

# THARUNKA

TRASH.



**THARUNKA ACKNOWLEDGES THE  
TRADITIONAL CUSTODIANS OF  
THIS LAND, THE CAMMERAYGAL,  
GADIGAL & BIDJIGAL PEOPLE OF  
THE EORA NATION, ON WHICH  
OUR UNIVERSITY NOW STANDS.**

### Tharunka Team 2021

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Creatives & Features Editor - Nadia Maunsell  
News & Online Editor - Guy Suttner  
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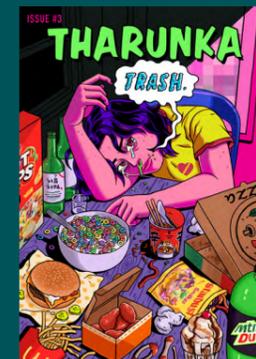
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Katelin Jaegers  
Cleo Ding  
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### Reporters

Emma Partis  
Alex Neale  
Maha Rauf  
Patrick Nguyen  
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## On the Cover



Issue 03: Cover Design  
(Art commission) by:  
Christine Le

My cover design focuses on the mental lows in a person's life. These 'trashy' feelings can often outwardly manifest themselves through unhealthy eating habits or a generally messy lifestyle. I use overly saturated colours to emphasise the artificiality of the food, and to create a visually overwhelming experience for the viewer. The cover's bold graphic style is also influenced by comic books, and my all-time favourite artists @chodraws and @eunpyonart.

# WELCOME TO THARUNKA

Established in 1953, Tharunka is UNSW's longest running, and spiciest student publication. While we started as a student newspaper, we have since expanded our scope to include different styles of art and writing that capture the UNSW student experience.

In all of our past and current issues, you'll see student opinion, personal reflections, comics, digital art, short stories, and poetry. And on our website, you'll find our juiciest articles, including student journalism, university critiques, current affairs, and political and cultural opinions. Like our Facebook page and follow us on Instagram (@tharunkaunsw) to stay updated.

## INTERESTED IN CONTRIBUTING?

Is there anything you think the university should change? What makes you angry about the world? What is going on right now that everyone needs to hear about?

Tharunka is edited, designed, and written by students, so we thrive on student submissions. If you're interested in contributing to Tharunka's journalism and opinion section, or just looking for an outlet for your creative non-fiction, art, essays, poems, stories, reviews, or anything else that comes to mind, send a two-sentence pitch about your idea to: [tharunka@arc.unsw.edu.au](mailto:tharunka@arc.unsw.edu.au).

## CONNECT WITH US!

 Tharunka Contributors 2021

 @tharunkaunsw

 <https://tharunka.arc.unsw.edu.au>

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# THARUNKA 2021 Goodbye

It's such a bittersweet reality that Tharunka 2021 is officially wrapping up for the year.

It's been our privilege to follow contributors as they pitch ideas to us, publish them, and then soar to new heights with bigger and better ideas. But we can't believe we really have to say goodbye to the team of dedicated editors, designers and artists who brought their visions to life. Tharunka 2021 built a tremendous support system, and we can't wait to see what everyone goes on and thrives in next.

2021 has been a massive year. Our print editions are some of the most colourful, creative, and jam-packed issues Tharunka has ever attempted. They pivot from the thoughts of essayists to poets, creative writers to horoscope predictors and even a satirist or two. We experimented with things like puzzles and GIFs to spice things up and flex some creative muscle.

On the online side of things, our articles have shed light on issues important to the UNSW student body. We've covered lighter topics like UNSW's very own Masterchef, and the foot pics soliciter. But we've also dedicated coverage to systemic university problems like sexual harassment, course cuts, and staff casualisation.

With design, Tharunka has seen so many wonderful contributions from emerging artists, including bin chicken paintings, embarrassing (but also wholesome) sex-related comics and cute UNSW fan-art. Thanks to our contributors, the artistic community of Tharunka has flourished so spectacularly, and we are so excited to build this momentum further next year.

We also want to thank everyone who has gotten involved in any way this year. Whether you sent us your essays, submitted your art, reported on campus news, designed our issues, entered our erotic writing competition, or just read any of our work – all of this has contributed to one of Tharunka's best years yet.

If you're interested in getting involved next year, Tharunka can be one of the most rewarding uni experiences for emerging creatives. Even if you just want to find out more, feel free to message any member of the team, or email us at [tharunka@arc.unsw.edu.au](mailto:tharunka@arc.unsw.edu.au) with a bucketload of questions.

We can't wait to see where you take us next!



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Sacha Shaw



Ayra Islam

MEET OUR  
INCREDIBLE  
TEAM!

More than just smut

# THE DISMISSAL OF FANFICTION

Edessa Shmoel

Illustration by  
Katelin Jaegers

**THAT FANFICTION YOU'VE JUST DRAFTED MAY BE THE NEXT BIG THING BUT WILL IT BE REGARDED AS LITERARY TRASH OR TREASURE? AND WHO DECIDES?**

## 'I read Fanfiction.'

A sentence many of us have whispered like a shameful confession then justified it as a fleeting moment in our One Direction phase many moons ago. But I will be the first to stand proud and say that I am not only still an avid reader of fanfiction but have also written my own (please don't go looking for them). I know many of us have pulled all-nighters reading the latest chapter in that enemies to lovers piece and fangirling when the 'same room – one bed' situation happens - it's okay, I won't tell if you won't.

For those of you who haven't had the pleasure of dabbling in the world of Fanfiction (Fanfics for short), they are re-imagined stories based on existing works, characters, celebrities, video games and anime. You probably think that you have never actively sought out any Harry Styles fanfiction or wanted to read anything extra about Bella and Edward's conquests in the bedroom. Still, the world of fanfiction is closer than you think. The *Fifty Shades of Grey* trilogy by E.L. James began as Twilight fanfiction, whilst Cassandra Clare's best-selling series, *The Mortal Instruments* started as a Harry Potter fanfic centered around the odd pairing of Draco and Ginny.

One of the most popular Fanfics, that is now a crowd favourite among Gen Z, is Anna Todd's, 'After'. Anna Todd began as a young author on Wattpad, a free site where you can not only read fanfiction but also write and publish your own for the world to see. Before it was picked up by publishing giants, Simon and Schuster, 'After' was a One Direction Fanfiction centred on Harry Styles as a bad-boy college student and his whirlwind romance with Tessa Young, a stereotypical 'good girl'. I read the books when Tessa and Hardin were still Tessa and Harry, a true testament to my 8-year account with Wattpad. The 'After' franchise was not only momentous for Wattpad who had never seen such traction on a self-published work but also for other fanfiction writers who saw an avenue of possibility for their passions. Collaboration and adaptations began to take precedent with Wattpad after the success of 'After', opening up the avenue for fanfictions to be regarded as profitable plots and marking the beginning of a new era for literature.

