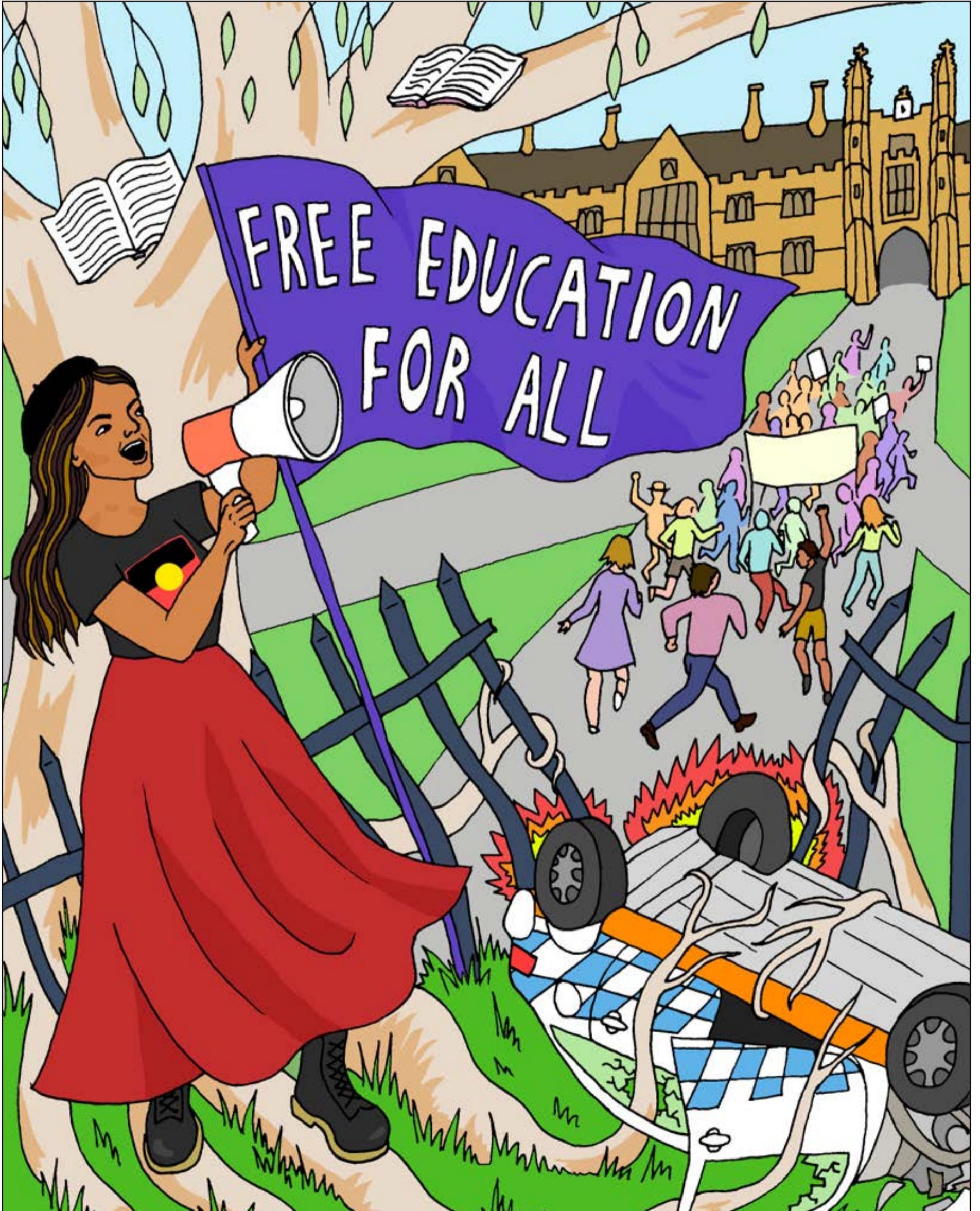


# Honi Soit

Week 8, Semester 2, 2020 / First printed 1929





# Acknowledgement of Country



*Honi Soit* is published on the stolen land of the Gadigal People of the Eora Nation. For over 230 years, First Nations people in this country have suffered from the destructive effects of invasion. The editors of this paper recognise that, as a team of settlers occupying the lands of the Bidjigal, Darug, Gadigal, Wangal and Wallumedegal people, we are beneficiaries of these reverberations that followed European settlement. As we strive throughout the year to offer a platform to the voices mainstream media ignores, we cannot meet this goal without providing a space for First Nations people to share their experiences and perspectives. A student paper which does not acknowledge historical and ongoing colonisation and the white supremacy embedded within Australian society can never adequately represent the students of the institution in which it operates. We seek to resist colonial violence and the racist power structures that serve to oppress those who are Indigenous to this land. Sovereignty was never ceded. Always was and always will be Aboriginal land.

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## Letters

### These fucking prompters, I tell you what

Dear editor,

It is not possible to rely on assessment at college or university because there are too many people who hate the working class and that hate persons of very small stature. I know this from the relentless barrage of subliminal prompting over many decades. The prompters hate working class people who try to succeed. They hate "scrawny working class runts" who do not accept their station. They are "not having scrawny runts at the top of society".

Yours faithfully  
Grahame N E Bell  
Queensland  
Australia

**Nudes, declarations of affection and hate mail may be sent to editors@honisoit.com.**

## Editorial

It feels like months worth of stuff has happened in the few weeks since we've had a physical edition of *Honi*. The higher education bill was passed in parliament and police repression of student protests has escalated to the point where violence has become the norm. It's very surreal.

This edition wasn't supposed to have a theme, but much like the rest of this semester, activism, education and student fight ring strong throughout.

I see the news in this edition as being the most important pages. Our coverage of the police violence at this week's education protest is the reason it was picked up by mainstream media to the extent it was, and one of the reasons the broader societal conversation around police repression of protest is gaining momentum. My hands shook when I filmed my friends being arrested and incidentally captured Simon Rice's legs being pulled out from underneath him, but I'm glad I stuck around. The importance of *Honi's* news coverage cannot be overstated. It's a pretty satisfying "fuck you" to be able to publish videos of the utterly depraved behaviour police exhibit when they think they're out of the public eye.

But there are so many other important conversations had in these pages. Georgia and Mali's considered analysis of the coercive control bill (p. 9) from a prison abolitionist perspective sparks

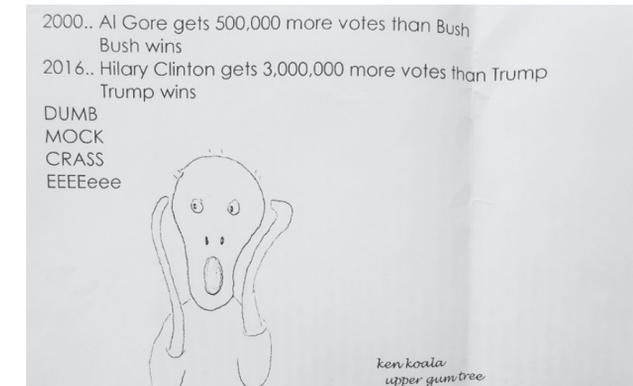
deeper thought about domestic violence, articles by Thomas (p. 16) and Amelia (p. 17) about the way art and activism intersect provide history lessons as well as relating to current social struggles, and Nina's feature article on the Free University of the 1960s (p. 14) provides a sense of optimism and hope about what our education system could really look like - something that I think will be welcomed after the doom and gloom of the past week.

I hope you enjoy the comedy about Gladys Berejiklian (p. 23) and this week's particularly strange puzzle page (p. 22) that for some reason has a kindergarten level word search in it (sorry reader, the puzzles have just been a bit hard for you recently). I hope you laugh in bewilderment with us at the revelation that undergraduate senate candidate Alex Naple was the most hated USU President of all time (p. 8) — not an easy feat, I know — and that you're approving of Harry's stupor trajectory (p. 3).

Thank you to Claire Ollivain for the beautiful cover art, and to my dear fellow editors for your company, your schemes and the life you bring to our office!

Yours, in whatever you'd prefer,  
Ranuka Tandan.

### Please keep sending us unhinged stuff in the mail! We love it!



## Who? Weekly

### CCPeeved

USyd recently came under hot water for posting a job listing for a police inspector position in the Hong Kong Police Force (HKPF) on its 'CareerHub' website. Former USU Honorary Secretary Decheng Sun, a vocal critic of this collaboration, took to Facebook last week to cryptically call out some unnamed hacks prioritising a "pathetic stupol deal" for the upcoming SRC Repelect over publicly opposing the University's association with the HKPF. While we sadly can't confirm who or what prompted Defiant Decheng to post this rant, a source informed us that, allegedly (and we repeat, ALLEGEDLY), Grassroots made a 'verbal agreement' with Panda to abstain from criticising the CCP or publicly discussing Hong Kong, as part of a Repelect deal between the

two factions. SRC President Liam Donohoe vehemently denies such allegations, telling us that Grassroots and Panda haven't talked about any such thing.

### Red Hot Chili Plagiarisers

Voting for the UNSW SRC elections are taking place this week, and 'SPICE UP UNSW,' a self-described "brand new, committed, non-partisan and student-focused" (Translation: 'Liberal') ticket, has joined the race. The team behind said ticket obviously weren't familiar - or perhaps a bit too familiar - with the 2018 campaign run by last year's *Honi* editors: 'SPICE for *Honi*.' Apart from the near-identical naming, both tickets feature chili peppers in their logos. 'SPICE UP,' however, differed from 'SPICE' through its ingenious idea to put a Spice Girls song in their campaign

video. Perhaps 'Wannabe' was an unintentionally apt choice of song?

### It's Stricky

A post on the 'USYD Rants 2.0' Facebook page claims that friend of the publication Gabi Stricker-Phelps decided to try her hand at Zoombombing as a means of campaigning for the upcoming Senate elections, for which she is running to be an Undergraduate Fellow. According to the post, all students in a class that Gabi is enrolled in, East Asian Economics (ECOS2025), were subject to identical campaign messages sent in the lecture individually over Zoom's private message function. We will not say anything else about this matter other than we wish Gabi a most prosperous time in the Senate as she "demands better" from USyd along with her noble comrade,

Luscious Lachlan (Finch).

### Barely Legal

SRCLegal, according to a post on the Sydney University Law Society's (SULS) website, are looking for "bright, enthusiastic to-be lawyers who think outside of the box" for a paralegal role. Additionally, it would seem that an unspoken requirement for this role would be a willingness to be semi-exploited, as the role is unpaid and requires two days' worth of work per week. Indeed, one can infer from the advertisement and its promises of teaching skill-growing that the experience gained from the role is apparently payment enough. Furthermore, a 'positive attitude' is apparently required of applicants, so you better be fucking grinning ear-to-ear when you rock up to do unpaid legal work two days a week.

## CANCELLED CORNER

*Himath Siriniwasa goes straight to gaol, does not pass go, does not collect \$200.*



POC. People of colour. Pee-oh-see.

The term is not only an essential part of our progressive lexicon, but a positive identity that many associate with — a site of affirmation, shared experiences and political organising.

Like many conceptual innovations afforded by the rise of identity politics in US 'activist' circles, I find that the term POC is nebulous, politically impotent in achieving its own ambitions and antithetical to radical organising. The term rose to prominence in the late 90s, when racial justice activists sought a politically correct term used to label those deemed 'non-white.' Ironically, it was in fear of the term 'non-white' being used condescendingly to lump together diverse ethnic groups that this linguistic slight-of-hand came into play. The kicker? The first recorded uses of 'persons of colour' date to the late 18th century, with French and American colonists using it to keep record of light-skinned people of mixed African and European ancestry. Does the word 'coloured' ring a bell?

The construct of whiteness, an ever-expanding, ever-changing list of features, behaviours and

imagined ancestries that grouped disparate cultures (Germans, Anglos, Scandinavians) while asserting a 'natural' racial superiority, is given legitimacy when non-whiteness (POC) is seen as a site of affirmation, self-identification and resistance. Furthermore, the term lumps together a highly heterogeneous set of groups who experience racism in fundamentally different ways. My experiences as a Sri Lankan migrant is lumped together with the lived experience of Indigenous people and refugees. POC obfuscates the dynamics of race and how entangled it is with the state, economy and international relations. The prejudice I face has no comparison with the political-economic violence other racialised groups experience. To argue that we all have a shared experience of oppression on that basis is farcical.

These philosophical qualms materialise in practical organising. In my brief stint as convener of the Autonomous Collective Against Racism (ACAR), numerous petty disputes arose around our understanding of the term. Useless questions such "are Turks white?"

"are white-passing POC still POC?" metamorphosed into one of the (few) critical debates that year as it had significance for membership — only POC were allowed in. I justified the rationale for adhering to a pragmatic use of the term POC on the basis that it opened up avenues for a special kind of anti-colonial and anti-imperialist solidarity. This claim is erroneous for the reason stated before; Indigenous people, racialised victims of imperial plunder and refugees are situated in vastly different relations to the state and global economy than (legal) migrants from the subcontinent. There is no special kind of solidarity that (other types of) POC can offer these groups that white people can't.

For those who find being a POC a site of affirmation and empowerment — shine on you diaspora diamond! But for those imagining a praxis where disparate groups of dominated people can unite in the face of their diversity and a world in which human potential is free from arbitrary teleologies imposed by race, the message is clear:

Abolish POC.

## FANFIC: Harry Styles, saviour or sinner?

It's been eight months since that first day I ran into Harry Styles outside the New Law bathrooms. We haven't spoken since I hung up on him. He tried to contact me, but I blocked him on everything. I was sad at first, so I threw myself into the Grassroots SRC campaign as a distraction.

In the end, Harry lost the presidency before the campaign could even start. Solidarity decided they were the vanguard of the revolution, not the SRC. Everyone supported the Grassroots candidate for president. Harry pretended not to mind, but I could see through his facade. I knew him better than anyone.

I find myself in the New Law bathrooms once more, getting ready for another election. My friend Caroline Leah Delaney is running for the senate! She's in NLS, but I'm

campaigning for her anyway. I catch up to her on Eastern Avenue, ready to throw myself into a new campaign.

"Hey [y/n]! Are you ready to COUNT on CAROLINE!"

I hold in a groan. "Sure am! Let's do this."

I grab a stack of flyers and walk toward City Road. Caroline's inane chatter fills my ears as I look around anxiously for Harry, half hoping he'll show up. I know he won't. As we approach our destination, Caroline falters. In front of us stand Abbi Sticker Felts and Lincoln Sparrow, matching head to toe in all white, wearing campaign masks.

"I wish I'd thought of campaign masks" whispers Caroline, looking fearfully at Abbi.

Abbi and Lincoln give Caroline a brief smile, before turning to me.

"Hey [y/n]. Mind if we have a brief chat?"

I turn to Caroline, but she has

retreated back to the rest of her NLS friends at Taste cafe. I'm all alone with Abbi and Lincoln.

"Sure! What did you want to talk about?"

"You might have seen our website. Demand Better From USyd? It's about our campaign for senate. We're a united team with a plan. Anyway..."

Abbi and Lincoln continue talking, almost perfectly in sync. At parts, they even talk in unison. They articulate the contents of their website with such robotic precision that I find myself losing awareness of my surroundings, mesmerised by their rhythmic spiel. Before I know it Lincoln has handed me my own laptop, and my emails are open. How strange.

I am roused from my reverie by the sound of Harry Styles voice, his strong hands around my shoulders. Abbi and Lincoln back away with a faint hiss. In a single movement, he reclaims

my laptop from Lincoln's hands and carries me, bridal style, toward the Anderson Stuart courtyard.

Harry places me gently on a bench in the courtyard, and turns to leave. "Wait!" I cry out. "Please, don't go."

Harry turns back around, a pained expression on his face.

"[y/n]....."

I silence his protestations with a kiss, reaching up and pulling him down so that he rests on the bench with me. Harry deepens the kiss, winding a hand around my back and pulling me closer still. Locked in a passionate embrace, my skirt rides up around my waist as Harry pulls me closer still. His hand inches up my thigh, and my breath quickens as it edges higher...

## Police chase, brutalise students at education cuts protest

*Nina Dillon Britton, Ranuka Tandan and Robbie Mason report.*

A protest against the Government's proposed cuts to higher education began with students sprinting down Eastern Avenue to escape police, and ended with a police dispersion order.

Police officers stated they were present at the invitation of the University, though a University spokesperson denied to *Honi* that this was the case.

Approximately 200 students gathered on the Quadrangle Lawns at 12:30pm, at first participating in a public teach out organised by the Sydney Branch of the National Tertiary Education Union (NTEU).

After several speeches, as Greens MLC David Shoebridge began to speak, students in the audience stood up and began to chant "no cuts, no fees, no corporate universities."

Students then sprinted down Eastern Avenue and down City Road, attempting to occupy the road as they did in a previous protest.

Riot police were prepared for this, funnelling students back through Victoria Park into the university. Students regrouped in order to continue the protest, and ran down Manning Road to attempt to occupy Parramatta Road.

Students were then forced off the road by police. Tom Williams, a third year science student, told *Honi* that he was "tripped, pushed and dragged by my bag along the road, which aside from the road rash and unwarranted handling, was yet

another display of egregious force by the police. These goons have clearly been emboldened by their newfound powers, and take great glee in bullying anyone standing up for a better world using extreme force."

There, riot police, as well as police horses closed in on students from all sides, and pushed them back into the university, where, out of public view, the order was given to start grabbing and fining people.

Among those stopped by police was Law Professor Simon Rice, who was roughly forced to the ground by four police officers as he left the protest.

It is unclear at this point how many students have been fined, though initial estimates from organisers is about ten. Georgia Mantle, a USyd student, states that she and another student were fined almost an hour after the protest had ended as they left the NTEU's teach out.

Prior to the NTEU's teach out, police officers approached organisers to speak about the event, saying they were there at the University's invitation.

A police officer repeatedly asked who was the organiser of the "protest," a video obtained by *Honi* shows.

Organisers repeatedly corrected the officer out that the teach out was not a protest but an ordinary teaching event that fell within the University's exceptions to the Public Health Orders, and that they had been advised as such by the University's lawyers. A similar teach out

took place two weeks ago without police interruption.

"I appreciate that we're at odds on that particular position," the officer told organisers.

"I'm doing my normal job here at the University," NTEU branch committee member Nick Reimer told the officer, "and I don't intend to be intimidated by the police doing it."

"It's not usual when we begin a class that police begin to question us," he said.

The teach out went ahead without issue.

An hour after the teach out ended, approximately 100 police officers remained on campus attempting to question students.

In a statement from a spokesperson, the University stated that it was "disturbed" by videos of protests, and encouraged persons to file complaints if they think they "were treated poorly" by police.

"We have not heard back from NSW Police following our previous attempts to discuss their response to recent protests on campus. We will contact them again as a matter of urgency, and express our serious concerns. We will also reiterate our offer to discuss different approaches that might avoid similar situations occurring at future events," they said.

The University states that they did not invite police onto campus, but clarified that "NSW Police did contact us once ahead of the event, and twice during it.

We confirmed we were aware activity was planned, based on social media. We provided no further information or judgement about the activities, and did not make any requests."

Organisers of the protest condemned police violence against students. "Today we saw extreme police repression from approximately 100 police officers at a rally against course cuts and staff cuts," SRC Education Officer Jazzlyn Breen told *Honi*. "Despite this oppression we will not stop protesting, the police will not intimidate us out of fighting for this campaign to win."

The Job Ready Graduates Bill looks set to pass after the Government recently won the crucial support of Centre Alliance. Last week a student convoy travelled to Canberra to protest the decision. Student resistance to the cuts is expected to escalate.

"We have to continue to be prepared to take a stand and break unjust laws — fighting back is the only way we've won anything," Environment Officer Lily Campbell said.

"Proud to see another militant action today from students who are sick of sitting back passively while Morrison and management destroy their education," SRC President Liam Donohoe told *Honi*. "We'll escalate until we build a better education system."

