

Honi Soit

WEEK 4, SEMESTER 1, 2021

FIRST PRINTED 1929



Stolen art on stolen land / P 12

Students demand consent education and support / P 6

A survivor's perspective / P 14

Trans representation in *RuPaul's Drag Race* / P 17



Acknowledgement of Country



Honi Soit is published on the sovereign land of the Gadigal People of the Eora Nation, who were amongst the first to resist against and survive the violence of colonisation. This land was taken without consent and sovereignty was never ceded. We pay our respects to Elders past and present, and extend that respect to all Indigenous students and staff at the University.

As a team of settlers occupying the lands of the Gadigal, Dharug, Wangal, Bidjegal, Kuringgai and Wallumedegal

people, we are the beneficiaries of ongoing colonial dispossession. The settler-colonial project of 'Australia' and all its institutions, including the University, are built on the exclusion of First Nations peoples and the devaluation of Indigenous knowledge systems. Beneath the sandstone buildings of USyd lie thousands of years of Aboriginal history.

Colonialism is not a one-time event that occurred in the distant past; it is an ongoing structure. The genocide of First Nations people is perpetuated

and enabled by the government, who push ahead with the forced removals of Aboriginal children from their families, their Country, and their cultures. Aboriginal peoples are the most incarcerated on earth, and there have been nearly 450 documented Indigenous deaths in custody since the 1991 Royal Commission.

We pledge to actively stand in solidarity with First Nations movements towards decolonisation through our editorial decisions, and to be reflective when we fail to do so.

We commit to being a counterpoint to mainstream media's silencing of Aboriginal and Torres Strait Islander people. We remain cognisant that Honi's writers and readership are predominantly made up of settlers, and aim to platform Indigenous voices in our paper.

There is no justice without Indigenous justice.

Always was and always will be Aboriginal land.

Editor-in-Chief: Jeffrey Khoo.

Editors: Deandre Espejo, Samuel Garrett, Vivienne Guo, Marlow Hurst, Juliette Marchant, Shania O'Brien, Claire Ollivain, Max Shanahan, Alice Trenoweth-Creswell.

Writers: Iggy Boyd, Genevieve Couvret, Harry Gay, Kiran Gupta, Ben Hines, Christian Holman, Julia Magri, Isla Mowbray, Zara Paleologos, Katherine Porritt-Fraser, Julia Saab, Ranuka Tandan, Mia Toda, Khanh Tran, Julius Wittfoth, Angela Xu.

Artists: Chloe Callow (@chloe.callow.art), Bonnie Huang, Ella Kennedy, Isla Mowbray.

Cover artist: Lauren Lancaster (with thanks to Dia Pacheco for inspiration).

Interested in reporting or making art for us? Email editors@honisoit.com or message us on Facebook, Instagram or Twitter.

Editorial

I was asked by a friend last night about how *Honi* has been. I didn't answer them well, because I think I focus too much on the stresses and imperfections of the job. But I wanted to reflect on why I love this silly little paper, and what I think *Honi* is (and could be) for students and the wider world.

Honi is a time capsule of what students are thinking, feeling and experiencing in any given week. When this edition gets stored in the University archives, like every edition before it, students of the future will look back on our thoughts around the Oprah royal interview and an Australian republic (p 7), our anger at misogynist governments (p 4), our bemusement at the lack of period products around uni (p 15), our disappointment at climate inaction (p 6) and our fight against transphobic legislation (p 8).

Honi empowers students to give their perspectives on important issues.

Every article in *Honi* is borne out of a deep desire to share one's thoughts on something that matters to them. I'm particularly heartbroken by a writer's personal reflection on their sexual assault and their treatment by the University (p 14) – we feel deeply grateful to them for writing a piece that is so open and vulnerable. Moreover, very rarely can you find other media outlets where a feature that analyses how Western copyright systems limit Indigenous artists (p 12) can sit next to potent pop culture analysis on *RuPaul's Drag Race* (p 17) and how the media mistreats famous women (p 16).

Honi supports students to express themselves creatively. My hope for this year is that *Honi* is a place where anyone can challenge themselves, in a way that uni classes don't, and to put pen or brush to paper to express themselves. This edition is filled with dazzling art, moving pieces on young lovers (p 19) and university as a liminal space (p 19),

and the latest endeavour from student playwrights (p 18).

Honi celebrates the good in the world, despite the bad. As students, one of our strongest qualities is that we find it preferable, even necessary, to hold out hope for the future. A lot of articles in this edition are joyous, from recognising the journeys of regional musicians (p 11) to imagining alternative models of education (p 10).

To close, I want to thank every person that has contributed for the first time to *Honi* this week. My favourite part of being an editor is helping new, talented reporters shine, and I'm honoured that your contributions are in this week's edition. If you're reading this and want to get involved with writing, creating or producing with us, shoot an email to editors@honisoit.com.

- Jeffrey

Letters

Ghost of PULPs past

I noticed with interest that Fabian Robertson's disastrous Miss Soit article in Pulp included the line "who's student board members have taken salary cuts to cope with the pandemic". Putting aside the poor writing, I can only assume that this claim refers to the capacity cuts inflicted on all staff last year - I have not heard about any separate salary cuts. If so, the Board is displaying hypocrisy and intellectual dishonesty in either a) feeding Robertson that line directly or b) not correcting it.

Last year the USU DSPs took great pains to ensure that the Pulp editors were clear that the cuts were capacity - not salary - cuts, when referring to non-Board staff. This (quite pedantic) distinction was made on the basis that their pay rate remained the same but the hours for which they were employed had been reduced. To stop enforcing that distinction when it flatters Board Directors is gross.

It's also a pity that the 2021 Pulp editors are allowing themselves to be used as a mouthpiece for Board, rather than holding our (still pretty well paid) student representatives accountable.

Ellie Stephenson

Tarot card queen!

Hello there,

I'm Ruth, nice to meet you! Did you know that the Tarot was never designed as a fortune-telling tool, it originated as a card game called Tarocchi. Sounds like some kind of Italian dish, haha!

Anyways...I saw your page about the Tarot cards: <https://honisoit.com/2018/09/death-is-the-best-tarot-card/>

We, at Brain Fall, created a quiz about the Tarot cards, pretty crazy, and believe me or not, creepy precise: <https://brainfall.com/quizzes/what-tarot-card-am-i/>

We would be so happy if you'd link to our quiz from your page.

Will you link to our page? Let's do it!

Ruth Williams

Content Manager, Brain Fall

Angry vegan

(In response to S1W3, 'Veganism and the capitalist touch')

This article seems like a really long way of saying that "there is no ethical consumption under capitalism". It seems to spend heaps of time focusing on how expensive a small part of a plant based diet is (which most vegans rarely actually buy, apart from as a treat), and says that because this small part is expensive capitalism has ruined veganism and therefore the consumer shouldn't feel bad about not being vegan.

It doesn't touch on the moral, ethical, or environmental reasons people go vegan. Like let's put it in a different

market. Imagine if you were buying t-shirts, one store uses slaves, and the other doesn't. The other store also has a luxury line of clothing, as well as standard cheap t-shirts. The Slave store has t-shirts that are priced in between the other two lines of clothing, but you really like the design of them. You can't just throw out the ethical concerns of buying slave made clothing because "there is no ethical consumption under capitalism" and therefore my actions are morally absolved. This sort of excuse is rampant among leftists and it's annoying because in terms of veganism, it has no legs to stand on at all.

Sorry for the rant I just didn't like the article.

Conaire Deagan

Abe responds: a budding romance?

Dear Miss Soit,

I reference your letter to me in these pages dated Week 3, Semester 1. Firstly, thank you dearly for the compliment, I am often self-conscious about my whisky complexion — I'm not a pup anymore! I remember our brief conversation with great fondness, although I was too entranced by your plumpious scarlet lips to recall what you said! Woof!

As to your enquiry regarding the best course of retribution for the avengement of a vicious online attack — my advice is to always take the high ground: it's easier to aim from there.

Hopefully this answers your question. I really would like to see you again. What are you doing next Sunday night?

Kindest regards,

Abe.

Ask Abe

Dear Abe,

I am a once-brilliant scholar who has since fallen into deep existential depression after my most recent book "Queering the Queer Queers" was panned in every academic journal. However, a glimmer of light was recently presented to me. While wolfing down my Chau Chak Wings in the F23 cafe, I was approached by a mysterious man going by the name of Mr. Phistopheles who offered me unlimited worldly pleasures and a million dollar position in university administration in exchange for my soul.

I desperately need your advice. Is a cushy job in uni admin worth the price of my soul?

Also, do you know where I can find a good suit?

Best,

Dr. Faust (FASS).



Miss Soit

Sydney Uni's SAUCIEST socialite!

Dear plumpious beauties ...

PULP: no longer a mouthpiece?

Miss Soit's red lace panties dropped this week when she saw a dubious disclaimer on Forlorn Fabian's article comparing the responses to the Uyghur genocide to the Black Lives Matter movement. It claimed that the article did not represent the opinions of *PULP* or the USU — despite Mr Robertson being an editor of *PULP*, and a *good friend* of the USU.

Miss Soit's obedient pets, who live inside the USU boardroom floorboards and feed on their fungal fruit boxes, may have gotten to the bottom of this mystery. Two bodacious Board Directors allegedly attempted to use their roles as *PULP* DSPs (Directors of Sucking Penises) to veto the article! Voluptuous Vikki Qin didn't think it was "fair" that the article was "sourced from all the western medias [sic] known to be pretty left wing and hostile to China." Bad Boy Benny Shen also tried to bend *PULP* into submission, backing up Vikki in her quest. Horny Hines, however, gave the piece two thumbs up.

Fight!

Miss Soit has heard that Nicole BaXXXter (SASS President, former Forward with Fincher) has her gaze set on the USU Board. It seems the SASS-President-to-USU-Board-Director pipeline is in full thrust. I was down in the greenhouse sampling some sapphic fruit when a petite leek told me that Devillina 'Giriboss' Gu was very displeased at the release of this new information, worried that she would lose Unity's precious SASS votes. Don't worry darling, I wouldn't worry about SASS votes — barely anyone attends their events!

NLS on the prowl

While deep in my week-long bacchanal on the SUSF tennis courts, a little birdie told me that NLS (Naughty Little "Socialists") are getting desperate for a USU board candidate. With Saucy Shreyaa allegedly being pinned as a backup, Nick 'Aching' Forbutt tried to seduce Bloom for Honi's own nemesis/campaign manager Christian 'Hole' Holman into running. Carnal Christian declined, leaving NLS squeezing every last drop to find a candidate before noms close.

OBs take ages to come

SRC Office Bearers have been getting into some *very bad* habits lately. It's now Week 4, and almost all of the OBs have been sending in their reports past the deadline, leaving our hot *Honi* editors in the lurch! Perhaps these highly-paid slugs should spend less time Office Beating-off and more time Office Bearing!

Low Serotonin Shi

Absent Abbey Shi is back after emerging from her long, long slumber. In an Instagram story reply, she claimed that she will donate the \$50k she promised to the SRC "when [her] depression is cured." Miss Soit eagerly awaits the cash, as she *urgently* needs to replace her 6-foot leather flogger to use on the OBs when they don't send in their reports on time.

Decade-long orgy

What's happening behind closed doors at the University?! In the *Sydney Morning Herald*, academic Salvatore 'Boner' Babones revealed some dirty details in an article headlined 'What Sydney Uni needs from Mark Scott after a decade-long orgy of change.' It seems that Sexy Spence has left a lewd legacy of fucking his staff. Miss Soit wonders...What will Mark 'Master/Slave' Scott bring to the boardroom floor when F23 goes into its weekly protest-induced lockdown?

Tilda Swinton spotted!

Though Miss Soit has had many amorous affairs, it's been a while since I've felt a true *lover's* touch. Imagine my surprise when an old fling, Tantalising Tilda Swinton, the White Witch of Narnia herself, showed up on campus to shoot her newest flick, *Three Thousands Years of Longing*. I don't know if it was the lack of ventilation, or the film crew watching on in the Law Building, but both of us were certainly soaked in sweat. And let's just say her pomegranate juices have permanently stained my silk sheets.

Tropical Fuck Storm

I was scrolling my new Facebook feed last night when I saw a certain 'SRC Pubs' comment about a 'Tropical Fuck Storm.' Masc Mickie — I know you remember that one glorious night of passion in the Bahamas! If you'd like to touch up my *spreads* once again, you have my number, old friend...

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What's on this week

FilmSoc x SUANIME present: Night is Short, Walk on Girl

Thu 25 Mar 5pm
Heydon Lecture Theatre

A hopelessly infatuated university student has been staging intentional "coincidences" where he runs into the girl he loves, trying to convince her that their pairing is fate. The film comes with pizza and drinks, with further depravities at Forest Lodge.

KiwiSoc Welcome Back BBQ

Wed 24 Mar 12pm
Venue TBA

Join KiwiSoc for their annual BBQ to welcome new and returning members! Come and meet the team and chat with some other Kiwis. They will be providing food (with dietary options available). Details on location TBA on their Facebook event.

Cross-Collective Reading Group

Thu 25 Mar 2pm
Venue TBA

The USyd Women's Collective, the Education Action Group and the Welfare Action Group are holding a reading group on abolition, leading up to the Stop Deaths in Custody Rally on April 10. They'll be joined by Andrew Brown, the author of the journal *Infra-structural Inequalities*.

Palm Sunday Rally: Justice for Refugees

Sun 28 Mar 2pm
Belmore Park (near Central)

Despite some refugees having been released from hotel prisons across the country, over 250 refugees remain stuck on Nauru and PNG with little prospect of resettlement. This rally calls for freeing the refugees, a permanent visa pathway and peace over militarism.

Does your society have an event you want to promote? Email editors@honisoit.com to be featured!

Thousands flood Sydney's CBD for Women's March 4 Justice

Christine Chen and Deaundre Espejo report.

Following a wave of sexual assault allegations against the country's most powerful men, thousands flooded Sydney's CBD on Monday afternoon to demand that Parliament take action and accountability.

The crowd of around 10,000 people packed the streets of Town Hall, carrying placards that expressed sentiments such as "My outrage does not fit on this sign," "Believe Victims. Stop Silence. End Violence," and "Smash the patriarchy."

Speakers voiced their anger, frustration, and determination to seek justice for survivors of gendered violence. "We are marching and we won't stop marching until we have justice, until we have change, and we end the system that enables the mistreatment of women," declared the rally's chairperson.

Aboriginal Elder Aunty Shirley gave a Welcome to Country and described the systemic mistreatment of Aboriginal women as "less than human beings" since colonisation, saying that, "when you talk about the historical facts of rape of women...go back to 1788."

Dunghutti woman Marie Barbaric also shared her lived experience as a victim of sex-trafficking as a child and the need for the government to "recognise their obligation to ensure human rights are supported."

After the main demonstration, the crowd marched across Hyde Park and regrouped in front of NSW Parliament House. Jenny Leong, Greens member for Newtown, remarked how there are "toxic masculinity problems in every political party in this country," and that issues of assault and rape "are not limited to Canberra."

Rallies represent an 'uprising'

University of Sydney Professor

Catharine Lumby stated that the protests are a "powerful sign of the reckoning we are witnessing in this country—a reckoning with the reality of the epidemic of sexual assault and sexual harassment that women in this country have lived with for far too long."

The rally was one of forty convened across the country, organised by the March 4 Justice movement, and comprising the "biggest uprising of women that Australia's seen" according to organisers.

While senior cabinet ministers, including Federal Minister for Women Marise Payne, snubbed the movement's centrepiece rally in Canberra, state MPs from both sides of the political aisle were among the crowd in Sydney, including deputy Premier John Barilaro, Minister for Women Bronnie Taylor, Opposition Leader Jodi McKay, and Deputy Upper House Leader Adam Searle.

Also present were unions including the NSW Nurses and Midwives' Association, Community and Public Sector Union, NSW Teachers' Federation, and Australian Services Union.

Lack of First Nations engagement criticised

The event was criticised by the University of Sydney Women's Collective (WoCo), who chose not to endorse or attend the rally. "This rally is a reflection of tone-deaf, liberal feminism which ignores Black and trans women at the forefront of the movement against sexual violence," WoCo said in a public statement.

"First Nations women are more than twice as likely to suffer from sexual violence, 11 times more likely to be hospitalised for such incidents, and suffer the brunt of gendered colonial

violence."

Although there were First Nations speakers at the event, and calls for protestors to stand in solidarity with the Black Lives Matter movement, Honi understands that March 4 Justice organisers ignored several First Nations women during the organising process, and refused suggestions to address their lack of engagement with First Nations justice.

WoCo also criticised organisers for supporting the bolstering of police powers and prisons, as "much violence comes from the police and prisons in themselves."

"Black women in this country are dying from Black deaths in custody. They are over-policed, often facing police violence for minor 'crimes' such as unpaid parking fines and being drunk in public," they stated.