But, fanfiction is often regarded as low hanging fruit by many authors such as Diana Gabaldon (author of *Outlander*) and George R.R. Martin (author of *Game of Thrones*). Gabaldon has fervently [discouraged all fanfictions](#) based on her work, whilst R.R. Martin believes that fanfiction is a danger to their livelihoods as the internet has only expanded the number of these ['unauthorised derivative works'](#). The arguments he poses centre around his regards on fanfictions as 'NOT fair use' and just as a means for fans to profit off original works.

Yes, writing fanfiction on a popular pre-existing work or celebrity may increase marketability due to existing fanbases, but this does not necessarily mean a loss for the original works. As we've seen through *Fifty Shades*, *After* and *The Mortal Instruments*, the originals did not suffer at the expense of these works because nothing was taken away from the original fandoms. The likelihood of a writer making money off of fanfiction is small as they are often published as completely free works on sites like Wattpad, Archive of Our Own (AO3), Fanfiction.net and even Tumblr (probably due to that copyright that George R.R. Martin was so worried about). These pieces of work are so much more than just cash grabs for the fans. They are a platforms where novice writers can explore their passions whilst cultivating their writing skills within a community of like-minded people.

Writing is a difficult task for many. That 2500-word research essay - which you were given 6 weeks to do but decided to take the phrase 'due date is do date' too seriously is a testament to that. Fanfiction provides a safe space under anonymity to freely publish your work, make it accessible to the world, and be open to critique and suggestions from complete strangers. The added passion for writing for your respectable fandoms with foundations that have already been established also allows for a unique learning experience, as author [N. K. Jemisin credits](#).

The accessibility of Fanfiction writing compared with traditional publishing methods means that there are more chances for diverse creators to bring in their own experiences, as opposed to having a white woman poorly write a person of colour and butchering realistic representation (I'm looking at you, Sarah J Maas). Diverse authors also mean diverse readers, particularly young women who make up an overwhelming amount of not only Wattpad's [65 million readers](#) but also all other fanfiction publishing sites. The dismissal of fanfiction can often be attributed to a symptom of society's desire to make fun of the things that teenage girls enjoy and this is not a new phenomenon. In [1864](#), a young woman was diagnosed as 'incurably insane from reading novels' and this label of insanity has not lessened as the years go by, no matter how many waves of feminism we enter.

When young women are interested in something, society often dismisses this as a product of their feminine insanity - until it becomes mainstream. For example, [Beatlemania](#) in the 1960s (the Beatles craze) was seen as a space for women with nothing better to do until the Beatles became a household name. Why is something deemed an obsession when it is a space devoid of masculinity? The label of insanity and obsession could instead be handed to the sports fanatics who exhibit the very stereotypes that they've reserved for women. We must acknowledge that Fanfiction celebrates the intrinsic identities of its writers through the representation of marginalised voices. These stories may not be explored to their full potential such as Clarke and Lexa in *The 100*, whom many argued had suffered at the director's attempt of queer baiting with fanfiction offering a worthy rewrite.

As a literary medium, fanfictions allow us to explore existing characters in re-imagined alternate universes (AUs) with the freedom to look beyond the confines of what is written or shown on screen. They may show us how our favourite heroes deal with mental health struggles or touch on body positivity and other topics seldom discussed in mainstream media. They can answer and explore unwritten questions like; what were the Marauders like in Hogwarts? - I Recommend reading *All the Young Dudes* on AO3 to answer this one or how does Jane Austen's unfinished manuscript end? - The TV show *Sanditon* will help you with that one.

For a long time, they have been regarded as emotionally unstable fans whose only focus is smut (although I'm sure none of us are angry at the added spice). Let us acknowledge that Fanfiction writers can not only pay homage to something but also make it uniquely their own.



Hey! I'm Edessa and I am a third year student studying International Studies. When I'm not advocating for the acknowledgment of the struggles of my people (the Assyrians) you can find me fangirling over Dylan O'brien or buying books whilst my TBR pile grows because buying books and reading them are two different hobbies.

Follow me on IG: @itsdessaa\_

# The Stages of SEX

## Suki - SEXtember 2021 Erotic Writing Contest Winner

The moment before you have sex is awkward. When both of you are side by side, fingers almost touching, a bad movie is playing, and then, all of a sudden, you have the urge to turn your head sideways to find you are facing each other. You feel your heart pulsing in a way that is scary and comforting like you had known all along this was going to happen but were too naïve to believe yourself. This is your first time. Trust me, it will always feel this way.

At sixteen, you fantasised your first time would take place in a candle-lit room with rose petals scattered across the floor. Now, in this moment, you have come to know this would not happen. Instead, it would take place with a stranger you met on the internet an hour ago and last shorter than the time taken to shave every inch of your body in preparation for your deflowering.

You begin kissing this stranger. Their tongue curls inside your mouth and buries itself underneath the wetness. Every so often, your teeth clack against theirs and both of you let out a quiet giggle. You feel your tongue being sucked gently as a hand climbs into your shirt. Your face starts to turn red, and you wonder if they realise it's your first time. You already know what to say if they ask. No. Their other hand moves to the space between your thighs and feels for the sign of excitement. From friends, you heard dryness can make sex hurt, like two sticks rubbing together to start a fire. You hope your body does not betray you now. But like a tourist lost in a big city, your body has been foreign to you.

To you, sex is an enemy hiding in plain sight. Your only experiences can be summarised by the following: 1) using your phone's ringtone as a vibrator because you are too embarrassed to enter a sex shop 2) an early introduction to pornography from Tumblr and finally 3) painfully hearing your parents' moans in the room next to yours.

You are in your bra and underwear. A matching red set. The night before you had tweezed, waxed, shaved, bleached, washed, exfoliated, and moisturised everywhere. The night before you had practiced different facial expressions in the mirror. You had practiced several moans – the different pitches you could make. You decided the best kind should be breathy and short. You want your first time to be perfect. But perfect for who?