*Photos by Aman Kapoor.*



## NTEU hold successful speakout against fee hike bill, call out university management

*Ranuka Tandan reports.*

The Sydney Branch of the National Tertiary Education Union (NTEU) held a speak out in Victoria Park to voice their anger at the government and university management following the confirmation that the Coalition's university funding change bill will pass the Senate.

Protest organisers won their right to the public assembly through the Supreme Court last week, and police presence was light, with around 10 officers milling around the edges of the action.

Students gathered on the outskirts of Victoria Park to show their support but respected the NTEU's request to remain far enough away from the main action that they would not be approached or interrupted by police.

Students chants of "no cuts, no fees, no corporate universities" rang through the park as background noise to the protest, alongside speeches made which praised the efforts of the student education movement.

Senator for New South Wales, Mehreen Faruqi, spoke to the crowd and shared her perspective on the importance of today's action.

"I thank you from the bottom of my heart for defending the right to assembly, for defending the right to protest. It has been my privilege to stand with students and to stand with university staff to stop these cruel fee hikes and funding cuts."

She criticised the contents of the bill, saying that "it disadvantages First Nations students, it disadvantages young people, it disadvantages women, it

disadvantages first in family [students]... it really puts us on the back foot as far as our recovery from this pandemic and this recession is concerned."

"We have to challenge the very neoliberal conceptions of universities. These are places for learning and teaching, for knowledge creation, for people to learn and to start to think critically."

Kurt Iveson, President of the NTEU Sydney Branch spoke passionately about the situation that the tertiary education sector is currently facing.

"We've seen shameful fines and arrests of students who have been digging in and fighting against fees and fighting for jobs and I am very proud to be standing here as a member of a Union who has taken that to the

Supreme Court and dug in for our right to protest."

Iveson noted that austerity measures have already cost hundreds of jobs and will continue to cost more as voluntary redundancies are forced on academics.

"They're doing all that at a time when, because of all the austerity measures imposed, and things turning out a little better than they expected in 2020, they're actually on track to make a \$60 million surplus this year. Where is the rationale for job cuts in that? It doesn't exist."

The university has predicted that it could make a \$100 million surplus every year for the next five years.

## Police break up education action meeting of less than 20 people

*Ranuka Tandan and Matthew Forbes report.*

A Staff and Students Say No to Cuts organising meeting on Cadigal Green was broken up by police, who told students that they had reason to believe they intended to break the Public Health Order.

Both regular police and riot police cars pulled up alongside Cadigal Green, and four police officers patrolled the area for around an hour.

Police informed students that

suspicion of intending to break the COVID Health Act was enough for them to come and "have a conversation." An officer claimed that walking through campus with a megaphone was what created "reasonable suspicion."

Police had seen the Facebook event for the meeting, and told students that this was why they had come to investigate the situation. The close monitoring of protest organisation on Facebook has been clear for months

now, but this is the first time an internal meeting has been targeted and broken up.

Chief Inspector Michael Merrett was among the police grouping intimidating students, but when speaking to student activist Chloe Rafferty, he couldn't provide any substantial reasoning for police actions.

Education Officer Jack Mansell claims that there were no more than 15 people at this "informal" meeting,

which predominantly consisted of distanced groups of four to five people "chatting amongst ourselves."

Mansell states that "the police clearly intend to try and intimidate and harass students into giving up on our fight."

This comes after a previous successful education action, which saw protestors occupy City Road.

Mansell stated that police are "sorely disappointed when we fight back."

## Out of the bars, into the streets: LGBTQI+ activists protest Latham's transphobic bill

*Vivienne Guo and Lia Perkins report.*

Rainbow masks filled Taylor Square in Darlinghurst as 300 protesters gathered to show their opposition to the Education Legislation Amendment Bill (Parental Rights) 2020, put forward by One Nation Senator Mark Latham. The bill seeks to ban the teaching of transgender and gender diverse content in schools, prevent teachers from being able to stand up against transphobic bullying and disallow counsellors from assisting transgender kids with gender dysphoria.

The rally, chaired by Pride in Protest activist Charlie Murphy and Community Action for Rainbow Rights activist Cat Rose, went ahead despite the New South Wales Supreme Court ruling the protest illegal yesterday afternoon. Organisers distributed masks and hand sanitiser through the crowd, as around fifty police officers watched on. The rally was also briefly interrupted by far-right activist Chris De Bruyne who was attempting to film speakers. He was quickly met with cries of "fascist scum off the streets" from protesters.

Community Action for Rainbow Rights activist April Holcombe spoke to the effect that the bill would have on young transgender and gender diverse youth: "The point of Mark Latham's bill, it's not just about getting passed, it's about trying to make us ashamed of who we are, to make young people feel alone, to make teachers and counsellors think twice before they stand up for a student in their school who's been bullied."

This sentiment was echoed by Murphy, who read out a statement from Auntie Rhonda Dixon, a Gadigal, Bidjigal, Yuin elder: "I, as a grandmother of 14 children, believe that all children have the right to be treated equally and the right to a proper education. There is no room for racism, sexism or bullying in the education system or anywhere else."

High school teacher Genevieve Doyle said that under the proposed legislation, "we would be forced to, as teachers, misgender [transgender and

gender diverse] children... It would actually cause suicides as far as I'm concerned."

"I teach no subject that is related to that, I teach mathematics, I just do my job. However, my very presence as a trans person in the classroom would have me fallen foul to this legislation proposal. I would be taken out of the system just for existing," said Doyle.

Speakers were interrupted by police, who issued a move-on order. Protesters then began to march down Oxford Street and through Hyde Park. Chants of "out of the bars, and into the streets" could be heard, a reference to the Stonewall uprisings in 1969 and the radical history of LGBTQI+ defiance in the face of police brutality.

Protesters were corralled and chased through Hyde Park, where at least 13 people were issued with fines, including two people who were arrested and taken away by police. The rally eventually disbanded after a second move on order was issued.

One protester noted that a group was "rammed against a glass wall on Elizabeth Street" by police, who would not allow protesters to leave the space. They also described "people getting shoved into poles and pushed so they skidded across the asphalt."

National Union of Students' LGBTQI+ Officer Dashie Prasad told *Honi* that they condemn the bill as an open-faced attack on the trans and gender diverse community.

"We showed today that no matter the amount of police repression, no matter the state repression, no matter what the courts tell us, when trans people and the queer community want to come out, we will take to the streets. We're not going to stand by and watch the state and police attack trans kids and let the Liberal party and conservatives attack our community silently."

This protest was the latest to be heavily repressed by police in Sydney under the Public Health Act, despite it being legal to assemble in a stadium with a capacity of 40,000 people.

## SRC Election 2020: Council Results

The councillors of the 93rd SRC Council, as well as delegates to the National Union of Students for 2021, have been announced, nearly a week after the closing of polls.

Voter turnout was considerably lower than last year, with a total of 3303 ballots for Council. Although 13% of undergraduate students were registered to vote, only 9% cast their votes. This is the lowest turnout in five years, beating out the similarly low turnout in 2015 by 90 votes.

Low turnout may have been the result of the fact that there were no concurrent elections for SRC President or editors of *Honi Soit*, after candidates were automatically elected following uncontested nominations. This is the first time in at least five decades that the SRC President position has been uncontested.

It may also be a result of an unprecedented online election, a significant shift away from previous elections which see heavy in-person campaigning and "walk and talks" throughout campus.

Grassroots and Switch (Switchroots) collectively saw the highest number of councillors elected (11), once again putting international student faction Penta (Panda) in second (6) by a slightly higher margin than last year.

A number of newly formed factions have also performed well. Engineers for SRC, the only discipline-oriented faction, saw three of its members elected to council. Phoenix, a new international student faction headed by current *Honi Soit* editor Lei Yao, saw three candidates elected.

This result surpassed that of well-established factions such as National Labor Students (Labor Left), who saw two of its councillors elected, with one having run on the joke ticket "Divorced Dads for SRC." Similarly, Left Action (Socialist Alternative) only elected one councillor.

This year's results have also solidified Labor's decline in SRC elections. This is the second year in a row that neither Unity (Labor Right) or NLS has fielded a presidential candidate, and neither faction has seen a successful presidential candidate elected since 2016. Labor factions previously held the presidency for 14 years through the 2000s and 2010s.

In 2016, Unity and NLS, along with

NLS offshoot Sydney Labor Students (which now no longer competes in SRC elections), controlled more than half of council seats. This year, Labor factions control only 17% of seats.

It appears Grassroots will easily command a majority of councillors at this year's RepsElect — an infamously heated event late in the semester where the SRC's office bearers are elected. Grassroots' presidential candidate, Swapnik Sanagavarapu, was backed by a coalition of factions, including Panda, NLS and Phoenix, who will likely receive paid positions in exchange for their support.

That means the factions will be able to divide up all of the paid roles and half of the unpaid roles to their members. If the coalition is able to garner the support of Unity, or new independent groupings, they may be able to form a "supermajority" and lock out Liberals from positions for a second year in a row.

Switchroots' success continued in the election of NUS delegates, with outgoing SRC President Liam Donohoe ranking first with a total of 539 votes.

The election has been characterised by a number of setbacks and technical difficulties, arising from the unprecedented online voting system.

Last week's disastrous launch of the digital voting platform saw blank emails sent out to students that did not contain a link to vote — a mistake that was not rectified for over 24 hours. The mishap led to an extension of the voting period to 6pm last Saturday (3 October).

Moreover, the aforementioned disparity in registered voters and votes cast raises concerns over whether or not the technical difficulties have disenfranchised students from participating in the election.

Finally, election results are typically announced by the Returning Officer within two days of the close of polling, even with the scrutineering procedures required of in-person elections. Despite the fact that the digital voting platform should have accelerated the process significantly, the results have taken almost a full week to be released.

*Editor Lei Yao was not involved in the coverage of the SRC and NUS elections.*

## Activists protest higher education bill outside Parliament House

*Claire Ollivain and Vivienne Guo report.*

Students from multiple universities across the country gathered outside Parliament House in Canberra in an emergency protest against the proposed Higher Education Support Amendment Bill. The bill is set to be put to the Federal Senate today and, if passed, will double fees for humanities degrees and cut funding to universities in all areas of study. Additionally, the proposed changes to HECS-HELP will bar students who have failed half of their units from receiving government help.

Co-chaired by the National Union of Students LGBTQAI+ Officer Dashie Prasad and Convenor of the ANU Education Activism Network Wren Somerville, the emergency protest followed a build-up of actions over the

last few months. At USyd, education protests have been met with a heavy police presence and over \$30k in fines.

Speakers attending the rally spoke to the callous treatment of students and staff in universities across the country, which they argued would be further exacerbated by the higher education bill.

Ngambri elder and casual lecturer Shane Mortimer welcomed protesters to country and condemned the fact that casual teachers are paid only \$30 an hour, which doesn't include the countless hours spent marking.

Speakers also attested to the erosion of the education sector for the purpose of increasing profit by governments over the years. USyd SRC President Liam Donohoe urged protesters to

“acknowledge the long tradition of knowledge and scholarship that existed tens of thousands of years within Indigenous communities, which never required a dollar sign to be put on the exchange of knowledge.”

“This is not a funeral but the birth of a mass militant movement.”

Layla Steed, a casual staff member of the NTEU emphasised that “this [bill] is on the back of decades of underfunding to the sector that has seen staff-to-student ratios decrease, class sizes increase, contact hours decrease and workloads for academics increase massively...this is a major step in the continuing neo-liberalisation of higher education.”

Steed argued that we must completely reject the running of universities as

businesses, calling on the government to pay for the entirety of the financial shortfall and provide free education for all.

“Giving up our conditions for these institutions sets up a really terrible precedent for all workers in Australia.”

NUS Welfare Officer Ali Amin stated: “The National Union of Students will not accept this as a defeat... we will send a signal to this government that we care about higher education, we will mobilise for higher education and we will fight them every step of the way”.

Earlier today, news broke that the LNP had negotiated a deal with Centre Alliance to secure their crucial vote, making it highly likely that the bill will pass.

## Activists occupy service centre to demand re-enrolment for international student

*Chuyi Wang reports.*

Around 20 student activists entered and occupied the Student Centre in the Jane Foss Russell building for one hour to demand re-enrolment for international student Aman Kapoor.

In an email sent to Kapoor by the University on 30 September, he was informed that he had been un-enrolled in his Bachelor of Architecture and Environments degree and had to pay the full remaining balance of \$41,000 by 6 October lest he be denied any pathway to re-enrolment in the future. A second email told Kapoor that his situation had been reported to the Department of Home Affairs, and that he was at risk of losing both his student visa and accommodation at Sydney University Village.

As a result, his family has resorted to selling their house in India in order to raise enough money for the sudden demand. However, due to an

unfortunate coincidence in public holiday dates in India and Australia, Kapoor feared that the bank transfer would not arrive in time.

The University failed to respond to Kapoor's requests for a short three-day extension to secure enough money for the repayment. They also denied a request to allow the fee to be paid in instalments, citing administrative difficulties caused by the pandemic by way of justification.

“As an international student, it was nothing less than torture to be threatened with debt collectors, enrollment, and visa cancellation after explaining my financial situation to the university multiple times,” Kapoor told *Honi*.

“I don't even have money to pay my rent or buy food, but rather than provide me with support the university has ignored my pleas and canceled my enrolment.”

After a one hour occupation, in which Kapoor and several student activists explained the urgency of the situation to the services staff, SRC President Liam Donohoe was able to directly contact the office of Deputy Vice-Chancellor (Education) Pip Pattison.

A three-day extension was immediately approved for Kapoor. This stands in contrast to the months of pre-emptive emails Kapoor had sent requesting leniency on repayment dates and regarding his family's financial difficulties.

A University spokesperson told *Honi*: “We are unable to disclose any information about individual cases due to our commitment to maintaining student privacy and our obligations under relevant legislation.”

“We have been working with a small number of students for a number of months to assist them to pay outstanding

fees, including the granting of payment extensions in Semester 1. In exceptional cases we have again granted further extensions.”

“During the COVID-19 pandemic, we're making genuine attempts to respond to students' individual circumstances. We've introduced a number of support measures to address the range of challenges our students are facing including financial assistance, mental health and wellbeing support, peer-to-peer support and technology assistance.”

Half an hour prior, the Sydney Branch of the National Tertiary Education Union (NTEU) commenced an outdoor seminar, “Higher Education and Democratic Dissent,” on the Law Lawns in solidarity with the protests.

Almost a hundred students walking through Eastern Avenue, or lunching on the lawns, stopped to participate in the class.

Several academics, including Robert Boncardo from the USyd Casuals Network and NTEU Branch Committee member Nick Reimer spoke to the audience. As police looked on, Branch President Kurt Iveson delivered a lecture to the crowd about the ways in which the capitalist democracies limit dissent to acceptable means.

## Activists occupy City Road at education cuts protest

*Nina Dillon Britton reports.*

In defiance of a heavy police presence, students protested the Government's proposed cuts to universities, occupying City Road and blocking traffic. Police once again attempted to disperse the protest, issuing at least 16 fines to protesters.

The protest began with eight contingents of less than 20 representing students from Law, Classics, Philosophy, Political Economy, Law, and Government, as well as the Women's Collective and Wollongong University to protest education cuts.

Groups of approximately five police officers dotted campus, observing but not at first interfering with the separate protests.

This is a break from last week's protest, where similar separate contingents were almost immediately dispersed by police.

This might be due to a different understanding of the NSW Police about the circumstances in which protests breach the Public Health Order No. 4, which prohibits gatherings of more than 20 people gathered for a common purpose.

A University communication obtained by *Honi* states that NSW Police believe separate protests of less than 20 people do not constitute a breach of the Order where protesters hold different signs, as this is taken to mean that they do not have a “common purpose.” Differently from last week, each contingent held different banners.

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“We advised the Police some of our academics were undertaking an education outdoor seminar. NSW police make their own decisions under the Public Health Order,” a University spokesperson told *Honi*.

Contingents then began to congregate on Eastern Avenue, chanting “No cuts, not fees, no corporate universities!” and “Who is Michael Spence? Michael Spence is the 1 per cent!”

Groups of police officers began to converge, as the student contingents merged and marched through the Law Lawns into Victoria Park. As the protest entered Victoria Park, chaotic scenes erupted as students sprinted across the park to take City Road.

Protesters began blocking in front of traffic, eventually sitting down in the street and chanting “ScoMo fuck you! We deserve a future too!”

Additional police officers who had been stationed near Victoria Park and City Road joined the original police officers, blocking off oncoming traffic and encircling the protesters.

The approximately 25 police officers present then put on gloves, and pulled protesters from the road onto the sidewalk. Protesters fled through gaps in the fence, and ran towards the University.

Another group of police, including two officers on galloping horses, ran to block the entrance to the University and stopped half the students from returning to campus.

Police then began issuing fines for breaches of move on orders and the Public Health Order No 4, which prohibits public gatherings of more than 20 people for a common purpose.

Several students who were issued with fines of at least \$1000 for not complying with police move on orders have stated that they had not heard the move-on order.

NSW Police stated that several people had been fined, but could not confirm the exact number due to it being an “ongoing operation.” Channel 9 reported that 30 people had been issued with fines, though it is unclear what this number is based on.

The order was not announced over megaphone by police until most of the crowd was already dispersed, and several people had already been fined.

Protester Iggy Boyd told *Honi* that officers had taken the SD card from a camera he was holding when he was fined. The card contained footage of arrests being made. Officers told Boyd that it would be used as evidence for the common purpose of the protesters.

It appears many of those fined were organisers of today's actions.

Former Environmental Officer Seth Dias told *Honi* that he witnessed police targeting people with megaphones and other protest materials. Dias, who was a marshal for one of the contingents was issued with a fine. He was also fined at a similar protest on 28 August.

On a note of hope, USyd alumni and member of the Chaser, Charles Firth, addressed a student debrief after the protest. “It's important to remember that it's completely winnable, through the 1990s we faced fee hikes, so we stormed the Quad and broke windows, and we won!” he said.

“At least temporarily.” Escalating protests to the Government's Higher Education Bill and ongoing staff and course cuts at the University are expected for the coming weeks.

“Today was a phenomenal display of student anger and creativity,” SRC President Liam Donohoe who had the initial idea for today's action told *Honi*. “We took City Road, and next time we'll take even more!”

## Universities recognised in 2020 Pride in Sport Index

*Wilson Huang reports.*

Sydney University Sport and Fitness lags behind Melbourne University Sport on LGBTQ+ inclusion.

On 30 September, the 2020 Australian Pride in Sport Awards were held, celebrating the results of the fourth Pride in Sport Index (PSI) as well as LGBTQ+ sporting role models, allies and initiatives. The PSI, run by the ACON's Pride in Sport program, is a free benchmark measuring the inclusivity of sporting organisations towards sexuality and gender diverse people.

Within the PSI, there are various levels of tier recognitions awarded to participating organisations based on their achievements. Out of the three organisations which achieved the highest awarded tier, Gold, two were university sporting codes, RMIT University Sport and Melbourne University Sport (MU Sport). The other university participant, Macquarie University Sport, achieved Bronze tier. MU Sport was the highest-ranked organisation for the second time and the most improved.

Pride in Sport also runs a membership program which gives LGBTQ+ inclusion consultancy to various sporting organisations. Members include many national and state sporting codes such as Gold-ranked Cricket Victoria and Silver-ranked Tennis Australia which shared highest-ranked organisation with MU Sport last year. Along with the three university participants of the 2020 PSI, Queensland University of Technology Sport and UniSport Australia joined this year.

However, most university sporting organisations, including SUSF, have not been active in promoting inclusivity in sport. While SUSF has supported mental health initiatives such as R U OK?, they have not been

proactive in supporting inclusion in sport, LGBTQ+ or otherwise.

Under the Commonwealth's Sex Discrimination Act 1984, LGBTQ+ people are legally protected from discrimination in sport (with exemptions in the participation of certain competitive sports regarding sex, gender identity and intersex status (s.42)). While SUSF's Sporting Code of Conduct prohibits discrimination, it does not directly address sexual orientation, gender identity or intersex status.

