however, how much of your mind has been conditioned and, in some cases, indoctrinated by preconceived structures. Pedagogical structure is necessary, certainly, to develop the skills necessary to perform your individual ideas, but so often this overpowers the individual. Tradition is a beautiful thing. All musical forms seek to preserve their tradition. But to preserve tradition is not to impose singular mindsets upon individuals, but rather to encourage a mentality of exploration within their context. Tradition itself is formed on such a spirit. If the Conservatorium is to keep such a spirit alive, in any discipline, the Improvised Music degree is certainly a giant step in the right direction.



Art by Annie Zhang

留学生现状：澳洲政府的“摇钱树”

原作者：Tiffany Vaughan 翻译自：甘之泉

从2017年起，为了缓解联邦补助资金(CGS)萎缩的压力，部分澳洲大学提高了学生，特别是国际学生的学费。

根据预测，2017年对联邦补助计划的调整将在未来四年内为联邦政府节省大约28亿澳元的资金。因此，联邦补助资金的提供标准将取决于每一所大学的学生录取率以及大学财务的透明度。在2019年，联邦补助资金的门槛将进一步提高，例如会衡量单个学生录取的通过率。

这就可以解释国际学生的录取在过去五年内增加了54%。

根据新南威尔士州审计局2017年年度报告，各个大学已经通过增加国际留学生的学费来弥补联邦补助资金减少的缺口。新南威尔士州的有关费用增加了23%，其大学的费用到达了28亿澳元。国际学生的学费为联邦大学的收入贡献了60亿澳元。

可以想象，为了服务于大学自身的经济利益，国际学生正承受着学费上涨所带来的冲击。

悉尼大学医学院学生Amanda Susli对Hoit Soit说：“每一门课学费的涨幅不是几百澳元，而是几千澳元。”她解释说，除了课程学费之外，国际学生学习机械工程所需要额外的资金正严重影响他们家庭每天的日常开销。

墨尔本皇家理工学院教授Jenny Weight认为，被限制使用联邦补助资金使得大学不得不将国际留学生视为资金紧张部门的“摇钱树”——他们的收入几乎绝对依赖国际学生。

除了学费问题，国际留学生还面临着额外的难题。

谈到一个老生常谈的话题，将英语作为第二语言的国际学生在学习高等教育时往往力不从心。澳大利亚广播公司(The ABC)在2018年指出，英语语言的测试标准往往过于低，或者可以通过其他途径避免英语考核。

事实上，澳大利亚近25%的国际学生现在可以通过海外学生英语强化课程(ELICOS)进入大学学习。海外学生英语强化课程通常包含10至20周的

课程和测试，允许直接进入而无须参加雅思或者同类型的考试。

尽管语言障碍不可避免地导致国际学生在大学学习中处于不利地位，但是英语入学标准的降低无疑与大学对国际学生收入的需求有关。

学费的增加与英语入学标准的降低使得一些国际学生可以进入大学学习。在悉尼大学学习的国际生Amaris Jiang评论说“在完成其他课程的同时，她在第一学期不得不超负荷去自学英语语言课程。”除此之外，由于害怕“挂科”，她变得越来越焦虑，考虑到每一门课所需要大量的学费。另一个不幸的结果是为了给学习分配大量的时间，她减少了参与校园生活。

大学圈养国际学生作为“摇钱树”这一做法使他们增加了收入，却牺牲了国际学生的福利。由于联邦补助资金之外的替代途径看起来前路渺茫，也许更实际的方式是在校园中引入临时英语口语课程。

国际留学生社交媒体的使用以及文化认同

姚蕾探索是否多语言的校园环境影响了留学生的社交媒体使用？

在日益全球化的今天，掌握多种语言成了一种新型的竞争力。在跨国公司或者国际机构实习工作，都需要拥有至少良好的双语能力。从对人本身的发展而言，在多种语言环境中学习和生活，被研究人员证明有利于学习者的全面发展。

澳洲大学其实大约有四分之一是国际生，主体当然是华人留学生。悉尼大学有超过五分之一的学生来自海外，作为校园文化的重要组成部分，这些留学生使用的社交媒体，不同程度地受到了多语言文化环境的影响。主要表现在对文化的偏好和朋友圈的变化。

根据honi做的一份有几十个国际学生参与的调查问卷显示，有将近一半的人掌握了除了母语和英语外的第三种语言，并且绝大多数人会觉得在手机或者电脑上拥有不同的社交软件可以增强融入不同文化圈的感觉。有将近百分之四十六的留学生愿意为了自己喜欢的语言文化去专门学习这种语言，并且下载与之相关的社交软件。比如出生于中国的韩语爱好者会去专门下载kakaotalk。但是原来出国前使用的社交媒体，比如WeChat，仍然是几乎所有中国留学生的主要使用媒体，因为操作简单又方便，且朋友数量也多。也有少部分人喜欢用Facebook和Instagram等西方社会经常使用的媒体去刻意锻炼语言能力。

大多数人仍认为使用母语社交软件是自己最为开心的，大多数国际留学生主观上认为，出国后，

社交媒体的使用频率和种类相比出国之前发生了一些不算太大的变化，只有四分之一的留学生认为自己有了很大的改变。至于原因，有一半的人认为是出于朋友圈子的改变，三分之一觉得对某种语言文化的偏好改变了他们的社交，还有少部分认为是出于社交软件的经验感。

百分之七十的被调查者表示非母语社交媒体是一种很好的学习语言的工具，超过百分之九十的人认为社交软件作为生活中重要的一部分，客观上通过不断地练习对话而增强了语言能力，心理上对语言的使用以及社交能力的自信心得到了提升。经济学人杂志曾刊登过一项研究结果，当我们说话的时候，并不是因为我们说了某种语言而呈现出某种性格，而是那种语言所创造的文化语境塑造了人不同的一面，比如说，有些留学生会认为说英式英语时候的自己更为优雅，美式英语则更多代表了自信和掌控欲。

如果社交的本质是一种资源互换，那可以是精神上的交流寄托和情感共鸣，也可以是实质的利益交换。多语言环境拓宽了社交的边界，给国际留学生提供了更多的资源互换的方式以及更多种类可交换的资源。但是大多数国际学生仍然停留在本身的社交舒适圈，这可能是由于使用另外一种语言的水平有限，以及东西方文化的差异根深蒂固，很难完全融入新的社交圈。

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国际留学生学生政治

Carrie Wen / 温滢滢评估悉尼大学留学生政治选举承诺是否得到实施

随着澳洲中国留学生人数的增多，越来越多的中国留学生在澳洲大学政治舞台上显露头角，并逐渐主导着大学选举，改变当地原有的政治格局。这一现象在悉尼大学这一所政治色彩强烈的学府尤其明显。

在每年的7月份和10月份，悉尼大学的学生们总会在East Avenue和Manning以及校园各个角落被学生政治拉票团队围追堵截，这都源于两次一年一度大型选举-USU(悉尼大学董事会)和SRC(学生代表委员会)。近几年，从2016年第一个中国留学生孔一凡尝试并成功选举USU董事代表至今，越来越多的中国留学生团队相继参与悉尼大学学生选举。短短几年，这些国际学生们意识到了参与校园管理的重要性，参与热情空前高涨。