None of the demands in the petition March 4 Justice delivered to Parliament involved divesting from police powers, which has been a central demand in the Black Lives Matter movement.

"When March 4 Justice calls for 'justice' through more policing and through greater state power, they actively alienate and harm First Nations women," the statement continued.

Further, Honi understands that no trans women were featured as speakers, and that some attendees were spotted carrying signs which read trans-exclusionary phrases such as "Support women's sex-based rights."

The statement concluded: "We stand with ALL survivors of gendered and sexual violence. We believe you and stand with you. We will not politely ask for so-called equality like March4Justice or the Women's March. We fight with you for true liberation of us all."



Photography by Aman Kapoor

Staff and students protest Israeli apartheid in Palestine

Deaundre Espejo reports.

Around 30 staff and students gathered in front of Fisher Library today to stand in solidarity with Palestinians' struggle against Israeli apartheid.

Organised by Students for Palestine and Sydney Staff for BDS (Boycott, Divestment and Sanctions), the protest was part of a global Israeli Apartheid Week.

Speaker Kim Murphy drew attention to how COVID-19 has exacerbated existing health injustices in Palestine, stating that even before the pandemic, it was the norm for Palestinians to be denied access to medical care.

"We're in the 14th year of a total blockade on the territory of Gaza... So even before COVID, things like medical supplies, and building supplies to rebuild the hospitals that Israel had bombed, would be blocked."

"Of course COVID happened, and [Israel] has used those conditions to intensify the oppression of Palestinians and the apartheid state that they run... It's been denying the vaccine to millions and millions of Palestinians, and has also been using the COVID-19 situation as a precursor to block Palestinians in prison from speaking to their lawyers."

Sydney University SRC Welfare Officer, Owen Marsden Readford, stressed that it was important for people to come out in solidarity due to the complicity of Australia in the Israeli apartheid.

"Our government [funds] Israel. Our university [has] deals with weapons manufacturers ... the very tools that are used to enforce genocide and dispossession in Palestine."

Dr Nicholas Riemer reminded protesters that the campaign for Palestine is part of a broader political campaign for justice, alongside refugee rights, Indigenous rights, and anti-racism.

"We know the contempt that our government has for anyone seeking asylum, for anyone fleeing persecution," he said. "It's impossible to fight against apartheid in Palestine without also acknowledging that Australia itself is a settler colony."

The crowd then ended the rally with chants of "Free, Free Palestine, Free, Free Gaza."

Fight for reproductive justice continues: WoCo protests Day of the Unborn Child

Vivienne Guo reports.

Despite the wet weather, a contingent of pro-choice protesters gathered across from St Mary's Cathedral where anti-abortion advocates had congregated for Day of the Unborn Child.

Established by Pope John Paul II, International Day of the Unborn Child is an anti-abortion day that is promoted and observed annually by Catholic groups. For many years, it has been tradition for feminist activists to counter-protest the event in defiance of pro-life rhetoric.

The pro-choice protest, which was called by the University of Sydney Women's Collective, highlighted the importance of reproductive justice broadly, from abortion access to fighting against the forced removals of Indigenous children from their communities and culture.

"We use the term reproductive justice instead of reproductive

rights because it goes beyond the individualist, pro-choice paradigm of the reproductive rights movement," said USyd Women's Officer Amelia Mertha.

"Reproductive justice is access to safe abortion, but it is also access to safe births and the ability to conceive -- reproductive justice is gender-affirming surgeries, it is confronting environmental racism, it is adoption, it is access to contraceptives, it is holistic sex and consent education," Mertha continued.

Additionally, USyd Women's Officer Kimberley Dibben, highlighted the importance of First Nations justice in the fight for reproductive justice for all. "This colony has a shameful history of forcing sterilisation of First Nations women and continues to remove First Nations children from their communities at a faster rate than the first stolen generation."

A number of speakers argued that anti-abortion rhetoric is not rooted in faith and religion, but is motivated by a desire to control women's bodies and deny of bodily autonomy.

"They claim to love the fetuses that they mourn but they care not for women. What they mourn is their grip being pried off women's bodies, women's minds and women's spirits," said University of Technology Sydney Education Officer Ellie Wardwood.

USyd Interfaith Officer Jayfel Tulabing described her experience growing up as Catholic, and how that experience has intersected with being pro-choice, saying "Whilst I find great comfort in believing in a higher power, the idea of God, Jesus, stories of miracles and lessons for good, I can't turn a blind eye to the homophobia, transphobia, sexism, prejudice, genocide."

Dunghutti woman and activist Erin O'Leary further highlighted the effects of colonial religion and anti-abortion rhetoric on First Nations people. "As a queer First Nations woman, I have been oppressed with this religion, my ancestors have been oppressed with this religion."

"This is hate, this is just plain hate," said O'Leary, gesturing to the lone pro-life advocate standing across from the contingent.

"I don't understand why we put a book written two thousand years ago over the life of a woman, over the life of a human being. You care so much about something that isn't even alive... but you will say to a woman's face that [you don't care about her life]."

Though abortion was decriminalised in New South Wales in 2019, many of the protesters argued that the fight for reproductive justice is far from over.

Photography by Vivienne Guo



Members of Pride in Protest stood down by Mardi Gras board

Alice Trenoweth-Creswell reports.

Two members of Pride in Protest have been stood down from the official Sydney Gay and Lesbian Mardi Gras board.

Pride and Protest is the radical queer collective that was behind the Mardi Gras March earlier this month.

Charlie Murphy and Alex Bouchet have been temporarily dismissed from the Mardi Gras board for 28 days. The pair say they were stood down due to their involvement in the counter-protest. However, this is disputed by the board's co-chairs.

Neither Murphy nor Bouchet were notified of the motion prior to its passing. This renders the dismissal in breach of the board's constitution,

which requires 48 hours notice before a motion is put forward.

Murphy told Honi that she and Bouchet were dismissed due to a conflict of interest. The Sydney Gay and Lesbian Mardi Gras board required them to advocate for Pride in Protest to remove the words "mardi gras" from the protest's name, citing copyright infringement.

"Now, if you know anything about conflict of interest, the very baseline thing that you need to do ... is to remove yourself from any negotiations between those two parties...not be an active participant for only one of them in another organisation. That really is the most abhorrent thing that they've

suggested," Murphy tells Honi. "And so they basically continued to say, that's what we should do. And if we weren't doing that, we were not dealing with our conflict of interest."

The official Mardi Gras board requested the pair not participate in the march. Whilst Bouchet didn't attend the protest, Murphy continued her involvement.

"I'm not going to stop organising a march for the rights of trans people and sex workers. It's absolutely absurd," she said. "I'm sorry, but that dispute should not be cause to say that an individual shouldn't be fighting for the rights of social justice and communities that she belongs to."

Students demand consent education and support for survivors

Iggy Boyd reports.

This afternoon, anti-sexual assault activists gathered before the F23 Administration Building in a speak out to demand better, earlier and more holistic sex education. Protesters condemned University management's inability and unwillingness to give survivors justice.

The action, organised by the Women's Collective and chaired by co-Women's Officers Kimmy Dibben and Amelia Mertha, also called for the return of Radical Sex and Consent Week, which the USU dissolved in 2018 citing "lack of interest." Mertha denied this reasoning, instead insisting that low attendance was on account of funding cuts to the event and a lack of advertisement from the USU.

"Consent should not be a one time online module, or one awkward class with your PE teacher. It should be engaging and enlightening. We're

calling on the university, in particular the USU, to recognise the important of Radical Sex and Consent Week and reinstate its funding. Management at this university needs to do more than talk about supporting the anti-sexual violence movement."

Dibben provided an Acknowledgement of Country, noting that First Nations women are twice as likely to be sexually assaulted compared to their non-Indigenous counterparts. Dunghutti activist Erin O'Leary's speech was interrupted before it could begin by an announcement of the lockdown of F23, which has become a staple of each rally since the occupation of the building by student activists on October 29th last year. Once that display had winded down, O'Leary pointed out that in his time as ABC Director, newly minted Vice-Chancellor Mark Scott oversaw a

Lateline program which falsely alleged that Aboriginal communities in the Northern Territory were engaging in widespread "sexual slavery" and pedophilia.

Recently elected Sexual Harassment Officer Alana Ramshaw declared "cops don't keep us safe, we are the ones that keep us safe," proclaiming that the system is not broken, it is functioning exactly as it was designed to. SRC Vice President Roisin Young Murphy asserted that women in every colony across the Commonwealth have always faced misogyny and sexual violence because it is what the Commonwealth was built on, what it maintains and relies on.

"Holistic sex education can not only prevent sexual violence, but also STIs and unwanted pregnancies. It can help young people explore their gender and sexuality, and understand

oneself. It can help young people recognise healthy and unhealthy relationships," said Dibben.

"This movement against sexual violence is exhausting and gut-wrenching at times, but it is also invigorating. To hold each other's stories is an honour. We don't have to fight for our own justice alone, we are most powerful when we come together."

The speak out closed with an open mic, which saw activist Jordi Pardoel reiterate how sexism is entrenched in capitalist society from the very top, calling for mass action on the streets and within workplaces to "smash this whole system".

If this article has caused distress, you can contact the National Sexual Assault Counselling Service at 1800 737 732 or NSW Rape Crisis Counselling Service at 1800 424 017.

Students rally for climate action

Iris Brown reports.

Students and activists gathered at the Hyde Park fountain on Friday to protest against ongoing climate inaction, demanding the Morrison government take more urgent and effective action to combat climate change.

The protest was organised by the student-led grassroots organisation School Strike for Climate Change, whose rallies have previously attracted up to 80,000 supporters.

It was a COVID-19 safe event, with masks required and COVID marshals deploying hand sanitiser. The USyd, UNSW, and UTS Environment

Collectives were in attendance, representing university students.

The protestors demanded that no new coal, oil, or gas plants be developed, instead insisting on an immediate transition to renewable, green energy. There were calls for 100% renewable energy by 2030, a goal which the Morrison government has repeatedly avoided committing to, in favour of a planned announcement in the May federal budget to expand gas infrastructure.

Speakers at the rally criticised this "gas-fired recovery," claiming novel gas infrastructure would produce the

equivalent carbon emissions of thirty-three coal fired power plants. Student and organiser Natasha claimed that this was a counter-productive approach for the government to take, exclaiming "we're moving backwards, this [green energy] is the future".

The event kicked off with a group marching through the park, holding banners and chanting "Stop Santos, that's our mission. Fund green jobs, just transition!" After a Welcome to Country by a First Nations elder, several high school students gave speeches and chanted over megaphones.

Kayla Hill, a fifteen-year-old student, told attendees how she was "afraid" for her future in wake of the 2019 bushfires that have widely been attributed to climate change. "Mr Morrison, we are sick of your empty promises and false hope," she said. "It's not our job to clean up your mess".

Several attendees expressed how, at the heart of the protest, there was a sense of dread and fear for a future of climate catastrophes. But speakers also conveyed the possibility of optimism and hope, which rests on the government acting decisively.

Former VC Michael Spence suggests he would allow Holocaust deniers to speak on campus

Deaundre Espejo and Claire Ollivain reports.

Former University of Sydney Vice-Chancellor Michael Spence suggested last Monday that he would allow Holocaust deniers to speak on campus.

During an appearance on *Times Radio*, Spence, now the President and Provost of University College London (UCL), said that he would allow "anybody to speak who was invited by an academic or by a student, so long as the speech was lawful and there weren't going to be public order problems that we couldn't control".

When asked whether he would allow a Holocaust denier to speak at UCL, given that it is not illegal to do so, Spence responded that their commitment to free speech was "deep," and that "the University would obviously have a responsibility to make sure that its Jewish and other students and staff were looked after"

if such an event took place.

Current USyd Vice-Chancellor Stephen Garton told Honi his position was that "all our community should feel safe and free to discuss ideas in a civilised manner," and that the University does not tolerate racist or anti-Semitic language or behaviour on campus.

"If someone from our community invited a holocaust denier to our campus so that they could share their views, we would consider the legality of the proposed speech, closely scrutinise the academic rationale for that decision and take action as necessary in accordance with our Charter and other relevant policies," Garton said.

Holocaust denial is not explicitly illegal in Australia, but can be prosecuted as hate speech or racial vilification.

Spence clarified his position in a comment to *The Telegraph*, saying that "Personally, I doubt that the views of a Holocaust denier would be lawful, and I believe that they ought not to be if they are. But that was not the question put to me."

He promised to ensure that "UCL remains the kind of place in which such a speaker would never be invited and our university tackles anti-Semitism in all its forms."

As Vice-Chancellor, Spence used freedom of speech to defend USyd's engagement with the Ramsay Centre which proposed degrees in Western Civilisation.

The Ramsay proposal received significant opposition from students and staff concerned that USyd would receive funding from an organisation with a right-wing political agenda, compromising academic

independence.

Spence subsequently wrote in the *Sydney Morning Herald* that USyd should be "a place where ideas can be freely shared, including those that are controversial or unpopular."

SRC President Swapnik Sanagavarapu told *Honi*: "It is extremely telling that Michael Spence boasts of his commitment to free speech when excusing holocaust denial, but has a long record of repression of student protests and student political speech."

"Additionally, at USyd, he was responsible for suppressing academic freedom, with the Federal Court ruling that the USyd [Enterprise Bargaining Agreement] gave no enforceable right to academic freedom for staff."

Head to head: Should Australia become a republic?

For: Kiran Gupta

By now, we've all heard about Meghan and Harry's interview with Oprah Winfrey. Unlike some others, I didn't feel a great deal of sympathy for the couple. Harry's comment about 'only' having Diana's inheritance to spend (estimated to be \$17 million) was incredibly tone-deaf, especially in the current economic climate.

Their comments only renewed strength for the argument that Australia should become a Republic, including from the chair of the Australian Republic Movement, Peter Fitzsimons, who decried the ludicrousness of an English family having a generational 'divine right' over Australians. The debate has always been interesting to me, especially given many monarchists are progressive (such as Michael Kirby) and many Republicans (such as Malcolm Turnbull) are conservative. In my view, the argument for becoming a Republic centres around functionality, practicality and the social impact of having a 'Royal Family'.

Many monarchists believe that the Crown holds an important role in protecting the sovereignty of the government. However, Professor Anne Twomey, an expert in the Monarchy from the University of Sydney, believes that the Queen's reserve powers, such as to appoint and dismiss the Governor-General, are extremely limited and if exercisable, are generally only on the advice of the Prime Minister. "Buckingham Palace has always insisted that someone come physically with the advice to London, which in our case means it takes at least 24 hours to get there," she says. "By that point, the person will have normally resigned first because of political pressure."

Beyond the functional argument, the Royals also no longer align with Australian values. They position themselves as embodying "impeccable" behavioural standards that Australians should aspire to, placing them above the level of celebrities. Given that Australia is a multicultural country, the suggestion that we should accept people with serious allegations of, continued silence towards, and infamous gaffes about racism as our head of state, is highly problematic. After all, royalty is a colonial system based on antiquated, structural privilege that has directly profited off violence and invasion. It does not seem far-fetched to assume that someone in the family would express concerns about a mixed-race child.

The monarchy is also subject to considerably less scrutiny than that of other public servants. The Royals operate under a guise of secrecy, reinforced by a carefully constructed narrative around needing their privacy. Through this, they place their importance above that of other public servants and celebrities. By exempting Royals from criticism, we not only allow for controversy but perpetuate an already rife class divide.

To become a Republic, a referendum or plebiscite would need to occur, which would be costly and somewhat time-consuming. However, despite that, Professor Twomey suggests that becoming a Republic is not incredibly difficult, just that "someone needs to sit down and do the work consistently. But ...

Sensible, capable people are able to do it," she says.

Professor Twomey does believe that it will take some time to achieve. "People seem to think that once the queen dies, we can say, that's it, we've become a Republic," she says. "There's a lot of work to tie up all the loose ends [in the Constitution]. You're looking at at least a couple of years. But it can be done."

Professor Twomey suggests that there are two possible ways in which an Australian Republic could function. The first is the Council of Elders method, consisting of non-partisan people such as former High Court judges and former Governors to approve appointments and dismissals, but still on the advice of the Prime Minister. The second could be a mandated level of bipartisan support for the appointment required, which combined with a dictate that if the Governor-General removes the Prime Minister, they must also resign, would keep power in check.

However, she warns that if Australia is to become a Republic, the direct election route must be avoided.

"If you have a direct election, you get a politician [as head of state], because who else is going to have the money to run a national campaign? It's going to be someone supported by a political party or even worse, a megalomaniac or a billionaire... [their campaign promises] can potentially end up in conflict with the Prime Minister, which is asking for trouble."

At the end of the day, the Royals do have influence. And their influence promotes an out of touch system of privilege that does not reflect Australian values around race, transparency and class structure. Will a Republic require an expensive plebiscite? Yes. But is this worth spending to promote a positive cultural shift? I believe so.