On the other hand, MU Sport, solidified its commitment to LGBTQ+ inclusion in line with their LGBTQIA+ Inclusion Policy at their Rainbow Celebration Evening last year. Representatives from 31 of Melbourne University's affiliated sports clubs signed a Pledge of Pride committing to “the equitable inclusion of LGBTQIA+ identifying athletes, coaches, administrators and spectators in our sport.”

Closer to home, two individual SUSF-affiliated clubs took their own initiative in promoting LGBTQ+ inclusion. The men's and women's AFL clubs (Growthbuilt SUANFC and SUWAFLC) held their annual Pride Round last year supporting Camp Out, a non-profit which offers a camp for LGBTQ+ teens.

Despite this, SUSF and many other university sporting organisations still have a long way to go in promoting LGBTQ+ inclusivity in sport. In the 2020 PSI survey, most respondents strongly agreed (20.50%) or agreed (36.97%) that their sport should do more to promote LGBTQ+ diversity and inclusion. Given this, it is paramount that all sporting organisations, university or otherwise, ensure that their sports are safe and inclusive spaces for all people.

## Gender Studies cut reversed at Macquarie University

*Ranuka Tandan reports.*

Gender Studies and the Social Justice major will be saved at Macquarie University after students and staff fought back against proposed changes that included cutting all Arts majors with less than 50 students enrolled.

Students and staff received word from Professor Martina Mollering, Dean of Arts at Macquarie University, that the “case for exemption” for Gender Studies from the overall cuts had been approved, and that the University Executive is prepared to discuss how the department might extend the reach of the Gender Studies major in order to see an increase in enrollments in the future.

Gender Studies lecturer Dr Rebecca Sheehan, who led the fight alongside Macquarie University's Women's Collective, paid tribute in an email to the students who have put together media releases, testimonials and actions over the past week.

“In your actions you have honoured

the people who built this field for us. The Macquarie mums who had no childcare and took their kids to lectures with them in the 1960s and coalesced into one of the first women's groups in the country. The women who made Gender Studies into a program at MQ in 1984. The civil rights, feminist, queer, trans, and intersex activists who fought to make themselves visible and to make our world more just, and without whom there would be no Women's Studies or Gender Studies.”

Dr Sheehan noted however, that whilst Gender Studies had been saved, “the fight over other cuts at MQ and the inevitable redundancies continues.”

The situation at Macquarie, much like that of USyd and other universities around Australia, remains uncertain as cuts are proposed, staff enter periods of consultation, and student campaigns escalate and gain more mainstream media attention.

## Law school appoints Sydney Night Patrol lawyer as first practitioner-in-residence

Sydney Law School has appointed Corrs Chambers Westgarth Partner James Whittaker as its first practitioner-in-residence.

He has previously acted for Sydney Night Patrol (SNP) in relation to the recent investigation by the Independent Commission Against Corruption (ICAC) concerning the provision of security services to the university.

ICAC found that SNP had engaged in corrupt conduct during their contract with the University, including falsifying timesheets, bribery and fraud.

Whittaker has also defended 12 cases against the Department of Defence for gas exposure, and acted for Thiess Services — the world's largest contract

miner — in relation to a bushfire class action where 57 homes were destroyed.

Additionally, he ran High Court proceedings in 2011 on behalf of British American Tobacco, challenging Australia's plain packaging laws.

In his new role, Whittaker will work alongside Simon Bronitt, Dean of the Law School, and other executives to assist with student research projects, teaching and mentoring.

This will include “assist[ing] with student extra-curricular initiatives, such as judging student competitions, collaborat[ing] with academics on assessment and curriculum development and marking; and help[ing] to build on the law school's Indigenous program.”

Whittaker's appointment comes at a time of austerity measures and restructuring across the university, occasioned by the COVID-19 pandemic.

“Teaching staff at the Law School are increasingly being forced to work long hours, quality of teaching is declining, and students are experiencing financial hardship as a result of job losses and heightened job uncertainty,” one law student told *Honi*.

“It's appalling that the Law Faculty is using their resources to prioritise its corporate partnerships rather than supporting its staff and students.”

Another student told *Honi*: “This is just another example of the increasing corporatisation of the Law

School, which comes at the cost of exposing students to progressive ideas and important community justice initiatives.”

A USyd spokesperson states: “As an adjunct position, the role is unpaid with no cost to the School or the University and forms part of the School's engagement strategy to strengthen relations with the legal profession for the benefit of students and staff.

A semester-long position equating to one day a week, the ‘practitioner-in-residence’ is part of the School's broader year-long partnership with Corrs Chambers Westgarth to support and widen our student experience.”

# University Senate: The history and the 2020 candidates

## What is the Senate?

The Senate sits at the top of the University of Sydney's decision-making hierarchy. The 15 people who sit on it (called "Fellows") are responsible for appointing the Vice-Chancellor, who is responsible for much of the University's day-to-day operations and long-term vision. The Senate will be entrusted with choosing a replacement for current VC Michael Spence when he leaves at the end of the year. Additionally, the body is responsible for approving the University's annual budget and overall strategic vision.

There are 15 Senate fellows. These include the Chancellor, Belinda Hutchinson, who is also the chair, the Vice-Chancellor Michael Spence, and the Chair of the Academic Board, Tony Masters. In addition, two people are appointed by the NSW Minister of Education, another five by the Senate itself, while non-academic and academic staff elect one and two representatives, respectively. Many of these members are drawn from the corporate sphere, with a long list of potential conflicts declared online.

## Why is it controversial?

The Senate itself has generated a considerable amount of controversy over the last few years. The voting in of a reduction of the Senate's members - from 22 to 15, with only 5 of these being elected and the rest appointed by the Senate or the Education Minister - in 2015 led to heavy criticism from groups such as the EAG and the NTEU, as well as a staff-elected senate fellow, who called the decision "a further centralisation of decision-making power." A report commissioned by the Senate earlier that year, which was obtained by *Honi* in 2016, had recommended that the body slash its membership and adopt a more corporatised form of governance.

Recently, the Senate's influence on the USU has also been criticised, specifically in response to the alleged swaying of the USU Executive Election by the organisation's Senate-appointed directors.

## What's happening now?

This year, postgraduate and undergraduate students will have the opportunity to elect one fellow each to the Board. They will have a vote on key decisions of the Senate and would be expected to represent students' interests in major policy discussions it undertakes.

If you haven't heard about them before, you're not alone. Senate elections are generally less prominent, and less heavily contested than those for the Students' Representative Council or the University of Sydney Union Board. That is in large part that's because they only occur every two years. It's also because only one candidate in each election will be elected, discouraging heavy contesting where most candidates know they'll probably lose. As the Senate race occurs in between the SRC elections and RepsElect, factionalised candidates often don't contest the Senate race.

The online format of Senate elections has often lent itself to controversy. In contrast to the very public campaigning of USU and SRC elections, candidates can be successful without being interviewed by *Honi*, campaigning in coloured T-shirts, providing a comprehensive policy statement or launching a social media campaign.

Instead, in both the 2014 and 2016 elections, the elected undergraduate fellow was accused of standing over or near students as they voted through the online portal. In 2016, campaigners for the ultimately successful candidate were accused of racially profiling and targeting international students to vote in the elections.

This has meant that often the students are... surprising. In 2014, in the middle of a strong student campaign against Tony Abbott's proposed deregulation of university fees, the ultimately successful candidate said he was "not really sure" on the issue. Current Undergraduate Student Fellow, Francis Tamer, had not had experience with student politics prior to the election. Instead, he was best known for his vocal support of the "No" vote during the marriage equality plebiscite and had featured prominently in right-wing media supporting the view. The fact that he had won the election with a handy 1800 votes (whilst his campaign page had a mere 220 likes), therefore came as a surprise at a University whose student population largely voted "Yes." He was the second consecutive conservative to win the election with the backing of the Catholic Society. If current Catholic Society Secretary, Alessandro Sobral, wins it'll be a third.

University management has also not stayed away from the fray. In 2016, *Honi* reported that in collaboration with

the USU, they contacted at least two students and potentially more. *Honi* also reported that Chancellor Belinda Hutchinson and the Vice-Chancellor Michael Spence had morning tea with the Liberal candidate Dean Shachar, but could not say whether any support or promises had been given.

## Who's running this year?

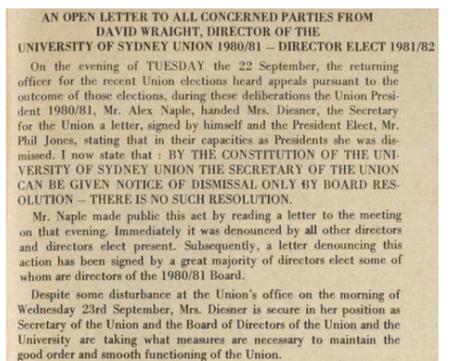
Eight candidates are contesting the undergraduate student Senate position, far fewer than the 24 who threw their hat in the ring last time. They include, in ballot order: Kewei (Benedict) Xu, Cole Scott-Curwood (Engineers for SRC), Alessandro Sobral, Alexander Naple, Alysha Baig, Anne Zhou, Courtney Leanne Daley (NLS) and Gabi Stricker-Phelps (Liberal associated).

Xu is an international student and a relatively unknown figure with seemingly little experience in student representation. St. Paul's College resident and 2021 councillor-elect, Scott-Curwood is styling himself as a progressive candidate, pointing to recent involvement with the SRC environment collective. Yet, when Scott-Curwood penned an article for *Honi* earlier this year in support of the Senate's new sustainability strategy, it was discovered that a current Senate fellow was directly editing the document to make the body look more favourable.

Sobral, as previously mentioned, is the Secretary of the Catholic Society, though makes no reference to this in his candidate statement, perhaps deliberately, and is running as the "everyday student." When pressed by an *Honi* editor at Courtyard as to why he was running, Sobral waxed lyrical about the "student voice," though was unable to provide a solid definition of what that was. As to the most important issue on campus at the moment, he gestured to the University's controversial usage of ProctorU.

Alex Naple, despite arguably being the most experienced candidate running for Senate, given his 1980-81 USU Presidency is a bit of a mystery to the contemporary student body. Thankfully, a look through the *Honi* archives reveals a highly contentious campus figure. Read for yourself...

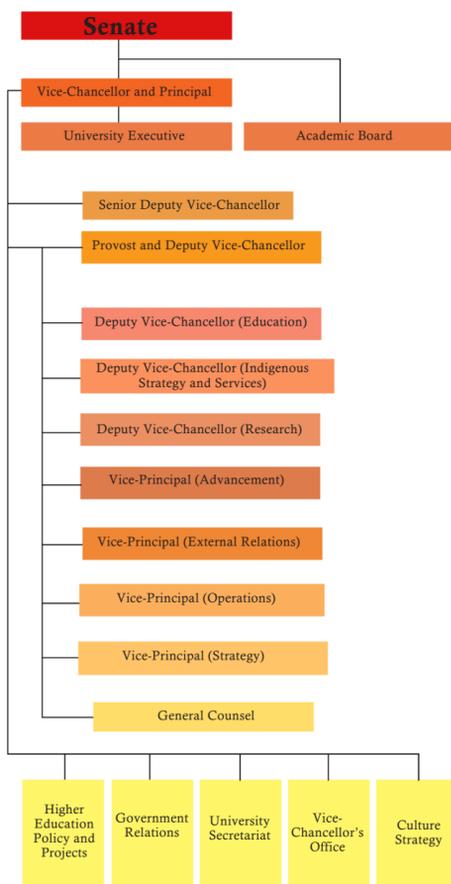
Alysha Baig is also relatively unknown figures and never



responded to *Honi's* attempts to contact them. Baig does mention that she worked for the United Nations Human Rights Council, however it's unsure in what capacity. Anne Zhao is an international student and current headkicker and de-facto leader of the Penta (Panda) faction. Zhao has listed involvement as a student representative with the Faculty of Arts and Social Sciences.

Courtney Leanne Daley, part of student Labor Left faction National Labor Students (NLS), is also styling herself as a progressive environmentalist, and will seemingly be competing for the left-wing vote along with Curwood. Daley is currently the SRC Sexual Harassment Officer and is pledging to review the University's sexual misconduct and alcohol policies.

2019 SRC Women's Officer Gabi Stricker-Phelps is also in the running. Whilst not a member of the Liberal Party herself, she ran on the Mod-Lib Shake Up SRC ticket in 2018 and was supported by them in her controversial bid for Women's Officer over the candidates elected by the Women's Collective. She is being supported by the campus Mods once again, running somewhat of an unconventional campaign. She has joined forces with postgraduate senate candidate Lachlan Finch, who was last year's Liberal USU Vice-President and her current partner. Whilst the two are separate elections, this is a smart play from the two of them, who, in talking to voters who are ineligible for one election can point them to vote for the other.



## Who are the current Senate fellows?

### Official Fellows



### External Fellows



### University Staff



### University Students



# Criminalising coercive control is not the answer: An abolitionist critique

Georgia Mantle and Mali Hermans interrogate recent proposals to criminalise coercive control.

On Thursday 24 September, Labor MP Anna Watson introduced a private members bill to the New South Wales Parliament to amend the Crimes (Domestic and Personal Violence) Act 2007. The amendment seeks to criminalise coercive control in domestic relationships. Coercive control refers to the use of controlling and manipulative behaviours including psychological, emotional and financial abuse within domestic relationships. Coercive control is committed to gaining and maintaining control over another person. This bill will make it an offence to engage in coercive control over another person in a domestic relationship. Carrying a maximum penalty of imprisonment for five years and/or a fine of \$5,500 and, in cases deemed to be aggravated, a prison sentence of ten years imprisonment and/or a fine of \$13,200.

Anna Watson is not alone in proposing legislation to criminalise coercive control with Green's MLC Abigail Boyd giving notice for similar legislation in June this year. Women's Safety NSW, a state-wide peak body for women's specialist services, have said that "criminalisation of coercive control [is] essential if Australia is to achieve a substantial reduction in violence against women and domestic homicide." While domestic violence services and some advocates have praised the move to criminalise coercive control, criticism of the bill has emerged from prison and police abolitionists, who have labelled the proposed legislation as embedded in ideas of carceral feminism.

Carceral feminism refers to a response to gendered violence which calls for increased policing, law reform and harsher prison sentencing for perpetrators. Though originally coined by Elizabeth Berstien in her discussion of sexual labour and calls to criminalise sex work, it has come to refer more broadly to feminist's reliance upon the criminal justice system for safety and protection.

Feminist anti-violence movements fought for the social and legal recognition of domestic violence and an increase in punishment for perpetrators of this violence. Historically, the criminal justice system - whether via the police or the courts - saw domestic violence as a discrete and interpersonal family issue. Feminists fought to have the system recognise domestic violence as a political issue that the state needed to address. In doing so, many feminist anti-violence activists failed to recognise the violence rooted in the criminal justice system itself.

In her book *Decriminalising Domestic Violence*, Leigh Goodmark argues that while criminalisation of domestic violence brought tangible benefits to some women, the criminal justice system has failed to prevent intimate partner violence by trying to solve what is fundamentally a social issue without broader investment in social

services and infrastructure. A broader community response that incorporates housing, health, economic security and structural change to gender relations and patriarchy is imperative.

In failing to recognise the violence inflicted by policing and the prison system, carceral feminism relies on the idea that violence can be prevented or "fixed" through punitive measures, reinforcing and empowering these violent systems. The proposed legislation relies on women being willing and able to involve the police in situations of violence. For many women, involving the police can lead to additional violence, with the police acting as another perpetrator of violence in denying support, inflicting further harm and compounding existing trauma. For Aboriginal and Torres Strait Islander women, disabled women, poor women and other women living on the margins, police pose a very real threat to our lives. Policing and prisons serve only to provide a veneer of safety.

Supporters of the push to criminalise coercive control and reform the criminal justice system to respond to domestic violence have argued that opponents of the bill are defeatist and "nihilistic about the ability of the justice system to protect women." However, as abolitionists, opposition to the criminalisation of coercive control does not stem from pessimism. Instead, our resistance to it has developed from a thorough understanding of the inherent oppressive nature of policing and the criminal justice system, in addition to the limits of the system in responding to deeper social issues. Abolitionist feminism demands of us as women and people deeply embedded in our communities an optimism in our own ability to respond to violence without reproducing harm. Modern policing and incarceration have become so naturalised that there is immense difficulty in imagining and conceptualising how violence could be addressed outside of these systems. Abolitionists' optimism and creativity is situated within our ability to imagine alternatives outside disempowering hegemonic systems.

Failures of the police to respond to gendered violence is well documented. Statistics from police data, as reported by the ABC in their investigation of police failing sexual assault victim/survivors, suggest that while approximately one in five women have experienced sexual violence, only 19% of female victim/survivors of sexual assault in Australia reported the incident to police. Further, only 30% of all sexual assault reports led to an arrest or other legal action. For many marginalised women, there are extensive barriers to reporting violence. Research published by ANROWS, for example, highlights the challenges to reporting women with disabilities face, with "substantial" abuse occurring in spite of, and because of, systems that are

intended to provide protection. With this knowledge in mind, it is paramount we pay attention to the way calls for criminalisation of coercive control - intended to provide protection - may similarly cause harm.

We must also consider that, whilst in some cases, reporting may stop future acts of violence, police and the criminal justice system cannot be relied upon as the answer to violence prevention, and often are complicit in compounding the trauma of victim/survivors. Police failure to respond to acts of violence in a meaningful way often leaves victim/survivors re-traumatised and without resolution. Even when police involvement leads to an arrest or other legal action being taken against the perpetrator, victim/survivors are left without material support, as the justice system is unequipped to respond to acts of violence beyond the state's legal mechanisms. While some supporters

**Abolitionist feminism demands of us as women and people deeply embedded in our communities an optimism in our own ability to respond to violence without reproducing harm... there is immense difficulty in imagining and conceptualising how violence could be addressed outside these systems.**

of the bill may believe that expanding police powers through criminalising coercive control will improve the literacy and skills of police in responding to violence, abolitionists understand that the issue is not with literacy and skills, but with the limitations of the police's role within the community.

Current rates of domestic and sexual violence prove that the threat of police involvement and incarceration is not a deterrent for those who commit violence against women. Yet, if we understand gendered violence as a social issue, alternative approaches of both alleviating and responding to violence can begin to be imagined.

Supporters of the proposed legislation believe that the enactment of similar laws in England and Scotland provide a valuable roadmap for their introduction in Australia. However, what supporters of the bill must be acutely aware of, is that as a settler colonial state, Australia's approach to criminalisation functions differently than in Europe. While supporters of the bill have refuted the idea that police will mistakenly identify women as the perpetrator this is already a pressing issue. In particular, misidentification affects Aboriginal and Torres Strait Islander women, migrant and refugee women, women who don't speak English and other marginalised women already over criminalised and threatened by the police. By referencing

empirical evidence of this not occurring in Scotland and England where coercive control has already been criminalised, advocates fail to recognise Australia's unique colonial context in reproducing violence via the policing and prison systems.

As feminists we don't refute that coercive control and intimidation tactics lie at the heart of domestic violence and pose a serious threat to women's wellbeing and safety. However, coercive control and intimidation can not be isolated and detached from the broader structural, patriarchal violence that exists. While seeking to expand understandings of gendered violence, this bill poses the very real risk of seeing violence against women as interpersonal and not structurally situated. This fails women whose lives cannot be detached from the structures we live within - whether they be disabled women living in institutions and experiencing abuse at

the hands of violent service providers, Aboriginal women subjected to police brutality or criminalised women subjected to sexual violence within prisons.

In questioning the push to criminalise coercive control, we want to make clear we are not disagreeing that coercive control is a form of violence. We do not wish to invalidate the experiences of women who have been subjected to coercive control, and honour victim/survivors sharing their stories - we all want justice. We also acknowledge that the debate happening amongst feminists has become highly polarised in response to this issue and we do not want to be complicit in drawing attention away from what is at stake, which is the lives and livelihoods of women.