2016年Panda Warrior作为中国留学生学生党派横空出世，并在接下来的几年内，主导着悉尼大学学生政治的走向。2018年，Advance，作为一个全新的留学生党派，开始参与学生政治并加入选举。这几年悉尼大学学生政治发生了翻天覆地的变化，拉票的队伍从单一的本地学生团队逐渐变得越来越多样化。不同于以往，来自不同党派的本地学生拉着横幅标语，说着流利的英文，铺天盖地的在Facebook上宣扬自己的选举承诺和政策，近几年中国留学生的参与使得学生政治选举变的多元化。这种多元化指的是语言的多元化(英语和普通话融合)，面孔的多元化(更多的亚洲人参与)，以及宣传社交媒体的多元化(Facebook的推文和微信公众号推文)。但是在形式的多样化之外，留学生选举是否做到了本质上的不同，在政策实施方面，是否会积极实现自己的选举承诺而不是纸上谈兵？留学生所关心的切身利益是否得到了实质性的改变？

跟其他本地学生一样，中国留学生在拉票阶段总会有许多选举承诺。在中国国际留学生USU的选举中，竞选者们的选举承诺基本如出一辙，例如价格更低廉的ACCESS卡，更便宜的食物，更便利的校园，提供更多国际学生的就业机会，以及Opal公共交通卡优惠等等。

随着2016年最初进行USU选举的中国留学生孔一凡的选举成功，有更多的中国学生参与USU竞选，在2018年，汪芷娴选举成功，在她的选举承诺中，她承诺国际学生舞台剧，校园内更多5澳元的午餐，增加国际节日(International Festival)的内容和活动，将学生出版物(Honi Soit, Pulp等)翻译成不同语言等等政策。在这些政策中，汪芷娴在2018年主导创办了国际学生

舞台剧(International Student Revue)的这一活动，展示了不同地区丰富多彩的文化，并获得一致好评。国际学生舞台剧社团的创办无疑是振奋人心的，也是成功的。遗憾的是，其他承诺似乎都没有进展。

同为国际留学生，孙恒杰，叶子萌和孙德承相继在2017，2018年成功当选董事会成员。叶子萌在2018年的选举中拔得头筹。在她的施政方针里，她推崇共享校园(包括共享充电，共享雨伞，共享物品)，线上二手交易，国际生招聘会，校园商家微信支付宝支付，Utalk-在校学生演讲，Access Card学期制续费等等政策。据Honi了解，叶子萌目前主力推行二手市场。

相似的，作为同一时期竞选成功的孙德承，政策推行也陷入僵局，孙德承更偏向反歧视政策：例如改变澳洲的就业歧视问题；改变新南威尔士州Opal Card不给国际留学生提供优惠交通法案(请愿活动)；还有其他政策包括弱势学生基金；设立更多就业机会和实习机会；充电锁柜；娱乐设施多元化等。其主要选举承诺就业歧视和Opal卡的改变是很难在短期内看到成效。例如Opal卡对国际学生没有优惠这一现象，一直以来是国际生请愿抗议的对象。可是

是接连抗议失败让这成为一大难题。Honi得知，叶子萌提出的校园商家微信支付宝支付这一提议目前正在试验阶段，主要由叶子萌和孙德承的合作为主进行实施。不过遇到了很多技术上的困难，USU是否能够克服困难并正式推广此服务还不得而知。对于其他的政策，叶子萌和孙德承没有取得更多进展。

在政策落实方面，USU董事会的国际学生代表们实现了少量的选言承诺，例如USU微信公众号的建立，国际学生舞台剧的创办，USU办公室提供专业的中文咨询服务等。不过距离他们实现自己的选言承诺并为国际留学生谋真正的福利，仍然有很长一段路要走。

从一个角度看，似乎各大USU代表们都没有太多实质性的政策落实。这与他们选举时候的承诺大相径庭。从另一个角度看，作为任期仅两年的职位，很少会真的看到实质性的改变。很多政策承诺都是需要长期努力，要求好几届代表的共同努力，经过无数动议，辩论和妥协，才能获取一点进步。甚至不少政策从动议到决定实施的时长会超过任期。从这一角度

看，我们似乎不能急于求成的一口否决所以代表们的努力，并把一切理解成“空头支票”。除了USU的竞选如火如荼的进行，2017年也有不少Panda Warrior的中国留学生党派参与了SRC学生代表议会的竞选。Brendan Ma为首试图竞选学生会主席失败后，在2019年Panda重整旗鼓，以Jacky He竞选主席为首的Panda团队，再次向SRC发起进攻。与Alex Yang为首的Advance和其他两个澳洲学生组织竞争。最终Jacky He成功选举，也成为首个留学生SRC学生主席。

他们的竞选选言也和USU之前的代表们大同小异-共享校园，Opal卡优惠，就业机会等等。除此之外还有-校园安全热线(包括中文，英文，韩文等)提倡多语种服务；延长校园安全巴士的班次和服务时间；在微信上建立公共SRC账户，以加强直接沟通等政策。

目前SRC成功创办了属于自己的微信公众号，会定时发布一些与留学生相关的知识和话题。由于新一届SRC的内阁选举刚结束不久，2019年的团队能否带着广大留学生的期待努力实现团队选举承诺仍然不得而知。



Art by Baopu He

A Very Short While Ago in a Country 22 Hours Away



Hannah Roux met some interesting characters during her travels this summer.

Semester is over. Christmas has passed in a blur. Our narrator has fought her way from the airport through the tube and reached her secret yet temporary hideout: the bright pink door and narrow tilted staircase of an Airbnb flatshare in Whitechapel.

A few minutes after I text her, Kathy opens the door — “Are you going to manage with those bags?” The staircase is narrow and dark; the building creaks.

Kathy, formerly of Hong Kong and now a proud artisan of London, makes paper flowers for a living, and runs tutorials from her dining room table. The only sign of her winter flu (“I feel just awful, being outside in the cold does it, I never should have gone shopping in central London — it’s going in and out of the cold air that does it, you know”) is the strong smell of ginger from the broth on the stove which I never do see her eat. She probably lives on air, and the hot ginger footbaths recommended by her herbalist.

She adds, “they’ve been trying to have this building knocked down — have you seen those fancy new apartments across the way? But we’re heritage-listed, they can’t kick us out.”

I don’t find this information particularly reassuring.

“This whole area’s so pricey these days. Paying five pounds extra just for ice-cream with steam on it! I’ve lived here for ten years, it never used to be like this.”

It’s a while before I come back to London, but when I do, it’s to a very different set of characters.

In the kitchen of a youth hostel at 8am in the morning, an American woman and a German man are having an argument, each in their own version of heavily-accented English.

“What’s your address?” the woman says. “I’ll write you a letter.”

The man avoids answering.

“Here’s my address—you can write me a letter.”

He has lots of mail, he says, lots of people he writes to.

“Give me your address, I can write to you.”

This interaction repeats itself until it begins to give me a headache.

She advances, he retreats. An uncomfortable, conversational tango.