Against: Khanh Tran

Another day, another schism within the British royal family following Meghan Markle and Prince Harry's damning allegations of systemic, casual racism within English media and most of all, the 'Firm' itself. This latest controversy has seen the resignation of figures such as Piers Morgan, and Ian Murray – the former executive director of the UK's Society of Editors – for his claim that racism does not exist in the British media ecosystem. It is no wonder that the republican question has been reignited in Australian politics.

However, Australian Republicanism must be critically re-examined against a background of Indigenous injustice. If it does not acknowledge endemic racism and enduring colonialism, an Australian Republic will not create a just Australia but instead continue to deny Indigenous Australia a meaningful voice.

To be genuinely just, an Australian Republic must, first and foremost, represent the triumph of Indigenous sovereignty over exclusive, nativist

assumptions embedded in Anglo-Saxon sovereignty. Yet there remains a damning lack of political will for meaningful constitutional recognition of Indigenous rights and sovereignty, exemplified by Parliament's lukewarm response to the Uluru Statement from the Heart. Despite the fact that the Statement was a carefully constructed political compromise in its recognition of Crown co-sovereignty and non-justiciability, then-Prime Minister Malcolm Turnbull rejected it out of concerns proposals for a representative voice amounted to a 'third chamber of parliament'.

That such a modest compromise for constitutional recognition of Indigenous sovereignty was mired in political intransigence so quickly is a clear indicator that Australia is not yet ready to become a republic premised on equity and social justice.

Scathing findings by the Scanlon Foundation suggest that Australia has yet to reconcile with its multicultural present. As of 2020, only 36% of Australians surveyed agreed with the statement: "ethnic minorities in Australia should be given Australian government assistance to maintain their customs and traditions", with 63% disagreeing. These numbers suggest tensions between public support of multiculturalism and a reluctance to generously finance community events that maintain its multicultural identity.

Without reconciliation, a new Australian Republic will remain burdened with grossly unresolved inter-generational trauma from its treatment of First Nations Peoples and nativist underpinnings. This is no hyperbole as past republican struggles have not necessarily entailed a more racially just politics. For instance, despite having attained independence, the United States' sordid historic and ongoing marginalisation of Black Americans through voter suppression and racialised policing is an example of the glorification of republican freedom at the expense of racial equality. That is, an Australian Republic would likely mislead the country into thinking that racial injustices have been resolved which is, at present, patently not the case.

Following a hypothetical republican victory, what would our constitution look like? Would it affirm Indigenous Australia through honest constitutional recognition and practical policies, or amid the fleeting euphoria of electoral triumph, would Australia revert to colonial form and ignore Indigenous sovereignty?

Thus, the proverbial extrication of Captain Cook's Union Jack from Australian soil without due respect for Indigenous Australia would be akin to extracting a corrupted nail from a wound without care or post-procedure treatment.

Although republican revolutions should not inspire fear nor overly incrementalist minutiae, an Australian Republic will only be a Pyrrhic victory if 60,000 years of Indigenous, Black Australia history does not supersede its recent 233-year Anglo-Caucasian past.

Against: Ben Hines

The move toward a Republic presents a counterproductive focus on symbolism, that has drastically hindered tangible, pragmatic outcomes and does nothing to solve underlying political issues causing these failures.

A Republic will likely not germinate meaningful social change. It does nothing to ameliorate instantiated political mechanisms that hinder significantly progressive policy, and will likely mean any head of state will reflect, if not entrench, this wider political status quo. It is no coincidence that major political platforms often seek a media sententia; the wider population, or, at least swing voters, drag the Overton window to the centre or in some circumstances to more conservative positions. Even in a scenario where a Republic energises a progressive voice, it is

unlikely in a system of compulsory voting and political disengagement to cause significant systemic change.

Why is this fundamentally negative? First, if the head of state was, for electoral viability reasons, predisposed in favour of the status quo and took an active political role, then progressive policymaking at any level, from government to minor party review, will likely be at best passively hindered or at worst actively undermined. The need for a Monarchy rests upon the manner Constitutional Monarchy stays out of politics and policymaking. An elected head of state may believe themselves to possess a mandate similar to that of the government by virtue of their democratic appointment, and even if given a role largely analogous to the current system, may seek to circumvent conventions seeking to ensure neutrality or hesitation to rely on reserve powers. This is important not only in principle, but in that any such interventions are unlikely therefore to be positive.

Second, transitioning to a Republic would be time-consuming, expensive, and contentious. Whilst this might unite a certain portion of the population it will also represent a significant drain on the capital and resources that could otherwise be put to direct use elsewhere, particularly in democratic politics. If this capital sought not to remove a symbol, but rather to effect meaningful change – investing in under-supported indigenous communities, working to reform systemic issues in the legal system, etc. – it would enact tangible pragmatic outcomes for those that need it most. That is not to say that this capital is, particularly over time, finite, but rather social change is an activity of competing priorities at the whim of public willingness. The best that could be hoped for would be to have no effect on these outcomes. At present a Republic is not a necessity, whereas solving these other issues should be viewed as such. More perniciously, any symbolism associated with the change, alongside inaccurate promises of pragmatic benefits, might create the sentiment that the "job is done" in many areas requiring social attention and political capital, rendering these outcomes less achievable.

Furthermore, there is also no guarantee that a move away from what, to many, is ostensibly a symbol of Australia's colonial past, will actually elicit, or be the result of, progressive sentiment or create positive new symbolism. This is not to downplay genuine concerns surrounding allegations of racism within the Royal Family – which very much require deeper consideration – but there is also the very real possibility that support for such a movement may stem from, or at least reinvigorate, a deeper Australian nationalism of the kind that is seen when suggestions such as changing the date of Australia Day are raised. Even if the changes were the result of progressive ideals, it is not certain that what might be seen as the shedding of a colonial past will be replaced by anything other than the continued neglect of First Nations peoples and their role in Australia as again there is no compelling case that it will suddenly enable justice in Australia's underlying political mechanisms. In this way the "symbolism" of Australia's new "independence" may actually hinder important discourse surrounding the very concept of what "Australian" means.

At the end of the day, substantively, Australia is already independent. The passing of the Australia Act afforded legal independence, the Governor-General is in effect an Australian head of state, and when people think of the leader of Australia they likely think of the Prime Minister. The symbolism of the Monarchy as an overseas ruler of Australia is largely lost, and practically any change won't lead to the tangible progress or benefits that Republicans claim.

Nonetheless, whichever decision Australia makes, it surely will make for an interesting season of the Crown.

Art by Deaundre Espejo



What is happening on the ground in Ethiopia?

Mia Toda assesses the current refugee crisis in Ethiopia, Eritrea and Sudan.

In early November 2020, military confrontation erupted in the northern Tigray region of Ethiopia, forcing more than 61,000 refugees to flee for their lives into neighbouring Sudan.

The violent confrontation is being fought between the Federal Government of Ethiopia and regional leadership forces in the Tigray region, which have experienced long-standing tension since 2018. The election of Abiy Ahmed as Prime Minister of Ethiopia signalled a restructuring of power. Whilst this ended decades of dominance by the Tigray People's Liberation Front (TPLF) as the dominant party in Ethiopia's ruling coalition, the election also heightened tensions as power was restructured among the coalition's ethnically based components. The election was hailed as a corrective measure to address widespread concerns of political repression and to rectify the disproportionate influence held by the Tigray regional forces for nearly three decades.

The tensions erupted into open conflict in September 2020. In part due to the COVID-19 crisis, the decision to postpone federal elections became a catalyst for TPLF defiance as the party chose to proceed with their own regional elections. On the 4th of November, a reported attack by the TPLF on federal forces became an immediate spark for violent conflict. The federal government opened a military offensive against the ruling faction of Tigray. The federal government has declared a State of Emergency. Despite the announcement of an official end to military operations, the volatile situation in Ethiopia continues to destabilise the region, and has led to a full-scale humanitarian crisis.

The conflict in Tigray has forced over 61,000 Ethiopian and Eritrean refugees to flee their homes and seek safety across the border in neighbouring Sudan. Refugees arrive each day with little more than the clothes on their back, exhausted and frightened from the sudden outbreak

of violence. The individuals who have been forced to flee are traumatised and confused from the experience of being uprooted, never having imagined that they would have to abandon their lives and find protection as refugees.

Many refugees have had to travel great distances to get to safety. Large numbers have walked 300km over rough terrain to get to safety – the equivalent distance of walking from Sydney to Port Macquarie.

Thousands remain trapped within the Tigray region, where essential medical supplies, food and water are running out, and access to healthcare and medical treatment is sparse. Prior to the crisis, the Tigray region was home to some 96,000 refugees who fled Eritrea, an authoritarian nation bordering Ethiopia and Sudan, spread across four refugee camps. Access to these camps was blocked off to the UNHCR in early November last year, amid escalating conflict in Tigray, with access only being regained in two of the four camps in January 2021. Two of the refugee camps, Shimelba

and Hitsats, remain blocked off to the UNHCR despite persistent calls to allow access. Many of the individuals in these camps have been without aid for many weeks, and their safety concerns are widespread.

With almost no end in sight, humanitarian agencies have been overwhelmed in their current capacity to provide aid, with life-saving assistance needed more urgently than ever. The conditions within these camps remain desperate, with many families often being forced to use unclean water for washing, cooking and drinking, leading to illness. The impacts of COVID-19 have only made the situation direer, highlighting more than ever the unequal burden that has been placed on those in positions of conflict. The simple act of having a home has become the utmost privilege – one that is not experienced by the thousands of refugees in Ethiopia and Sudan, nor by the millions of refugees worldwide.

Dangerous predators or confused kids?

Christian Holman delves into the conservative push to keep 'gender ideology' out of schools.

The NSW Legislative Assembly moves one step closer to a hearing on Mark Latham's anti-trans 'Parental Rights' Bill as public inquiry closes this week. With the NSW Liberal Parliamentary Secretary for Education Kevin Conolly supporting the Bill and the chair of NSW Legislative Council Education Committee being Latham himself, the Bill - outlawing the teaching of 'gender fluidity' in schools and holding teachers and counselors as collateral - signals the most brazen foray into anti-LGBT culture wars since the 2017 crusade against Safe Schools.

The Bill asserts 'parental primacy' over matters of sexuality and gender and prohibits the teaching of 'gender theory' - any 'teaching, instruction, counselling and advice that gender identity can be different to one's sex assigned at birth' - effectively outlawing all trans-inclusive instruction and functionally binding the hands of all school staff, not just teachers, in supporting queer and questioning students. School staff often represent the first point of contact for trans and gender non-conforming students before they formally engage with any gender-related treatment, counselling and therapy, in a period where the risk of suicide peaks. Removing the general mandate of NSW Schools to provide comprehensive sex, identity and relationship education and promote environments inclusive to the actualisation of queer youth, Latham's proposals continue a conservative

legacy of institutional paternalism, in which classrooms are misguidedly cast as defending 'family values'.

While discussions of trans 'issues' are only just now starting to be accompanied with an actual inclusion of transgender experiences, the framing of their inherent 'threat' to society largely remains. The public was first introduced to transgender issues on the terms of public access to bathrooms. Conservatives portrayed trans women as threats to women's safety, coded as 'sexual predators in a dress' that held their femininity as some kind of performance 'trick'. Granting licence to access gender-specific spaces would, in their minds, somehow institute an apparent license to now commit sexual assault and the dissolution of womanhood itself.

Now the focus has shifted to identity documents, the psychiatrist's office and, of course, the classroom - with conservatives, once deep in their conviction that womanhood was in existential threat of being erased, now are suddenly invested in the notion that it can never go away. This can be seen most recently with the fascination with gender-questioning youth accessing 'gender clinics', where young women experiencing 'gender confusion', incapable in their own agency, must be protected from 'persuasion' into 'irreversible' procedures by 'gender activists'. This reasoning led the UK High Court in *Bell v Travistock* to decide that teenagers are unable to decide to take

puberty blockers themselves - which is an entirely reversible 'procedure'. Such desire to keep kids immune from any 'gender ideology' propels the medical gatekeeping of trans care and identity across Australia.

Growing up transgender in Australia is already difficult on top of the anxieties associated with teenage life. Young people are more politically active against a state and status-quo they perceive as unrepresentative of their interests. These movements for change, such as School Strike for Climate, have been met with dismissive demands to 'go back to school' with the ultimate concern of politicians to circumvent the social and material conditions that give rise to such alienation. The logic is that such activism is not the political consciousness of an increasingly informed rising generation but the infiltration of our curriculum and classrooms by teachers and bureaucrats by 'radical activists' with 'political agendas'. Latham's bill, and a desire to 'keep teaching non-ideological', is the next link in this logical chain.

Just prior to the marriage equality plebiscite in 2017, the documentary 'gayby baby' - a film directed by Maya Newell following four children raised by same-sex parents - became a focal point of an orchestrated campaign. After being shown at Burwood Girls High during class (and which resulted in no complaints from parents), the film was banned from being shown during class time in public schools by

the-then Education Minister.

This ministerial direction was eerily reminiscent of Thatcherite 'Section 28' laws that arose at the height of the AIDS epidemic in the late 1980s. Calls to 'defend' against supposed predations of 'degenerate evangelists' on impressionable youth, in the interests of public health or moral safety, has long been a lynchpin of "family values" and moral panic campaigning.

In seeking to frame teaching as non-ideological and free from moral instruction, the bill's proponents neglect the inherent role teachers and staff play in the formation of community and provision of support to vulnerable young people. Donning well worn euphemisms of 'protecting children' and 'ensuring parental rights' doesn't ensure the safety and wellbeing of gender non-conforming children. It is this, and not the gesture of affirming pronouns, that is the biggest threat to realising an environment and future where such kids feel supported.

Public submissions against the Bill in NSW Parliament ends this Sunday 28th March (Education Legislation Amendment (Parental Rights) Bill 2020.)

Imperialism and propaganda in the internet age

Iggy Boyd critiques Myanmar protestors' demands for international sanctions.

In *Postmodernism, or, The Cultural Logic of Late Capitalism*, Frederic Jameson attributes to postmodernism "the disappearance of a sense of history, the way in which our entire contemporary social system has little by little begun to lose its capacity to retain its own past." We exist in a "perpetual present"; each day sees us bombarded with a host of new atrocities and scandals that were unforeseeable the previous day. As such, we are struck with an unshakeable sense of reaction. All action must be immediate, and self-reflection is a nuisance for no tragedy can be left unexposed. I would say that we haven't forgotten history, we've forgotten its lessons. We can all recall the Gulf of Tonkin, the Nayirah Testimony and Iraq's WMDs. But what was wrong here: was it the lie or the purpose of the lie? That is to say, would it have been right for the First Fleet to colonise Australia if the Aboriginal people were "savage" people?

Perhaps you think that's a non-sequitur, but imperial conflict is inherently based on a lie; the lie that military intervention can, or will, liberate oppressed peoples. Many people appear to be less offended at the deaths of 1.5 million Iraqis than they are at the possibility the President of the United States might dare lie to them.

Last Sunday, a "March For Myanmar" rally was held at Town Hall. Many gathered to show solidarity with the Burmese fighting the military junta and condemn "violent crackdowns against unarmed civilians." However, the rally also sought to "demonstrate a united front in a desperate call to action from the Australian Government." An organiser with connections to NextGen Myanmar told one student that their first demand for the Federal Government was to "[a]pply targeted sanctions to military leaders of the coup and family members who are benefitting from the coup. This could include comprehensive economic sanctions and revoking visas of family members residing in Australia." On the Parliament of Australia website, a petition calling for targeted sanctions has received 13,681 signatures.

Targeted sanctions are an illusion: sanctions against individuals and industry have proven repeatedly to have the same effect as sanctions against a government at large.

A 2019 report by the Centre for Economics and Policy found that

US sanctions on Venezuela caused upwards of 40,000 deaths from 2017-2018, reducing the population to starvation and massively restricting access to medicines and healthcare. Venezuela's sanctions were targeted against specific individuals and industries. *The Guardian* reported in 2013 that Iran had some 85,000 cancer patients who could not access chemo or radiotherapy. A further

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23,000 Iranians stricken with HIV/AIDS had no access to drugs needed to save their lives. This is, again, on account of US sanctions. The UN and the US will claim that they build waivers into their sanctions regimes to ensure essential food and medicine can go through, but these waivers are cancelled out by restrictions on international payment systems and banking. Further, many life-saving medications are considered dual medical and military use, thus are not ever subject to the waiver. Sanctions inexorably kill. However, what sanctions don't do is change the course of sovereign nations – unsurprisingly, a death sentence doesn't tend to persuade many over

It does, however, beg the question: as citizens of Australia, a state firmly situated in the imperial core, when we speak on these international injustices, do we operate as citizens of the world or as imperialist voices?

to the sanctioner's cause.