The stranger removes your underwear. They slowly push their toy inside of you, and you let out one of the moans you had practiced. They grin. You think, people are so easy to fool. They continue to push their toy in and out, and you imagine this is how a cork being pushed into a wine bottle must feel. As you switch positions, you catch a reflection of yourself in a window near-by. Your legs straddling their body, your arched back, your hands running up and down their chest. They moan. You smile in the hope you might be doing something right; in the hope that you and sex are no longer enemies. But just like that, it is over. They ask, did you come too? In an effort to be polite, you lie. Yes. After all, you did want it to be perfect.

After sex, they put their clothes back on, kiss you on the lips, and leave in a hurry as though they left the gas on at home. You begin to wonder if perhaps in another world you would have told them it was your first time, maybe then they would have stayed and hugged you through the night. You say to yourself, I will tell them the next time I see them, but that time never comes. Trust me, it won't always feel this way. One day, you will smile at someone and know they too, had the same first time as you.

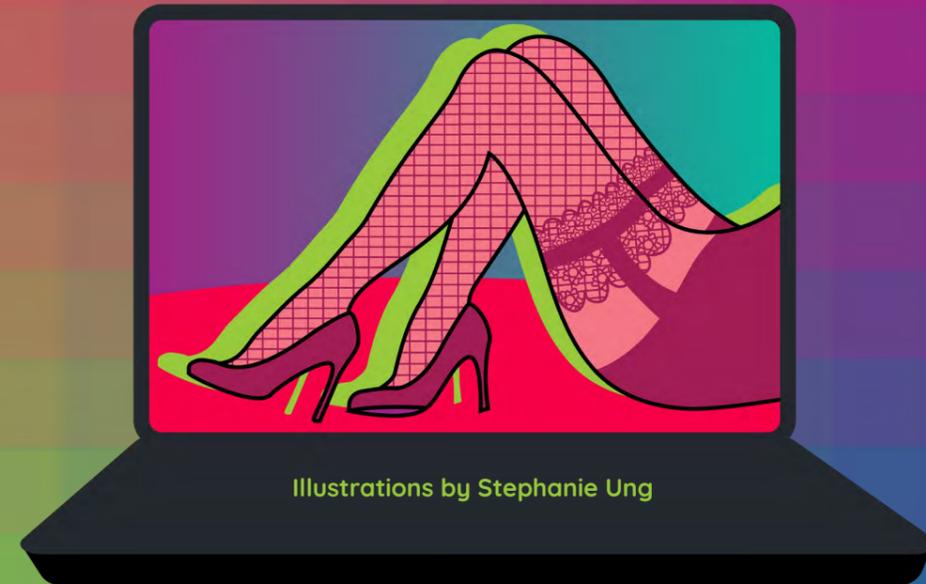


Illustrations by Stephanie Ung

# Gorgeous sex workers get fucked by onlyfans

Grisha Crawla and Sana Madan

**EXPOSING ONLYFANS' FLIPPITY-FLOPPITY DECISION MAKING, VIOLATIONS OF SEX WORKERS RIGHTS AND THE FUTURE OF THE PORN INDUSTRY.**



One of the worst decisions in the history of business decisions was made on the 19th of August when OnlyFans decided to ban the main thing millions of users use their platform for - pornography.

Sure, although the platform wasn't originally intended for porn, the ability to allow content creators to directly sell material and keep 80% of revenue made the platform incredibly attractive to sex workers. It was a solution to the exploitation commonly experienced by workers in the sex industry, a way to take control of their own bodies, own content and own viewers.

There are constant reports about the industry's use of deceit, manipulation and unjust distribution of income, as well as a severe lack of regulatory mechanisms in place. So, OnlyFans is empowering, if you think about it.

OnlyFans sky rocketed, becoming a [multi-billion dollar creator-based empire](#); sex workers were liberated from the shackles of the porn industry; and users were getting some quality, juicy content – or so it seemed.

Onlyfans then went and fucked everyone over, including themselves.

OnlyFans had been able to do what so few, if any, have done in the past: they normalised sex work. The company allowed sex workers, who are predominantly women, autonomy over their work, hours, and environment. But more importantly, it allowed them autonomy over their bodies in a safe space, a right which is somehow constantly being debated in media and politics.

Working through OnlyFans meant that over 1 million content creators were self-employed and able to earn a liveable wage, especially during COVID-19 lockdowns. This was brought to light in late 2020, when an article from [The New York Post](#), intending to shame full-time EMT and part-time content creator [Lauren Kwei](#), instead received a supportive response from readers. The situation brought attention to the low salary of healthcare workers and catalysed the conversation on sex worker rights, as well as praised OnlyFans.

However in August, OnlyFans claimed it would prohibit any content that shows, promotes, advertises, or refers to real or simulated sex in order to "[ensure the long-term sustainability of the platform and continue to host an inclusive community](#)".

Cutting through the horseshit, the decision was a result of banks distancing themselves from the sex industry, refusing to process payments associated with adult content on the OnlyFans platform due to a fear for their own reputation. Venture capitalists also refused to invest in a company associated with pornography. The decision infuriated many.

The banning of sexually explicit content would have left many with no other source of income and no work in a COVID-19 world, where job security has already been significantly affected. This decision sparked anxiety in subscribers, many of whom left the platform, which caused an instant loss for the business as well. Many even deleted their accounts, angry and having lost faith in the company.