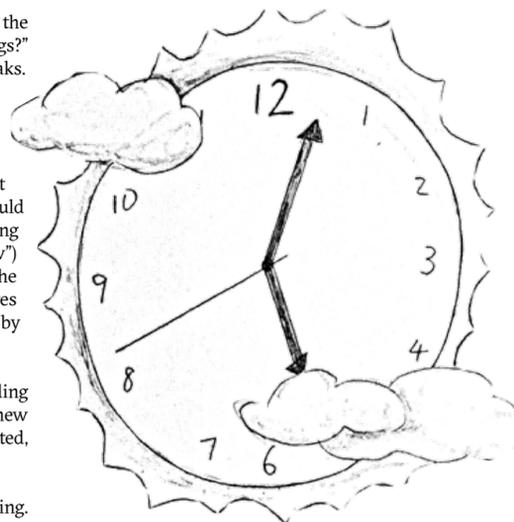
She offers to make him porridge.

My first thought is that they’ve had sex—a one-night stand maybe, or a brief fling—only the woman thinks it’s more than that. They don’t seem to know each other very well, and it is time for breakfast after all.

I concentrate on my cereal, but eventually looking up, I notice that both have white hair, and the woman especially looks frail, hunched over as much as my grandmother. Does this make my conjecture more or

less likely, I wonder?

The next morning, again at my cereal, I see a woman shepherd two children into the kitchen. They’re a neatly sized dark-haired pair — twins, it seems—a boy and a girl.



A ritual dance ensues.

A plastic Sainsbury’s bag rests on the table between the two children, who sit on the bench side-by-side like a painting. The woman pulls out two bags of chocolate brioche buns, two small metallic sachets and a milk bottle.

The woman proceeds to pour the milk into two glasses, heats them in the microwave.

I expect the pair to start eating immediately — especially the boy — but they don’t. The boy plays with lego soldiers (are those two kissing?) as the girl watches, angelic head in her hands.

The woman I assume is their mother takes out the milk, opens up one metallic sachet and slowly pours, stirring chocolate powder gram by gram into the hot milk. It changes colour, slowly, and begins to blush brown. The boy is definitely impatient now, taking the second sachet and heaping it into the glass—a mountain of brown powder, the spoon stirring it into dark clumps of cocoa.

The woman gives the girl the first glass. She takes it very primly—with the pride of a sister who knows she is better behaved than her brother. The woman shakes her head at the boy who takes the packet to control the flow of cocoa. He grabs the teaspoon and stirs vigorously.

They eat. Their mother doesn’t.

It’s strange, this watching other people and taking notes. I see snippets and make assumptions. Sometimes, things strike me as poetic, like the mother feeding her children breakfast, which may not really be when I reflect on them. They’re mundane, dull,

even painful.

Trying to write can distort what you see, even without trying.

Like the time I walked up to write at Castlerigg stone circle (I was pretty pleased with myself.) It was a rather steep climb for England’s terrain, across a vast wilderness. In England, that meant a tarred road without a footpath winding up a hill through some fields, and a massive highway visible in the distance. There were even bored roosters doubling as wild animals.

The sight itself was even more impressive than I’d thought. A shallow upturned bowl of a hill in the middle of English mountains. The sky fell away, the countryside opened out for miles: a remnant of ancient deforestation.

In the centre of that, there was a circle of stones, almost like a convocation of wombats—or beavers. I thought myself a dignified artist—not like the crass tourists who came up, peered around, and went back down again—so I plonked myself down on a central stone and took out my notebook.

The Romantics used to write there. There was even poetry on the notice-board which greets you as you come into the field. So surely inspiration would strike like lightning.

Then one of the inferior-tourist types wandered in, and peered about. But when she spoke it was in a broad Northern accent.

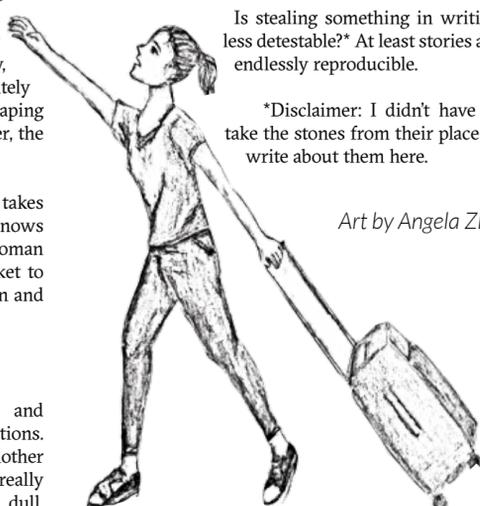
“Hello love! Didn’t think anyone would be up here, you enjoying your stone circle time? Everyone’s got to have a bit of stone circle time.”

I laughed once she’d gone, picturing the crowds of artsy tourists (like myself who must crowd the stones in summer, all desperately trying to find a corner in which to get a whiff of great inspiration. We’re just like the Grand Tour explorers, who went from Britain to the rest of Europe, “getting an education” (that is, stealing stuff, and bringing it back to England). The Parthenon sculptured from Athens, Egyptian statues and artefacts, and all the goods of the British Museum.

Is stealing something in writing less detestable?* At least stories are endlessly reproducible.

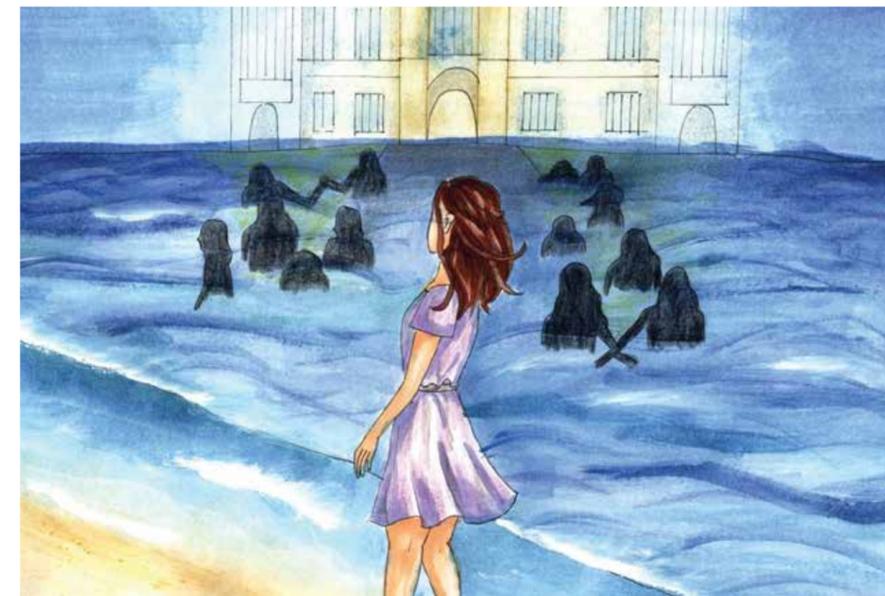
*Disclaimer: I didn’t have to take the stones from their place to write about them here.

Art by Angela Zha.



2:45, watercolour

Kalvin Fernandez



Art by Angela Zha.

He didn’t know why he was there. It was stupid, coming to the beach by himself to do absolutely nothing. He hadn’t come here to swim or to shop, to sunbathe or to eat, but just to sit here and do nothing. Observe, maybe? He didn’t know. He had just come.

But he’d had to come. It was better than nothing. He hadn’t worn the appropriate clothing, for only a fool like him would wear black jeans and a collared shirt to Bondi. His skin burned under the heat, and sand was entering the crevices of his shoes, each grain filtering between his toes before crunching against his soles. He was like an unwitting explorer, placed into the jungles of the shore, inexperienced, unaware. He hadn’t planned to come here. Leaving university to come to the beach had been a spur of the moment thing. He’d had a four-hour gap to fill, and coming to the beach seemed like a great idea. After all, he could never study on campus — Fisher was too quiet, Carslaw too loud, Bosch too far, New Law too near. Besides, he was never one to be on campus longer than he needed to.