However, what we hope to present is a radical alternative to dealing with violence within our communities. Ultimately as abolitionists it is from a deep love, hope and belief that we as a community, especially those subject to multiple forms of interpersonal and systemic violence, hold the answers and can continue to work towards a world that does not rely on carceral systems. In building strong communities, developing collective care ethics and struggling for structural changes to housing, health and social services we will end violence against women.

# Business school blues: finding your path as a Commerce student

*Pei Tan on the pressure to buy into corporate culture with the USyd Business School.*

When I first began my degree at USyd, I was immediately intimidated by the stature of my peers. I was surrounded by high achievers who likely performed better than me in high school and would continue to do so in university. Orientation Week events furthered my vision of the 'perfect' business student: high WAM, interning at a big corporate firm, juggling a busy social life, with a bunch of extracurricular activities to boot. All I wanted was to secure my future in the same way that these 'perfect' students did. This benchmark of success was all I calculated my worth on, and it played into a culture that tended towards toxicity, particularly for someone who was beginning an arts degree at the same time, but not valuing it as highly.

## I prioritised my business degree over my arts degree, buying into the rhetoric that deemed commerce as superior to the arts, and commerce students more successful.

It's a mindset that many business students fall into. There are a whopping 22 student societies associated with the USyd Business School, almost one for every discipline. I still remember wandering around the Abercrombie building on Welcome Day, packed with booths of people vigorously advertising their respective societies. Joining a society is strongly encouraged, with welcome events and my business school mentor stressing the importance of partaking in this culture. If, as a first year, you find yourself seeking advice from older business students, chances are that they'll tell you to get involved in a society. While this mindset is echoed throughout other faculties, in the business school it comes with an agenda beyond making friends and fuelling your interests: building your resume and forming corporate connections.

Jerry\*, a fourth-year Commerce/Laws student who was involved with Sydney University Business Society (SUBS) believes some people who get involved "are there only to get another CV point, which is a shame considering the impact these programs could have. SUBS had a reputation for being exclusive before I applied for a position, and I felt my experience in SUBS was cliquy." Harry's\* experience with Enactus was similar: "The higher-ups seemed more concerned with getting awards or seeing how they can boost their resume, rather than the actual social enterprise and opportunities to help people. That left me somewhat disillusioned as it made me feel like there's some ulterior motive for many people, especially those in charge, to take advantage of people who want to

make an actual impact."

Nevertheless, these societies do have value. As Harry\* continues: "I got to work on a real project and employ skills and knowledge that I learned from uni." Furthermore, they provide connections to reputable corporations. These firms take an active interest in USyd societies. Society partnerships with the Big 4 (PwC, EY, KPMG, and Deloitte) actively promote climbing the corporate ladder as a desirable future. One pathway students take is a cadetship, where they transition immediately into full-time work and pursue studies part-time. It can be incredibly jarring for students coming straight out of high school, who are not accustomed to the 9-5 working life.

The USyd Business School itself

encourages corporate internships, offering International and Local Partnership Programs (IPPs), where students experience working full-time for six weeks, or three days a week alongside studies for an entire semester. I myself did one of the international programs, where I lived and worked in Shanghai for six weeks while undertaking a business internship at an international English-speaking company. Within these six weeks, the idea of "work hard, play hard" became a lived experience. I had little time to breathe and recharge, as I was constantly trying to make the most out of my surroundings and explore the city in the limited time I had. Living in a country where I didn't speak the language and had little guidance from the university felt like getting tossed into the deep end in an attempt to teach us to swim.

Jerry\* also completed the Shanghai Business Immersion Program. "While I loved the feeling of being independent, exploring a new city and learning a new language, those benefits were only peripheral to the actual internship experience. The people in charge of the program were disorganised or out of their depth, and I felt the internship didn't teach me valuable or 'employable' skills. Most of the time I was left with only menial tasks, or nothing at all, which made me and fellow students feel like the Program was designed to exploit our labour. The program was also subject to several complaints by my cohort, and requests to change workplaces were common."

My own experience echoes these sentiments. While it's true that I gained more independence and first-hand

knowledge of the 9-5 working life, it's not the only or necessarily the best avenue to gain work experience. Large corporations often provide interns with menial work, which can result in frustration and even imposter syndrome, as we question why we were even hired. I experienced this as an intern in an international risk compliance company. Upon reflection, I realise that the most important lesson learnt didn't result from tasks I completed at work, but the experience of managing my time when faced with full-time work. Knowing this, I wouldn't strictly recommend such a program. There's value to be found in other avenues - for instance, I learnt more in my role as a retail assistant as I gained first-hand experience in managing a store.

Not all companies provide the same experiences, however, as Jerry\* explains. "I worked part-time at a prominent airline company in 2019, and I loved my experience. The work itself was really exciting and interesting, and I felt like I was contributing to real-world projects. They invested a lot in creating an inclusive, attractive and LGBTQ-friendly culture, and it reflected in the people I worked with. I'm still optimistic about potentially entering the corporate world and wanting to stay long-term. It's a matter of finding the company with the culture and role that suits you."

Furthermore, Harry\*, who works at KPMG, explains: "There's more structure and clear direction on what you are doing and if you have questions, there's usually answers. It certainly feels more stable, especially compared to smaller companies or uni life." However, "that structure can feel constricting, especially with the large bureaucracy of time sheets, and mandatory learning modules and long unnecessary video meetings and long paths to get simple things done. Culture also becomes very simplistic and inoffensive and plain."

For Shannon\*, who works at EY, it's about clicking with the right people. "The people and culture at EY are what makes it a great place to work. They hold several social events, and they also have extracurricular activities you can participate in including volunteering, joining teams such as Digital and Innovation and Maximising Wellbeing, which work to create initiatives to improve either the efficiency of the actual work, or to make EY a better place to work. However, large companies are quite hierarchical, and it may be quite difficult to work closely

and meet those at more senior levels, particularly partners."

The juggling of university, extracurriculars, and work can also cause a lot of stress. It did for Harry\*, who explains: "I didn't manage them very well. There was a point during university where I was the exec on multiple societies, still working on social enterprises, working on getting my grades up and eventually working an internship. There came a turning point, where I became burnt out and depressed and decided I didn't want to do anything anymore. It took a long time to recover. By the end I had realised that the work I had done in the name of ambition was not worth it."

That last statement is a sobering thought, and one that I somewhat relate to. In my earlier years of university, I had tried to join such 'CV-boosting', cliquy societies and dreamed of following the "perfect" business student path of Big 4 internship to grad program. I prioritised my business degree over my arts degree, buying into the rhetoric that deemed commerce as superior to the arts, and commerce students more successful. In doing so, I neglected my passion and focused heavily on building my resume for future grad role recruiters.

I think my biggest takeaway is that different paths work for different people, and what we view as the most successful path doesn't necessarily equate to the one that brings you the most fulfilment. We shouldn't reduce our involvement in university societies to a simple 'CV booster', but seek value in the experiences it creates. Most of all, it's important that we maintain our mental health and distance ourselves from an unhealthy obsession with perfection and climbing to the top. For me, I've found the experience of working in a small firm especially rewarding as it allows me more responsibility and opportunities for progress. I've also learnt to dedicate time to things I genuinely enjoy and am passionate about such as writing and hosting a SURG.FM radio show, rather than chasing CV boosting opportunities.



# 'Radical chic'? Celebrity activism in the 70s and now

*Claire Ollivain discusses the value of celebrity activism that isn't self-serving.*

The resurgent momentum of Black Lives Matter protests in recent months has seen various celebrities emerge from their 'apolitical' slumber to voice support, sharing posts on social media and making news for turning up to protests. While celebrities have the power to bring issues to a larger audience, their activist efforts more often than not de-politicise and obscure the systemic nature of the issues they are trying to fight against.

As members of the elite ruling class whose hoarded wealth is reliant on continued mass exploitation and suffering under capitalism, it is not in the interest of celebrities to commit to challenging the established order. It may be tempting to call on celebrities to act as leaders and give a voice to movements, but the majority of their pretensions to activism are self-serving and mediated by a PR team for the promotion of their own brand image.

Furthermore, celebrity support for movements often defangs radical messages by advocating for liberal solutions, such as voting for Biden or checking 'unconscious racial bias' rather than abolishing the carceral apparatus. Mainstream celebrity activism, which typically takes the shape of humanitarianism through NGOs such as the Leonardo DiCaprio Foundation, is not a challenge to global inequality and neoliberal capitalism. Instead, it promotes and legitimises the very forms of global inequality it claims to redress by defusing and institutionalising political anger. In 'Celebrity Humanitarianism: the Ideology of Global Charity' Ilan Kapoor writes that "the overwhelming tendency is to tackle the symptoms rather than the causes, the quick and

efficient managerial fixes rather than the more complex political struggles."

The type of militant activism that is needed to transform society is not the type that advances a celebrity's reputation, for it would require them to be traitors to their own position, sacrificing a life of comfort for on-the-ground action. Jane Fonda is an example of a celebrity who committed much of her life to activism after being born into a privileged family and gaining prominence through her role in 'Barbarella.' Fonda's dedicated opposition to the Vietnam War required courage; she was harassed, her reputation smeared, and she was denounced as a national traitor.

During the 1960s Fonda supported the Black Panther Party, a Marxist group which began as armed patrols for self-defence against police brutality; she called them "our revolutionary vanguard... we must support them with love, money, propaganda and risk." In the 70s, Fonda became heavily involved in the anti-war movement. Her most controversial action was her trip to North Vietnam in 1972 where she denounced US military policy on radio programs, earning the nickname 'Hanoi Jane' after the media photographed her on an anti-aircraft gun. The backlash received for rebelling against the state was frightening; she became the target of a three-year COINTELPRO operation in which her home was raided, and her children were followed from school.

Another actress who was effectively blacklisted from Hollywood was Jean Seberg, famous for her role in the French New Wave film 'Breathless.' Seberg developed severe mental health issues after being ruthlessly subjected

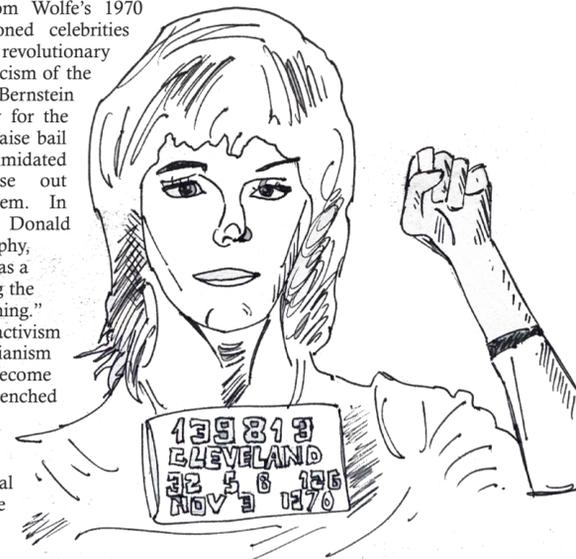
to COINTELPRO for her covert financial support of the Black Panthers. Recognising her as a domestic threat, the FBI stalked her, tapped her phone, and searched through her mail. In 1970, they sent false allegations to Hollywood gossip columns claiming that Seberg was pregnant with a Panther leader's child and not her husband's. Traumatized by the defamation, Seberg had a miscarriage. She later attempted suicide on numerous anniversaries of the child's death and tragically died at age 40.

In her memoir 'A Taste of Power,' Panther leader Elaine Brown wrote that, "there was nothing radically chic about Jean Seberg... I felt her genuineness and decency." The phrase 'Radical Chic' refers to Tom Wolfe's 1970 essay that lampooned celebrities who endorsed revolutionary causes. Wolfe's criticism of the composer Leonard Bernstein for hosting a party for the Black Panthers to raise bail funds effectively intimidated a significant base out of supporting them. In Panther leader Donald Cox's autobiography, he described Wolfe as a "leech" for profiting the "most from the evening."

While celebrity activism and humanitarianism since the 1970s has become more deeply entrenched in a marketing and promotion machine anchored in neoliberal capitalism, the FBI continues its

aggressive surveillance of activists involved in movements including Black Lives Matter. Wealthy elites donating only a small percentage of their wealth, offering liberal statements, and centring their own benevolence provides no challenge to the established order, whereas those who betray their own class through life-long opposition to capitalism and imperialism do. As twitter user @jestom quipped in late May "those of us who are middle class/ wealthy must accept our role, as paypigs to the revolution."

*Art by Nishita Gupta*



## Not all boomers

*Blake Falcongreen explores the hidden crisis among older Australians.*

Marianne\* browses the internet after work each day. She plays video games, flicks through websites, and reads articles. Over the weekend her screen time is all-consuming: she logs on in the morning and spends most of the day online. Marianne is not a maladjusted uni student. She is a 64-year-old woman, and is one of the many older Australians suffering from an internet addiction in the midst of Australia's elderly mental-health crisis.

Although it's notoriously difficult to measure, the Australian Institute of Health and Welfare estimate that 19% of older Australians are socially isolated. Little wonder, then, that new research on the rates of internet addiction among the elderly show a grim situation: over 60s are fast becoming the most affected by problematic technology usage compared to any other age group. Beyond Blue believe that rates of clinical depression in residential care are as high as 35%. Older Australians also have the highest rates of age-correlated suicide in the country.

Why is it that the countries most capable of providing for their elderly are among the most affected by this crisis? In Australia, the issue seems cultural.

Mark Kenny from ANU's Australian Studies Institute has spoken of an ageism that forces our most experienced politicians from office long before they need or want to go. This extends beyond politics: it pervades our private sector, our educational institutes, and the public sphere. Anyone who knows someone who lost their job in the GFC knows how hard it can be - over 50s search for a job for twice as long as young people. We know we'll see the same thing in the COVID-19 recession.

The rates of suicide in nursing homes and among the elderly are shocking, particularly among men. For men aged over 85, the rate of suicide is more than double that of the next most at-risk age group (under 35). Unlike the depressive teenager, however, these people do not have their whole life before them. They have a comparatively short stretch, hopefully not marred by health or financial issues. Many, particularly the ones who rely on government support, are aware of a suffocating perception that they are a 'net drain' on society.

The elderly occupy a fraught position in the minds of young people. They are simultaneously our beloved grandparents, and the selfish boomers

(with bad grammar on Facebook) who have presided over historic levels of intergenerational inequity. Age, then, becomes a source of advantage to some, and isolation and disadvantage to others: this is the tension at the centre of Australia's ageism. If you reach retirement age without a house or significant savings, you will struggle. Even if you are financially stable, you may find yourself in a retirement home without appropriate support or community or connection. In that climate it's unsurprising we're seeing older people turn to the internet - it's cheap, easily accessible, and escapist.

1 in 5 older Australians are suffering from social isolation. This is not a personal failure, or an inability to find community - it's a failure of policy and culture. How can we combat a systemic neglect of our elderly so pervasive it goes almost entirely unremarked? We can try to stay connected with our grandparents and the older people in our lives, but that's only half the issue. The people most at risk are the ones with no one to turn to, isolated, and outside of our attention. And we know that this isolation has become worse during the lockdowns, with families barred from

nursing homes and discouraged from visiting their elderly relatives.

These people don't have the financial resources to re-engage with life, or the time to go back to study and 'have a go.' The bulk of their socialising may happen at a supermarket, with their nurses, or on Facebook. For many older Australians - the ones without the capital to manufacture a dream retirement, or fortunate enough to have a social net - technology has become a debilitating and depressing band-aid for real connection.

Our commitment to each other shouldn't end when we get old. Real change is needed at the policy level, but perhaps we can all act to shift the culture of neglect towards the elderly. We should consider the ways in which young people are complicit in creating a culture that alienates older people - one that allows 42% of elderly renters to live in poverty. Next time you respond to a 'boomer comment' on Facebook, it's worth considering that you could be the only person they've spoken to today.

\*Name has been changed

# ELI VALLEY ON JEWISH AUTHENTICITY AND SATIRE IN THE ERA OF TRUMP AND NETANYAHU

Lara Sonnenschein speaks to the controversial cartoonist.

Two days after Donald Trump refused to condemn white supremacists at the first US Presidential debate, I rang New York-based Jewish cartoonist Eli Valley. Joining the call in the midst of uploading his latest piece to Twitter, he apologised, though stressed the importance of a well-timed tweet given the frenetic political climate, noting it was likely he'd soon be compelled by new events to produce another cartoon. Of course, he was right. About five hours after our call ended, social media feeds and group chats erupted in schadenfreude-induced frenzy as news broke that the President had tested positive for coronavirus. Valley predictably picked up his pen once again.

Known for his distinct heavy black and white caricature style, acerbic wit and attracting the ire of the political, media and Jewish establishments alike, Valley has emerged as an iconic figure within the American left, with a particular following amongst a revived Jewish section.

Raised in upstate New York and New Jersey, Valley's parents—a conservative rabbi and rebbetzin (rabbi's wife)—divorced when he was six years old. In leaving her husband, his mother also left religious orthodoxy behind, shaping Valley's adolescence as one marked by pronounced political differences. She became a social worker and dated an incarcerated African American man that she counseled, whilst his father delivered Shabbat services at synagogue, lecturing on the dangers of intermarriage. Moving between an "intense Jewish communal environment" and a "secular environment" "informed [his] approach both to Judaism and to wider politics" growing up.

He describes his upbringing as "Zionist in the formal and informal educational spheres. So pervasive, like the water that you drink and the air that you breathe. I must have been a Zionist myself without even realising or naming it as such." His answer is strikingly familiar. Whilst growing up in a liberal, secular household myself made it easier to recognise and interrogate this atmosphere, I attended a modern orthodox Jewish school for three years where Zionism was ubiquitous. From Jewish Studies classes, singing Hatikvah

(the Israeli national anthem) at school assemblies or the several kids who inevitably wore IDF shirts on mufli days. Why any twelve year old would choose to wear an ugly khaki shade over, I don't know, JayJays or Supré, was beyond me!

It was during these same school years where Valley was experiencing Israel as "the bedrock of the American Jewish community," that he discovered *MAD*: a comic magazine he cites as his greatest artistic inspiration. To Valley, *MAD* was Jewish authenticity. "There was this cacophonous Jewish sensibility flowing through their pages and panels." *MAD* also "satirised so many truths and assumptions of American political and cultural life—McCarthyism, consumerism, commercialisation in the post-war period, racism—and they were coming at it from a no holds barred perspective which was invigorating. There was a total renegade artistic and narrative style."

After graduating from high school, Valley studied English at Cornell and drew cartoons for the student newspaper, the *Cornell Daily Sun*, where figures such as E.B. White (*Charlotte's Web*) and Kurt Vonnegut (*Slaughterhouse Five*) also cut their teeth. However, churning cartoons out twice a week came to be a "gruelling work schedule" alongside studying where a "a lot of [his] work was forced illustration of the news. One of the things I like about what I'm doing now is I don't force them, I do them when I'm compelled."

Unable to find work in America and hearing of possible employment opportunities abroad, Valley moved to Prague in the 90s, portfolio in hand. Whilst he never got a job at one of the two English newspapers in the city, a combination of loneliness and basic Hebrew led him to becoming a Jewish tour guide. "Making some generalisations," Valley describes the Israeli tourists as "acting like they know everything," yet he found giving tours to diaspora Jews particularly enjoyable. "Their lens of Jewish history, particularly within Europe was confined to a graveyard approach, largely because of their Zionist upbringing and pedagogical background...To be able to impart not just the cemetery history,

but also the vibrant Jewish culture...that was really gratifying."

Rising antisemitism in the places Valley used to give tours has him feeling horrified, particularly given Israeli Prime Minister Benjamin Netanyahu's willingness to forge alliances with such figures like Viktor Orban. "Israel has made its choice to solidify ties with far right leaders who are antisemitic, but it turns out the values of antisemitic authoritarians mesh pretty well with the values of Israel's political leadership," Valley says bluntly.

Whilst living in Europe, Valley published his first book in 1999: a travel guide of Prague, Warsaw, Krakow and Budapest, which featured a blurb from Nobel Peace Prize winner and Holocaust survivor, Eli Wiesel who described it as "beautiful and melancholy..." Fifteen years later, Valley would go on to produce "Wiesel, Weaponized", a comic for the left-wing +972 publication satirising Wiesel's propagandistic support for the Israeli assault on Gaza in 2014. The cartoon shows Israeli scientists attaching both Wiesel's head and brain to a drone used in Gaza as they shout phrases like, "This is a battle between those who celebrate life and those who champion death!"