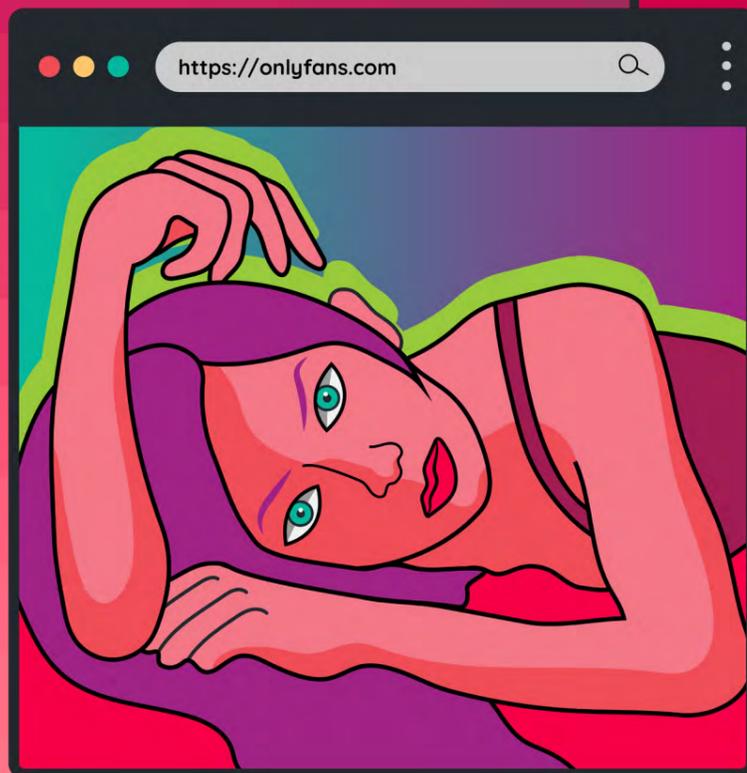
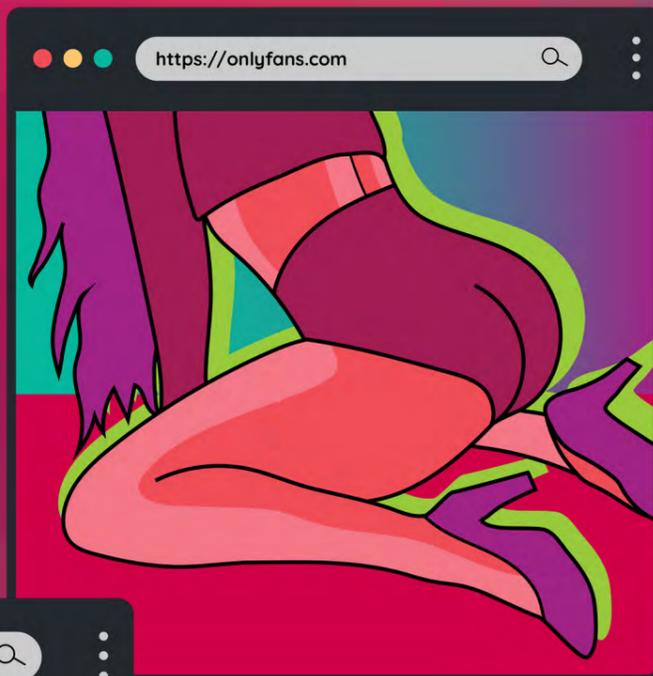
### Inevitably, they came to a post-nut realisation of their stupidity and reversed their decision.

Well, the correct term would be 'suspended'. On the 25th of August, just six days after the initial announcement, Tim Stokely, founder and CEO of OnlyFans, thanked users in a tweet for "making your voices heard" and claimed that adult content would be able to stay.

Needless to say, it sparked numerous questions. He told the Financial Times that Bank of New York Mellon, Metro Bank and JPMorgan Chase, the banking partners that caused the initial decision, had managed to "secure assurances necessary". But if it was resolved in such a short period of time, was there even that much pressure to begin with? Who is to say that they won't announce it again due to the banks having a change of mind?

So much trust in the company has been lost, even prior to this decision.

For example, in September 2020, movie star Bella Thorn **charged users** for what they thought would be nude photos but were instead photos of Thorn in underwear. After backlash from subscribers and extensive refunds, an executive decision to cap exclusive content at \$50 and tips at \$100 was made which sparked outrage from users due to a reduction in their income. While the executives claimed that the changes were unrelated to Thorne, it just seems awfully convenient. Coincidence? I think not, and neither did users.



When the ban was announced many content creators rightfully swore to never return to the platform. The lack of respect and care OnlyFans has for its users is evident, the same workers who have given the company more than a billion in revenue.

### Let's give sex workers the happy ending they deserve.

Imagine going to Maccas regularly, ordering food and actively enjoying it, then degrading the workers who cooked for you and served you. This is what we do to sex workers.



Porn is so normalised in society, but the people who make it are under constant scrutiny for "using their bodies" to earn an income. Construction workers use their bodies too, but we don't degrade, shame and humiliate them. So why sex workers?

**Porn is so normalised in society, but the people who make it are under constant scrutiny for "using their bodies" to earn an income.**

Sex worker rights go hand in hand with so many marginalised and oppressed groups in society: women and gender diverse people, the LGBTQI+ community, HIV agencies, laborers, people in poverty, and so many more. OnlyFans has been praised for giving sex workers a safe space to operate and earn money, however, this decision that barely lasted 6 days has cost communities so much. The action reinforced a conservative perspective of sex workers and validated their devaluation.

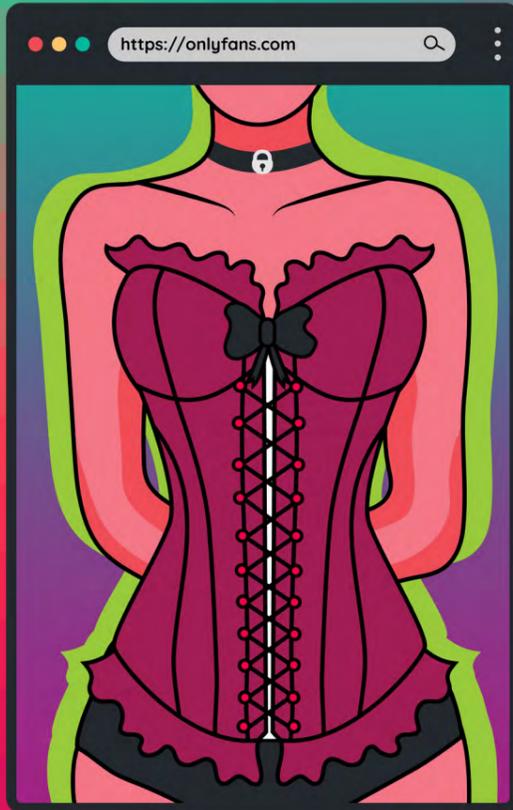
It is thought OnlyFans made the decision to avoid the same fate as other explicit content websites such as PornHub where payment processing institutions including Visa and Mastercard **'pulled out' due to the presence of unlawful content**. However, PornHub has been known to deal with sex trafficking, rape, child pornography, and many other violations of human rights. Almost every sex worker has a story of how they were taken advantage of, where they agreed to do one thing and were forced to do another in front of the camera, or stripped of the money they rightfully deserved, or were sexually abused and assaulted. It is evident that PornHub couldn't care less about its content creators, and it is ironic that by making the decision to ban sexual content, neither does OnlyFans.



**OnlyFans has been praised for giving sex workers a safe space to operate and earn money, however, this decision that barely lasted 6 days has cost communities so much. The action reinforced a conservative perspective of sex workers and validated their devaluation.**

There have also been **issues which expand outside of the sex industry**, where sex workers who attempt to leave the field of work have found their previous employment to limit job prospects in non-sex work industries as well as affect court decisions in child custody cases.