All he did, all he ever did, was show up when he needed to be there, do what he needed to do, and then leave as soon as the bell rang, as soon as the tutor said goodbye, as soon as books were packed and Powerpoints finished. He never bothered to stop and say, Hi, how are you? How’s the assignment going? Haven’t started? Neither have I? Would I like to get drunk? Of course, I would! No, he found these pleasantries tiresome, serving only to enable meaningless social cohesion. Whenever he found himself in such an unfortunate position, he would wince at every utterance, the words jarring against his ears. He would just bolt out the door as soon as he could, getting out of the non-air-conditioned hell of the Quadrangle classroom. He would run towards Redfern, and then begin the two-hour journey back home, the T2 to Town Hall, then the 607X to the Hills. Every day, back and forth — bus, train, walk, the drudge of university, walk, train, bus, hitherto, hither fro.

The routine became a monotonous drag on his life, but nonetheless a drag he had warmed to, one which brought back the comfort and routine of high school which he craved. He knew when to get on and when to get off.

Even on the bus going towards university, he had a carefully crafted routine—first, he listened to whatever playlist he had for five minutes, and then after that would start reading a book until he reached the Harbour Bridge. He would dog-ear the page, get off at Wynyard and then catch the train to university. He wouldn’t read on the train, that journey was too short, too eventful. Instead, he would look out at the passing stations, Town Hall, Central, and then Redfern, where he would get off and begin walking, now with the playlist completed and on repeat, finally making his way to class.

And this stupid routine, this tedium of transport, this simple requirement of life — he loved it. Absolutely loved it. He knew it was stupid to love a bus route, especially one as ridiculously long and badly planned as his. But he did. He loved the routine of it, the steadiness, the reliability he found in the unreliability of the timetable bestowed upon him by Sydney transport. Every time he ventured

to Redfern, the calamities of the day seemed to fade away into his mind, and his body would be able to

“All he did, all he ever did, was show up when he needed to be there...”

mellow into peaceful relaxation. His shoulders would drop, the muscles releasing the tension of an upright appearance. Finally, an escape from the chaos that plagued daily life. For him, the routine was a solace. It was familiar. It was known.

He looked around at the beach in front of him, the shoreline spreading from peninsula to peninsula, the sand eventually caving into the rocks on each side, growing and growing, some igneous monster overwhelming the sand, forcing the grains to make way for its hard surfaces, bare except for a smidgen of green here and there. It was unusual, he realised, that the beach would be so empty on a day like this. The pale sky met the deep blue of the ocean at the horizon line. The waves built up in the distance, growing and growing, reaching their grand crescendo before finally beating against the golden shore. The weather was temperate, with only a splatter of clouds dotting the sky, although his arms had begun to burn under the rays of sun. It was his tutor who had said he should come here—something about observing the natural world. Just observe the scenery. See the beauty of this famous beach. The landscapes, the ocean spreading out into the distance, marrying the sky in the far horizon, and then the hustle behind him, the street-goers, the cafes, all of it some hipster paradise of skateboards and beanies. He found himself lost in a trance at it all, dazed at the wonder around him.

He smirked at the fact that he had lived in this city his whole life, but could count the amount of times he had visited Bondi on his hand... Why live in this city, with its exorbitant rents and disorganised transport system, if he didn’t enjoy its beauty — the beaches, the forests, the suburbs full of colour and glee? He was a fool for for sticking to his routine of coming and going, of back and forth, hitherto and hither fro, the pendulum swinging left and right, never changing, never stopping. It wouldn’t kill him to stop, jump out of the line and explore, run, climb, see — take some

“It was unusual, he realised, that the beach would be so empty on a day like this.”

darned leap of faith and do something new, something special, something exquisite. He’d be all the better for it.

2:45. He had to go back to university. But like a child ripped from the comfort of a known place, he didn’t want to go. He wanted to stay here, in this familiar visual utopia, unpolluted by the drudgeries of the outside bubble. But he knew didn’t have a choice. He had to return, go back for his tutorial, and then run, run back to Redfern and begin his beloved routine once more. Looking back at the beach, the waves beating against the shore, growing, growing, growing, and then crashing, before once again, growing, growing, growing, and then crashing, again, again, again, he knew he had more to do. So, he would rush back to university, yes, and complete his tutorial — naturally, of course, he still had his attendance mark to worry about. But today he wouldn’t run once the bell rang. He wouldn’t dash off to Redfern and begin his two-hour travel routine. Today would be different. Today, he would stay.

How campy Superhero flicks are making a comeback

Matthew Forbes harks back to a time of less serious superhero cinema.

Given how close we are to the start of the next decade, it's safe to say that movies based on comic books by Marvel and D.C. defined the majority of 2010s cinema. The universal acclaim and box office success seen by *The Dark Knight* and *Iron Man* back in 2008 ensured that they would be the archetypes for superhero cinema going forward.

There are two main categories that subsequent superhero films fall into: gritty, dismal takes on well-known characters and flashy action-adventure flicks with charismatic, wise-cracking heroes and epic narratives that span across multiple movies.

There's often a clear sense of self-importance coming through in both these types of films, through their attempts to make the intended ridiculousness of comic book storylines seem intellectual. Sony's *Venom* and DC/Warner Bros' *Aquaman* were two of the biggest movies of this genre in 2018.

Despite being from different comic houses, the two films managed to stay incredibly self-contained, allowing audiences unfamiliar with other superhero films to enjoy it as much

as avid fans, which is probably for the best (I, for one, would love to forget that *Justice League* exists).

There's another fundamental element that both movies possess which helped them connect with so many moviegoers: they're pure, dumb fun. There's a campiness to these movies that's reminiscent of many superhero flicks from the early 2000's.

"There's a campiness to these movies that's reminiscent of many superhero flicks from the early 2000's."

Aquaman is rife with ludicrousness: battles between gigantic sea creatures, and merman soldiers riding sharks; a lead villain insisting on being called Ocean Master; a giant octopus playing the bongos. Well before the fourth or fifth explosion, you're clued on to exactly what kind of movie James Wan, the director, was trying to make.

The energetic spirit and over-the-top presentation of it all harkens back

to the kind of corniness that made early 2000's superhero movies like *X-Men* and Sam Raimi's *Spider-Man* movies all the more enjoyable. But *Aquaman's* heavily stylised action sequences have far more visual character to them than much of the Marvel Cinematic Universe.

Then there's *Venom*, which is far from the consciously excessive spectacle that *Aquaman* is. The movie's dark humour feels aligned with *Deadpool* at times. Yet there's parts to it that are far too bizarre to ignore, like Tom Hardy's incredibly hammy performance, and *Venom*, a sentient pile of alien goo, possessing Michelle Williams' character all to make out with Hardy. Watching this, it was hard not to think of the inexplicable sexual energy of movies like *Catwoman* or *Spider Man 3*.