Realising he would have more success with his creative pursuits in America, he returned soon after the book was published and wrote op-eds during the Bush administration on topics such as the Iraq War. Admitting he was "falsely under the impression that everybody could write, but not everybody could draw," combined with his love for *MAD* and the "exhilaration for translating political ferocity into visual media," he found his way back to comics. This included entering an Israeli cartoon competition mocking an Iranian newspaper's callout for Holocaust cartoons. Whilst Valley didn't win, inspired, he began cartooning professionally, freelancing for various publications and eventually becoming the artist-in-residence at the Jewish publication, the *Forward*.

He described his experience at the outlet as "a constant struggle to be able to get things into print," clarifying that whilst his personal editors enjoyed much of his work, the editor-in-chief at the time "approached comics the same way she approached journalism, which is that you should show both sides of an issue." This approach didn't make much sense to Valley, an artist firmly of the view that satirists aren't there to illustrate both sides, but to produce polemic work. "There's no need to get quotes from people you're mocking, right?"

Tensions at the publication reached a boiling point towards the end of 2013 when the *Forward* published "It Happened on Halloween", which saw Valley draw then-head of the Anti-Defamation League (an international Jewish NGO), Abraham Foxman, attacking Jewish people for not being conservative enough. Foxman was livid and boycotted ("funny for a man who

doesn't like boycotts") the publication.

His time at the *Forward* was up, but it didn't amount to "an immediate break, that would have been a news story in itself," but a "distancing process" where he would no longer be published there. "It was a divorce." Pertinently, Valley's experience is indicative of a larger trend within the Jewish Anglosphere, where an officiated Jewish leadership (more right wing and religious than the majority of the Jewish community) seek to frame themselves as at best, the arbiters of, and at worst, the police of Jewish authenticity, legitimacy and even humour.

Valley's book of comics, *Diaspora Boy*, published in 2017 revels in celebrating a secular, universalist and social justice oriented vision of Judaism. Subversive and filled with dark humour, Peter Beinart is correct in saying the book "constitute[s] a searing indictment of the moral corruption of organized American Jewish life in our age."

However, intense criticism, such as being called a self-hating Jew and a *Kapo* (a Jewish person who helped Nazis), no longer phases Valley. "The whole idea of self-hatred presupposes that our 'self' is Zionist and often times orthodox," he explains. "It's important to not allow them to define us given the moral squalor of so much of the Jewish right in the era of Trump and Netanyahu."

Today, Valley sees reality as "continually eclipsing satire, not only in absurdity but in profanity." Yet, unlike more liberal or centrist satirists, Valley resists making fun of Trump's "clownishness" and the "more superficial aspects of the Trump administration," choosing instead to highlight the "pernicious, venal policies that he and the Republican Party are pursuing." "I feel like I'm drawing reality, it's one of the reasons I often use real quotes. I'm drawing the nightmare as it is."

Speaking to Trump's endorsement of the Proud Boys in invoking their "stand back, stand by" phrase, Valley stresses that "the big uproar" from the commentariat should not be limited to these public, soundbyte displays of white supremacy, as with what happened at the debate or his remarks about Charlottesville. "This administration has been implementing ethnic cleansing policies from the start," he says. "Stephen Miller who has the most extreme white supremacist proclivities...that's the guy who's been writing border and immigration policy."

Ultimately, Valley is unconcerned with attempting to convince people with his cartoons. Instead, he sees his comics as playing a small part in trying to "remind people on the Left that we're not insane, to galvanise us politically during a time of rising authoritarianism."

"The left is besieged and attacked. This is about punching back."

Cartoon by Eli Valley.

## The artistry of AI-assisted music

Chuyi Wang thinks that the new trend of artificially intelligent music production tools is a step forward for creativity.

The growing popularity of artificially intelligent tools in creative industries should hardly come as a surprise, given the lengths a dash of algorithmic magic can go to cutting unnecessary busywork in pursuit of artistic success. Photographers and graphic designers have long enjoyed using content-aware fill tools and automatic exposure adjustments to rough hem their drafts before putting on the final touches. DJs have automatic beat gridding which helps them sync tracks to each other and make for seamless nightclub mixes. Even writers have Grammarly-esque tools that suggest follow-up words in real-time. In no other field, however, has the meteoric rise of AI tools been as controversial—and as confusing—as within music production in the past half-decade.

In 2017, music software developer iZotope released a suite of products that would forever change the landscape of mixing technology (and give mastering engineers around the world an immediate and overwhelming fear of death): Ozone 8. Previous iterations of the software had served as a bundle of useful tools for balancing the spectral and dynamic content of an in-progress track, but the 8th revision shipped with a 'Master Assistant' feature, in which an AI companion would listen to your track and compare it to a database of millions of other songs it had already analysed. It would then average out the data of the closest matches and automatically

space of your choosing, keeping the amount of unnecessary echo under control. Other plugins have taken the more esoteric approach to functionality under-the-hood: no-one can really be sure what Soundtheory's Gullfoss actually *does*, except that if you turn a couple of the knobs on the interface, your song might sound a little clearer and brighter—whatever that means.

These further AI 'innovations'—if that's what you can call them—have caused an aggrandising reactionary movement across the internet who claim that using these tools to produce music is actively anti-creative and anti-artistic. "Your mixes will never sound good," they declare. Not unless you do them by ear, painstakingly over the course of several hours, while your wife and infant child look on in pity and despair! It's not hard to imagine why they might come to this conclusion: authors write words on the page, visual artists pull together materials and put paint to canvas, and architects... do whatever architects do. We think of chords and melodies as the intuitive and paradigmatic product of artistry when it comes to contemporary music production—after all, if a computer-generated Phoebe Bridger's hooks by algorithm, would all her Twitter stans still be as willing to claim her song-writing genius? The argument then proceeds like such: AI tools lower the skill ceiling of music production, and make *mediocre* tracks much more achievable. They tempt people

**Do we regret the invention of electronic instruments - the single greatest leap forward for music since Bartolomeo Cristofori realised he could put dynamic control in a keyboard back in 1700? By extension, would we characterise David Bowie, Daft Punk or Aphex Twin as un-artistic because they use synthesisers?**

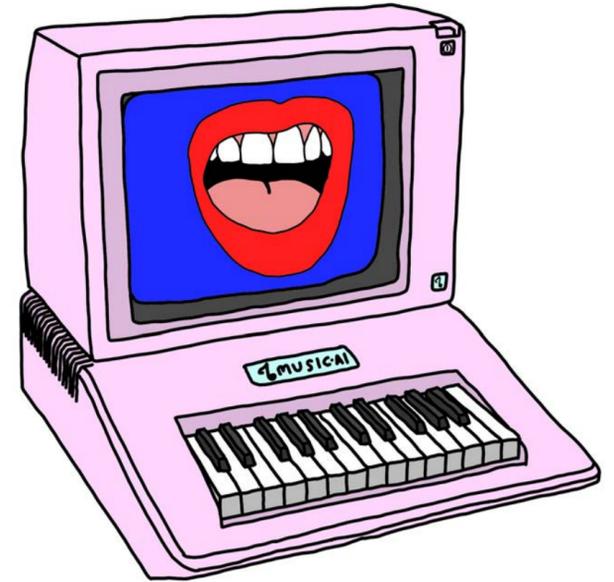
apply various EQ, compression and stereo imaging settings to get your song sounding as close as possible to commercially mastered releases. Almost immediately, boomer producers from across the world—presumably those who had been making Eminem type beats for years—emerged from the woodwork to decry the innovation as laziness-inducing marketing hype.

Since the release of Ozone 8, countless other plugins and pieces of hardware gear have shipped with machine learning and AI as description-fillers and 'exciting new' features. Mixed in Key's Captain Chords generates new musical motifs from a given chord progression, writing the melodies to entire verses and choruses if you so desire. Sonible's Smart Reverb will algorithmically calculate the most appropriate amount of reflections that your sound would have in a virtual

into forgoing the difficult process of learning abstract skills like ear-training and instead rely on a pre-determined algorithm. Therefore, as time passes and more of these tools come out, music will become increasingly homogenised, and true gems will become fewer and further between.

The more I think about this position, the more untenable I find it is. Not only does it betray a fundamental misunderstanding of the nature of music production—at least since the invention of the synthesiser—but it is unjustifiably pessimistic. If anything, the rise of so many useful AI-assisted tools has made music far more intimate, and the boundaries for experimentation and new ideas far broader than ever before.

First, music production is a creative field so mired and deeply interconnected with automation that these new 'AI'



tools are really nothing more than a slight extension of techniques that have existed for forever. Ever since Robert Moog debuted the first commercially available voltage-controlled oscillator in 1964, the 'directness' of artistic involvement has been intercepted by technology that has a mind of its own. No longer did musicians have to physically cause sound output from their instruments, like plucking a violin string or hammering a piano key: synthesisers are always generating sound, as long as they are provided electricity. To 'play' a synthesiser is to access a continuous stream of sound that already exists thanks to its circuitry, and to shape the emerging vibrations using envelopes and other modulation. And yet, do we regret the invention of electronic instruments—the single greatest leap forward for music since Bartolomeo Cristofori realised he could put dynamic control in a keyboard back in 1700? By extension, would we characterise David Bowie, Daft Punk or Aphex Twin as un-artistic because they use synthesisers? Music these days is nigh-unthinkable without the timbres and textures pioneered by Moog, Oberheim, Dave Smith, Yamaha and Roland throughout the 20th century; AI is merely an extension of the progress that has already been made.

Moreover, music production is becoming increasingly about the intention of the process and not the notes-on-the-ledger-lines final product—taking on an almost impressionistic shift since the turn of the century. Infamously, American rap trio Migos took an average of 30 minutes to record each song on their 2018 album *Culture II*. To judge a song as insanely stupid as 'Stir Fry' by the nature of its chordal or melodic content utterly misses the mark of Migos' innovation: brain-dead,

unthinking slappers with absurdly loud 808s and kicks. Cutting-edge trends like the recent wave of \*cough\* hyperpop tracks blow out traditionally-hated production techniques—auto-tune, chipmunked vocals, overly-distorted clipping, terrible MIDI instruments—and transforms them into an aesthetic of subversion: an irreverent fuck-you to mixing convention rather than a half-assed attempt to emulate tradition. To employ a reliable phrase I hate: it's the *vibe*, honey.

However, perhaps most crucially, it's simply incorrect to view these new tools as somehow any different than the aforementioned techniques photographers, graphic designers or writers employ in their day-to-day craft: ones that we don't seem to have the same kneejerk reaction to. Anyone who has spent more than five minutes applying an equaliser curve knows it's an absolutely mind-numbing chore. The amount of time A/B-ing compression settings could just as easily be spent considering adding extra musical variety, a beat switch-up, or a new creative combination of effects. AI tools lower the skill ceiling, sure, but in ways that don't fundamentally matter to the pursuit of an artistic vision. In a sense, they're far more liberating than restrictive, because anyone can put out a good sounding mix from their bedroom on no budget. While places for professionals will always exist in the industry, AI democratizes music production by decreasing the amount of time necessary to reach a baseline level of listenability, and allows young creatives to focus on crafting their own sound.

I, for one, welcome our new robot overlords.

Art by Ash Duncan.



# The Free University: A people's history

Nina Dillon Britton on what young activists can learn from the rise and fall of the 1967 Free University.

In 1967, three students and two young members of the History department met on the Quadrangle lawns to talk about the state of Australian education. The manifesto they later published in *Honi Soit* is a rare kind of document that only becomes truer over time. "The Lost Ideal" argues that "training for the economy is the de facto centre of the university's operations," that students enter university following a "prolonged training in forced-feed learning techniques" in school and are put through "a pre-structured processing" led by staff that are experts in their field but "rank amateurs at the specialised and difficult tasks of tertiary education."

Because of this, the authors argue, only "probably one in a hundred people who pass through the university get a university education in the proper sense of the term." The words ring true in a world where the Government is attempting to cut university funding and hike fees for Arts degrees on the premise it will promote "job-ready graduates." The authors are cynical about the ability to provide such an education within the existing framework of the University, writing that when students make an ideological stand they "are tolerated until they try to do something about that stand." In a particularly painful reminder that the forces restraining student dissent are by no means new, it notes that the recent uses of force by police at Sydney University are meant to keep student radicals in line.

The manifesto proposed a radically new type of education, a "Free University" (or "Free U" as it came to be known). "It is free in spirit, not in

cash—it will get no government grants, no scholarship scheme," it says. "It grants no degrees and offers no status. It is a small group of students and teachers who come together outside the established university system because they find that system inadequate." It promised to break down the hierarchies between students and teachers, to open access to subjects like materialism, gender or race that were ignored or underfunded in universities, and to allow cross-collaboration of many working in different areas.

Some of the authors will be familiar to students. Amongst them is Raewyn Connell, perhaps Australia's most pre-eminent sociologist, whose work on masculinity has taken her to Harvard. Her most recent book, *The Good University*, has assumed a position of particular prominence for student activists and unionists, as accessible literature about what a university built on democratic principles might look like remains sparse. In it, she canvasses a number of radical experiments in education, noting briefly the Free U she helped found in her early twenties.

Others include Bob Sinclair, who was completing his history PhD at the time and would go on to become an esteemed historian of Central Europe and a lecturer at Harvard. In the years following the end of the Free U he travelled to East Germany, where he was one of only two historians from capitalist countries studying the Protestant Reformation in the country. There, he drove from city to city in a camper van stuffed with books, letters, and bags of Sainsbury's Red Label tea, according to an obituary published in *Central European History* after his death in 1998.

Terry Irving and Rowan Cahill, who met in a Government class Irving was tutoring, went on to become prominent historians of Australian labour movements. They became life-long collaborators, in 2010 co-authoring a history of radicals in Sydney — *Radical Sydney*. Cahill had been conscripted into the Vietnam War soon after coming to University, and organising opposition to the war and working on his own conscientious objector case soon consumed his time at university. "I sometimes think of it as a lost youth," he says. "I didn't come to uni to be a radical, I came to write poetry. I'm a bona fide

enemy of the state now, there's an ASIO file on me. Conscripted changed my life."

Irving says that the Free U emerged during a period of "pessimism" amongst the Left at Sydney University. It is easy now to romanticise the decade as a Golden Age for activism in Australia, looking at photographs of tens of thousands at the Vietnam War Moratorium. "When I hear about the 1960s now, I don't recognise it, and I was there!" Cahill laughs. "The anti-war movement was very unpopular in 1964, opposition was small. From a student perspective it was frustrating in many ways. You can't forget how much work it took to get there in 1968."

At the time the Free U was formed, the conservative Menzies government had been recently returned to power where many had campaigned for Labor, and the University had been successful in expelling a student who had been lobbying against rises to library fees. "We began thinking that we might need a better idea on what we were on about," he says.

Universities in Australia were increasingly under strain. A generation of Baby Boomers entering Universities and increased access for women to tertiary education had outstripped class capacity. Cahill describes packed out lecture theatres for first year Arts subjects, with students being forced to sit on the stairs and in stand doorways to hear their professors. Students studying curricula written in the 1930s and 40s were calling for more democratic forms of assessment such as the now-much derided group project, Irving says, but it was difficult to implement within largely conservative faculties.

Free U was also largely inspired by similar experiments in the US happening at the time. Cahill and Irving had shared a class on American society and culture, which touched on the new radicals. "Students there had begun radicalisation programmes that took education into the ghettos, and we were inspired in that sense of a model of education based on reaching out to the local community," Irving says. "It was in studying them that we found out about the Free Universities."

It's difficult to reconstruct an image of what a "regular" day at the Free University might have looked like, half a century later. Classes ranged from "the Brain" to "Atrocities Explained." A copy of a newsletter published by the Free U, held in the University's archives, provides summaries on seminars held by Charles Perkins on "Poverty Amongst Aborigines," historian Baiba Berzins on the "Political Effects of Poverty"

and Ted Noffs of the Wayside Chapel on "Community Organisation." For students of the time, Free U was one of several simultaneous student-led radical movements. When I email Professor Duncan Chappell, who is in now an adjunct professor in the Law School and is listed as giving a seminar on "Mental Illness, Crime and Disease" in the newsletter, he tells me that though he remembers 1968 being a "year of great ferment in Australia at large, and in universities in particular" his "memory bank is completely bare" about the Free U.

It became a meeting point of people involved in various different campaigns. The Free U facilitated a "a friendly relationship of different campaigns observing each other," Irving says. "Several people involved in the Free U were involved in the Aboriginal Freedom Rides, the Labor Party or



Free University in Calder Street, Redfern. Left to right: Rowan Cahill, Terry Irving, Corina Clarke and Jon Collings. Terry Irving's archives.

feminist groups." Cahill remembers it fondly. "It was like the orgasmic dream of a tutorial for everyone who's ever taught one. It was a free flowing discussion of academics — great world academics — students and future great academics, sitting on the floor engaging with one another."

Connell and Irving taught a course on class in Australia which turned into a research project, which in turn produced a data-gathering exercise that became a paper published in a journal at the time. That in turn led to Irving and Connell's long-term project *Class Structure in Australian History* that has led to several published books. The course had a "huge effect on my intellectual development," Irving says.

Everyone I spoke to describes the Free U as a place where people were constantly coming and going, some choosing to live at the house itself. "In the best New Left style, we made decisions by talking until some kind of consensus emerged," Connell says. Membership peaked in the 1968/9

summer, with Cahill estimating some 300 people were involved.

"In the second summer we got ambitious and rented two larger buildings, one in Chippendale and one in Paddington, and some folk moved in for the summer and slept there, as well as keeping the place open for courses," Connell says. "It could be noisy, it could be quiet. People might make music, sit around talking, do some organising for instance for anti-war demonstrations. There was housework of course, some attempt was made to have people do that on rotation as part of the self-help ethos. There were parties, and I forget who had to clean up afterwards but the idea was that everyone committed to the place would pitch in."

The vision of the Free University stayed with its founders. "I've been an educator all my life, I've worked in the technical education system. I've worked in schools, prisons and universities," Cahill says. "I value education, I value teaching. It's meant to involve people in a mutual way to recognise we all bring different understandings, not everyone is going to be a fucking Einstein. That's the vision we had in that opening manifesto."

"But universities have never been comfortable with that. The move to online classes, to lock people up. What COVID has done is given universities what they've always wanted, break down a degree to its parts, break people up. I taught an online course recently, and it'll be my last teaching gig. It's entirely contrary to what education should be, and what the Free U tried to be."

Connell talks about several courses that had a long-term impact on her work, describing how a course on Gödel's Theorem sparked an ultimately unsuccessful attempt at reading Russell and Whitehead's *Principia Mathematica* and a more successful attempt at reading Wittgenstein's *Tractatus*, "which had the advantage of being shorter."

"But the most important thing I got from Free U wasn't from a particular course," she says. "It was the overall idea of the place, and the practical experience that we could actually make it happen. That became for me a key idea: that it wasn't enough to do social criticism - which we did, and were even good at, but it was too easy. The hard thing was to weave ideas and practices together and build something new. Ever since, I've thought that the key thing the Left had to do was to create new social forms and make them work."

It's unclear exactly when the Free U ended, as most of the founders left a year or two after its formation. Irving tells me that for several years he would meet different people saying that the

Free U was operating out of this or that house in Sydney's Inner West. But the key problem was that it eventually became impossible to afford a house for the Free U.

"It was always hand-to-mouth financially, we asked people to chip in \$10 [equivalent to about \$125 in 2020] to be a member but a lot didn't have it or didn't make it a priority," Connell says. In a story that will be familiar to any activist, there was also no long-term planning that would have been able to keep it going for long.