It is recklessly naive for sections of the Burmese diaspora to call for sanctions on the junta, which would only lead thousands of the Burmese working class's deaths whilst the government would inevitably emerge unscathed. This is particularly concerning considering the rally received uncritical support from National Labour Students (NLS) and Socialist Alternative (SAIt), both before and after it transpired. It does, however, beg the question: as citizens of Australia, a state firmly situated in the imperial core, when we speak on these international injustices, do we operate as citizens of the world or as imperialist voices?

In *Capitalism Realism*, Mark Fisher notes that capitalism does not require a top down propaganda

dissemination program; rather, as Slavoj Žižek argues, it requires the capitalist subject's cynicism. The "overvaluing of belief" over action is such that so long as we believe so deeply that we oppose capitalism, it no longer matters what our actions are, no matter how supportive of capitalism they are. It is the ironic distance we take from capital constructions such as

money that allows us to engage in them as if they are in a *priori* truth despite our knowledge that it is an abstraction. Perhaps the greatest failing in the modern left has been the proliferation of the belief that the individual capitalist subject has no power but for subordination. Postmodernism and the internet have fragmented the world. As one might read from Gramsci or Chomsky, an elitist capitalist hegemony no longer can dictate societal narratives, nor do they need to. Once again, it comes down to the cynical capitalist subject; when the bourgeois and proletarian class are forced to interact in the same realm – that being social media – consent

and propaganda now draws from the bottom up. Francis Fukuyama has been widely mocked ever since he declared the "end of history," but he wasn't necessarily wrong. Certainly, he was correct to say that capitalism requires that it set the social conditions in which it is so ubiquitous that there are no conceivable alternatives. According to a Lowy Institute poll last year, only 23% of Australians trust the Chinese Government to act "responsibly" in the world. In a February Gallup poll, 45% of Americans believed China to be the United States' greatest enemy, more than double that of 2020. The most significant agent in maintaining neoliberal hegemony is the working class. On social media, mention of states such as China, North Korea

and Cuba as anything other than a genocidal, imperialist regime is met with complete condemnation. The lack of alternative views means that anything that could constitute a change is worse than our present condition and is impossible to praise amongst respectable company.

On Wednesday, Robert Aaron Long shot dead eight people in Atlanta, 6 of whom were Asian women. His Facebook is filled with anti-China ranting and conspiracy theories. Many will claim that the COVID-19 pandemic was what inflamed tensions towards Asians in Australia over the last year, but China was only blamed for this because of the neo-Yellow Peril panic that posits China and its citizens are a foreign threat set on destroying the West. Every day you can read a think piece somewhere about the inevitable war with China, China's quest for world domination and the inhumane atrocities being committed by the Chinese. Alongside the belief that anyone tangentially connected to China is an uncritical supporter of the CPC's constructed aims, this is the cause of the rise of sinophobia and the rise of hate crimes against Asians in the West. Imperialism requires that we know that no matter how bad Australia is, *China is always worse*. It justifies the hundreds of billions in military spending, it explains the hawkish foreign policy, and above all else, it upholds imperialism. Capitalism is a hammer, to it everything is a nail; any denouncement of foreign nations not aligned with the Australian Government will enter into the cultural conversation as cover for imperialism. We do not speak as independent international subjects, we speak as Australians. You need not support China, North Korea, Iran, whatever nation it may be but if war with, say, China started today, where would you stand? If it is against the war, then you should know that there is no Marxist critique of China from the imperial core.

Power to the students: a creative education

Isla Mowbray argues for student-driven education.

Schools stratify us, generating division and comparison in an environment where competition shouldn't and doesn't need to exist. From a young age we've been sorted into categories such as high achieving and low achieving students, well behaved and naughty, essentially good and bad. These comparisons have been reinforced by reward systems and teacher treatment. Because of this, curiosity and creativity has been lost and competition thrives. We need to fundamentally look at the way our schools are structured and ask what purpose they're serving. Brazilian pedagogue and philosopher Paulo Freire reflects on current educational models within his seminal work *Pedagogy of the Oppressed* (1968).

Paulo Freire developed the Banking model of education as a way to theorise how education presently functions. The first aspect of this model is that the student is seen as an empty receptacle, to be filled with knowledge from the teacher. In this way the student becomes a reproducer of received. It strips them of their own reality and understanding of the world and binds them to their teachers' perspectives and goals. This is reflected through the ongoing focus of attaining high marks, an internal impulse many of us have developed from the conditioning we experienced in primary and high school. Sticker charts, merit awards and school ranks instilled in us an idea of what was valuable. I remember receiving merit awards for colouring in a picture or neatly copying the letter 'a' over and over again in kindergarten. In both of these actions I remember being bored out of my mind wishing we could be doing or learning about something more exciting. But we were encouraged to be neat, to all produce the same thing, and this behaviour was rewarded.

Between the ages of 5-12, the last thing I wanted to do was sit down for most of the day and re-write the letters of the alphabet. At a time when our minds and spirits are firing in so many different directions, we were bound by the rigidity of school bells and school rules. Constructing imaginary worlds at lunch time with my friends was far more interesting than the books we were reading in year 2. Anyone could join in and we were all a part of creating this make-believe narrative. This type of imaginative play was so beneficial to my development, I only wish we had more time for it. In Rutger Bregman's book *Humankind*, he says that "according to the World Health Organisation depression is now the number one global disease. Our biggest shortfall isn't in a bank account or budget sheet but inside ourselves. It's a shortage of what makes life meaningful. It's a shortage of play". I believe that we are all innately curious beings and seek to understand the world around us through play. But I think this desire

has been suppressed as our goals were based on graded numbers. The question I often grappled with in school was whether I was learning to achieve a mark or because I was driven by natural interest in the subject. Often it was both, I just wish it was more of the latter.

In school we didn't get a say over what or how we learnt things, instead, information was presented to us with an expectation that we would immediately believe it. In response to this, Freire advocates a new model called the Problem Posing education

their own path of understanding.

There is a school in the Netherlands called Agora which is doing just this. There is no hierarchy, no Vice-Principals or faculty heads (only coaches), no homework or marks and no classes or classrooms. The students have autonomy over their own learning. Agora was created in 2014 when Drummen decided to create a new type of school. Crucially in the design process it was students who were consulted about what the school would look like and how it would be run. Philosopher and

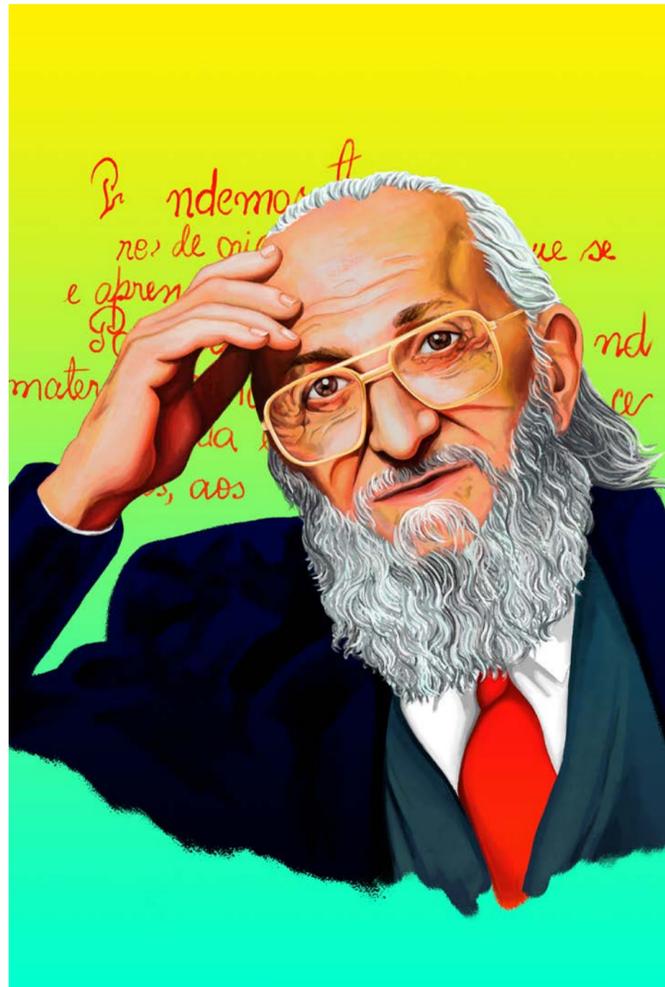
programming. He's been doing work for a company website. When asked whether he should be getting paid for this kind of work he replied "what and lose my motivation?". The students at this school are driven by an intrinsic sense of purpose as they are able to follow their own lines of thought and passions. The coaches help students create their own daily maps but then it is up to the student to follow through with them. Sjeff Drummen tells his staff "don't ask me if this is a good idea. Do it for a week and ask the children if it's a good idea. Because what I don't do is manage people, they can do that themselves". This radical model of schooling flips the power to the students, giving them the tools and sense of independence to trust their own thoughts and curiosity.

A strong sense of community and collaboration is integral to the school, with Drummen reporting that cases of bullying are low. Some people may think that bullying is just an ugly yet innate part of human behaviour and that we need rules and punishments to prevent it in schools. However, sociologists have found that bullying is most likely to arise in total institutions. Sociologist Erving Goffman described the features of total institutions which include: a system of formal rules which are enacted by an authority; rigidly scheduled activities; activities are carried out by everybody at the same time; and everyone in that institution is subject to a single authority.

It is these very characteristics which are present in many state run systems today. If we can build environments that are free from rigidity and conformity, we can create a more collaborative and happier world. Which is what Agora sets out to do.

This type of schooling is preparing kids for a society where creative, engaged and autonomous thought is the priority. It sits in opposition with the way the system is currently modelled which prescribes standardised testing requirements in order to receive government funds. So we're challenged to ask the question, what is the purpose of schools? Have we become obsessed with school rankings, good grades, a good job and ultimately a good paycheck? Schools like Agora oppose this concept as they focus on a students personal freedom trusting the child to pursue and learn what they want. Children and young adults have the capacity to direct their own learning with the right guidance. So, we should endeavor to rethink the way our education system works. Is it pushing and pressuring students to pursue a certain set path, in the pursuit of a good salary? Or could it focus on the sense of purpose and joy that arises out of following our own curiosity?

economist Rutger Bregman visited the school and described the school's interior mentioning the "colourful chaos of improvised desks, an aquarium, a replica of Tutankhamun's tomb, Greek columns, a bunk bed and the front half of a sky-blue '69 Cadillac". There are no typical classrooms in the school and there are no year levels. Instead, students, with the help of a coach, come up with their own individual plans of what they want to study, explore or work on that day. Every student can pick their own unique project to work on. Rafael, a fourteen-year-old boy at the school, loves computer



Art by Chloe Callow

Regional musicians and their maddening quest for the hustle

Julia Magri interviews student musicians who moved to Sydney for their craft.

Of the 68,673 students who took the NSW Higher School Certificate in 2020, only 688 sat the Music 2 course and 400 took Music Extension. Studying music in school is rare to begin with, let alone in regional towns. According to the University of Melbourne, "rural and remote communities have less access to specialist music tuition than students in cities, which limits their musical careers." In such a limiting environment, regional musicians have, out of necessity, developed a wide array of powerful learning methods to help carry themselves through to higher education. Whether they relish or resent the time they spent under these limitations growing up, many say that they're proud of the resourcefulness, hunger for knowledge and resilience they had to draw on which they still, either consciously or subconsciously, draw upon today.

Interested in this phenomenon as a regional musician myself, I decided to interview three regional conservatorium students. Emma Russell, a second year, first began learning classical trumpet in Bathurst, NSW at the age of 10. Estelle Shircore Barker, who grew up in Apollo Bay, VIC is a third year studying classical piano. Oscar Eager is a fourth-year jazz trumpet player from Bellingen, NSW.

Tell me about the country town you grew up in.

Emma: Bathurst is a rural town approximately three hours away from Sydney. The majority of residents are agricultural experts or car racing enthusiasts, so a passion for the arts hasn't really developed there. Educational resources are limited, which results in a higher education system that excludes any students looking to study anything niche.

Estelle: Apollo Bay is a beautiful little beachside town with a population of about 1500. About a three-hour drive from Melbourne, it is quite isolated, but an idyllic spot and somewhere I love to return to.

Oscar: Bellingen's high school had an amazing music teacher who ran several ensembles, including a town orchestra. We had a yearly jazz festival and local musicians would happily mentor anyone.

What was your experience like growing up in the country as a musician?

Emma: I didn't have a very good experience. I had to do all of my music subjects through distance education. I also had virtually no opportunities in Bathurst to perform - because I didn't have guidance, I had to resort to picking apart every aspect of my playing myself. Although this helped me progress, it also formed a perfectionist outlook which still affects me today. I had no like minded peers at school and none of them understood what I did.

However, it pushed me even more and gave me a goal to get to the Sydney Conservatorium.

Estelle: I grew up in a small and supportive community, but it was difficult at times as I was the only one doing classical music. I was very fortunate to have parents who would drive me to eisteddfods and lessons hours away; without them I don't think pursuing music would have been viable.

Oscar: I was very lucky to grow up in a town that heavily embraced the arts, although I feel that I missed out on the city gig scene. I would've thrived off being exposed to a variety of musical niches, genres and ideas, which is much broader in bigger cities.

Would you say overall that you enjoyed growing up in the country as a musician?

Emma: I think that it gave me a lot of resilience, however in terms of opportunities and experiences it is very lacking. Musicians from cities have so many more advantages in regard to teachers, ensembles and also just having like-minded musicians to talk to and grow with.

Estelle: I did, in the sense that growing up in the country gave me a broader set of life experiences from which I have been able to draw from to add to my music. I didn't, in that it was much harder to access opportunities.

Oscar: Yes, I definitely got a lot out of it and was gladly humbled moving to the city. I think in a country town you have to be more self-motivated and have a deep connection to music. I also think having to search for opportunities in a new place is very rewarding, and maybe living in the same city your whole life might not be as thrilling or inspiring - you need new experiences to grow as a musician.

Do you think that musical opportunities in the country are generally smaller in number and value than the city?

Emma: Yes, I do. I certainly wouldn't have gotten as far as I have if it wasn't for having extremely supportive parents who would often drive me to Sydney for lessons. They also supported me when applying to higher level youth orchestras from around the state.

Estelle: Yes. In a way though, some of my small-town music experiences were really beneficial. I was able to hold full-house solo recitals fairly regularly growing up. They helped me become a much more confident soloist today.

Oscar: I have spoken to a few Sydney people who have had fewer musical opportunities for being in a certain school or suburb. It's definitely still a lottery about which particular area you end up in.

Do you think the lack (or abundance) of opportunities in your country

town led to a sense of opportunism in your work ethic today?

Emma: The lack of opportunities definitely led to me becoming proactive and taking as many opportunities as I can get.

Estelle: I think so. I am definitely much more aware of grabbing any opportunity that presents itself now, as they were so much harder to access when I was beginning my musical journey.

Oscar: Sadly, this is something that I don't think I really got out of my town, although I still did create a lot of opportunities for myself by forming bands and playing gigs at festivals and restaurants.

Would you call yourself a jack of all trades or a master of one? Which do you think is more important for the modern musician?

Emma: I definitely specialise in orchestral music. However, I am always open for other experiences as I think it is important to be flexible.

Estelle: I think it's too early in my career to say. I believe the modern musician needs to have a diverse skill

set, but not where you compromise other aspects of your playing. There is such a thing as spreading oneself too thin, and I think it's something to be conscious of, especially if you find yourself leaping at every single possibility that goes by.

Oscar: Definitely a jack of all trades although I've been specialising a bit more since my degree only focuses on jazz and not so much classical music or music of other cultures other than African-American music.

Overall, do you think growing up in the country has helped your learning style and motivation levels?

Emma: It was great for motivation and has made me eager to learn. However, I don't have many positive feelings towards the country and I much prefer the city.

Estelle: Early on I knew I needed a serious work ethic to achieve anything from where I was. This has had a positive impact on the musician and student that I am now.

Oscar: I think definitely positive.

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The question of whether an inherent degree of politics comes alongside being an artist is difficult to answer. Some art is openly and loudly political, some less so. However, in a country where art and culture belonging to Aboriginal peoples is stolen and mass produced for profit; where proceeds aren't returned to the communities from which the art came; many Aboriginal artists have no choice but to be political with the art they create.

Art and activism are perhaps never quite as intertwined as in Australia, where communal copyright is non-existent, and traditional art styles and cultural practices are not recognised as belonging to Aboriginal and Torres Strait Islander peoples under colonial law.

Alternatives exist, but the traditional laws of Indigenous peoples are not recognised by the Australian legal system. Indigenous Cultural and Intellectual Property works as an alternative across the world to protect traditional Indigenous art and culture. However, Australian law only protects some aspects of Indigenous Cultural and Intellectual Property. Works created by individuals are protected, while styles that belong to groups are not. Traditional languages, dances, medicines, or methods which have not explicitly been written down are also left without any form of protection.