We need to stop ignoring these violations of rights. We need to stop degrading and dehumanising sex workers.

While OnlyFans may be 'cancelled', it has paved the way for other platforms to thrive. **FanCentro**, another subscriber-based platform, temporarily removed their cut of revenue to allow new content creators to keep 100% of the profits they make, a marketing strategy aimed to encourage workers from Onlyfans to migrate to their platform. **AVN Stars** is another platform which specialises in adult content, had a strong launch with a quality website that is clean (well, as clean as being dirty can be ;) and easy to navigate. It prides itself on its professional layout as it is founded on the basis of sex work being a legitimate and valid occupation.

Some have even got a little creative. **Fansly**, which is probably the most similar to OnlyFans in terms of its operation, added a special 'emoji' feature, where creators can cover any part of their content with emojis or text to 'tease' viewers.

Viewers then need to pay extra in order to 'strip' these emojis away for full access to the material.

While these alternatives provide temporary security, they are just a band-aid solution. Social pressures and taboos prevent businesses from being able to legitimise sex work out of fear for their reputation. We need to address the root of the problem and challenge this stigma. We need to do better for our sex workers, as they deserve a happy ending as much as we do.

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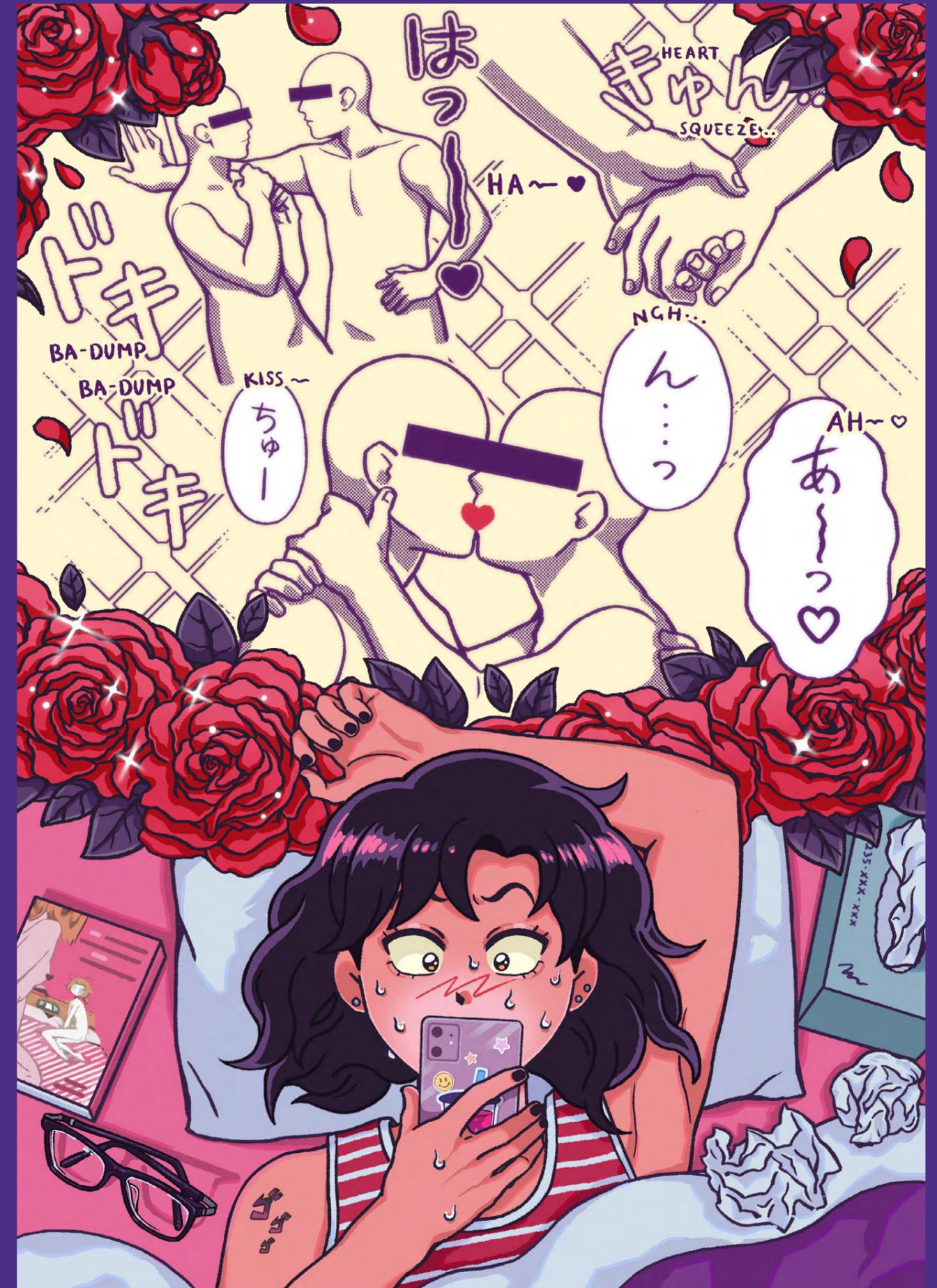


Grisha is a second year student studying Advance Science and Arts at UNSW. She loves reading, hanging out with her dog, and listening to musicals like Hamilton, Six and Wicked. Her passion for mental health and social justice; especially gender equality, inspired her to major in Psychology and Global Development; and minor in Gender Studies!



Sana is a third year Law and Psychology Honours student who is largely passionate about social impact and wants to run her own not-for-profit organisation someday which aids women and children. In her spare time, she loves to dance, order off UberEats and watch animated movies, with some of her favourites including Coco and Toy Story.

Follow the authors here: Instagram @grish\_c\_ @sana.madxn









# I'm sold



Welcome! We're hungry for you. This store has everything you could ever want, anything in the whole wide world, anything you can reasonably afford!

If you want something new, something pristine, something untouched. There are no foul fingerprint smudges, not a shade of rust. No history, no loose threads to pull. Something made just for you, for the thousands and millions of you...

Our shoes are so sharp they could perform surgery. Our super low prices will send you out of here on a gurney!

The flesh of these apples; so juicy and prime, and this razor-edged knife will skin them in no time! We make sure to throw out the ones with the bruises, it's not a sacrifice if nobody chooses them.

Oh great, you have cordial. My kids are in need!

That right there is milk, I assure you.

But it's all...coloured **red**?

Why yes that's our schtick; everything **red** from diamonds to bricks.