But, "more generally," she says, "there was not much concern about permanence." People didn't "lament" the closure of the Free U because "many of us were already busy doing similar things in other forums" at the time. "People who had put energy into it found other political projects taking up more time: the Moratorium movement, the Women's Liberation movement, Gay Liberation, the Labor Party which in 1969 seemed on the brink of winning power and in 1972 finally did."

"Perhaps we naively assumed that the cultural ferment of the late sixties would just keep going," she says. "Looking back, however, I think something was lost, and that was the interplay between all the different projects and courses. For a while it had produced some synergy."

But the vision of Free University didn't die, even if nothing similarly ambitious has been created by Australian students since. In 1973, two graduate students, Jean Curthoys and Liz Jacka proposed a course on "The politics of sexual oppression" in the Philosophy Department. Despite it being approved by the Department, it was ultimately rejected by the Professorial Board. Feminists protested the decision by pitching a tent on the Quadrangle Lawns emblazoned "Women's Embassy," teaching free classes on feminist philosophy until the University — with some pressure from the Builders and Labourers Federation — allowed the course to proceed.

In 2016, young activists set up a stall on Eastern Avenue to conduct a free "Radical Education Week," an event which has continued (with a pause in 2017) ever since. In 2019, Raewyn Connell returned to her alma mater to give a class on "the Good University" as part of the Radical Education Week program.

Half a century after the publication of the *Lost Ideal*, the barriers to a truly democratic education remain much the same. If it is disheartening to think that we are further from the vision presented by the Free U than ever, we must remember that it is always in our reach.

It is always only us who can create it.



Raewyn Connell (left), Terry Irvin (second from left) and two students at the Free U in Calder Road, Redfern. Terry Irving's archives.

## The Lost Ideal

An abridged version of the manifesto originally published in *Honi* in 1968. A complete version can be found on [honisoit.com](http://honisoit.com).

The official institutions of government, the political parties and the dominant economic organisations have opted out of the tasks of planning social change and directing social reform. In this situation of random social initiatives, the university has a unique and strategic position in directing the future patterns of Australian society.

It is right that the university should be closely involved with the rest of the society around it. Ideals of leisurely, isolated communities of scholars have no relevance to the situation today. The university can't do its research without large amounts of money; the economy can't do without the trained people it gets from the universities; the country's cultural life is half carried by the universities. But this involvement has gone wrong.

Finance for research and teaching carries direct and indirect control of the nature of the research and teaching. On the teaching side this is shown by the immediate effects of the federal Government decision to cut the financial recommendations of the Australian Universities' Commission. Finance for the University of New South Wales has now been repaid by the use of that institution to give degree status to military training at Duntroon. Research in the universities is increasingly sponsored by outside authorities, companies, and governments: in three universities, under direct contract to the military. Businesses are heavily represented on university governing bodies such as the Sydney University senate. And curiously, it is difficult to get research money for socially explosive issues such as education, poverty, and race relations.

Training for the economy is the de facto centre of the university's operations. Students flow in from the public examinations and flow out clutching tickets to membership in the occupational elite. Through the university a semi-closed upper status perpetuates itself from one generation to the next, preserving the lines of privilege which universal secondary education was thought to destroy. Because their attention is on getting good jobs, the mass of students are insulated from the academic culture of the university and from the radical traditions of student life and thought.

The university is supposed to be a centre of creativity and cultural progress. In some fields it is; yet in others it pounds narrowly within old walls. In the history of the Power Bequest we see a superb example of the mangling of advanced artistic ideas by the university machinery. Money left for the purpose of setting up a centre for modern art has been gradually converted to establishing an orthodox department teaching art history.

The universities do creative and worthwhile things: Arts Festival, individual research, group research et al. Australian universities have not reached the position of custodian of political orthodoxy that the Russian universities have; nor experienced the demoralising involvement in the centre of the corporate state of American universities. Neither do they have the

corresponding virtues of intensity and variety which the best parts of these two systems achieve. Their limited resources of creation are turned inwards and shelter in spots of the structure. Over the broad range of Australian society, our universities are profoundly conservative influences; unconscious agencies of the preservation of the structure of conformity and privilege which dominates Australian life.

When the students themselves make a stand on the basis of their own beliefs and analysis, they are tolerated until they try to do something about that stand. American students have described this by saying that the universities will not tolerate "consequential" action—they will let the students do anything except what has real consequences. Here it is not so much the universities as right-thinking elements outside which keep the students and their projects in line. In Brisbane recently it has been by physical force, courtesy of the Police Dept. In Sydney on various occasions, the same. In towns visited by the SAFA freedom ride, it has been by a quiet whispering campaign warning the aborigines off anything which was suggested by these communists from Sydney. In the case of medical aid for Vietnam, it has been by highly-publicised parliamentary manoeuvre. It is not the university administrations which conduct the attacks on student action; but the university administrations, and most of the staff, cannot defend student action because they are morally half-way to the position of its attackers, largely because they have little contact with student activities.

### A free university

The idea of a Free University is this: it is free in spirit, not in cash—it will get no government grants, no scholarship scheme. It grants no degrees and offers no status. It is a small group of students and teachers who come together outside the established university system because they find that system inadequate. It takes on the major tasks of a university—advanced research and advanced-level teaching related to its research—but extends its interests to issues and subject-matters frozen out of regular university courses. It is based on co-operation instead of competition; it breaks down the formal role-division of student and staff, inferior and superior; and experiments with teaching methods. Ultimately, it stands or falls by the enthusiasm of its members.

ROWAN CAHILL

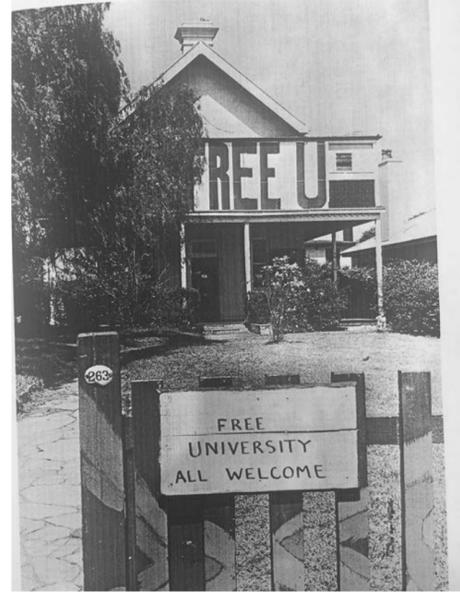
RAEWYN CONNELL

BRIAN FREEMAN

TERRY IRVING

BOB SCRIBNER

For the Committee for a Free University.



Free University in at the Old Mase, Paddington. Raewyn Connell's archives.

# Feminist art in the public eye

Thomas Sargeant thinks that winning hearts and minds is as important as direct political action.

Feminist art is intrinsically activist art. While feminism is admittedly a loose term that encompasses a whole range of beliefs about our world and how to change it, all of these definitions involve reshaping the world as it stands to achieve equality of sex and gender. Activism can be just as tricky to pin down - is it activist to convince your family to believe in a cause? What about convincing one hundred people, or a thousand? The line between advocacy and activism is blurry, however, activism can be as directly involved as civil disobedience, or as simple as advocating for a cause on any scale. Whilst the term activism might bring to mind protests, petitions, or policy change, these actions at their most basic level are organised and populated by individuals who believe in a cause. Art has the power to change minds and influence beliefs, which is a vital part of building any movement. Therefore, even if an artwork with a political statement does not directly contribute to reform, it must still be considered activist art through its power to bring individuals into an activist movement where they are then able to foster change.

The goal of feminist art, according to artist Suzanne Lacy, is to "influence cultural attitudes and transform stereotypes." In the 1960s-70s, feminist artists sought to achieve this goal within the context of second-wave feminism by fighting against social and legal inequalities such as discrimination and reproductive rights, which were at the forefront of political conversations of the time. In the style of second-wave feminist action, feminist art of this era often broke out of the context of galleries, which were criticised as restrictive and sexist institutions by many artists, activists, or both in the form of groups such as the Guerilla Girls.

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Artists operating in and outside of galleries sought to disrupt the status quo through taking political discourse into the public stage, posing questions to audiences to make them reconsider their beliefs. This is seen in the works of Jenny Holzer and Barbara Kruger, artists whose works occupy spaces that vary from alleyways, trucks, and billboards to the ever-present gallery wall. Wherever an artwork exists and is able to be seen, it has the ability to influence people and the way they see the world.

The public nature of Holzer and Kruger's artworks are key to their effectiveness in achieving their goals, as entering into the public sphere allows artists to more effectively manipulate public discourse. Holzer's *Truisms* series presents huge numbers of confident, high modality statements to its audience without context, prompting viewers to decide for themselves whether they agree or disagree with claims ranging in contentiousness from TORTURE IS BARBARIC and ROMANTIC LOVE WAS INVENTED TO MANIPULATE WOMEN TO MURDER HAS ITS SEXUAL SIDE. The series includes claims that are arguably outright contradictory (CHILDREN ARE THE MOST CRUEL OF ALL, CHILDREN ARE THE HOPE OF THE FUTURE) in order to highlight the interpretive responsibility that Holzer places on her audience. *Truisms* takes care not to value one ideology or statement over another, and by doing so Holzer arguably does not privilege a directly feminist nor activist voice. However, her art reflects feminist activism regardless because of how it brings gender discourse into the public sphere. Holzer herself noted in 1986 that "I do want my voice to be heard and, yes, it's a woman's voice."

Whilst Holzer's artwork can be found in galleries from Canberra to Zürich, her work comes to life when freed from gallery spaces. She created, for example, condoms with MEN DON'T PROTECT YOU ANYMORE printed on them and a San Francisco stadium JumboTRON emblazoned with RAISE BOYS AND GIRLS THE SAME WAY. Holzer's *Truisms* were replicated on shirts, LED signs, tapes, prints, and postcards, replicated for consumption and wider dissemination. Through decontextualising her text from its context, audiences are forced to constantly consider and reconsider the meanings of and our opinions on her 'truisms', difficult and controversial phrases such as DECENCY IS A RELATIVE THING and ANGER OR HATE CAN BE A USEFUL MOTIVATING FORCE, evaluating them based on context and our own opinions as truths, lies, or art. The highly public and exposed nature of these artworks, alongside their direct and unambiguous textual messages and gendered language

make them effective in challenging dominant ideologies. Whilst these works can indeed influence beliefs and attitudes, it remains to be seen whether discourse in and of itself is able to bring about tangible change.

Holzer's work has become much more explicitly activist in recent years. Through her artwork IT IS GUNS (2018), she projected vivid testimonies and poems against gun violence on the facade of the Rockefeller Center, and with ANTI-GUN TRUCK (2019) she sent trucks across the United States with similar messages displayed on their sides in the wake of mass shootings. These inherently partisan messages against gun violence mark a clear departure from Holzer's earlier works that tended to shy away from arguing a singular, sincere message. Holzer's Inflammatory Essays (1979-82) presented the idea that YOU GET AMAZING SENSATIONS FROM GUNS. YOU GET RESULTS FROM GUNS, a sentiment that I feel she would be unlikely to replicate today, however abstracted from her own voice.

Employing comparable postmodernist practices of public art and textual emphasis is the artwork of Barbara Kruger, whose iconic oeuvre has formed a core part of the feminist canon. Contrasting Holzer's work, Kruger often does not seek interpretation or dialogue with her audience, rather offering bold accusations against patriarchal systems. This challenge is evident in her 1981 work Untitled (Your Gaze Hits the Side of My Face), directly addressing the audience with a second person possessive pronoun in order to critique the male gaze and objectification of women. This accusatory text is layered over an image of a female bust in profile, strengthening the representation of a gaze through what art historian Patricia Simons describes as "averted eye[s] and [a] face open to scrutiny." The use of a bust specifically creates a link between Kruger's criticisms and the context of the art world.

However, Kruger was concerned with more than the high art world, and made a foray into the world of public art with the creation of a silkscreen print Untitled (Your Body is a Battleground) for use on a poster for the 1989 Women's March on Washington. The Women's March on Washington was a march in favour of reproductive health rights, with Roe v Wade and thus a woman's right to abortion at risk of being overturned. The work depicts a black and white image of a woman's face with the right half inverted, overlaid with the text YOUR BODY IS A BATTLEGROUND. The duality contained within the work through its split into left and right, positive and negative, emphasises the harsh

reality of what is at stake - women's bodily autonomy. Kruger's work, through a combination of dominant text, high-contrast photography and public engagement, allow for her work to be highly effective in influencing public discourse on gender politics and feminism.

However, we again have to ask ourselves how these artists and artworks contribute to an activist project. Each artist has been involved with radical art groups - Holzer with 'Colab' and Kruger with 'Artists Meeting for Cultural Change' - that advocated for cultural change and against issues such as Reaganism, racism, and gentrification. They achieved their goals not only through exhibiting shows in galleries or independently, but directly organising protests and boycotts and distributing resources.

We must examine both Kruger and Holzer's works through their direct and indirect engagement with political



systems. Kruger's contribution to the March on Washington is a direct engagement with policy change, but it is not fair to judge that as any more effective praxis than her criticisms of the male gaze, or her world-famous anti-capitalist works seen by millions in galleries. In regards to Holzer, we cannot say that wheat pasting her morally unaligned *Truisms* around New York is any less effective in inspiring change than her anti-gun trucks. Quantifying the impact of art is difficult, if not impossible. Reaching someone with socially engaged art - whether within a gallery, on the streets or at a protest - is valuable to activist movements, because it brings people into activist spaces by spreading awareness about the issues.

Creating great activist art isn't necessarily about organising a campaign or a march, it can be as simple and accessible as convincing someone that a cause is worth fighting for.

Art by Thomas Sargeant.

# Dadaism and revolution: When nonsense makes sense

Amelia Koen on the transgressive nature of Dadaism and the future of political art.

When we think of absurdity we might equate it with nonsense, but what if it was this very nonsense that gave the absurd meaning? This is precisely what the artistic movement of the mid 1910s, known as Dada or Dadaism achieved. Dada was born out of the devastation of World War I and became one of the first anti-war, anti-bourgeois, leftist artistic movements. Utilising shock-value as its key visual messenger, Dadaism was an artistic tool of social revolution. Its visual absurdity and anti-war politics rebelled against the standards of art, and hence the standards of society. German painter and Dadaist Hans Richter described the point of Dada as "only a means of arousing the bourgeoisie to rage, and through rage to a shamefaced self-awareness." Dadaists equated their absurd subject matter to the absurdity of warfare, laughing in the faces of the bourgeois class, whose so highly valued art had now become a mockery of its primary consumer.

As the world is faced with a multitude of global crises and we fight against social injustices as an imperative, we grow tireless and disenchanted with our political status quo. The social, economic and political landscapes that gave birth to Dadaism have resurfaced and once again pervade the art world. Co-founding Dadaist Marcel Janco said, "we had lost confidence in our culture. Everything had to be demolished." In

2020, this sentiment is echoed across the world from the Black Lives Matter movement, to the Hong Kong protests, the Belarusian protests, and the ongoing fight for climate justice. We have seen the power of the mobilised working class, and we have seen the agency we have as organised individuals against the establishment. However, when we turn our heads to modern art what command does it have as a revolutionary political force?

During its time, Dadaism revolutionised working-class perspectives on war through its scathing criticisms of the ruling class. Using absurdity and shock value to convey their critique, Dadaists called into question every sector of bourgeois society that perpetuated the war. One of the most poignant examples of this is Hannah Höch's photomontage *Cut with the Kitchen Knife Dada through the last Weimar Beer-Belly Cultural Epoch in Germany* (1919). The work comments on ideas of the machine, featuring wheels, cogs and other mechanical parts. Through this, Höch attempts to break down capitalist structures that lead the working-class to their organised oppression, examining both the idea of the machine of society, and the ways in which new technologies made the totalising destruction of the war more efficient. This critical commentary is effectively delivered to the viewer

through the stark and abrasive visual quality. Today's contemporary art exercises this same visual shock-value to garner attention, and propagate criticisms of the ruling class.

Taking it one step further than Dadaists, many contemporary artworks seek to weaponise their capacity as revolutionary objects by entering the arena of public demonstrations, taking shock-value out of the galleries and into the streets. Whether it be a pained banner held high or organised performance art, rather than acting as a precursor to revolution as Dadaism did, contemporary works of art participate in moments of protest. A key example is *Lady Liberty Hong Kong* (August, 2019) created during the height of the Hong Kong protests which demanded democratic systems of government. Standing three metres tall and built like stone, the sculpture depicts a female demonstrator in protest attire, with a fist held high. Entirely crowdfunded, nine designs were proposed by a large team of creatives and the final design was chosen by an online vote of the people; the statue stands for, and embodies, democracy. It was displayed in several locations of protest including the Anti-Abusive and Anti-Authoritarian rally in September 2019. The incredible symbolism of not only the statue itself, but its transportation during live protests speaks to the hard-fought

determination of the protesters. It is in this way that I see the shock-value of Dadaism re-achieved, although the statue's subject matter is overt. Carrying an 80kg embodiment of your defiance at a heavily repressed demonstration is no small statement. Rather, it sends an immensely powerful message about the strength and unending resilience of the Hong Kong protesters to all who see the statue. Dada artworks have been described as "a protest with the fists of its whole being engaged in destructive action." Lady Liberty Hong Kong, its creators, transporters and fellow protesters, stand as a whole being, fists engaged.

Dadaists wanted to change the world through artistic satire, striving to make a mockery of their political climate, and tear open the discussion of war and the working class. Artists of our modernity refer back to these revolutionaries, desperate to be heard in a world where artistic commentary of the social and political is continually stifled. Yet it is in the very nature of art to transcend its own condemnation, existing outside the approval of the bourgeois class as Dadaism did. Art lives and dies in the streets, not by the discerning hand of those who try to dampen its revolutionary spirit. The mutinous power of the visual media has never stagnated.

# How a nation of mystics, occultists, and yogis became "Hindus"

Vish Lingam questions whether Hinduism can be described as a religion at all.

An estimated 1.2 billion people identify as Hindu. Almost all religious scholars agree on the claim that Hinduism is at least 4000 years old, originating in the Indus Valley with the authoring of the Vedas in 2000 BCE. But unlike the Abrahamic religions which follow a salvation theology, Hinduism has no one true God or one Holy text. Religious scholars in the West often note that there is such openness and freedom within the Hindu faith that the various traditions, philosophies, and ideas within it at times appear to contradict one another.

To me, this brings into question whether there is such a thing as a coherent "Hindu" identity at all. For other major religions, such as Islam and Christianity, the identity of a follower is clear: one who believes in the doctrines expounded in the Holy books and acts according to the path laid out by a Prophet. Hinduism, however, has no single Holy book or Prophet. It fits under the categorisation of religion only because it demands faith in something beyond the physical world, but it does not demand devotion or sacrifice to a God based on the promise of salvation or damnation.

In that sense, Hinduism can be better understood as a culture built upon spiritual teachings rather than a

theocentric religion. The only problem with this, however, is that Hinduism can be better understood as a culture only because it was never supposed to be a God-worshipping religion in the first place. Hinduism is not a 4000 year-old religion, it's a 200 year-old colonial era invention.

There is no question that key events in Hindu history did, in fact, take place. There is archaeological evidence that the Mahabharata (Kurukshetra War) and a war between South India and Sri Lanka described in the Ramayana occurred, and that Shiva (Adiyogi) lived in the Himalayan region during the years 17000 BCE - 14000 BCE. All of these are reasonable claims, and Ancient writings on the spiritual aspect of human existence from the Indus Valley which fall into four classes: Vedas, Upanishads, Aranyakas, and Brahmanas have been preserved through oral and written means for 4000 years.

However, the fusion of the many hundreds of Indian traditions that have developed over a few thousand years under the one religion called "Hinduism" is only a very recent invention. It is the product of efforts by Western "orientalists" and British missionaries to cement the idea that there was a sufficient amount of Ancient regional and sectarian tradition in the

Indian culture to construct a single systematic religion. Between 1789 and 1890, the British Raj attempted to create a comprehensive description of Hinduism that exhibited it as a coherent system of beliefs and practices operating under clear, regular, and rigid principles. The word Hinduism as we use it today comes from this period in which the British Raj, in an effort to study the distinct Indian spiritual practices, created texts such as Hinduism (1877) by Sir Monier-Williams which eventually led to the compilation of Indian spiritual traditions and those who practiced them being put under the one label "Hindu."