When I speak to Stephanie Parkin, Chair of the Indigenous Art Code, about navigating Aboriginal art and copyright, it's clear that there's a lot of complexity involved when working within a legal system that doesn't prioritise community ownership or recognise cultural property.

"For a lot of artists, their works are statements of who they are as individuals and their positioning in their communities and more broadly

within Australian society," says Stephanie. "I definitely think art by Aboriginal and Torres Strait Islander artists is a powerful mechanism to convey those messages to the broader public. And yes, inherently, they are political... in the context of where those artists are from themselves, and the messages and stories they convey."

Stephanie works with Indigenous artists to ensure they know their rights when it comes to copyright law and licensing agreements. "All artists have agency and authority in their own decision making processes," she tells me. And "while the law is still in one sense trying to catch up, there is a way for people to do the right thing and to engage appropriately."

The Indigenous Art Code is a voluntary code that artists and dealers can sign up for to show their commitment to ethical and transparent standards when dealing with Aboriginal art and copyright. The Art Code exists primarily for artists, to educate them on their rights when it comes to licensing agreements, and ensure they maintain agency in these transactions when they occur.

Boomalli Aboriginal Artists Co-operative is an organisation in Sydney which works with the Indigenous Art Code, encouraging their members to subscribe to it, and encouraging them in their artistic careers otherwise. Boomalli has been important to artists Peta-Joy Williams and Darren Charwood.

The co-operative was established in 1987, its primary goal being "to promote Aboriginal Artists whose language groups exist within the NSW state". They achieve this through education, protecting copyright, hosting exhibitions and supporting regional artists, who make up over half of their membership. Both Peta-Joy and Darren are Wiradjuri artists



Darren Charwood believes that educating the next generation will help address some of the systemic issues that impact Aboriginal people.

who grew up in and around Sydney, and who have a connection to Redfern, Eora College and Boomalli that has influenced much of their lives.

The Art Code aims to prevent fake Aboriginal art and dodgy transactions between artists and sellers, which is a prominent and recurring issue within the Australian art world. Without being educated on the details of licensing agreements, Aboriginal artists can often be persuaded to enter into agreements which see them losing income and copyright to their artworks.

One such agreement, and probably the biggest case in Australian popular consciousness, is that of non-Indigenous company WAM Clothing owning the exclusive copyright of the Aboriginal flag. WAM Clothing is part-owned by Ben Wooster, whose previous company was fined \$2.3 million for selling fake Aboriginal art. This private ownership is a slap in the face, and means that sport

language group, for which community custodianship is central, but not recognised under Australian law. "If it's different enough, but it's in an Aboriginal style, most of the time there wouldn't be any recourse for artists to pursue it," says Stephanie. "That's one of the deficiencies of the Copyright Act." Australian copyright law was never created to protect Aboriginal culture or Aboriginal art in the first place.

Darren and Peta-Joy, as Wiradjuri artists, both make it very clear to me when I speak to them that they are not dot painters. "I'm very much an anti-dotter when it comes to the stereotype of what Aboriginal art is. It really annoys me when people call themselves Aboriginal artists and they sit there and do dots. That's not where that comes from," says Peta-Joy.

Dot painting comes from the desert, so for Aboriginal artists from the south-east of the country, their

When Aboriginal artists are forced to work under the umbrella of colonial laws, it is difficult for ownership of styles and more abstract cultural knowledge to be properly protected.

teams, not-for-profits, community groups and activist organisations risk fines for using the Aboriginal flag. It's emblematic of a bigger problem with the way the rights of Aboriginal artists and art is conceptualised within the courts and the legal system.

Beyond this private ownership of the flag, copyright has always been a significant issue for Aboriginal art. When Aboriginal artists are forced to work under the umbrella of colonial laws, it is difficult for ownership of styles and more abstract cultural knowledge to be properly protected. This is especially true of works belonging to a particular culture or

traditional styles are very different. "It's not my story to tell," says Darren. "I know very clearly what I can and can't do, what I can and can't say."

Darren is enthusiastic when he speaks to me, and it's clear from the start that he has a lot to say about activism, copyright and culture. During our conversation, Darren talks passionately about the harm in telling cultural mistruths, of telling the story of a country you're not from and that hasn't been passed down to you. It's not the kind of cultural theft that first springs to mind when thinking about copyright in Aboriginal communities, but in using others' stories to create

art and make a profit, you're still taking "one tiny fraction of a greater philosophy, belief and spirituality and using it to benefit yourself."

There are hundreds of different Aboriginal nations and language groups across this continent, each with unique history, cultural practices and stories. Amalgamating them and blending them into one is harmful not

someone who's killed themselves, or someone who's so caught up in being incarcerated and the police system that their lives are simply just that." This statement isn't easily digestible, but nor is the reality of what Aboriginal people in this country face on a day to day basis. New South Wales was the first point of colonial contact, and so much robust cultural

"For me, being an activist is still being here, still teaching culture, still being proud and still being seen. I do that through education... You change little kids minds and you change the world."

only because it erases the nuances of cultural practice which make it more likely to be lost, but also because it waters down the connection that an individual has to their own heritage.

Darren tells me about one artist in particular who is guilty of profiting off the stories of other Aboriginal groups. "He's someone who will just appropriate anyone's story and then turn it into a money making venture, cloak it in a delusion that [he's] fighting for culture and that [he's] an activist' when really he's just taking money away from communities."

The person he speaks about is of Biripi heritage, but recently created an artwork based around a Dharawal story, which he then sold for an enormous price tag. Not a cent of that profit went back to the people whose story it is to tell. "This is an oral tradition and a story that people still share," Darren says. "You can trace it back and go and talk to the guys' ancestors who this happened to."

Darren's views on activism stem from his interactions with this artist, and with others like him. He's very much of the mindset that the streets are not the only place where activism happens, and that it's not always the best way to go about creating change, especially when some people are there with the wrong intentions - to platform and benefit themselves at the expense of others.

Nonetheless, he understands the necessity of demonstrating. "In my family and in any Aboriginal family, you don't have to go through many degrees of separation to come across someone who's been stolen,

practice and language has been lost as generation after generation have suffered ongoing colonialism and intergenerational trauma.

"We've gotta do it, we've gotta march. But there's a line in the sand for it, and when you go over it you lose your point," Darren says. "And it's a really easy point to lose in Australia because we live in a racist country; we live in a country that wants Aboriginal people to fail."

Darren is a teacher and program coordinator at The Royal Botanic Gardens in Sydney, and his passion for his work is overwhelming. Darren understands he can make change by educating and engaging the kids who come through the gardens, and this is where he sees his purpose.

"For me, being an activist is still being here, still teaching culture, still being proud and still being seen. I do that through education... You change little kids minds and you change the world."

Darren spoke with conviction that the next generation are the ones who will address some of the systemic issues that impact Aboriginal people in Australia, and that educating them would make all the difference. "We need to celebrate culture, embrace and love culture, teach it, live in it, that's activism, that is being an activist. That is what we're fighting for and that is the desired outcome at the end of the day," he says.

When I speak to Peta-Joy Williams, she tells me that she walks in two worlds. She shares a love of teaching with Darren, and much of her life has been spent connecting

deeply with learning and teaching, predominantly at Eora College. She also has an understanding that reclaiming language is an essential part of continuing to practice culture. She learnt her language, Wiradjuri, only recently. Her great-great-grandmother was the last person in her family to speak Wiradjuri, and now Peta-Joy and her son have been the first to bring it back.

"I felt really empowered when I first learnt my language. It was like putting a piece of my puzzle back in, something that was taken away from me and I was reclaiming. And then to be able to share it and teach it with young people and elders was an amazing thing," Peta-Joy says. "My end goal is to be walking down a street and hear two people speaking in Wiradjuri to one another."

Peta-Joy tells me she needs a strong reason to create art. "I can't paint because I see a vase or a bowl of fruit and I go look! I can do it, but why? I have to have a reason," she says. Politics isn't always the reason, but often she just needs to get a piece out, and can't rest or move onto another artwork until it's done.

"Probably the most political piece I've done recently is *No Voice*, which was the Aboriginal flag. Instead of the yellow sun in the middle, I've got 'no voice' written in yellow with the copyright symbol for the C. That was aimed at the whole thing with WAM clothing owning the intellectual

property rights to the Aboriginal flag." The fact that Aboriginal peoples cannot use a flag that should belong to communities reinforces the way that intellectual property law has failed the people it should be protecting. Indigenous Cultural and Intellectual Property has been commercialised within Australia's colonial context, and has often been used, as in the case of the flag, without respect or community consent, and in the case of the artist who sold a Dharawal story, without any form of acknowledgment or compensation for the community.

There are gaps in colonial copyright law which mean that unless Indigenous people can meet the requirements of them, they are unprotected and their rights open to exploitation. Communities are suffering because of this, not only because it is shameful that non-Indigenous people are able to profit off them, but also because it allows the watering down and devaluing of tens of thousands of years of cultural knowledge and practice.

Stephanie Parkin puts it perfectly. "The artwork is more than just the physical piece or the aesthetics that people look at while it's hanging on the wall. The value that it really has... is the stories and the handing down of traditional knowledge and the understanding of family connection and understanding of why we're here and what our purpose is."



Peta-Joy Williams' artwork 'No Voice' is aimed at WAM clothing owning the intellectual property rights to the Aboriginal flag.

Stolen art on stolen land: Aboriginal art and copyright

Ranuka Tandan speaks to artists about the difficulties of protecting Indigenous Cultural and Intellectual Property.



Photos courtesy of Boomalli Aboriginal Artists Co-operative.

A survivor's perspective on the bureaucracy behind sexual assault

Anonymous shares her story.

On Tuesday, the second day back at university, I saw my abuser in Fisher Library. I was walking up from the second floor, and he was strolling by. He stopped. Stared at me. I ran and had a panic attack right outside the café. I hadn't seen him for the entire summer and had hoped that I would never have to again.

The Women's Collective had an incredibly brave protest against sexual assault on campus the next day. On Thursday, my mother told me about Christian Porter, and by the end of the week I had spent most of my time in bed. I was paralysed. I still am. We study the same degree, so I ask my friends to look out for me. They pick me up from the bus stop, walk me to and from and classes, check guests lists before events, and always see if the coast is 'clear' before I walk in. I leave in the middle of my classes and this constant vigilance leaves me exhausted all the time.

I spent the summer on the phone and with my face buried into my laptop, talking to the university. The first contact I had with university was my attempt to regain boundaries, and hopefully secure the expulsion of my abuser from a society we were both in. The report I filed was juggled between departments – it was too 'complicated.' I was asked to provide evidence. It was forwarded to a supervisor, and then a coordinator, and then I had to wait.

The second part of attempting to make myself feel safer was changing my timetable. But I had to wait for two weeks at the very least. During that time, I ended up in the emergency room at the Prince of Wales hospital, bleeding and crying in a grey room. It was the first time I was offered any professional help.

My best friends gave me an ultimatum. I either went to the hospital with her the next morning, or emergency services would be called. Two young women saved my life. They did more than any of the institutions that were supposed to protect and support me ever could.

When I was finally home, I received a call from the university. To expel him from attending clubs and society events in the USU, I needed to open an investigation within the university, and in order to accomplish that, I had to fit into a certain criteria. A lady in a monotone voice asked me if the incident had happened on university grounds or an official event. I told her the truth, it had happened five minutes away from campus. She used a lot of pretty words to say there was nothing they could do. I tried to plead and explain. He had no remorse, and I believe he would do it again

if given the chance. He was too dangerous to be around women, especially vulnerable women that deserved to feel safe and protected at USU events or during their classes, not surrounded by a predator. There was still nothing they could do.

Now the friend who encouraged me to go to the police sits besides my abuser in their tutorial, reliving

Women always do everything right. The problem has always been men and their violence – their egocentric need to take.

her own personal trauma.

The university claims they cannot do much because it didn't happen on campus and the police have denied me a restraining order. I explained to the detective that he would text me, then text my friends to see how I was and to send me messages from him, including wanting to know where I would be. But it was not enough for a restraining order. He had to be physically harassing me. I had to be abused and traumatised further to be granted any type of protection.

After weeks of e-mailing, calling, and re-traumatising myself at every step of the way, the abuser was suspended for only 8 weeks from the society I was in. Before the suspension, he threatened to discredit me to everyone we knew if I made anything 'awkward' between us. The manipulative tactics he used varied. Firstly, he was a 'nice, worried guy,' stating "I just hope I haven't done anything to hurt her." He became angry and frustrated. "She's emotionally guarded," he said. "Fuck her. I don't care as long as she doesn't cause me any trouble in the future." The abuser referred to me as "that girl," a "learning experience" and a "stupid petty uni drama." He told his friend he wasn't worried in the slightest. "If there were any allegations to be made, they would have already been made and broadcasted – but I know that they weren't because I know for a fact that I didn't do anything wrong." This article, my police report, his suspension are allegations being made and broadcasted.

Nonetheless, the police and law seem to be set up in a way that defends and protects rapists. I had to beg a detective to believe me about the worst moment of my life and the abuser could just exist in his own little bubble. However, I call myself lucky due to the mere fact that my friends believe in me and I am alive.

Then Christian Porter came along, and I knew the system didn't just seem to be set up this way, but it was. I realised it was not just the police and the university. It was the private all-boys schools

that raised him with no respect for the consequences. It was the media that nurtured him into seeing women not as individual people, deserving of respect, and understanding, but as something to want and take. It was his own ego that made him think if he was nice enough, it was his right to take whatever he wanted from me.

Eventually, I received support. I was assigned a Student Liaison Officer that communicates with my faculty's departments about my timetable and class changes. They found me a place at the RPA Sexual Assault Clinic for more specialised support. There is hope, and there is a community to welcome and offer support to people who need it. There is a need, however, for transparency and more accessibility to the community and the help available. There's always a need to speak out because there will be someone to listen to you and help guide you. Women all know the experience either first-hand or from a friend, sister, or cousin who has gone through the same thing.

I did everything right too. I did as my mother had told me when I was fourteen, going on my first date to the movies. I wore jeans, not a skirt -- no easy access. I went

to a friend's house, fifteen minutes by Uber to my place, surrounded by people I knew and trusted. I wore sneakers, easy to run, easy to maintain balance. I communicated with my friends that I was sick and needed the toilet. All the time he was lingering around my barely conscious self, everyone was unsuspecting. He was my friend, someone I trusted.

Recently, the case of Sarah Everard shocked the world because she did everything right. She wore bright clothes, comfortable shoes, left early, called her boyfriend, and was still murdered by someone that was supposed to protect her: a police officer. Women always do everything right. The problem has always been men and their violence – their egocentric need to take.

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The modern unicorn: The quest for period products on campus

Katherine Porritt-Fraser scours Camperdown campus for affordable tampons.

One fateful Tuesday, sitting in the Law Library, I slid my hand into the front pocket of my backpack in search of a pad. Unable to find one, I rummaged a little more aggressively, diving through pens and old post-it notes, the rattling sound echoing through the Law Library's judgemental silence.

At this moment I was confronted with the memory of a neat pile of pads sitting smugly atop my bedroom duvet.

Realising the direness of the situation, I sped out of the library. Finding my way through the labyrinth of the New Law Building, I frantically googled 'where to find pads on USyd campus,' finding only academic studies and an SRC article about free pads from 2014.

Giving up hope, I prepared myself for the perilous walk to Broadway. Suddenly, I remembered the USyd store in the Jane Foss Russell building and motored down Eastern Avenue. And there they were, in all their glory, sitting on the shelf beside a pack of Carefree tampons – a fourteen pack of Stayfree Regular pads. And a price-tag. \$9.95.

Infuriated but desperate, I took them to the counter, pressing my card to the PayPass with bittersweet relief. I couldn't help thinking: were these really the only pads on campus?

Later that week I set out on an investigation across campus, determined to check every single retail outlet I could find for pads, tampons, and their prices. And in total, I found three – yes, literally, only three – shops where you can buy pads and tampons on campus and one student space where you can find them for free.

1. The Union Pharmacy in the Wentworth Building

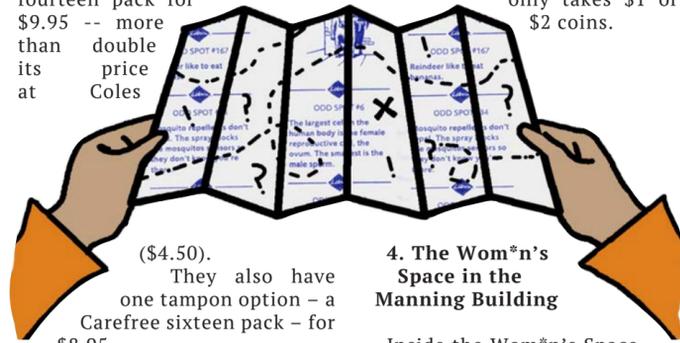
The cheapest place to buy period products on campus! Each product had one standard price regardless of brand or type. Sanitary pads were \$6.50, tampons were \$6.00 and liners were \$4.50.