There's also the unbelievably hilarious soundtrack choices made in both movies. There's a scene in *Aquaman* in which Jason Momoa and Mera (Amber Heard) walk out from the ocean into the desert, to a Pitbull song which samples Toto's 'Africa'. The song itself is complete garbage, but throwing it into the movie in such a shamelessly tacky

fashion makes for a pretty entertaining time. *Venom*, thankfully, doesn't force you to listen to the disastrous theme song Eminem coughed up for it until the credits.

The cheesy and eccentric filmmaking of a lot of 2000's-era superhero films could only go so far before it became intolerable. But in a time where so many of these movies are trying harder to be serious, dramatic and culturally defining rather than being traditionally fun, you can't help but appreciate how unpretentious and mindlessly entertaining they are.



Art by Shrawani Bhattarai

Grenadine: Not just a syrup

Zhiquan Gan reviews *SUDS'* portrayal of family conflict.

It's Maggie's wedding eve, somewhere in Northern Italy, and present with her are her two daughters. They share a quiet, isolating familial relationship where the three women clash along their in-nate needs and desires. *Grenadine* is not your average mother-daughter adolescent tale which speaks of growth and love.

What really resonated with me while watching *Grenadine*, was that all the performances were a response to the character's reality, showing the audience something 'real.' The first scene, the quarrel between the mother Maggie (Margaret Thanos) and her daughter Leila (Nina Mountford) highlights this strained relationship. What is special about this drama, strengthening the stage actions and promoting the appearance of the play climax.

At the climax, the most stressful and exciting part of *Grenadine*, the play took a heart wrenching turn when Leila's desperate voice, hit the heart of every audience member.

"And it's only then that you realise it's not just Italy, you know? Because now everywhere you go, you find the same desperate hands, hung in the air, waiting for some form of contact."

Broken is the fallacious, sweet shell that the actors kept going through the play, exposing the strained relationships and leaving the audience to pick up the pieces and find a part of themselves in the play. Certainly, *Grenadine* is not just a kind of syrup.

dialogue. All this was reflective of the breaking point the mother and daughters had reached — there were two very different yet interestingly similar personalities that existed, and all they wanted was love, understanding and reconciliation. In a truly interesting plot, both the audiences and the characters in the play do not possess an omniscient perspective, unless they acknowledge the truth and reality of the situation they are in.

The script is also exceptionally well thought out and is a fascinating feature of this drama, strengthening the stage actions and promoting the appearance of the play climax.

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Broken is the fallacious, sweet shell that the actors kept going through the play, exposing the strained relationships and leaving the audience to pick up the pieces and find a part of themselves in the play. Certainly, *Grenadine* is not just a kind of syrup.

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Judge a Green Book by its cover

Soo Choi revises your feelings about 2019's Academy Awards.

Oscars season has come and gone. The past year has been a fruitful era for African-American films, with *Black Panther*, *If Beale Street Could Talk*, *The Hate U Give*, and many more achieving financial and critical success. Out of the ten Best Picture nominations at the 2019 Academy Awards, three featured African-American narratives. But despite what has been a successful year for black cinema, Peter Farrelly's *Green Book*, a film whose tone departs from Farrelly's previous portfolio in *Dumb and Dumber* and was a strong contender for the Best Picture and Best Original Screenplay award, remains mired in controversy.

Green Book depicts the relationship between Dr Don Shirley (Mahershala Ali), the acclaimed African-American pianist and Tony Vallelonga (Viggo Mortensen), his Italian-American driver and bodyguard. Their friendship solidifies as they experience several incidents caused by the infliction of racism, segregation and indignity.

Despite its release only a month ago, *Green Book* follows a familiar script. As Shirley and Vallelonga make their way through America's Deep South of the 1960s, they follow in the tried-and-tested footsteps of a long lineage of films in the genre of 'feel-good race relations' alongside

other films like *The Help* and *Hidden Figures*. Films of this genre have been subject to common criticism — they lack nuance, oversimplify complex racial dynamics and essentialise characters into stereotypes. Even Farrelly's exploration of the interplay between Shirley's sexual orientation and his racial identity is little more than a plot device, lasting two scenes and skimmed over for the rest of the movie. But despite the feedback received by these films, they are frequently and continuously accepted by mainstream organisations like the Academy and its off-discussed preference for placatory rather than confrontational films on social problems.

The Academy's support for *Green Book*, no matter how well-intentioned, comes at a cost. Conferring *Green Book* contender status for Best Picture provides it with social capital and magnified public attention at the expense of acknowledging a more diverse range of African-American films which emerged in the past year.

Sorry to Bother You, written and directed by hip-hop-artist-turned-director Boots Riley, depicts the story of Cash, a black telemarketer, who rises through the ranks at work by using his 'white voice' over the phone, and in doing so, unravels a corporate conspiracy of modern-day slave labour. David Cross voices Cash's 'white voice' and Tessa Thompson wears outlandish earrings with antisocial captions, all within a realm of extreme satire and science-fiction absurdity. While by no means perfect,



In conversation with The Frisson

Brandon Hale talks to one of USyd's up-and-coming indie bands.

Fresh after they'd performed a round of successful gigs in January around the CBD and the Inner West, including headlining at the Chippendale Hotel, I met up with *The Frisson* at Harpoon Harry's in February to have a chat about their progression as a band and their plans for the future.

The four piece consists of Ethan Reginato on vocals and rhythm guitar, Kai Ollmann on lead guitar, Chris Cooper on bass and Tom Firth on Drums. Ethan and Kai are at USyd's Conservatorium of Music, Chris studies at USyd's main campus, and Tom goes to The Australian Institute of Music (AIM).

Having all gone to the same high school, the four formed the band in Year 10 as part of a school co-curricular activity. The boys decided to get serious after playing a memorable performance at their Year 12 graduation. During their time at school the band went through several name changes. At one stage they were known as "The Hobbits," later simply as "The Year 12 band," before finally settling on "The Frisson"

after graduating in 2016.

Kai explained that the word 'frisson' is a French word describing a sensation of ecstasy that sends shivers up the spine, an experience people may get when they listen to music that moves them. Kai explains that the band's goal is to invoke the same sensation in their listeners.

Since starting at USyd in 2017, the band has played at numerous high-profile venues, including World Bar and Frankie's Pizza By The Slice. One of their most notable gigs in February last year was opening for Bad Pony at the prestigious Oxford Art Factory. Playing at the Art Factory is an opportunity that most up and coming bands would kill to have as it serves as an indicator of their rising profile in the music industry.

Ethan explained that *The Frisson* aims to engage the audience beyond their dedicated fans in their large performances, especially those who didn't intend on getting on the dance floor. One song which has particular success in this pursuit is "Come Knocking,"

Sorry to Bother You gives audiences an intersectional representation of racial issues, appropriately tailored to our current social consciousness and race's entanglement with capitalism, classism and gender.

Sorry is symptomatic of a new wave of independent black films, some following in the wake of *Moonlight's* Best Picture win at the 2016 Oscars. Through a rapidly growing quantity of films in African-American cinema, the breadth of films being produced has also concurrently expanded in variety. The increasing range of creative approaches to the African-American experience has allowed films like *Sorry* to provide an interrogative depiction of enduring racial tensions. On the other hand, the 1960s setting of *Green Book* erases any sense of immediacy or urgency in its depicted struggles of racial identity and resistance, reducing race issues into a relic of past times.