For example, before the 19th Century, the Bhagavad Gita was an esoteric academic text understood only by scholars. The 1785 translation of the Bhagavad Gita from Sanskrit to English by Sir Charles Wilkins sparked great interest amongst the British elite in India's spiritual culture. This new Bhagavad Gita, translated and re-written by colonists in the 19th Century seems to contradict the ancient Vedic Upanishads. In the Upanishads, for example, there is no concept of God. Brahmin in those texts is described as an "eternity" which permeates all things in the Universe, not a "God" or "creator." Strict devotion was not the norm in pre-

Colonial India but in this 19th Century version of the Bhagavad Gita, Krishna claims himself to be a "Supreme God" and that all those who wish can find deliverance from the perpetual cycle of reincarnation by worshipping him.

Since then, in the 20th and 21st Centuries, Indians have decided to react to this in many ways. Overwhelmingly Indians both in India and in the West have accepted the term Hinduism and consider the trinity (Brahma, Vishnu, Mahesh) as central Gods of their polytheistic faith. Others have decided to reject this new religion and instead follow the Vedic scriptures, while others still identify as Hindu but stay within indigenous formulations of their own practices and traditions developed by their ancestors in a certain region of India.

With such a complicated history there is a great deal of confusion as to how to approach which branch of Hinduism one's family follows and why the continuation of such traditions is important at all, especially for the diaspora living in the Western world. It would be untrue to say that the identity "Hindu" does not exist, but digging below the surface for a moment, we can see that the picture of a Hindu is not as clear as we would first imagine, even for Hindus themselves.

# A night at the theatre - until we meet again

*Caitlyn Sinclair is missing the minutiae of a night at the theatre.*

There is a certain *je ne sais quoi* to a night at the theatre.

A certain excitement that comes with walking up the golden staircase of the State Theatre ticket-in-hand, through the funky lobby of the Griffin, down to the Cellar Theatre at the bottom of the Holme building or standing under the sails of the Opera House.

It has been a mere 238 days since I last sat in a shoulder to shoulder audience – standing room only - watching the six wives of Henry VIII perform a kick-ass pop-history remixed musical. The soundtrack of which has got me through many working from home Wednesdays.

With time apart, the heart grows fonder. And I've found myself thinking of those gorgeous big buildings that are usually buzzing over with people and props and art and emotions, forced for a time to sit empty. Just waiting.

Strangely, I think I miss the little odd inconveniences and rituals of going to a physical theatre most of all.

Like how the intermission announcement encourages almost a Pavlovian response to beat the crowds to the bathroom like my life depends on it, when really, folks, it has only been an hour and a half... I've let Netflix roll over to the next episode longer than that I'm sure. Yet, in a choreographed dance we beeline for the ladies room line stretching around the corner and past

the bar, have a long chat about the first act, and somehow all get back to our seats just before lights up. That deserves a Tony!

Or the joy of snatching up last minute tickets in the very back row. Not only does it make you feel like secret royalty presiding over the rows before you, but often you'll catch a sneak peek of the in-the-shadows drama the ushers are having to deal with throughout the night; the little flashes of torch light weaving down the aisles searching out the accidental seat thief who "mixed up" their row G with row C.

Or the outer-body experience of being lost in a standing ovation. It only takes one person to spring to their feet, and a second person to join in. Then the dominos keep falling and there's no hope but to be pulled to your feet, hands stinging so you know you are clapping really hard but, over the crowd's unified noise, you can't really hear them..

And when else does the skill of drinking overpriced house red wine in the dark come in handy?

But perhaps the most powerful part of a live performance is when someone fucks up.

The potential of mistakes is always there floating unspoken in the air of a live performance. Making the stakes so much higher and the potential for magic playing out so much greater.

Spotting an unscripted chuckle-stifling-smile that is quickly covered over with lightning-speed improvisation is a bit like catching a glimpse of a shooting star. Fleeting, unique magic, reminding you of where you are: sitting in a sea of people in a big auditorium watching the product of countless numbers of working hours playing out in front of you – in the moment.

During a preview of Sydney Theatre Company's production of Lord of the Flies last year, just at the height of the play's dramatic build up – only about 15 minutes before curtains down – a voice from the tech box yelled out "stop stop! Hold up one second, one of the lighting rods is caught on the scaffolding – please just bear with us while we reset!" House lights came up, they thanked us for our patience and for being their preview audience before opening night, and then the red light beams and dark music began again, though both were perhaps not as eerie as they were the first time.

I miss the mistakes.

This inimitable aspect of live theatre has been sorely and especially missing from the streamed recorded productions, which have been hitting our screens over the last few months: Hamilton on Disney Plus, Frankenstein and Phantom of the Opera on YouTube, etc.

All this begs the question: If live

theatre as we know it is, in a way, sculpting a masterpiece in time and space – that sits on the cusp of potentiality, what happens when we can pause, rewind and replay that same scene again...

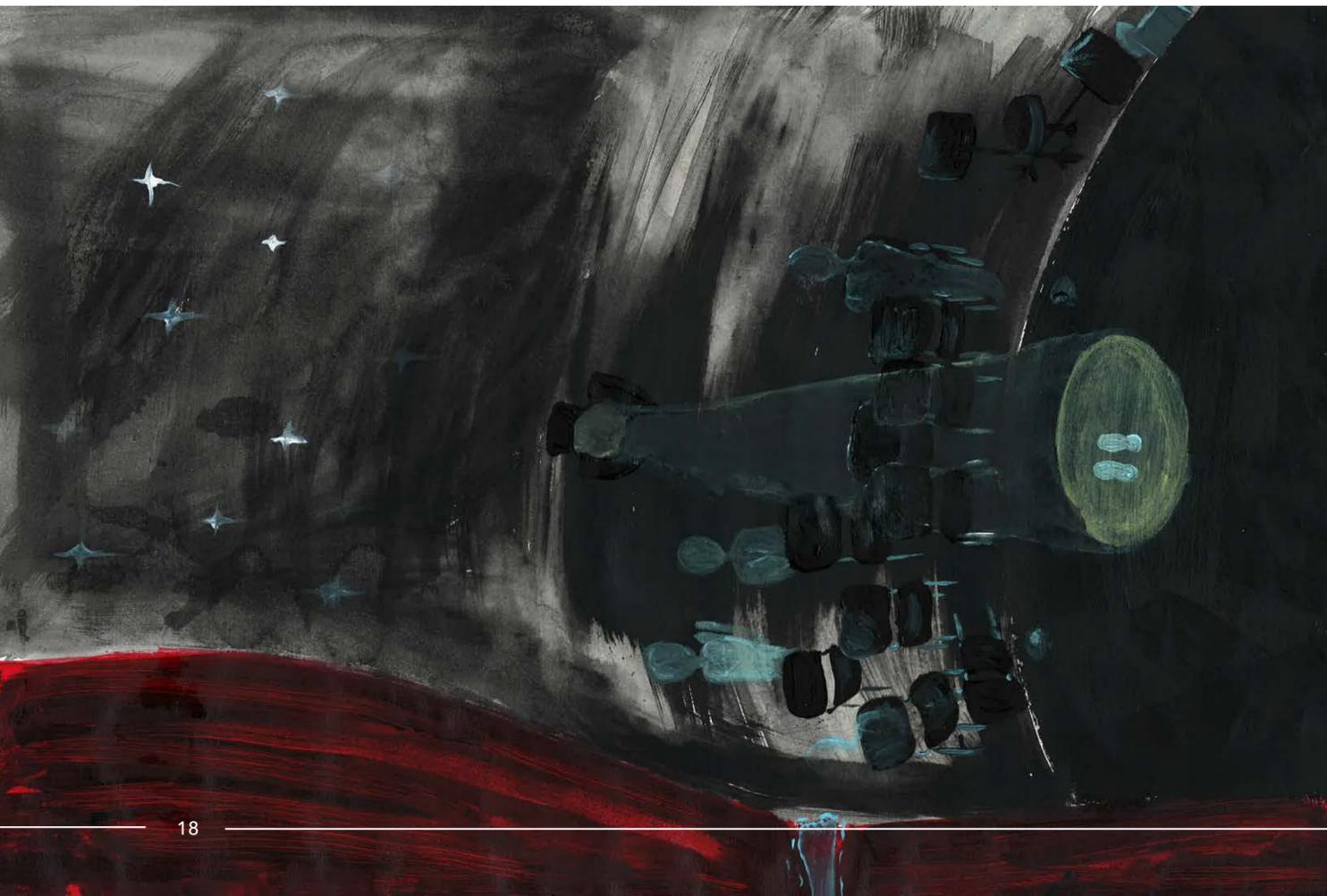
While I'm incredibly eager to sit in a theatre again, it's the theatre staff, the ushers, the playwrights, the performers, the stage managers, the production crew and the innumerable amount of others who work and create art together in these spaces that I'm predominantly sympathetic towards. I talk to friends who are itching to get back to work once those intricately carved doors open once again. And others who, with mask and sanitiser in hand, are recently back working in this new normal.

That's right, this midnight musing has an exciting Act 3.

Many of our beloved Australian theatres are finally coming back to life, red rope lining the way, off the digital and straight down the aisle on your left. Following safety regulations at limited 50% capacity, or following the 4-metre square rule – seats are being filled once again. The stages are being set. Magic in the air. And the curtain is rising on a new kind of night at the theatre.

Catch you at the box office.

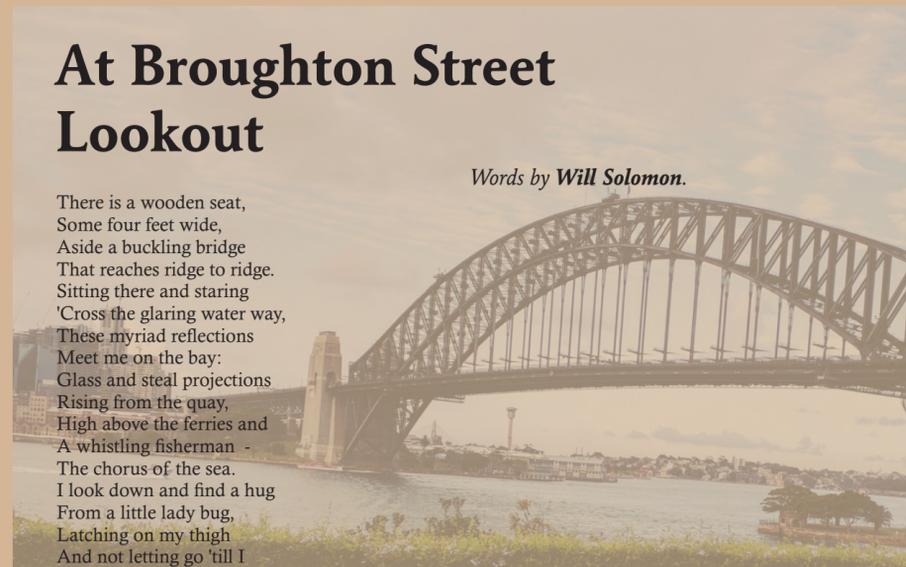
*Art by Lilly Aggio.*



# At Broughton Street Lookout

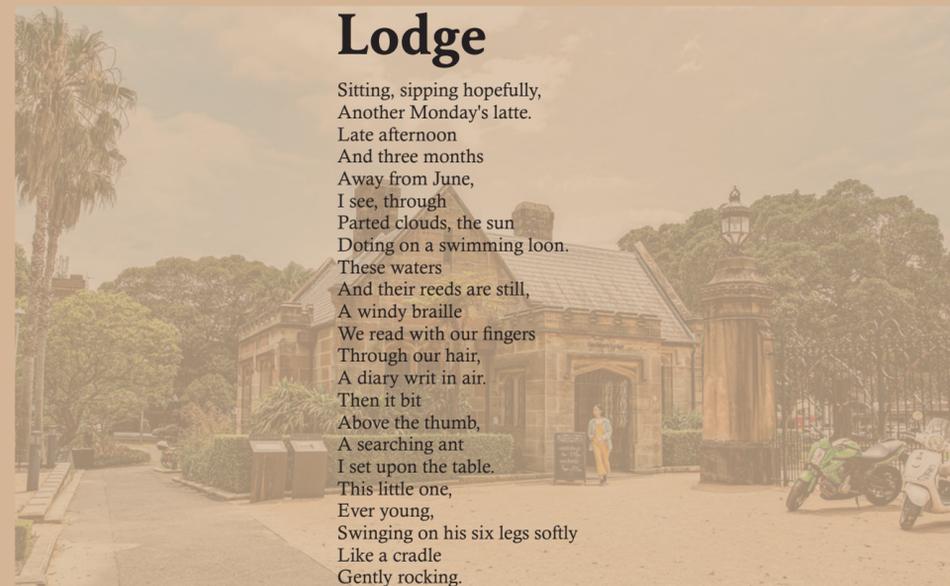
*Words by Will Solomon.*

There is a wooden seat,  
Some four feet wide,  
Aside a buckling bridge  
That reaches ridge to ridge.  
Sitting there and staring  
'Cross the glaring water way,  
These myriad reflections  
Meet me on the bay:  
Glass and steal projections  
Rising from the quay,  
High above the ferries and  
A whistling fisherman -  
The chorus of the sea.  
I look down and find a hug  
From a little lady bug,  
Latching on my thigh  
And not letting go 'till I  
Could promise that I  
Could stay  
As many days  
As she had spots  
Atop my own premonitions  
And faulty indecisions.  
Honestly so,  
I do not know  
If this bug  
Is ever letting go.



# At the Gardener's Lodge

Sitting, sipping hopefully,  
Another Monday's latte.  
Late afternoon  
And three months  
Away from June,  
I see, through  
Parted clouds, the sun  
Doting on a swimming loon.  
These waters  
And their reeds are still,  
A windy braille  
We read with our fingers  
Through our hair,  
A diary writ in air.  
Then it bit  
Above the thumb,  
A searching ant  
I set upon the table.  
This little one,  
Ever young,  
Swinging on his six legs softly  
Like a cradle  
Gently rocking.



# My mother reads my diary now

My mother reads my diary now,  
wonders where did I learn all the abuses from.

*Words by Misbah Ansari.*

How my words are never quiescent,  
spewing vocabularies she didn't mix in the honey that I licked upon birth.  
She breaks her existence into clouds,  
liquifies vapour of my fury in shapes and filigrees.

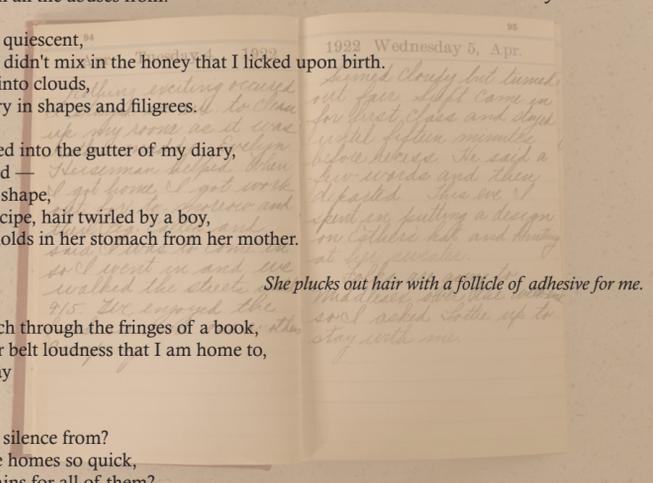
She looks at my hair tucked into the gutter of my diary,  
nibbles cities to understand —  
how my hair knows not a shape,  
a countenance, a given recipe, hair twirled by a boy,  
depth of the beauty she holds in her stomach from her mother.

*She plucks out hair with a follicle of adhesive for me.*

Mother watches me screech through the fringes of a book,  
tries to burn all the leather belt loudness that I am home to,  
flinches as I hold her astray  
hold her blood  
wonders —

Where did I learn all this silence from?  
How did I learn to change homes so quick,  
yet found the perfect curtains for all of them?

*She wonders where do I conceal the loudness of my foot, but never asks to follow.*



## President

Liam Donohoe

It seems like every week the NSW Police reach a new low in their repression of protest and our campaign to defend our education. This week that campaign was once more in the headlines, with the cops particularly brutal in their repression of attendees at our protest against University management's cuts and Morrison's attacks. And although dealing with that repression was particularly tiresome and demanding for myself and the SRC, there were still a number of other operational and administrative duties of note as well.

As in the past, the staff were crucial to the National Day of Action protest on Wednesday the 14th. Allied staff members once again organised a teaching event to coincide with our demonstration, and in so doing provided an entree and starting point for those looking to protest, as well as refuge for the risk-averse or endangered. The event was, by all accounts, a resounding success, and the large crowd reflects its relevance to the University community.

But while many subsequent protesters began at the teach in, many more were scattered across Eastern Avenue and the Law Lawns in unassuming, informal groups, blending amongst the broader student body to complicate things for the Police. When the clock struck 1, though, the hidden forces quickly sprung into action and set a determined pace down Eastern Avenue towards City Road, hoping to take the Butlin Avenue intersection. A walk turned into a jog, and a jog turned into a sprint, and soon a stampede of at least 2000 torrented into the bus stops. After a brief tet-a-tet at the intersection, a small group who broke the line were body slammed and tackled to the ground, with one student dragged by their

## Education Officers

Jazzlyn Breen and Jack Mansell

Over that last two weeks the EAG has been incredibly busy, continuing in the fight against fee hikes, course cuts and staff cuts.

On the 2nd of October we occupied the student centre in a successful campaign to stop international student Aman from being kicked out of USyd over a bureaucratic decision over the timing of fees payments. After one hour of occupation Aman got the confirmation he needed that he would be able to complete his studies at USyd.

On the 6th of October we traveled down to Canberra to protest against the passing of

## Interfaith Officers

Susie Wang, Wilson Huang, Freya Chen and Jingxin (Betty) Wang

*Fair Treatment and drug law reform*  
In 2018, Uniting NSW/ACT launched a campaign highlighting the need for increased access to treatment for drug dependency, particularly in rural and regional areas. Uniting and over 60 partner organisations, advocated for a rethink of our drug approach that included increasing funding to evidence-based treatment, as well as a shift to a welfare and health approach to personal drug use. Particularly, there is currently a need for a rehabilitation and detox service in Dubbo. For more info about the campaign and to watch their documentary, "Half a Million Steps" visit: fairtreatment.org

## Wom\*n's Officers

Vivienne Guo and Ellie Wilson

KILL LATHAM'S TRANSPHOBIC BILL  
A number of WoCo members stood by our trans, gender diverse and intersex comrades on October 10 to rally against the transphobic education amendment bill moved by One Nation Senator Mark Latham. Latham's transphobic education amendment bill must not be allowed to pass; it will harm so many. Despite a heavy police presence, under which a number of our fellow protesters were forcefully handled, fined and arrested, the LGBTQI+ community showed up in great numbers and marched down Oxford Street and into Hyde Park.

## Social Justice Officers

Deaglan Godwon, Himath Siriniwasa, Angelina Gu and Shuyu Li did not sent report this week.

## Queer Officers

Paola Ayre, Priya Gupta and Oliver Mackie Pawson did not sent report this week.

## Mature Age Student Officers

Vinil Kumar and Peter Burell-Sander did not sent report this week.

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.

backpack into the gutter.

Not to be deterred, the furious mass dashed across Victoria Park towards University Avenue, outpacing and outsmarting Police cavalry in the process, before attempting an occupation at the lower Parramatta Road gates. Here we were once more met with police resistance, which drove people back into the University and up a sidepath of the Chau Chak Wing Museum back towards University Place. After reconvening at the teaching event on the Quad Lawns, and building a sizable march procession, we took Manning Road and made for the upper Parramatta Road gates near Ross Street. In the ensuing chaos, which featured numerous attempts to take the road and a lot of confusion, Police brutalised a number of students and legal observers, including USyd law Professor Simon Rice. The violent bullying and thuggery was caught on tape and became the subject of significant public scrutiny, with many decrying perceived political repression and contributing to the payment of 13 fines. The SRC extends its full solidarity to anyone brutalised or fined at the protest, and we promise to support you however we can.