Hey, what a cute idea, this store is so fun! It's eerie how you made the milk look exactly like...

I love these **red** dresses, so many options. I really can't choose. These two have the same skirts but this one is more loose.

You could get both, you can never have too many **red** dresses!

I suppose that is true, I must look my best.

Uh sir, this shirt, it's got a loose thread.

Oh, I'm so sorry, I'll take that for you! These threads are like arteries, if punctured or popped, the body must be buried in an unmarked lot!

Are these bags all brands? I don't want to buy trash.

You've offended me ma'am, you consider this trash?

I'm sorry I didn't mean to be brash but...

Everything's new, so fresh off the rack, not frozen or hung or otherwise packed! You won't find anything second hand or old, those sorts of things have never sold. Did you know our range attracts customers from the world over! They flock to our stores like lambs to a slaughter.

Don't you mean like bees to honey?

I always get those sayings wrong, thanks for correcting me.

Our foundation will wear you like a skin, and we have buckets of protein shakes to make you feel sallow and thin.



Oh, how that lipstick suits you! You'll never find a shade **redder** than ours, we have a secret ingredient. What is it, you ask? It's so secret, that whenever people see it, we tend to hide it away! I promise you I'll never tell.

(It's actually not so secret, but no one bothers to read the label!!)

Sir, this one is wet, in fact, it's dripping with dye! My hands look like Lady Macbeth's! I'm making a complaint, let me speak to the manager!

Everything **red** from diamonds to bricks! I hope it's not too much of a pain.

...then there's only one downside, really. You'll have to ignore the stains.



Hi! My name is Rosie. I'm a second-year criminology student at UNSW, and I only like writing when it's not being marked. I'm really all over the place, dipping my toes into as many random things I can find, but I basically love creating stuff that can make a difference.

Instagram: @rosie\_lambert77

# A Wasteful Performance: controversies within #haul culture

Imogen Smith

**"I SPENT \$500 ON SHEIN, HERE IS WHAT I GOT" ... 11.8 MILLION VIEWS."**

"I spent \$500 on Shein, here is what I got" ... 11.8 million views.

I sit there gawking as the girl on my screen rummages through a large box overflowing with little plastic packages of clothes. It's kind of like watching the aftermath of a car accident: shocking, disgusting and a little bit exciting all at the same time. The sheer excess of it all makes it hard to look away.

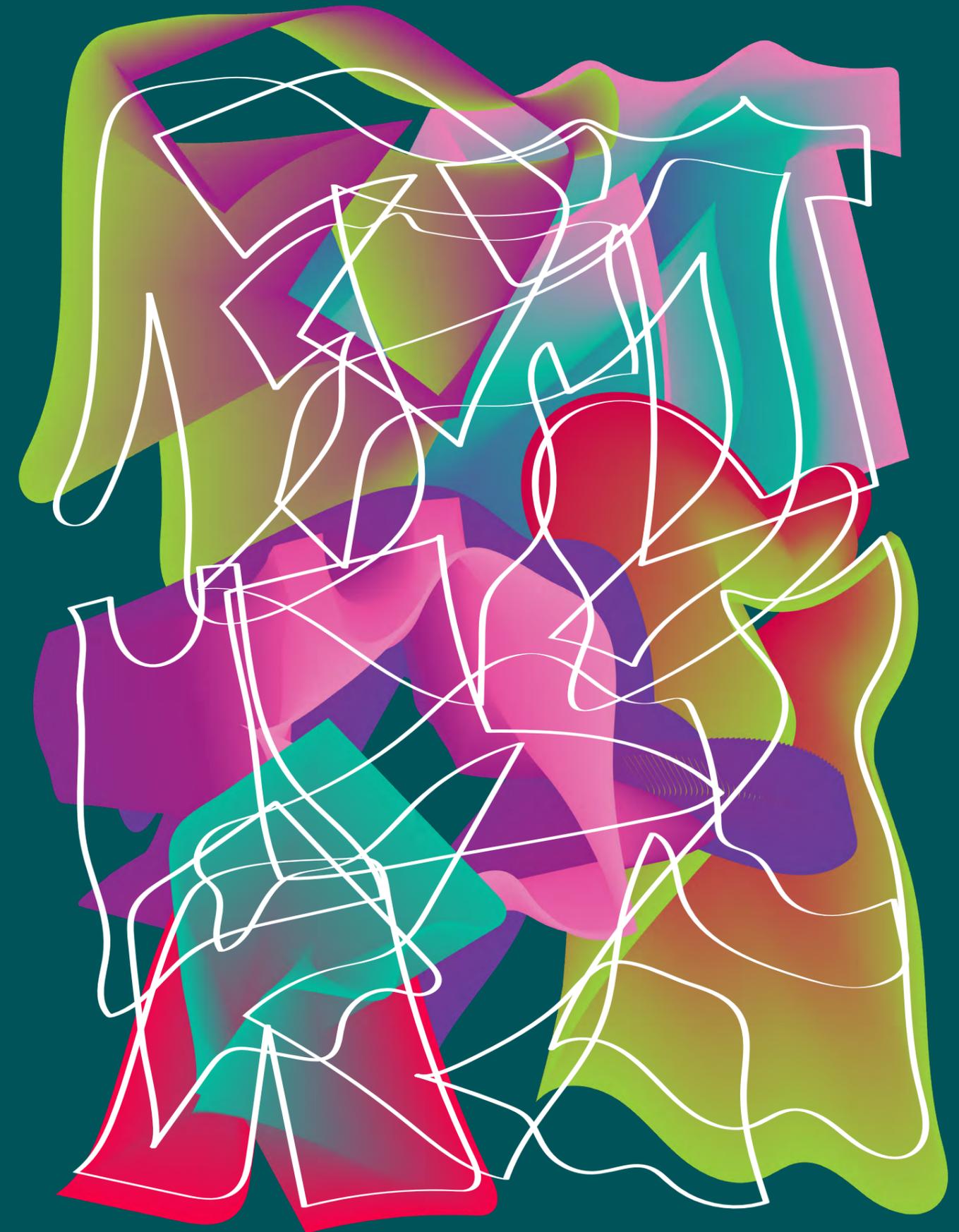
Moments later, another girl pops up holding two white, bulging garbage bags, one in each hand, standing under a moving banner "Thrift Haul" ... **2.1 million views**. She continues to wave in front of the camera a series of Y2K type capri pants, baby tees, chunky shoes and fluffy photo frames that Lorelai Gilmore and Lizzie Maguire would be proud of.