The growing force of African-American films is made invisible through the prioritisation of films such as *Green Book*, whose easy-going nature creates a comfortable option for the film industry. Studios have conventionally underrepresented African-American films due to the mistaken idea that "black films don't travel" — an industry myth that African-American narratives don't perform in global markets, making them supposedly less financially viable. Disappointingly, as a result, the amount of attention that the industry is willing to allocate to African-American film is limited. Within this zero-sum game, conventional, accessible and pacifying

narratives prevail.

Despite the fact that two of the past five Best Picture winners have been African-American films, *Green Book* continues a pattern that is yet to be broken. By equating *Green Book* to *Black Panther* and *Blackkklansman*, which represent a new generation of black films, the film industry actively rejects a novel, dynamic definition of what African-American films can be. Instead, the construction of its own Academy-endorsed narrative is favoured, packaged for the emotional comfort of the highest number of audiences. One Academy voter told the *New York Times* that he would vote for *Green Book* because he was "tired of being told what movies to like and not to like," a testament to the regressive nature of his support for the film.

While this is disheartening, African-American cinema has undeniably flourished and grown in recent years. But this trajectory can only develop if we can avoid overlooking the Sorrows of the future for the *Green Books* that will inevitably arrive. In doing so, it becomes possible to avert the risk of stagnating in the satisfaction of films with yesterday's relevance, which now have little to say.



Art by Ludmilla Nunell.

President

Jacky He

Welcome Week ran extremely successfully for the University of Sydney Student Representatives Council last week! Over the three days, we have successfully attracted 1077 distinct followers on

our WeChat and Facebook platforms and made a historical record in the amount of traction attracted to SRC's social media during Welcome Week. Each day we had approximately 50 volunteers / office-bearers at

our SRC stalls handing out show bags and SRC flyers, and some collectives have raised over sixty members in the span of the three days!

The international students campus tour also ran very

smoothly as well, with 60 students turning up on Monday afternoon (20 more than the registered number of students). We received positive verbal feedbacks from the students expressing

their satisfaction towards our service and they also had an opportunity to communicate and bond with some of the student representatives from the SRC.

Note: These pages belong to the Office Bearers of the SRC. They are not altered, edited or changed in any way by the editors of Honi Soit



Vice President

Dane Luo and Caitlyn Chu

The SRC had a fantastic start to the year at Welcome Week! We handed out 2000 bags and spoke to thousands of students about what we do, student rights on campus and how our incredible services can help you. This week we will be giving out thousands of wall planners, showing our introductory video, and talking to more students on all of our campuses, including, Darlington/Camperdown, the Conservatorium, Camden, Mallett Street, Cumberland,

Sydney College of the Arts, Westmead, and Singapore.

We know that going to University doesn't come cheap! We know that there are so many additional costs like textbooks, Opal travel, food, and much more. BUT did you know that many undergraduate students in our University are eligible for Centrelink assistance but haven't applied?

Centrelink offers several payments for University students. There is a lengthy

process to apply and submit documentation, particularly if it's your first time contacting them, but our amazing CASEWORKERS can help. Call our office (9660 5222) to make an appointment to speak to someone who can help!

The most common payment received by undergraduate students is the YOUTH ALLOWANCE. This is a fortnightly payment (up to \$499.90 depending on your circumstances) to full time students who are between

18 and 24 years old and are Australian residents. Your fortnightly payment varies based on whether you are single/couple, whether you live at your parents' home, whether you have/care for children and, you and your parents' income and assets. Be aware that your payment may decrease if you receive an income from work and you will need to make fortnightly declarations about your wages and salaries. The SRC has a leaflet that explains how this all works at <https://bit.ly/2BJpqqV>. You can apply and find more information at <https://bit.ly/2WaWaqe>.

If you need any help with any of these payments you can email help@src.usyd.edu.au and a caseworker will be happy to give you advice. Or if you would like get involved in SRC events or campaigns, feel free to email us at vicepresident@src.usyd.edu.au

We hope to see you around campus!

- Dane and Caitlyn

also all the OBs and Collectives for their enthusiasm, time and energy they have placed into meeting the deadlines for printing and materials for this week. We are very touched and we would like to great thank to the volunteers, you help us to let more students understand src, let us truly integrate students, understand students, represent students. We look forward to more volunteers joining us.

General Secretaries

Yuxuan Yang and Niamh Callinan

SSAF Application
On the 31st of January, the SRC's SSAF Application was successfully sent off. This was within the deadline given and included both the base funding and contestable funding aspects of the application. We would like to give a massive thank you to Dane who as Acting President signed and officially sent the application. We would also like to say a massive thank you to Chitra (Administration), James and Mel (Casework and Policy), Amanda and Mickie (Communications

and Publications), Thomas (SRC Legal Service), Karen (Elections) for the work they put into the application, and also their ideas and suggestions for improving each department's capacity over the coming year.

In regards to the final numbers of the application, this will not be confirmed until around April, so whilst the application has been received and acknowledged, we are still awaiting further communication as to the progress of the application

and the final amounts the SRC will receive from the SSAF resource pool this year.

Council's First Meeting/Reps Elect
We are very excited to finally have all the OB positions elected and we have started to communicate with all the officers in regards to what they are hoping to achieve this year. We both look forward to continuing to discuss and assist all OBs and Collectives in their plans for the coming year.

Welcome Week
Welcome Week is finally upon us; we have spent that last few weeks finalising the merchandise, the allocation of stalls, volunteers and packing all the material into the SRC tote bags.

We run out of 2000 SRC bag, including orientation-counter course handbook, logo pen, SRC help flyer, SRC sticker and so on, and more than 2500 wall planer. We would like to thank the Welcome Week Committee for their assistance in organising Welcome Week, and

also all the OBs and Collectives for their enthusiasm, time and energy they have placed into meeting the deadlines for printing and materials for this week. We are very touched and we would like to great thank to the volunteers, you help us to let more students understand src, let us truly integrate students, understand students, represent students. We look forward to more volunteers joining us.

The Ethnocultural, Queer and Interfaith Officers did not submit a report in time for the deadline.

Meet the SASS Exec and SRC Representatives!

SASS X SRC

Arts Welcome Session

Wednesday 6 March, 1pm-2pm
Carlaw Lecture Theatre 275, USYD

SUPPORTED BY USU

THE UNIVERSITY OF SYDNEY

Ask Abe



SRC caseworker help Q&A

Disability Services

Dear Abe,

Every semester I do really well in the first few weeks, then as the assignments start to come in, I get really stressed out to the point where I stop eating and have insomnia. I don't have any friends to talk to about this and my mum just thinks I'm being a sook. I really want to do well this semester so I can graduate and get a job. What advice would you have for me?

Determined.

Dear Determined,

I'm sorry to hear that you have been so stressed for so long. It sounds like you may suffer from anxiety. I would urge you to see a doctor to talk

about it. Some doctors aren't very good at helping people with illnesses like that, so if you need help finding a good doctor that bulk bills try the University Health Service or ask an SRC caseworker. You can also register with the university's Disability Services. You might be able to get later deadlines for assignments and extra time in exams. Try to be realistic about what you can achieve in a semester. It is far better to enroll in 2 subjects and pass them, than to enroll in 4 subjects and fail 2 of them. Most importantly, ask for help. If you are not sure where to start, make an appointment with an SRC caseworker.