However, the chemist is a little harder to get to, being inside the Wentworth building and pretty far away from most classes.

2. The USyd Store in the Jane Foss Russell Building

In the time since my desperate cross-campus pad search, this

store did not update its range, still only offering the Stayfree fourteen pack for \$9.95 -- more than double its price at Coles



(\$4.50). They also have one tampon option – a Carefree sixteen pack – for \$8.95.

It's very close to the chemist, so if you're making your way here may be worth heading inside to the chemist's lower prices instead.

3. 'Footbridge Station' in the Holme Building

The final retail location for pads and tampons on campus. While they have a little more range than the Jane Foss Russell USyd store, the pads are still \$9.95 and tampons \$8.95.

Unfortunately, if you're on the Parramatta Road side of the Camperdown campus, this is your only option if you need period products in a hurry.

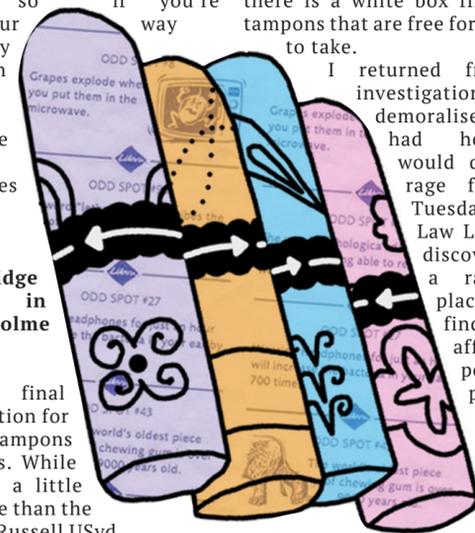
Otherwise, it's an eleven-minute walk to the chemist or the other USyd store – which is the same amount of time it takes to get to Broadway Shopping Centre with its Coles and normal prices, so you may as well go there.

There's also a tampon and pad dispenser in the outdoor female toilets at Courtyard Café beside Footbridge station – the only dispenser I found on campus.

However, it'll cost you \$3 for a two-pack of pads or tampons and only takes \$1 or \$2 coins.

4. The Wom*n's Space in the Manning Building

Inside the Wom*n's Space on Level 1 of Manning Building there is a white box filled with tampons that are free for students to take.



I returned from my investigation demoralised. I had hoped I would quell the rage from my Tuesday in the Law Library by discovering a range of places to find more affordable period products on campus, which I could

compile into a nifty article for future students rapidly google searching. Instead, I discovered the university's completely unsatisfactory options to students in need of period products on campus.

When contacted for comment, the USU - who run the USyd stores - responded stating they stock "a very limited range of feminine hygiene products" that are "basically kept in stock as a service to students for convenience or 'emergency situations.'" They explained that "due to our very low sales volumes and wholesale

purchase arrangements, our retail prices are higher than what customers would typically pay at retail pharmacies or supermarkets."

"Whilst all profits from USU operations go back into the student experience, we recognise that there is a price difference and USU management are prepared to undertake a review of our purchasing and pricing arrangements for these products." Not sure why charging menstruating students double on essential items to pay for 'the student experience' is even slightly justifiable, but you do USU I guess.

As a university with more than 60,000 students, having easily accessible, affordable period products on campus should be seen as a necessity. That could mean making pads accessible in all bathrooms, adding pads and tampons to vending machines or at the very least, changing the price of pads and tampons in USyd stores.

Until USyd provides better options for menstruating students, many of us are doomed to repeat my anxious cross-campus hunt for pads. But hopefully, this list can at least save one future google-searcher's time in their hunt for period products on campus and help them feel less alone in their frustration.

Art by Ella Kennedy

Review: Framing Britney Spears

Angela Xu examines a new perspective on the queen of pop.

Gripping and emotional, *The New York Times Presents: Framing Britney Spears* documents Britney Spears' rise to fame and her eventual breakdown at the hands of personal pressure and the invasive media. It explores her gradual loss of control, revisiting a much-loved star from many of our childhoods, through the frame of her father, Jamie Spears', claims to legal conservatorship. *Framing Britney Spears* re-contextualises a story that we all think we know, in the social media-driven, post #MeToo world of today.

Although this documentary lacks the voice of Britney Spears herself, it makes up for it through an abundance of interviews with those that were, and are still, close to Britney. This provides viewers a fresh perspective on stories that were once global media phenomena. Included in this cast of confidants and colleagues are Felicia Culotta, a family friend and former assistant, Vivian Lee Thoreen, a lawyer on Jamie Spears' legal team, and Daniel Ramos, a paparazzo whose car was attacked by Britney in 2007. The documentary

also weaves the accounts of New York Times reporters, the hosts of Britney's Grams podcast, and several #FreeBritney activists into the story.

One of the central themes of the documentary is the treatment of Britney by the press at the height of her fame. When revisited following the #MeToo movement, a sense of invasiveness is revealed that was not in the public consciousness prior, as the attention paid to her relationships and sex life becomes astounding, particularly when one is made to consider that she was overcome by fame at such a young age. This is highlighted by a 1999 interview with TROS TV, during which the host asks a 17-year-old Britney if her breasts are real. The documentary explores how positive narratives started to disappear as she became more comfortable with her sexuality, and reinforces the prominence of the Madonna-whore dichotomy, as she fluctuated between the sweet, innocent, girl-next-door type, and a sex symbol.

But motivating this documentary is the conservatorship that Britney has been living under since she

was involuntarily admitted to a psychiatric ward in 2008. A conservatorship is granted over adults who are viewed as unfit to care for themselves or their estate, and allows a conservator, her father in this case, to make and oversee decisions regarding the subject's person, health, and finances. With the help of social media, especially Instagram, personal accounts of Britney's friends, and #FreeBritney advocates, a story of legal and familial conflict is gently unravelled. Insistence that Britney is mentally sound, as well as an analysis of the massive profits she made in the 13 years of her conservatorship, reveal the exploitative and unjust restrictions that she is living under.

The documentary perfectly exemplifies the paradox of the media. The very thing that initially contributed to her 2007 breakdown and the decline of her mental health has, somewhat ironically, since become one of the main advocates for her freedom. Social media has become one of the main organising grounds for #FreeBritney activism, with the movement itself starting

from the theories of a fan podcast, and with some believing that Britney herself communicates to her supporters through cryptic Instagram posts and captions.

Released in the weeks before Meghan Markle and Prince Harry's Oprah interview about the toxic (pun intended) nature of modern media, this documentary could not have come at a better time. The experiences of both Britney and Meghan attest to the discriminatory nature of Western media, who subject women, and people of colour to disproportionate amounts of scrutiny and criticism. *Framing Britney Spears* encourages us to ponder the cruelty of celebrity culture, whilst simultaneously considering the influence of social media, which is largely controlled by the celebrity, as a positive tool for achieving a balanced relationship between celebrities and consumers.

Whether you're looking to revisit the starstruck teenage you mouthing "Toxic", or seeking a thought-provoking documentary on celebrity culture, sexism in media, and mental health, *Framing Britney Spears* is a must watch.

The Bachelor's problem with race

Jeffrey Khoo unpacks the Bachelor's latest racism scandal.

In the world of reality TV, the *Bachelor* franchise occupies a particular space of unreality. The show's premise - approximately 30 suitors getting chucked into a mansion and vying for the attention of one man or woman - feels oddly antiquated, like a medieval courtship. It sometimes smacks the viewer with its absurd earnestness; more than other shows, *The Bachelor* and *The Bachelorette* ask you to suspend disbelief for the idea that two strangers who have spent minimal time alone can, through the power of love and incessant product placement, commit to an enduring relationship.

Perhaps it's this wretched commitment to fairytale-like love stories that explains why fans of the US franchise have been stunned by its recent racism scandal, which centres around Rachael Kirkconnell, the winner of the latest season, attending an Antebellum-themed party in 2018. (The word "Antebellum" is sometimes used when glorifying the pre-Civil War Old South, while ignoring its reliance on slavery and plantations.)

The franchise became further engulfed when host Chris Harrison, on a podcast with the first Black Bachelorette Rachel Lindsay, defended Kirkconnell's actions, saying there was a "big difference"

between whether Kirkconnell attended the party in 2018 compared to 2021. In mere weeks, the other contestants released a statement denouncing Kirkconnell, Harrison temporarily stepped aside as host, and Matt James, this season's Bachelor, dumped Kirkconnell.

All of this happened after James was touted as the first Black Bachelor, following calls for diversity after June's Black Lives Matter protests. It's telling, but not surprising, how it was James' season which exposed the franchise's deep problem with race.

The Bachelor and *The Bachelorette* are interesting because they venerate the lead as a perfect romantic ideal. They're presented simultaneously as a Greek god/goddess-like sex symbol, and a demure partner who just wants to settle down with someone who's "here for the right reasons". More specifically, the show is designed, mostly, to protect the lead's interests; the events of the season, including drama between contestants, are framed as part of our hero's "journey".

And so, when Kirkconnell's racist past directly conflicted with James' identity as a Black man, the show could no longer choose to ignore its current and historical whiteness. Sure, viewing figures for Lindsay's season dropped 10% on the year

before - and Lindsay's involvement with the franchise after her season quickly morphed into her becoming "the show's Black Friend, proof that *The Bachelor* simply couldn't be racist" - but Lindsay is still married to her winner, so the narrative remains intact.

On home soil, the *Bachelor* franchise in Australia has been consistently criticised for casting predominantly white men and women (and coincidentally sending people of colour home in the early weeks), while only choosing two POC as leads out of sixteen in the franchise's history. A Network Ten executive blamed this lack of representation on "certain cultural groups" not wanting to be on the show.

But apart from this questionable generalisation which recuses production of responsibility, POC have simply never seen how they could stand a chance. The *Bachelor* franchise is made through a "white gaze" - the default assumption that the viewer is white - evidenced by POC contestants being rendered invisible (see Niranga, a Sri Lankan man, whose 2020 *Bachelor* in Paradise storyline was how he was constantly friendzoned), pitted against each other (see Sogand and Danush's rivalry in 2019 because they were both Persian) or exoticised (see

Tahitian contestant Elora in 2017 was characterised as a mysterious island dancer). It's important to see POC be both the object of genuine affection and capable of giving that affection, on a nationwide platform, and to be protected from harm when they are vulnerable, which is where viewers argue *The Bachelor* failed James.

There are limits to how effectively representation within the fictitious environment of a TV show can change the world outside of it (James received racist abuse from fans after dumping Kirkconnell). Recognising this, the Bachelor Diversity Campaign, after successfully pushing for a Black Bachelor, is advocating for more POC producers and mental health support for contestants. Nevertheless, there is cause for cautious optimism; the latest US *Bachelorette* aired a widely-praised conversation about Black Lives Matter with Tayshia Adams, who is half-Black, and Ivan, a Black contestant and Tayshia's runner-up. And the newest NZ Bachelor, Moses Mackay, demanded a racially and size-diverse cast before signing on. It's by following their leads, and telling POC stories authentically, that *The Bachelor* can have a chance of embracing the present.

Werk In Progress: Trans representation in RuPaul's Drag Race

Zara Paleologos boots the house down.

Since its inception in 2009, *RuPaul's Drag Race* has been groundbreaking in popularising drag as an art form. The series has continued to play a seminal role in shifting queer culture from the fringes of society into the crux of mainstream pop culture, commercialising the previously underground anti-capitalist art form and engraining terms like 'yas, queen!', 'spill the tea', 'shade' and 'slay' in contemporary vernacular. Whilst the show touts itself to be a progressive platform which spotlights the queer community and celebrates queerness, the issue of transgender inclusion has been contentious among fans, *Drag Race* alumni and RuPaul Charles himself for years. Despite its success the show somewhat ironically has continually fostered cis-normativity by explicitly degrading, trivialising and excluding transgender and nonbinary people.

RuPaul has exhibited his indifference towards the history of violence associated with derogatory transphobic slurs, releasing songs such as "Tranny Chaser" and "Lady Boy" in the mid-2000s and using similar transphobic language over the course of his show. In 2014, trans activists led by *Drag Race* alumni and transgender model Carmen Carrera lobbied against the show's weekly usage of the slur "she-male", with RuPaul announcing 'you've got she-mail!' every time contestants received a challenge. RuPaul then claimed that those who took issue with the term "are fringe people who are looking for storylines to strengthen their identity as victims." In 2015, Season 7 reluctantly retired the term just in time for the first openly nonbinary contestant Violet Chachki to win the crown.

The notable absence of gender diverse casting choices in *Drag Race* has been a point of criticism amongst viewers for years; particularly in regards to the possibility of including drag kings, as well as transgender, non-binary, gender-fluid and Assigned Female at Birth (AFAB) performers. Such scrutiny heightened drastically after a 2018 interview with *The Guardian* where RuPaul stated that he wouldn't allow trans queens on his show if they had begun medically transitioning, and signalled that female-identifying performers have no place in drag. He doubled down on Twitter by analogising drag queens undergoing gender reassignment surgery to athletes taking performance-enhancing drugs, before half-heartedly apologising amidst backlash from prominent *Drag Race* alumni, such as transgender queens Peppermint and Gia Gunn, as well as Sasha Velour, BenDeLaCreme, Courtney Act and Willam. "We work with trans women

every night side by side," Willam noted, "and for them to be denied the opportunities because of someone's narrow-minded view on what they call 'drag' is fucked."

These sentiments enable transphobia at a time where trans people are experiencing unprecedented rates of violence, rape, and homicide. 2020 saw a record-high number of trans and non-binary murders globally, with one in two transgender people having been sexually abused or assaulted at some point in their lives. Regardless of ongoing improvements, it's impossible to ignore that *Drag Race's* history has been mired in a bedrock of trans-exclusionary ideology, imbued with its creator's parochially narrow definition of what constitutes valid drag.

As *Drag Race* has grown in popularity, it has signalled a willingness to highlight trans issues. For example, Season 9 in 2017 aired a scene where Peppermint came out as transgender to her castmates. In particular, 2021 signifies an turning point for trans and non-binary representation with two concurrent series. The long-awaited Season 13 line-up drew praise from viewers and trans advocates when Gottmik, the show's first AFAB transgender man, was announced as a contestant. Gottmik - who remains a front-runner in the currently-airing series - has proudly championed their own trans journey at every turn, from taking pride in their top surgery scars on the runway to opening a self-written song verse with "Gottmik was born a girl, baby/Was told that I can't do drag/Knew I had something to prove." Whilst Gottmik's portrayal appeared tokenistic at first, each successive episode seems to complexify the depth of their emotional narrative and idiosyncratic journey as a drag queen.

Episode 10 saw Gottmik discussing their depression prior to transitioning and described using drag as a "mask" to conceal and alleviate their gender dysphoria. In expressing this, Gottmik

echoed how drag has existed long before *Drag Race* as a safe space for trans people to express their gender through performance, and even as a mechanism for some to discover their own gender identity, as it was for Gottmik. In fact, the very concept of drag has thought to be borne of trans experiences. In light of *Drag Race's* history of erasing trans folk and exhibiting an ironically exclusionary attitude towards gender norms, it's fair for viewers to be wary of whether this represents a meaningful shift in trans representation. To invalidate or erase the existence of transgender and non-binary drag queens is to erase decades of drag history and the boundary-pushing, gender non-conforming queer people who conceived and shaped the art form.

On the other side of the world, the recently concluded Season 2 of *Drag Race UK* was noted for its moving conversation about non-binary representation between Bimini Bon Boulash and Ginny Lemon. "It's basically just someone who doesn't feel like they are either masculine or feminine, they float between the two," Bimini explained, whilst they and Ginny engaged in a conversation about the lonely confusion and melancholic hardships of growing up without identifying with either gender. Bimini tweeted after the episode "How nice was it to hear two gender non-conforming people discuss identity politics without Piers Morgan?" The moment was a rare vestige of calmness in a sea of socio-cultural discourse which commonly reduces gender politics to a culture war. And the fact it was aired on the BBC represents a cautious improvement of the show's trend of ambivalence towards non-binary contestants, whilst properly educating mainstream audiences on their hardships.

It's important to note as well that representational politics may not solve all of *Drag Race's* ills, especially as the show's burst of popularity leads to the

rapidly increasing commercialisation of drag. *Drag Race* has created a colossal business empire with numerous spinoff series, thrice-yearly DragCon fan conventions, smartphone apps, a slew of chart-topping iTunes songs and franchised versions in the UK, Canada, Thailand and Holland. Over the years, *Drag Race* has arguably become a demonstration of 'rainbow capitalism', shifting away from its anti-capitalist roots and instead prioritising profit above the needs of disempowered groups. Resultantly, trans and non-binary representation in the show will always be considered a product of RuPaul's economic interests and to keep the franchise aligning with the tides of social progression to avoid obsolescence. The show has historically done the bare minimum to keep up with advancements in gender discourse, including normalising terms such as 'non-binary' and 'genderqueer'. The crumbs of transgender representation over the show's lifetime have done little to outweigh how it has stigmatised gender non-conforming communities.