In the minds of most Gen Z users, one of these videos is a grotesque display of hyper-consumerism in its most unethical form, while the other embodies the sustainable values imprinted on our generation.

Under the banner of the trending **#haul** (raking in 11.4 billion views on TikTok), is there really a difference between the two?

In the minds of most Gen Z users, one of these videos is a grotesque display of hyper-consumerism in its most unethical form, while the other embodies the sustainable values imprinted on our generation.

”



Illustrations by Stephanie Ung



Not really. Nor is there a difference between the millions of videos like them online: a person (conventionally a thin, white female) stands in front of a camera flexing the amount of clothes she got in one hit. These videos move with the ebb and flow of trending style with one parading a display of fast fashion at its peak, while the other dodges ethical criticism under the label of second-hand, nullifying the damage of what is excessive consumption.

“...the performative nature of #haul culture on TikTok and Youtube makes it difficult to determine whether creators engaging in conscious consuming or are just hopping on the trendy bandwagon for clout.

ThreadUp has predicted that shopping second-hand will be worth double the fast-fashion market by 2030, with over 40% of Gen Z shoppers purchasing used clothes in the last 12 months.

While it is true that the benefits of second-hand shopping are unrivalled in the fashion industry, the performative nature of #haul culture on TikTok and Youtube makes it difficult to determine whether creators are engaging in conscious consumption or just hopping on the trendy bandwagon for clout.

Thrifting hauls are...this unique amalgamation of preaching sustainable practice, while indulging in hardcore glamorised consumerism.”

Thrifting hauls are paradoxical. They are this peculiar amalgamation of preaching sustainable practice yet indulging in hardcore glamorised consumerism. It's tough a task to distinguish whether this practice is tokenistic or genuine. It's even tougher work out whether it is better than doing nothing at all, or is simply amplifying over consuming.

“...the surging popularity of second-hand shopping and competitive reselling has caused thrift stores to mark up their garments, thereby pricing out people from lower socioeconomic backgrounds.

The allure of unique and 'one-of-a-kind' trendy thrift finds combined with low prices and the potential of going viral means that creators are quickly jumping onto the thrift haul bandwagon.

Not only does this make you question people's consumption intentions, but there are also concerns that the proliferation of thrifting (and by extension re-selling) is gentrifying second-hand stores. An article by Vox highlighted the surging popularity of second-hand shopping and competitive reselling has caused thrift stores to mark up their garments, pricing out people from lower socioeconomic backgrounds. In a world where buying slow fashion is only available to those with a disposable income, second-hand stores are a haven for those who need lasting clothes that don't cost half a paycheck. Furthermore, it's not uncommon that the only things you can find in a thrift store are Target shirts for example as Depop sellers have snatched up anything of quality.

“In a world where buying slow fashion is only available to those with a disposable income, second-hand stores are a haven for those who need lasting clothes that don't cost half a paycheck.”

It is understandable how high the temptation might be to replicate haul videos, especially when you have the means to do so. It is also understandable how hard it can be to escape the viscous tentacles of fashion marketing that seem to creep their way into all of our online spaces. If you can, avoid fast fashion and shop small. Second-hand is great when consumed in moderation and is not just bought for the sake of views. However, the most underrated and sustainable way of consuming is simply by wearing and maintaining the clothing that already live in your closet. They probably miss being worn, so give them some loving.



Imogen is an emerging journalist and digital creator finishing up her studies at UNSW. She has a keen eye for stories in pop culture and international affairs and will often be found loafing in the sun with a book.