Abe

**Abe is an undefined breed of terrier. He moved in with his forever family at the age of three after spending many cold nights living on the streets. Since then he has been a truck driver, retail assistant, barrister, and social worker. All of his life experiences allow him to give you excellent advice on a broad range of issues. To ask him your question email help@src.usyd.edu.au.*

The Admin Side of University



Being successful at study is not the only thing you need to do to successfully complete your course. You also need to deal with the administration side of university. Here are a few simple principles that should help you.

1. You are one of 52,000 students. It is not unheard of, or unreasonable to think that a piece of paper may go missing, so scan and email yourself a copy. For electronic files, make sure you have them saved on a cloud, or on more than one device. This is especially the case for assignments. Consider that if you have your assignment saved on your computer, and backed up to a USB stick, and you keep that stick in the same bag as your computer, if your bag is then stolen, you're going to wish you emailed yourself a copy.
2. You are responsible for your student candidature. Check your enrolment at the beginning of the semester, and just before the census date (31st March and 31st August). Check your University email account at least once a week, even during non-semester time. The University sends all of their important notices here only. Read them, read all of them, even if they seem boring, and irrelevant.
3. Deal with issues sooner rather than later. Most things can be fixed with enough notice.
4. Be polite. Most people are trying to do the best they can. Being impolite will not only annoy them, but may see your access to them limited by the university. The University will protect their staff if they think you are a threat.
5. If you have a telephone or face-to-face conversation ask the person for their name, and email address. Send them an email outlining what you talked about in the conversation so you have a

time-stamped record of what you agreed to. This is especially relevant with information you get from the Student Centre.

6. Ask for help. The SRC has professional caseworkers, who are employed by the SRC not the University, and as such, can provide independent advice on academic, Centrelink, tenancy, and most other matters. This service is free to all University of Sydney undergraduate students.

To get advice on a matter from an SRC caseworker email the details of your situation to help@src.usyd.edu.au.

We HELP Sydney University undergraduate students with a range of issues. Our services include:

SRC CASEWORKERS
Providing FREE, independent and confidential advice & support on a range of issues faced by students including: academic rights and appeals, show cause, exclusion, misconduct /dishonesty allegations, special consideration, tenancy, Centrelink, financial issues, Tax Help (Semeter 2) and more.

SRC LEGAL SERVICE
Solicitors and a registered migration agent provide FREE legal advice, representation in court where relevant, and a referral service. Including: Police & court matters, traffic offences, immigration law, consumer rights, employment law, personal / domestic violence, witness / certify documents, insurance law, visa related matters and more.

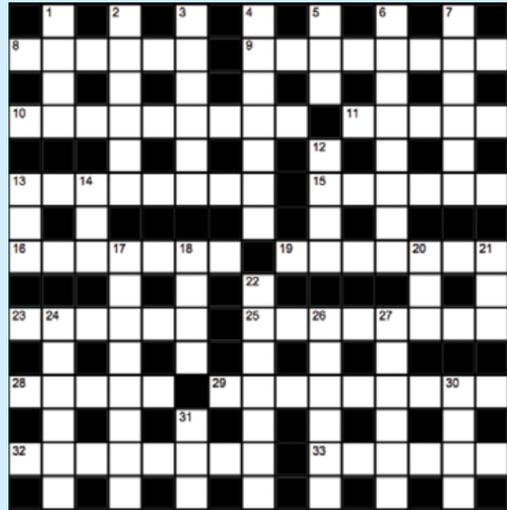
EQUIPMENT & LOANS
We offer Emergency Loans of \$50 and lend out university approved calculators, lab coats and other science equipment.

Find the SRC: Enter from City Rd, down the stairs, near footbridge. Level 1, Wentworth Building
p: 9660 5222 e: help@src.usyd.edu.au w: src.usyd.net.au

Drop-in sessions: Tuesdays & Thursdays, 1-3pm
Appointments: Please call to make a booking
Office Hours: Monday-Friday, 9am-5pm

facebook.com/SrcHelp/ facebook.com/usydsrc/

Quick Crossword



ACROSS

- 8. Hollywood business (6)
- 9. Third part of Dante's *Divine Comedy* (8)
- 10. Classified (3-6)
- 11. Martian, perhaps (5)
- 13. Earthquake, Tidal Wave, or Geostorm (8)
- 15. Creative type (6)
- 16. Advent (7)
- 19. Marvin, Data, or Rachael (7)
- 23. Obscured (6)
- 25. Stronghold (8)
- 28. Spectre (5)
- 29. Professional fighter of old (9)
- 32. Yank (8)
- 33. Sharp-shooter (6)

DOWN

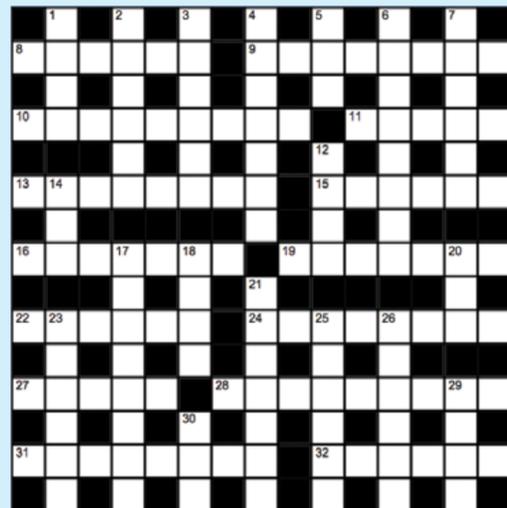
- 1. Top-notch 8-Across (4)
- 2. Water separating Eritrea and Yemen (3,3)
- 3. Close relative to top dog (3,3)
- 4. Has a role in a movie (7)
- 5. Lord of the Rings creature (3)
- 6. Worshipper (8)
- 7. Theatre employees (6)
- 12. Time to rise and shine? (4)
- 13. Gene carrier (3)
- 14. Ringo's new title (3)
- 17. Perseverance (8)
- 18. May, Viv, or Selma (4)
- 20. Uno in English (3)
- 21. Two in Spanish (3)
- 22. Disconnected (7)
- 24. Opposite of exhume (6)
- 26. Edible root (6)
- 27. Touring technician (6)
- 30. Sign (4)
- 31. Tread the boards (3)

NOTICE

The Down clues in the Cryptic Crossword were misprinted in the Welcome Week edition of *Honi Soit*. *Honi* wishes to apologise to the authors and to readers who were inconvenienced by this.

Please see honisoit.com for the correct clues and all answers.