Whilst the recent discourses of gender representation are steps in the right direction, they don't erase or compensate for the years of exclusion *RuPaul's Drag Race* has enacted towards transgender and non-binary communities. To omit trans drag queens is to omit a world of flourishing talent in an artform intertwined with their own culture. Entrenching the narrative that only cisgender men can partake in drag is holistically harmful for all queer people as it reinforces the restrictive patriarchal gender binary that has constricted queer people for centuries. With the recent announcement of the *Drag Race Down Under* cast at Mardi Gras, which features queer, non-binary, and First Nations performers, we can only hope the show continues its positive evolution of intersectional representation to properly celebrate homegrown Aussie talent in all its glory.



Art by Bonnie Huang

Blackwashing history

Julius Wittfoth reflects on Shaka King's reclamation of the legacy of legendary black activists.

If you hadn't heard of director Shaka King before his bombastic entrance onto screens after Sundance, you're probably not alone. With nothing more than a handful of short films and a stoner comedy to his name, he may not seem like the best pick to handle the biopic of a figure as divisive and powerful as Fred Hampton, chairman of the Illinois chapter of the Black Panther Party. However, armed with explosive performances from LaKeith Stanfield and Daniel Kaluuya, King's *Judas and the Black Messiah* packs a punch that will hopefully define King's blossoming style: heavy, unflinching and utterly electric.

Judas and the Black Messiah also positions itself as an incredibly timely piece, the lack of recognition for Black Cinema in Hollywood having been heavily scrutinised in recent years. More importantly, the film takes a head-on approach to tackling issues of police brutality and institutional racism. This choice, relevant to both the context of the film and our contemporary context, hits with a sharp salience and authenticity. While many monumental figures of black history have been ideologically deflated to suit the needs status quo, Shaka King strives for historical honesty. For King, Fred Hampton's identity as a Marxist-Leninist

revolutionary is not something to be ashamed of.

Judas and the Black Messiah is, from the very beginning, a very crisp and streamlined project. King splices historical footage with the establishing scene in a way that helps his audience understand the background without having to spoon-feed. For many biopics, historical footage can become an overused crutch, but King's use is thankfully sparing. The cinematography and score are similar to a noir-style murder mystery at many points, a decision that really helps *Judas and the Black Messiah* stand out in a sea of boringly realistic historical films.

Beyond this, the film's strongest aspect is by far the performances. LaKeith Stanfield keeps his cards close to his chest in his portrayal of FBI informant Bill O'Neal, distancing his audience from any real emotional attachment. While this may undercut the meaning of his ultimate betrayal for some viewers, it certainly increases the weight of the scenes in which Stanfield opens up. In contrast, Daniel Kaluuya's charisma as Fred Hampton demands the audience's attention every time he appears on screen. At many points, particularly in the second act of the film, it feels like King is restricted by the actual history

of events, and so, fills in the gaps with some fluffy scenes of characters chatting aimlessly. Unfortunately this does begin to drag for a while, but Kaluuya's energy should be enough to keep most audiences invested.

The most powerful scene in the film is, without question, the assassination of Fred Hampton. A killing that was at the time declared a 'justifiable homicide', King makes certain his audience knows who the villains were. While the scenes that follow aren't necessarily useless, the film could easily have ended with Hampton's murder, and left the rest for the audience to find out themselves. The mere fact that King gives Hampton such a flattering image, and his death a feeling of injustice, speaks to his unflinching historical dedication. Hampton was, after all, a revolutionary Marxist, something that Hollywood has steered clear of glorifying in the past.

Many influential figures in the Civil Rights Movement have since been 'watered-down', so to speak, chief among them Martin Luther King Jr., the face of the movement. Dr King was, of course, a radical socialist who condemned "the evils of capitalism" being "as real as the evils of militarism and racism". You wouldn't know this from Dr King's growing conservative

fan base however, lead by conservative thinkers such as Candace Owens, who claims that contemporary civil rights movements are "moving further away from MLK's dream", and Dinesh D'Souza comparing his own incarceration with Dr King's. The ability of conservative speakers to claim Dr King as one of their own speaks to how far to the right his image has been pushed. The fact that Shaka King had the opportunity to breeze over the more radical positions of Fred Hampton makes it all the more interesting that he didn't. Instead, King opens with one of Hampton's most radical quotes: "We're going to fight racism not with racism, but we're going to fight with solidarity. We say we're not going to fight capitalism with black capitalism, but we're going to fight it with socialism."

In a cultural and social atmosphere where paying tribute to socialist agitators is frowned upon and discouraged, Shaka King's portrait of Fred Hampton tells you all that you need to know about his approach to filmmaking. While *Judas and the Black Messiah* doesn't earn its length, its powerful cast should be enough to keep audiences invested, and hopefully excited for what Shaka King works on in the future.

Searching for an exit: the liminality of student life

Words by *Julia Saab*

My drive to campus is short, and almost always the same. Ignition kicks in, sputters and settles. I dawdle through school zones, then stumble down the highway. Head moves frantically. Left, right, back-mirror. Blindspot (watch out for those bikes). I stick to the left, and other cars rush by in bursts of confidence. They exit down streets of pleasure or turn into lanes of anxiety. The road to certainty flies by too. I avoid it. It feels like a lie. Pulling into the Law Building's car park, down below the desks and shelves, is where the trip ends. But there's no sense of completion. Not here. Even at home, where my walk to class was a mere two steps (bed to desk), an uncomfortable liminality hung around. It still loiters in the air, unmoving.

For me, university has always felt like a transient space before adulthood. It's a place to grow, and learn, for sure, but always a stop along the way to some destination. I would wander here for a bit and then emerge a different person, with a different life. But I'm still

wondering when that new life would start, and how I should live in the meantime.

In my first few years of university, I felt like everything I did - every unit I took, every job I sought - was crafted to be enjoyed later. There was no immediate satisfaction in my days spent typing in empty classrooms, or in nights lit with glaring monitors. Yet, I was convinced that thrill would eventually come. That endless temporariness would eventually subside, and crossfade into meaning.

2020 was the year that I thought my life would somehow string itself together. Something meaningful must be on the horizon, I thought - some simple joy or earth-shattering change would be waiting around the corner. But sitting at my desk, stuck in Zoom calls watching empty roads and sunrises and sunsets, the future felt more distant than ever. Day after day, I strode down the same concrete paths and uncertainty oozed in like grout between tile. Five years is a long time to linger.

After high school graduation I had proudly dug myself out from the ground, shook the dirt from my roots and strode towards a new, adult life. But there has been nowhere yet to settle.

I can't remember exactly when this started, but I feel like I have to put at least some of the blame on Pokémon. See, the Pokémon games I played religiously as a kid never felt like completed stories. I could finish the game in a few hours or stretch it out for weeks. And when I did beat the Champion, at whatever point I decided to, the game would send me right back where I started. I could wander the routes again. I could fight whoever I pleased again. Chronology became otiose. At some point I must have decided to exit each game; to power it down and never pick it up again. At no point, however, did I remember feeling the sense of an ending - just the muted idea that I would return to its familiar surroundings.

Student life is very much the same. We all have graduation in mind from the day we step foot on

campus. The end dominates the means, though living for some far-off career traps us in a need for continual progress. In this way, university warps into a liminal space. Until we are no longer students, we retrace familiar routes. We must wait for that ending, or create one for ourselves.

It's hard to tell when the edge of liminality is close. I don't know when, or even if, I will finally be able to turn a corner and leave my adolescence. At the end of my drive to campus, when I pull back the handbrake and climb out from my seat, it feels like neither an end nor a beginning. I'm stuck on the infinite loop of generic student activity, waiting for someday to begin.



Review: SUDS' The Pillowman

Shania O'Brien explores the complexities of storytelling and childhood trauma in SUDS' latest production.

The Pillowman by Martin McDonagh is a play about stories. All four of the characters emphasise the importance of fiction in their lives, with each portraying their unique experience with literary conventions. Katurian (Annie Mosse) is a writer within whose stories lie his quest for immortality. Michal (Gen Papadopoulos) lets his brother's stories dictate his actions to the point of no return. Detective Tupolski (Tom Hanaee) is far prouder of the single story he has written than any of his police work. Detective Ariel (Yarno Rohling) is, affectionately, a sucker for a happy ending.

Sydney University Dramatic Society (SUDS) is no stranger to heavy shows with long lists of content warnings. However, The Pillowman was the first from memory that provided the seated audience with five minutes to speak with a crew member or leave the theatre after producer Alex Bryant read out the content warnings.

The Cellar Theatre was washed in white. The stage was modestly adorned with a block table, a couple of chairs, and an LED square light hanging from the ceiling, mimicking an interrogation room. The play is set in an unnamed totalitarian state, but its characters and conventions mirror our own in ways

that highlight the power imbalances and discriminatory qualities of our justice systems.

Oliver Durbidge's (director) rendition of the play is a haunting ode to the fears people think they leave behind when they outgrow bedtime stories. In some way, all four characters are plagued by their pasts. Hanaee and Rohling play off each other with a classic 'good cop, bad cop' routine, though it is not apparent whose character fills which role on the surface. Mosse's Katurian offers range in his pursuit of twisted fantasies, with the biggest being his relentless proclamation that he "isn't trying to say anything" with his writing. Papadopoulos is seamless in how she depicts the innocence and rot at the core of Michal's character. Additionally, it is important to note that Mosse and Papadopoulos expertly captured an argument between siblings even when the subject matter related to child murder and torture. No matter how little or long they were on stage, no character came across as a filler or a stand-in with a designated role. The direction and acting peeled away each individual's layers and lay them bare for the audience to see.

There is not much room in the Cellar Theatre. It is, essentially, in a basement



with no natural light permeating the space during performances. I have not seen much experimentation in regards to expanding the space beyond the walls of the theatre. That being said, the show's audiovisual aspects were brilliantly shot and animated by Kath Thomas and Eoin O'Sullivan. Katurian's stories were read out by Mosse's disembodied voice offstage, with projectors visualising animated, video game-like and 'draw my life'-esque scenes from the narratives. However, one story that acted as a flashback to Katurian and Michal's childhood (titled 'The Writer and The Writer's Brother')

was filmed by Durbidge and played simultaneously alongside a section of the performance. It appeared to be filmed in real-time, with the actors matching their on-screen counterparts almost precisely.

All in all, The Pillowman doesn't pretend to be a lesson in morality or a blueprint for what is good. It is a play about stories, living through traumatic experiences, and the complications we hide behind fiction.

The Pillowman runs until Saturday the 27th of March at the Cellar Theatre.

Lonsdale Street

Words by *Genevieve Couvret*

*A man collects bottles on Lonsdale street
At the feet of two young lovers
To recycle them like the words the boy uses
To make excuses and turn her down.*

*The man did not know what was breaking between them;
The moment like glass; the shards like regret,
Possibilities left behind like half-finished drinks
On the pavement where hopes fail like footsteps.*

*Like overstaying at a housewarming,
Or wearing a yellow shirt on a rainy day,
A conversation after midnight
Longs for what has been forgone.*

*But to feel is a kind of wisdom
And she should never have felt ashamed
Of being the girl in the purple dress who wanted you
To be her mistake.*



Art by *Isla Mowbray*

President

Swapnik Sanagavarapu

This week, the SRC has been working hard to defend the interests of students and staff in light of significant proposals for change from the University and the Government.

The first issue that we've been dealing with has been the University's recent proposal for a move from 13-week to 12-week semesters from 2022 onwards. This is a proposal that has been previously rejected by the Academic Board, in 2017 and again in 2020. The University has previously used many justifications, this time they claim that 12 week sems will allow greater

offerings of summer and winter courses. Be that as it may, the SRC's initial consultation with staff and students found that the proposal would be greatly disadvantageous. We found that the removal of the first week of introductory and guidance material from courses would reduce the amount of time students had for study, causing extra stress and worse outcomes for students with work or other commitments. We also found that students would lose the quality of their learning, as courses would be condensed from 12 weeks to 13 weeks, content

would be rushed and assessments would be less satisfactory and staff would have to work more hours on average. We're now soliciting broader feedback from students about the proposal - make your thoughts heard on our survey at <https://www.surveymonkey.com/r/PRD328D>.

The second issue we dealt with is one from last week - the Government's changes to the ACNC Governance standards which govern registered charities (such as the SRC). The government is seeking to change the law so that charities can be deregistered if they

sponsor protests where summary offences are committed, even if the offences are not committed by employees or members of the SRC. This is a significant cause of concern for the SRC, given our proud legacy of sponsoring student activism on a wide variety of issues.

Stay tuned for more information, and as always you can find information on our Facebook page or our website.

Until next time,
Swapnik.

Ask Abe

SRC caseworker help Q&A



Withdrawing from a subject before the HECS Census Date on March 31st

Hi Abe,

At the beginning of the year I enrolled in 4 subjects but now I don't think I can cope with that workload. What should I do?

Overwhelmed

Dear Overwhelmed,

The HECS census date is 31st March in semester one and 6th September in semester two. This means that you can drop any subject before then, without any academic or financial penalty.

Before dropping any subject, make sure that you understand the impact it will have on Centrelink payments, visas, and travel concession cards. Dropping from 4 to 3 subjects will not affect your full time enrollment status, but international students need to be aware of visa requirements. COVID has meant that there is more flexibility with visa requirements, but get permission before changing your study load.

Even if you do not want to change your study load make sure your enrolment is correct

Abe

Education Officers

Tom Williams and Maddie Clark

This past week the EAG has been busy building for our upcoming rally. Sadly our banner paint was a bit of a flop. However, we have had a number of successful days of building since then. We've been giving out flyers, poster and doing digital building for the 12pm rally, and will continue to stall over the next few days. We've got 250 or so posters to put up with a new design and a roster for Monday and Tuesday. Speakers are locked in and it is looking positive.

We are hoping the rally will offer an opportunity to push back against the 12-week semester proposal. Management is tabling a new model of shortened semesters, and increased optional winter school, which we see at this stage as yet another cover for more austerity, with students and staff worse off. We strongly oppose this change.

There have been a number of important demonstrations over the past fortnight that we'd like to draw attention to. The Myanmar

solidarity rally was a great showing of support, and the Women's Collective speakout was a very significant action to follow on from welcome week. Mardi Gras was a success, with organisers again winning their case and protesting down Oxford Street.

Looking forward, the Enterprise Bargaining Agreement period has been set for June and the NTEU is currently organising working groups. Staff working conditions are student learning conditions, and the struggle for quality

education extends beyond the boundaries of "teacher", "researcher" and "student".

Finally, in the past fortnight the university has formally appointed a new VC, Mr Mark Scott. Mr Scott oversaw the gutting of the ABC and seems to hold a track record as a vicious manager. We share the concerns aired by Sydney NTEU Branch President Kurt Iveson, that he will treat University as a business, and offer no warm welcomes. Education must be free of the tyranny of exploitation.

Women's Officers

Amelia Mertha and Kimberley Dibben

Snap Rally

At our snap rally on 17th March, we continued the demand for justice for survivors and an end to rape culture, this time also calling on the USU to fund a re-instated Radical Sex and Consent Week. Chanel Contos' petition and the sexual violence crisis we face makes it clear that holistic, engaging consent education is wanted and needed. This kind of education is ongoing, and we want it to be part of all students' university experience. Rad Sex and Consent Week WILL be back, so look out for us soon!

Day of the Unborn Child

On Sunday the 21st we held a counter-

protest to the ridiculous "Day of the Unborn Child", fighting for abortion access, reproductive justice and bodily autonomy outside of St Mary's Cathedral. Whilst we have fought hard to win legal abortion across Australia, it remains still inaccessible and stigmatised. What comes next in the pro-choice movement, is a turn towards holistic reproductive justice. Reproductive justice means encompassing safe access to all aspects of reproduction, particularly centering those often forgotten in the mainstream reproductive rights movement who are at the forefront of gendered colonial violence. It means the end of First Nations child removals and the racist foster care system, and the end of disparities

in First Nations health care. It means disability justice and gender-affirming surgeries. Not the Church, not the State, we will decide our fate! Fuck pro-lifers!

Solidarity with Communities in Atlanta

WoCo sends solidarity and love for the families and communities grieving after the shootings at Asian massage parlours in Atlanta last week. This was a horrific act of white supremacist violence by a white man, targeting specifically Asian sex workers. We must resist the dehumanisation of sex workers. Asian sex workers are part of our community. The majority of sex workers in NSW are Asian. Sex work is still criminalised in many states in

Australia and made dangerous by the carceral state that continues to expand its power by punishing body and sexual autonomy. We must decriminalise sex work, end the detention of refugees and, especially, stand in solidarity with First Nations justice. To echo May Jeong, we fight for us by fighting against oppression everywhere. Police, as agents of colonial power, cannot be the answer to keeping our or any community safe. Through community care and mutual aid, we keep each other safe.