While it was incredible to channel student anger so resoundingly and to go toe-to-toe with the police with some success, better tactics and training would have made it even more successful. Monday's Education Action Group meeting will be a good opportunity to evaluate the goals of the campaign and our strategy for achieving them. With any luck the extra media coverage will increase the amount of people organising and attending subsequent actions.

Wednesday's Day of Action was not the

only Education demonstration this week, though, with the NTEU hosting a legally-sanctioned / court approved protest in Victoria Park. As a member I was entitled to be one of the 95 people in attendance at the event, though I also joined the student solidarity contingent later. The small event was a good opportunity to mobilise members—we are going to need more staff attendance and participation as the fight enters the more proactive and positive struggle for free education. We look forward to the next NTEU protest planned for the coming weeks.

But while protest is undoubtedly the most important and effective part of the work we do, it's not the only way the SRC advocates for the interests of students. Just before Wednesday's protest, for instance, I joined two of our caseworkers, James and Sharon, at an 'educational case management' meeting with the Registrar, Peter McCallum, and other members of the University Administration. The meeting gave the SRC an opportunity to contribute directly to a review into managing academic progression, late discontinuation, and educational integrity, as well as their interaction with special consideration, appeals, and student misconduct processes. The SRC caseworkers are incredibly knowledgeable and passionate advocates for students, and it's a shame the University doesn't ask for their advice more often. I am hopeful that the productive conversation was a harbinger of future improvements to these much-maligned processes, if only by establishing more regular lines of collaboration between casework and University policy setters.

Earlier in the week the 92nd Executive and I completed our first draft of our SSAF

base submission, with the help of SRC Administration Manager Chitra Narayanan. The SRC has a number of significant projects and programs in mind for 2021, including many of those we had begun implementing in 2020 until the University revoked our SSAF contestable allocations. Funding for our Mutual Aid program—which had a meeting I attended on Thursday—will be a priority, subsuming the functions of the food bank for which we received SSAF contestable funding earlier in the year. Funding for our Legal Service—which also had a meeting I attended on Thursday—is also of paramount importance as we look to modernise and rigidify the service under the guidance of our Acting Principal Solicitor, Jehan Kalantar. Thursday's 'SLS Board meeting gave Jehan a formal opportunity to expound his plans for the service, which we all agreed would improve its effectiveness and expand its reach while realising our principles even more fully.

The busy week was capped off with another meeting about Regulatory change on Thursday with Standing Legal Committee Chair Janek Drevikovsky, where we discussed a substantial redrafting of section six, Publications, aimed at clarifying ownership rights, as well as clarifying sections pertaining to Affirmative Action to avoid annual interpretational antics. Another busy week lies ahead, with yet more organising, meetings, and in all likelihood, headlines yonder. I wish everyone the best as we approach this crucial part of both the semester, and the battle for a quality education.

park. This rally was the first to be legally approved through the courts, an interesting development in the current war on protest being waged by the police.

On the 14th of October we held a rally as part of a "National Day of Action" against fee increases, course cuts and staff cuts. We saw hundreds of students converge for a rally that coincided with a staff teach out. Approximately 100 police officers also turned up, and once the rally started acted in a violent way towards protesters. Students were dragged across roads, pushed

onto concrete and otherwise brutalised by police officers acting under the guise of Covid enforcement. The footage from this rally went viral, catching the attention of mainstream media with articles published in various newspapers. The actions of the NSW police in violently attacking students trying to protest against the government is a particularly horrific display of state power used to suppress dissent.

Indigenous medicine and religions including in South America for their apparent ability to promote healing. Currently, there has been some promising research into the use of psychedelics in treating mental distress particularly in terminal patients. St Vincent's Hospital in Melbourne was trialing the use of psilocybin for anxiety relief in terminal patients with patient guidance and psychotherapy. For more information on psychedelic treatment see Vox's "The mind, explained" on their website or Netflix.

conservative Christian groups including the Sydney Anglicans. Submissions have now closed, however, if you want to express your opposition head to Equality Australia's petition at: equalityaustralia.org.au/stopenationsbill/

*TGA considering applications to reschedule psychedelics' psilocybin and MDMA for medical treatment*

Mind Medicine Australia has submitted two applications to the Therapeutic Goods Administration, to reschedule psilocybin and MDMA for supervised medical use to Schedule 8 as controlled drugs. Psychedelics have had a history of use in traditional and

chapter from Raewyn Connell's The Good University. It is especially crucial now, when we are seeing our education sector ripped to shreds before our eyes, that we have these conversations about our vision for the futures. Stay tuned on our Facebook for more events!

1312  
WoCo has been in attendance of several recent protests for higher education. The most recent October 14 protest saw extreme police brutality that left students and staff protesters with injuries and several \$1000s in fines. While sports stadiums and

shopping centres are open, the democratic right to protest is not considered 'essential'. Unfortunately, the violence of policing happens everyday and everywhere in this country; it just doesn't often happen to well-off university students and a professor of protest law. Cops make our protests and our people unsafe. WoCo condemns the presence of police on campus; students and staff should be allowed to agitate for our futures.

The Women's Collective runs meetings every week. Join our Facebook group for updates!



## Ask Abe

SRC caseworker help Q&A

Ask Abe about  
Discontinue Without Fail (DC)



Dear Abe,

I recently had some family stuff happen and now I think I might fail a couple of subjects if I don't do something about it. Is there a way that I can have them wiped off my record, and just pick them up next semester? I thought that I might have missed the date already, but my friend told me to check with you.

Thanks  
Avoiding a Fail

Dear Avoiding a Fail,

The deadline for applying for a Discontinuing without Fail (DC) grade was Friday October 9th. If there is a compelling reason that you need to drop the subject now, like unexpected illness or misadventure, you could apply for a late DC and remission of HECS/debt. You will need documentation to support your claim, and you will need very strong supporting documents. If you need help with this ask an SRC caseworker by emailing help@src.usyd.edu.au.

Abe

### COMING SOON

Difficulties with the Police?

- know your rights
- hear it from the SRC legal services

ESSENTIAL INFORMATION SESSIONS FOR ALL SYDNEY UNIVERSITY UNDERGRADUATE STUDENTS.  
srcusyd.net/au/src-informs

## Do you have a legal problem?

### We can help you for FREE!\*

Police, Courts

Traffic offences

Immigration & Visa

Fines

Employment law

Consumer rights

SRC LEGAL SERVICE APPOINTMENTS ARE NOW AVAILABLE BY PHONE OR ONLINE

**Appointments:**  
Call us to make a booking. p: 02 9660 5222

*We have a solicitor who speaks Mandarin*  
法律諮詢 法律アドバイス

**SRC Legal Service**

Level 1, Wentworth Building (G01), University of Sydney NSW 2006  
PO Box 794 Broadway NSW 2007

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

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# Dealing with Harassment

## University policies & where to get help.

The University is committed to providing "...a safe and healthy workplace and learning environment that is free from bullying and unlawful harassment and discrimination". The details of this can be found in their Student Charter and other associated policies.

**What is Unlawful Harassment?**  
The University defines unlawful harassment as any type of behaviour that occurs when a person, or a group of people, is intimidated, insulted or humiliated because of one or more characteristics. Unlawful harassment can arise as the result of a single incident as well as repeated incidents.

**Harassment can occur through behaviour such as:**

- telling jokes about particular racial groups;
- sending explicit or sexually suggestive emails or texts;
- displaying offensive or pornographic websites or screen savers;
- making derogatory comments or taunts about someone's race or religion, gender or sexual orientation;
- asking intrusive questions about someone's personal life, including their sex life; or
- creating a hostile working environment, for example, where the display of pornographic materials or crude conversations, innuendo or offensive jokes are part of the accepted culture.

Some types of harassment, such as sexual harassment and other forms of physical assault and/or stalking, are also illegal under criminal law. These types of harassment may result in criminal prosecution.

Other types of harassment may not be 'unlawful' under anti-discrimination legislation, but may nonetheless contravene the University's *Student Charter 2020, Bullying, Harassment and Discrimination Prevention Policy 2015*; and the *Sexual Assault and Sexual Harassment Policy 2018*.

**What is Unlawful Direct and Indirect Discrimination?**

The University's policy defines both direct and indirect unlawful discrimination. Unlawful direct discrimination occurs when a person, or a group of people, is treated less favourably than another person or group, because of one or more

characteristics. Direct discrimination can also occur if assumptions are made which result in a person or group being treated differently on the basis of one or more characteristics.

Indirect discrimination occurs when there is a rule or requirement that disadvantages one group more than another on the basis of one or more characteristics, unless it can be shown that the particular rule or requirement is reasonable in all the circumstances or is required to perform the inherent requirements of the job.

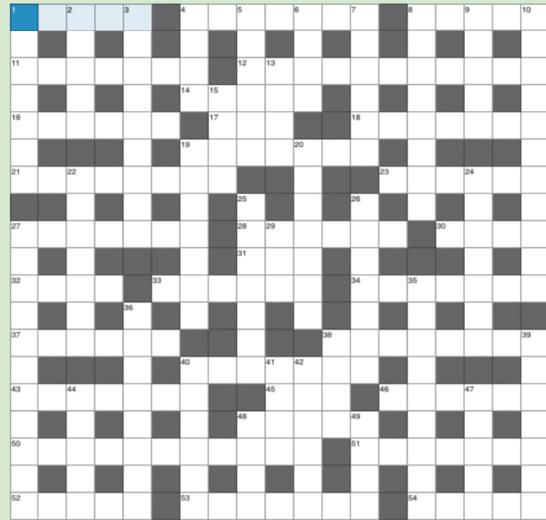
**The University defines unlawful harassment as any type of behaviour that occurs when a person, or a group of people, is intimidated, insulted or humiliated because of one or more characteristics.**

**What is stalking?**  
The Crimes Act says that "stalking includes the following of a person about or the watching or frequenting of the vicinity of, or an approach to, a person's place of residence, business or work or any place that a person frequents for the purposes of any social or leisure activity". This may be by another student, staff member, or someone not involved in the university community.

**What should you do?**  
If you think you are being discriminated against or harassed, make detailed notes about dates and times of the incidents, noting any potential witnesses. Call 1800RESPECT for confidential information, counselling and support, or talk to an SRC caseworker for information on how to make a complaint, what possible outcomes there are, and how to manage any impact this may be having on your studies. Remember that a caseworker will not force you to take any action you don't want to take. You can also speak to a specialist University Student Liaison Officer.

If you are being stalked you can report this to University Security or the Police. Your safety is an immediate concern. Contact us on help@src.usyd.edu.au or call to make an appointment on 9660 5222.

# Omega Crossword



## ACROSS

- 1 Quilt
- 4 Powered confecion
- 8 Wild weather condition
- 11 Hot Wind
- 12 Steep
- 14 Heartbreak
- 16 Supermarket Corridors
- 17 Raw Mineral
- 18 Fencer's warnngs
- 19 Foretell
- 21 Negotiator
- 23 To clean dishes
- 27 Full of grief
- 28 Disaster
- 30 6th month
- 31 Twitch
- 32 Location
- 33 In
- 34 Pain-relief
- 37 Survive
- 38 Circus act
- 40 sheet of cloud
- 43 Japanese acupressure
- 45 Stone
- 46 A saint's day
- 48 Leaks through
- 50 Speculator
- 51 Captital of Kenya
- 52 Glossy surface
- 53 Floating mass
- 54 Dark and dull

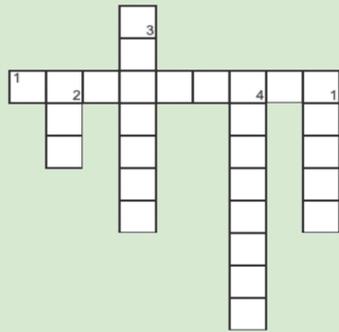
## DOWN

- 1 Breakup
- 2 Illness
- 3 Scotland(coll)
- 4 Hit hard
- 5 Become invalid
- 6 Red meat
- 7 Dunny (coll)
- 8 Flat Fish with a barbed tail
- 9 Scent
- 10 Classic work
- 13 Rush
- 15 Lurk
- 19 Portable platforms
- 20 Plural of index
- 22 Flew
- 24 Famous escapologist
- 25 Month
- 26 Sticky
- 27 Factions
- 29 Lip
- 35 Noble
- 36 Brothers(arch)
- 38 Climb up
- 39 solemnity
- 40 Motorbike brand
- 41 Long time
- 42 Grow molars
- 44 Dara fed into a computer
- 47 Eating ufensil
- 48 Team
- 49 Comfotable

# Sudoku

	9			7	6			
		6	5	2		4	9	
		2	9	3		8	7	6
2					7	1		
8	6			9	1	5	3	
	4	5	2	6	3		8	
9				8	5	3	4	7
6		3	7	4	2		1	
7		4						8

# Crossword



### Across

- 1. World's largest coffee chain

### Down

- 1. Too much coffee, you won't be able to \_\_\_\_\_
- 2. Chinese people love to drink this
- 3. Coffee maker
- 4. Coffee's most important ingredient

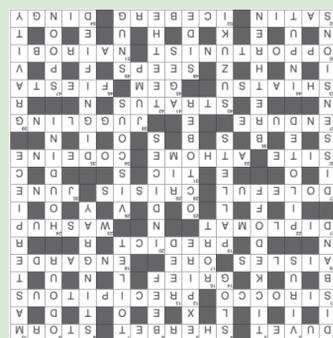
# Word Search

D	N	A	L	S	I	E	D	O	H	R
R	I	J	R	L	D	J	J	L	Y	
N	D	I	X	W	T	M	M	B	Y	N
D	E	L	A	W	A	R	E	B	Y	X
Q	L	R	J	W	W	L	P	B	B	M
L	N	D	L	Y	A	K	D	R	K	Z
L	R	K	J	W	M	H	N	M	L	D

Find three words (USA) :

- 1. The first state.
- 2. The only state with two unique words in its name.
- 3. A true island state.

# Solutions



Crossword solution: 1. Starbucks (Across), 1. sleep 2. tea 3. barista 4. caffeine (down)

Word Search solution: 1. Delaware 2. Rhode Island 3. Hawaii

# RODENT NEWS INC.



**FIERCELY INDEPENDENT JOURNALISTS, BOUGHT OUT BY NEWS CONGLOMERATE, STILL CONTROLLED BY RATS ON OUR HEADS.**



Berejiklian (right) chose to be with Daryl Maguire (real name, left) instead of literally any woman.

## Queer community outraged that Gladys Berejiklian has been straight this whole time

NSW's queer community was shocked to discover that Premier Gladys Berejiklian has until recently been in a relationship with disgraced former Liberal MP, Daryl Maguire, who is a man.

Berejiklian, whose public private life, brusque manner and immaculate bob had led her to be regarded by many as a lesbian icon, has stated that she "stuffed up" by deciding to be straight.

"I am deeply sorry to the people of NSW, but in particular the tenderqueers, the hunties and my drag sistas, who believed in me."

Ellen, a 24-year-old lesbian and Marrickville local, has taken the news particularly hard.

"Young queer people today need to see ourselves represented, we need to see ourselves in movies, in positions of power, and being disgraced in ICAC."

"I can forgive Gladys for getting entangled with a disgraced MP. I mean, what gay hasn't?"

"But I can never forgive her for being with a dude who looks like a composite image of every dude you've ever seen on the slaps at the RSL."

For a brief period around 3pm today, queers in a group chat Honi understands to be called "Ladies and Fagz" were sent into overdrive when one member erroneously anointed NSW Labor Leader Jodi McKay as the new gay icon.

Members were disappointed to find several minutes later that she is in fact married to a man who can only be described as a composite image of every other guy you've ever seen on the slaps at the RSL.

Ellen said she will not be listening to tomorrow's ICAC

hearings, where Daryl Maguire (this is a real name of a real person) will give evidence.

"I'm not sure what sort of sick fuck would want to listen in detail about their sordid tryst. I can only imagine what he'll say about her alleged involvement with his corruption, the way they hid it from the party, and their quiet missionary fucking."

Many have worried that Berejiklian's outing as straight will undermine her image as the cool, calm and calculating director of NSW's COVID-19 response.

"Voters strive for a strong lesbian leader, not these fickle straight women," pollster James Irwin told Honi.

"Now they just can't trust she won't be distracted by shoes, lippgloss or cute boys."

## New mature age student suddenly very interested in whether you know about any protests coming up

Nina Dillon Britton, Men over the age of 40 editor

A recent transfer into your ECOP1001 class has recently taken a strong interest in whether you're going to organise any protests soon or maybe have any illegal drugs he can buy.

Chris (who refuses to tell you his last name), 49, clearly fits right into your class of 19-year-old radicals. His Oakley sunglasses, very cool Kmart jeans and flash walkie talkie has everyone in class wanting to be in his tute presentation group.

Despite being a little older, he's clearly young at heart, often interjecting in class discussions to say a point is "woke", "on fleek" or "vape".

Though only transferring in last week, Chris has already made

some important contributions to class discussion. In one discussion about recent police killings in the US, he reminded classmates that actually "police are just doing their jobs" and that "they're the thin blue line between absolute anarchy", before adding, after a pause, that of course that's fine in his book because he is an "antifa anarchist who loves to party."

Unlike many classmates, he has really tried to shift discussions about readings to practical organising. He suggested recently that rather than discussing these "commie" readings perhaps students should talk about any plans to protest police repression over a "marijuana cigarette" which he loves because he's a

"total weedhead."

Though you're not very close yet, it's been great that he's taken an active interest in your life. You've recently noticed that he's started looking over your shoulder in class and noting down the names of all the friends you've messaged, probably so he can message them later to find out what sort of gift you'd like for your birthday.

You're more than a little pissed off about the ageism from some of your nominally progressive friends in the Education Action Group, who have refused to let him join in meetings. It's fine though, you've just decided at next week's protest you'll add him to the Discord group anyway.

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Senate election campaigner's walk and talks mostly comprising of explaining what the Senate does / p. 69

Joke ticket's election to council funnier than the actual joke ticket / p. 69

Will Smith's clone from 'Gemini Man' murders real Will Smith and assumes his identity / p. 69

Local woman shocked to find all her exes looked like Hunter Biden / p. 69

What a relief: Trump made sure to say "no homo" before kissing all the men at his rally / p. 4, jk p. 69

## "It's democratising the beach": Meet the man who wants to open a Bondi club where you can piss and shit right on the beach

Nina Dillon Britton, Number 1's and 2's editor

He has been branded an elitist who wants to turn Australia's best-known beach into a two-tier system.

But Janek Gazoocki says his proposal to rope off a small section of Bondi Beach and charge visitors \$80 to piss and shit right on the beach actually democratises Australia's most famous stretch of sand.

"It's not elitist to give people an opportunity to enjoy the beach in a different way," he says. "It's diversifying the use of the beach."

An author, avid fisherman, polo entrepreneur and guy who likes to piss and shit, Mr Gazoocki says he will not be fobbed off by Waverley Council, which initially deemed the project unsuitable.

Mr Gazoocki dismisses talk of "privatising" beaches and charging people for access as hysteria. "It's open to everyone," he says. "It's 80 bucks for food and alcohol, and the chance to just absolutely empty ya guts right on the sand — cheaper than any restaurant in Bondi."

A brochure for the beach club, which promises "piss and shit just absolutely everywhere", says its target market are locals, "who wish to experience their favourite beach like they do their bathrooms."

Mr Gazoocki confirmed to Honi that turds found in the water at Redleaf Beach were part of a pilot of the club.

# **BLACK LIVES MATTER**

## **'STOP DEATHS IN CUSTODY'**

**26TH OCTOBER**

**12PM (AEDT)**

**DJARRBARRGALI**

**AT THE DOMAIN, SYDNEY**



THIS IS A COVID-19 SAFE  
EVENT