Cryptic Crossword



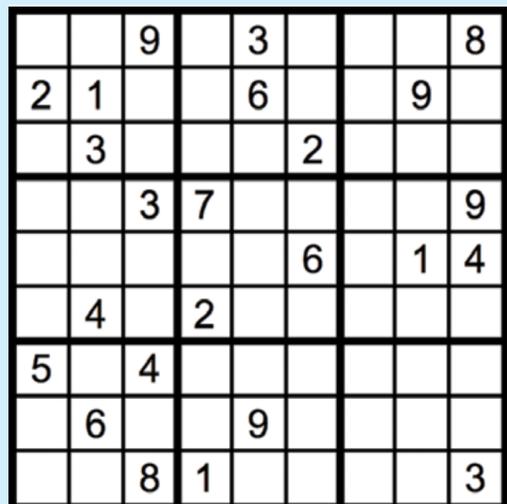
ACROSS

- 8. Make fun of Taiwan's leader, China (6)
- 9. Renovated bus decor yet to be unveiled (8)
- 10. Tom and Mary gave each other head (oral) for a short time (9)
- 11. Green gravy? (5)
- 13. Gel to reverse BO backfires — initial suppliers have criminal records! (8)
- 15. I'm taking part in anal with 30-Down, say (6)
- 16. Calming advice: brew herb tea (7)
- 19. (2.72+n+500) minus constant (7)
- 22. Selfless servers provide complimentary drinks (6)
- 24. Bureau of Meteorology gripped by a grave threat to the environment (4-4)
- 27. Organ with brass and tin cladding (5)

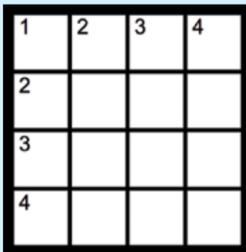
DOWN

- 28. Hogs speed recklessly into fellow farm animals (9)
- 31. Dissection operation (8)
- 32. Ecstasy! One hundred promiscuous people making constant noises (6)
- 1. Give a short presentation but in Japanese (4)
- 2. Increase product of tan and sec (6)
- 3. Monumental figure gets a little bit stabbed: "Et tu, Brute?" Finished! (6)
- 4. Travelling to ancient city (I'm smuggling primordial souvenirs) (7)
- 5. Old Syd got odd with this drug (3)
- 6. Egyptian king got ox head and Persian money for some class (8)
- 7. Have negotiations brought back middle ground at United Nations hub? (6)
- 12. Lamar's heart and DNA went into this album! (4)
- 14. 4-Down demistified for you and me? (3)
- 17. An ointment with odd film has technology for controlling ageing (3,5)
- 18. Quiet, Hitler Youth extremists are around us! (4)
- 20. Chiefly self-obsessed, asinine man (3)
- 21. Engine once even went just under the speed of sound! (7)
- 23. Other newspaper has me in a promotion for chicken (6)
- 25. Good dictionary features writing tool unlocked (6)
- 26. Wise man with ADHD fidgets about every second, tops (6)
- 29. Black and white grid really excites young beginners (4)
- 30. This year in China starts with pyrotechnics in Guangzhou (3)

Sudoku



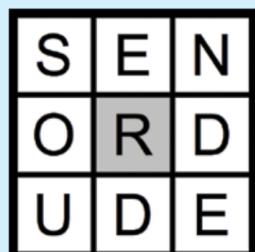
This Way and That



Target Rules:
Minimum 4 letters per word.

- 10 words: Nihilist
- 15 words: Hired goon
- 20 words: Millionaire Philanthropist
- 30 words: The Dude

Target



Credits

All puzzles by Cloudrunner

Find all answers online at honisoit.com

THE INDEPENDENT



THE DEPENDENT BRINGS YOU NEWS EACH WEEK COURTESY OF OUR SPONSORS. THIS WEEK, THEY ARE: THE SANCTUARY HOTEL & THE USU

PERSPECTIVE: "I'm sick of being asked about my ATAR, which was 99.95" >>P12

BREAKING: Absolute madman signs up to ChocSoc >>P10

"I'm an LG": Aircon reveals secret

Baopu He reports on the latest scandal to hit Asian-Australians.

In a shocking surprise, local air conditioner "Jenny" has revealed that she too is an LG — both a Korean electronics brand, and also a member of a distinct subculture referring to athleisure wearing, rave going, bubble tea sipping young women of Asian heritage. The reveal comes after Jenny was spotted at popular joint Sanctuary Hotel, affectionately called "Sanc", keeping scores of holiday internship weary Asian Australian young professionals cool in the summer heat.

After months of telling her friends that she was actually a Fujitsu, Jenny decided to come out with the truth after seeing the Arterial Blood Gas test announce at a press conference last week that she was, in fact, an Asian Baby Girl (ABG).

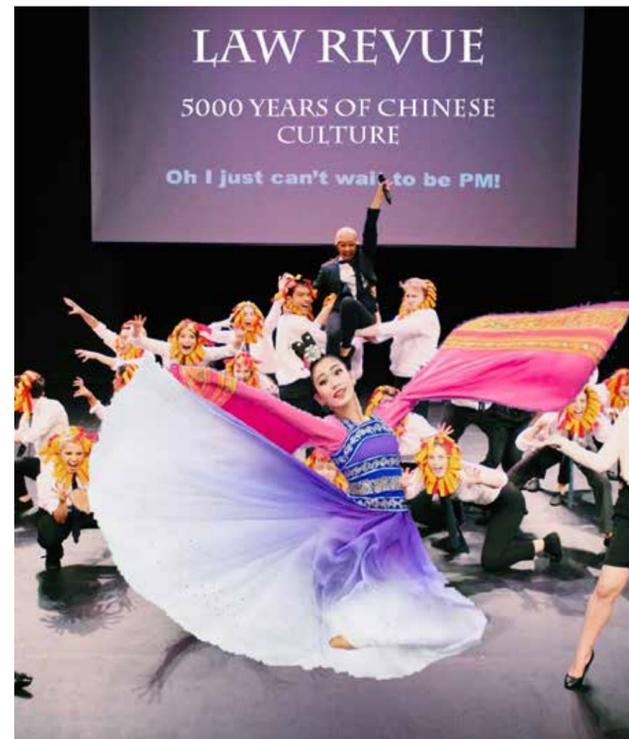
"It just felt right. I'm so happy I did it because now I can go to Sanc on a Friday night without any guilt" Jenny said, speaking from her Hurstville flat.

Vivian Tran, Jenny's owner and fellow LG, expressed solidarity with her air conditioner.

"Yea so what? She's an LG. What you gonna do bout it? Do ya know how hot it gets at KO? We need Jenny" Tran said.



USU revue season bought out by Shen Yun



Join the Falun Dafa Society for free tickets >>P3

Young Liberals raid local 2 dollar shop

Guest Columnist Miranda Devine recounts.

An unusually long line was seen outside Newtown Smart Dollar last Wednesday afternoon after numerous first year Young Liberals flooded King Street to make full use of their \$2 bursary from LNP Party head kicker Felix Shitton.

Feeling both financially and egotistically enriched by the recent influx of funds and attention from king-pin Shitton, the budding politicians were seen leaving the store armed with bucket hats, stubbies, thongs and mini "Aussie" flags. "Fuck yeah," commented one student. "Keen," said another.

It wasn't all smiles for the conservatives though. Many were heard complaining about the products being "made in China," arguing that they would prefer "true blue" products instead. "Worked so fucking hard for my \$2 just for this plastic shit," one student commented. "My dad will hear about this."

Shitton, known affectionately in the party as "Shitto," told The Dependand "I know nothing about all this. I just happened to be shopping in the area."

Felix "Shitto" Shitton was seen leaving the dollar shop with a bag containing four metres of tarp and dish soap — likely purchased for

the St Pauls' O-Week UV Foam Party, scheduled for the following weekend.

FASHION: Communist Party of Australia "tankie" tops sell out on Aliexpress >>P19

SPORT: Barack Obama drone strikes Zion Williamson's shoe >>25

TECHNOLOGY: Editors replaced by Grammarly after Welcome-Week fuck ups >>P10

FIX NSW

SUN MARCH 3, 2019

1PM – 3PM, HYDE PARK NORTH
RALLY AND MARCH

✂ More info: bit.do/fixnsw3