Ethnocultural Officers

Aziza Mumin, Bonnie Huang and Kritika Rathore

Hello everyone!

ACAR stands in solidarity with, and send our love to, the grieving families and communities who have been affected by the deaths which have occurred over the last few weeks. There have been three Indigenous deaths in custody and a racially-motivated mass shooting in the United States. It is important to keep in mind systemic racism is closely linked with gender and class, and that these are only the reported instances of racial violence. We must dismantle the settler-colonial state system. We aim to work more closely with ISJA to make sure

Indigenous issues are fought for, and to build for greater awareness around COVID-related racism through social media campaigns.

We have had three meetings so far, including a working bee/banner paint for the vigil held for those who have fallen in Myanmar. We hosted a inter-uni picnic with UTS Ethnocultural Collective and UNSW People of Colour Collective on the 19th of March to discuss plans regarding the commencement of more cross-uni collaborating and organising this year.

ACAR is organising a film screening on the 31st of March alongside the Women's, Welfare, and Environment collective. 'In my blood it runs' is a documentary about the inheritance of resistance and resilience, it celebrates love and learning. We will be handing out our zine that follows the theme of abolition at the screening. This is in anticipation of April 10th, ASEN event against black deaths in custody.

Planning for our autonomous edition of Honi Soit is underway. We are currently looking for expressions of interests to join our editorial team or make submissions to be published,

please get in contact with the convenors to learn more about how you can contribute!

We are keen to welcome any person of colour to engage with the collective who hasn't yet. We intend to have weekly events moving forward (access will be available to those studying remotely via Zoom), like our Facebook page (Sydney Uni Autonomous Collective Against Racism) and join our Facebook group (ACAR: Autonomous Collective Against Racism) to get involved! We're excited to see and facilitate the growth of ACAR!

Intercampus Officers

Grace Hu, Kristina Sergi, Matthew Carter and Alexander Polirier

Given the dire state of student access to university services, the unhelpfulness of university administration in general and the subsequent detriment to student welfare and experience, we note that this effect is amplified for students at satellite campuses. Further, we note that students based in certain faculties or departments can also be adversely impacted in how they receive university services because

of how that faculty interacts with the broader university administratively or geographically.

So far this year, we have flyered Welcome Day at the Con to raise awareness about the SRC services such as SRC Casework and the SRC Legal service. This is important because while Conservatorium students have equal needs for such services, they are less likely to be aware of them due to the relatively limited SRC

presence usually, given that most of Council, the Executive and SRC services are based at Camperdown.

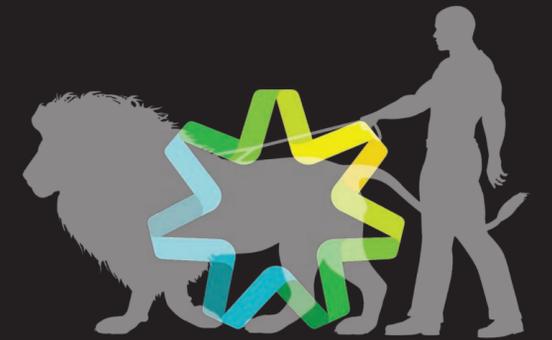
Going forward, we are working to build relationships with the student representative societies and faculty leadership of USYD's satellite campuses so that we can accurately represent the needs of these students to Council. Further, given that the last time the campuses

were mapped was in 2015, we will be remapping this to reflect changes to date and creating an address book to allow better interconnectivity between satellite campus students, satellite campus student representative societies and the SRC. We look forward to the first meeting of the Intercampus Committee for this year, which we are currently planning for.

Queer Officers

Oscar Chaffey and Honey Christensen did not submit a report.

Taming Centrelink! Tips for students on handling the bureaucracy



centrelink

Centrelink is a difficult place to deal with at the best of times. The bureaucratic hurdles are so high that many people walk away without getting the payment they deserve, so it may benefit you to know the basics.

Centrelink deals with thousands of people everyday. Everyone has dozens of documents to process. It is not unheard of that something might go missing or be incorrectly processed. For this reason, keep copies of all of your documents, and email yourself receipt numbers for every conversation you have in person or on the phone. You will probably never need to recall that information, but if they lose one of your payments, or if they accuse you of being overpaid, you'll be very glad you keep those records.

The delay in getting your first payment can be months. That means a long time without money. Talk to an SRC caseworker about your options in the meantime.

Centrelink workers are overworked and underpaid and sometimes not very well trained. Try to be patient with them. It is not the workers' fault that you have to wait up to two hours just to get through to them on the phone. Plan ahead and have something else to do while you wait. The same applies when going to your local office.

Report any changes in your circumstances, even if you don't think it is relevant. This includes moving house, getting a new housemate, changing subjects, getting an inheritance or scholarship, going overseas, or changes in your relationship status. Any unreported events can be used as a reason to cut off your payment. Make

sure you keep proof that you reported these changes, just in case they make a mistake in processing it.

Always report income when it is earned. It does not matter to them if you've been paid yet or not - it's all about when you earn the money. If you are working while studying, have a look on the SRC website for the leaflet on the Student Income Bank. This way you can calculate how much your payment should be, so you know if they have calculated the amount correctly. If you notice any mistakes, talk to an SRC caseworker about your options.

Centrelink is a difficult place to deal with at the best of times. The bureaucratic hurdles are so high that many people walk away without getting the payment they deserve, so it may benefit you to know the basics.

Read everything they send you. We know they send many, many letters and emails, about many, many (often irrelevant) things. However, you have to read them. You are assumed to have read them when it comes to challenging Centrelink decisions in courts.

If you have any questions at all about Centrelink send an email to help@src.usyd.edu.au. The SRC Casework Service is happy to offer free, independent, and confidential advice.

i For more information on **Withdrawing or Discontinuing**, head to our website: srcusyd.net.au/src-help/academic-issues/withdrawing-discontinuing/

MARCH 31

If you DISCONTINUE or WITHDRAW a subject before the HECS census date (March 31), you avoid a FAIL on your academic transcript & HECS*

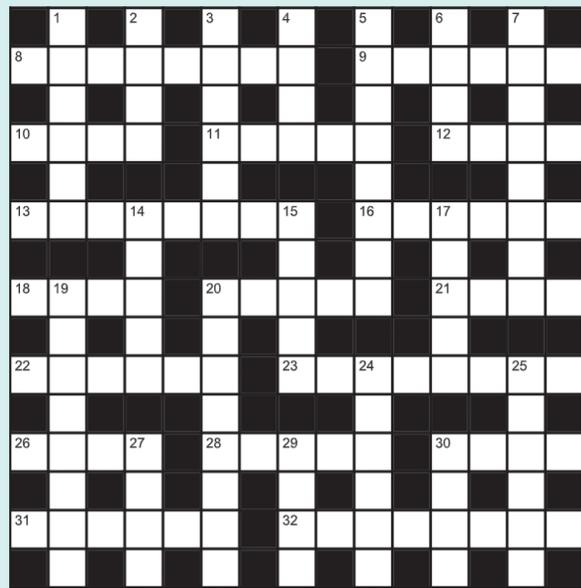
*International students will need special permission from their faculty.

Ask the SRC!

Students' Representative Council, University of Sydney
 Level 1, Wentworth Building (G01), University of Sydney NSW 2006
 PO Box 794 Broadway NSW 2007
 p: 02 9660 5222
 e: help@src.usyd.edu.au
 w: srcusyd.net.au
 /usydsrc
 @src_usyd
 @src_sydneyuni

i For more information on Centrelink payments for students and related topics such as: Independence, Parental Income, Savings, Income and Relationships effect on payments, head to the Centrelink section of our website: srcusyd.net.au/src-help/

Quick Crossword



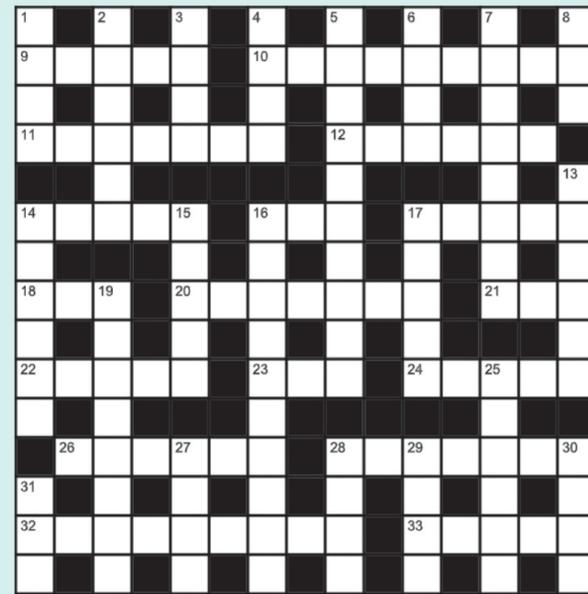
Across

- 8 American state (8)
- 9 Subatomic particle (6)
- 10 All you need, according to The Beatles (4)
- 11 Optimal (5)
- 12 Ireland (4)
- 13 Undies (8)
- 16 The Milky Way or Andromeda, for example (6)
- 18 A many-splendored thing, according to The Four Aces (4)
- 20 First play in tennis (5)
- 21 A crazy little thing, according to Queen (4)
- 22 The world is your ... (6)
- 23 Where to keep a pet parakeet (8)
- 26 Aussie gem (4)
- 28 Part of a saint (5)
- 30 A battlefield, according to Pat Benatar (4)
- 31 Uni portal website (6)
- 32 Pompeii's bane (8)

Down

- 1 Caterpillar's case (6)
- 2 It's in the air, according to John Paul Young (4)
- 3 Dogtooth (6)
- 4 It's all around, according to The Troggs (4)
- 5 The final chapter (8)
- 6 It lifts us up where we belong, according to Jennifer Warnes and Joe Cocker (4)
- 7 The Sun King (5,3)
- 14 Box for treasure (5)
- 15 Bush (5)
- 17 Mauve (5)
- 19 Zeus or Cathy Freeman, for example (8)
- 20 Sweet treat: Kinder ... (8)
- 24 Little lunch (6)
- 25 Surrender (4,2)
- 27 It will keep us together, according to Captain & Tennille (4)
- 29 It hurts, according to Nazareth (4)
- 30 Meat Loaf would do anything for this (but he won't do that) (4)

Cryptic Crossword



Across

- 9 Prince legalises harbouring Chad's enemy (5)
- 10 Traders' sea shanties (9)
- 11 Female superhero (4,3)
- 12 Mobile communicators have sour grapes (6)
- 14 An idiotic E (5)
- 16 Moor sounds Asian (3)
- 17 Leader of demonic wickedness! (5)
- 18 Oozy liquid in a young lady (3)
- 20 Secretary started with a storm (7)
- 21 Dom's partner is oddly stubby (3)
- 22 Lounge room opens to this point (2,3)
- 23 How are you returned from discharge? (3)
- 24 Dandy keeps unevenly to the seawall (5)
- 26 Order around the party, please (6)
- 28 Had dope - deadset fantastic (7)
- 32 Rises anew, clumsily and in fatigue (9)
- 33 Pence's perversities (5)

Down

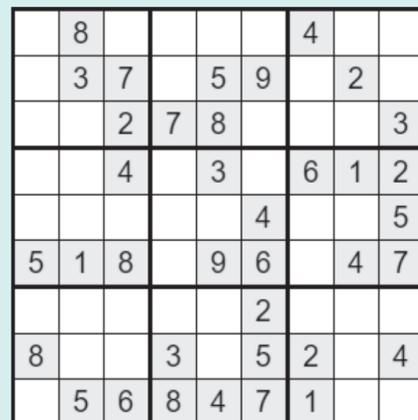
- 1 One of our neighbours is a fruit (4)
- 2 Sack the corrupt in Sydney College of the Arts (6)
- 3 Mal's back to bang (4)
- 4 Word meaning drunk without gin (4)
- 5 Sibyl is in favour of putting leaders straight with points about central Bristol (10)
- 6 Fuck a bird (4)
- 7 'Avengers Assemble' impresses (8)
- 8 Drug money (3)
- 13 Excuse Muhammad again (6)
- 14 Eat as a joke apparently (6)
- 15 Treebeard, and even Merry, cross the threshold (5)
- 16 Watches production after schedule (10)
- 17 Went out with that cool journo (5)
- 19 Reverends purchase buoy for safety vessel (8)
- 25 Tasteless and poorly-done shtick (6)
- 27 I went to an auction in the same place (4)
- 28 Airforce has top band (4)
- 29 Prima Donna, endlessly vain, difficult! (4)
- 30 Gossip about a bombshell (4)
- 31 Row loudly and in terror (3)

Quiz!

All answers begin with the letter E.

1. By what name is the aubergine better known in Australia?
2. To what genus of tree do coolibahs, stringybarks, and blue gums belong?
3. Which British author wrote the novels Decline and Fall, Vile Bodies, and Brideshead Revisited?
4. Which Australian tennis player heads a foundation promoting the education of Aboriginal children?
5. Which member of the daisy family is a symbol of the Swiss and Austrian Alps?
6. What term refers to the injection of fluid into the rectum, either for cleansing or for the administration of medication?

ANSWERS: 1. Eggplant 2. Eucalyptus 3. Evelyn Waugh 4. Ewome Goolagong Cawley 5. Edelweiss 6. Enema



Sudoku

Searching for answers? Go to honisoit.com

THE BOOT

Fisher library guards to be armed with military surplus weapons

Military correspondents *Marlow Hurst* and *Deandre Espejo* report.

Fisher library will arm its employees with military-grade weapons to enforce their ongoing fight against unauthorised access. "I take my job very seriously," Jenina Pastizzi told *Honi* as she loaded her M202A1 FLASH rocket launcher. "And that means I've gotta have serious equipment." Fisher Library's staff have been given kill-on-sight orders for

any student they find without a student card on the premises. *Honi's* interview was sadly cut short as our military correspondents had left their student cards at home. In the same week, the University revealed that the F23 Building - famously named after the NORTHOP YF23 fighter jet - will have rail guns installed to gun down all militant students occupying the premises.



Does Mark Scott fuck?

Harry Gay reports.

We know several things that newly appointed USYD Vice-Chancellor Mark Scott doesn't do: he doesn't have a background in academia, he doesn't want to stop the corporatisation of the Uni, and he doesn't have any way to stop his receding hairline. But there is one question on the minds of all Sydney students that has yet to be answered: Does Mark Scott Fuck?

"It's highly unlikely," researchers at Sydney Uni biolabs told this eager reporter. "His spine is probably too shrivelled up following his stint as ABC Managing Director. He would have little to no confidence in the bedroom."

In an interview, Mr Scott's ex-partner, Regina Townsend, confirmed these claims.

"He barely looked at me." Regina recalled, reminiscing on her '70s summer romance with him.

Despite these testimonials, *Honi* Soit was determined to find the truth, and after intense sessions of sifting through garbage and attempting to get a one on one interview with the VC, this reporter finally got a chance to spend a night alone with Mr Scott.

To resolve any lingering questions: Mark Scott does, indeed, fuck. And he fucks hard.

We shall spare readers the details, but we can reveal that he was both a lover and a fighter, sensual but rough when needed to be, which will hopefully reflect his decision making as the new VC. I must say I am dangling in suspense over what he has for USYD, just as I was dangling from his ceiling in his leather sex swing harness. All the best to our new sex God!

Student cards to be replaced with hour long interrogation sessions /p.666

In this issue

Goodness me! Tina Lee now an abolitionist after going to jail /p. 25

Law Library enlists bloodhounds to track down out-of-faculty students /p 38

Astrology enthusiast accidentally joins USyd Liberal Society; mistakes it for Libra Society /p 48

Redfern cat embezzles thousands from campus feline AIDS society /p 61

Number of food delivery cyclists lost on campus reaches critical mass: Science Road collapses under weight /p 88

Footbridge to be opened to vehicle traffic /p 89

Uni sells off fourth corner of the Quad: renames to the Tri /p 96

Ita Buttrose readies resume ahead of expected 2026 VC run /p 101



**RALLY &
MARCH**

TRANS

DAY

OF

VISIBILITY



Demands:

- 1. Kill The Bill:**
End Transphobia in Schools!
- 2. Right to self ID:**
End Birth Certificate gatekeeping!
- 3. Black Lives Matter:**
Defund the Police!
- 4. Decriminalise Sex Work:**
Nationwide decriminalisation now!

**TRANS
DAY OF
VISIBILITY**

**SATURDAY
MARCH 27 2PM
NEWTOWN HUB**