Instagram @\_imogensmith\_

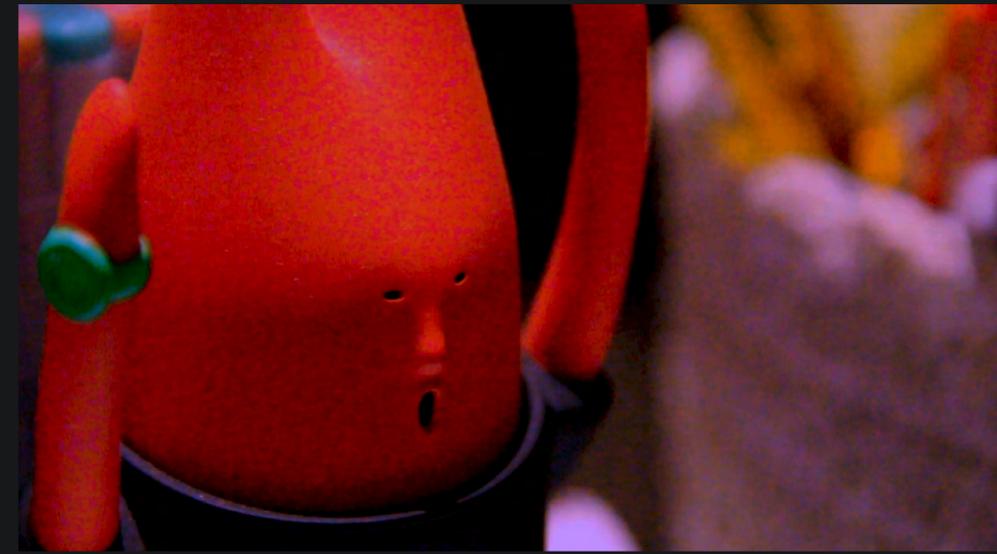






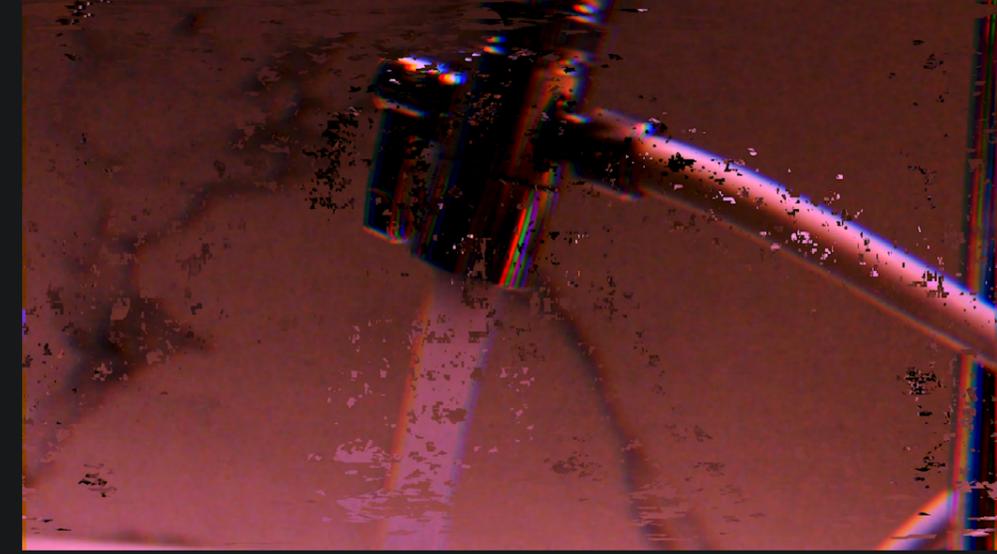
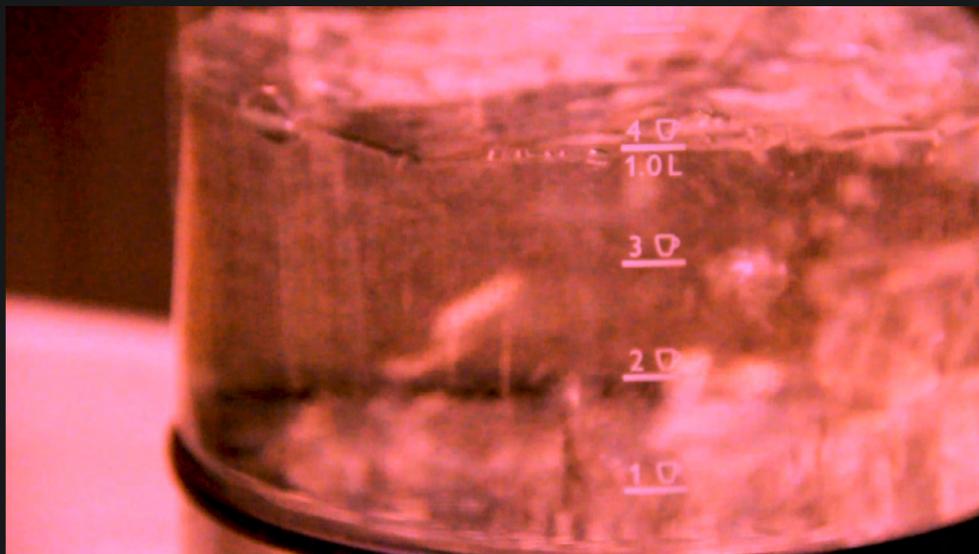
Check out Fay So's  
media arts video  
project here:

[MAD RACKET](#)



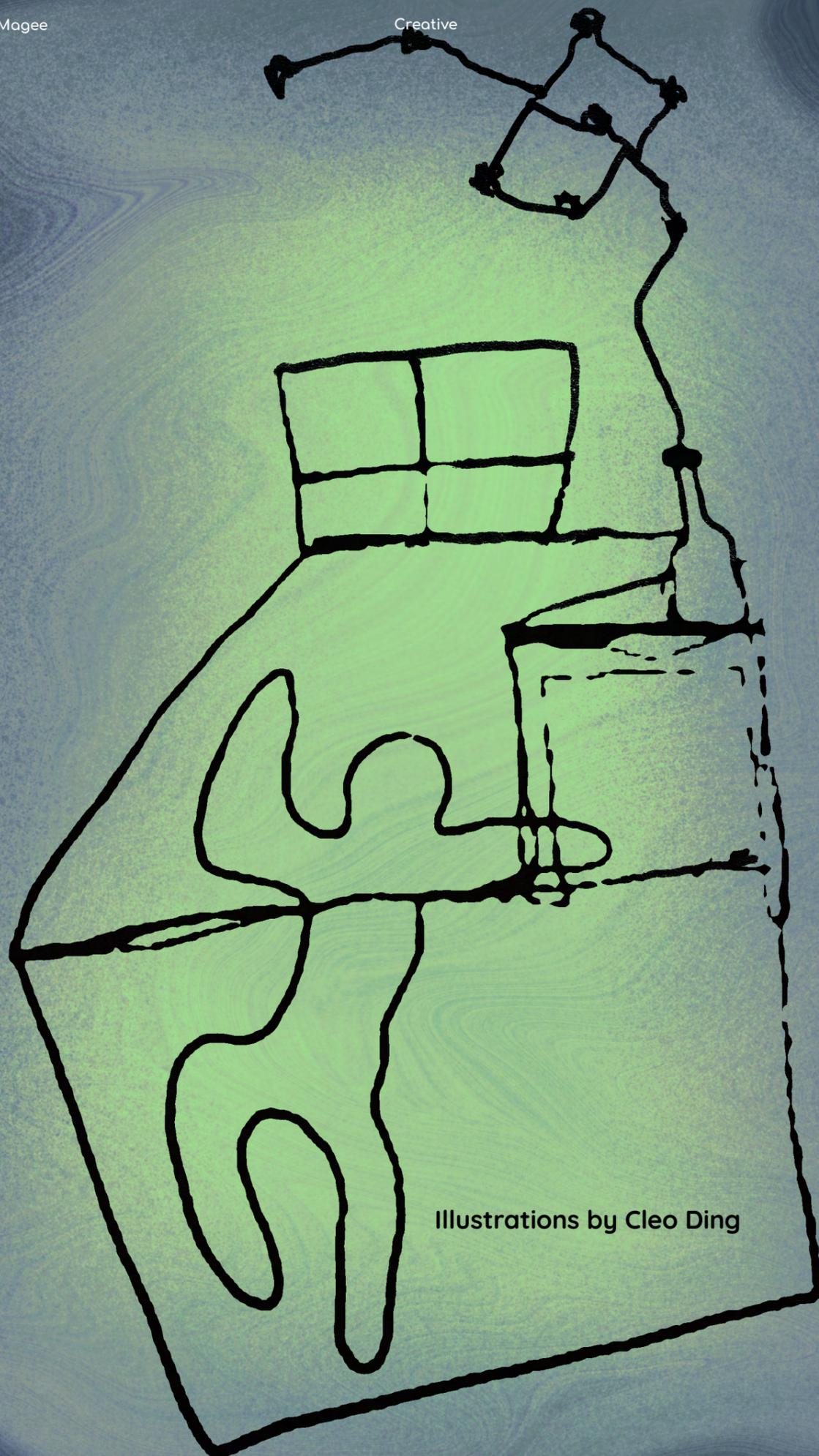
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[MAD RACKET](#)









Illustrations by Cleo Ding

# THE GARBAGE MAN

*Daniel Magee*

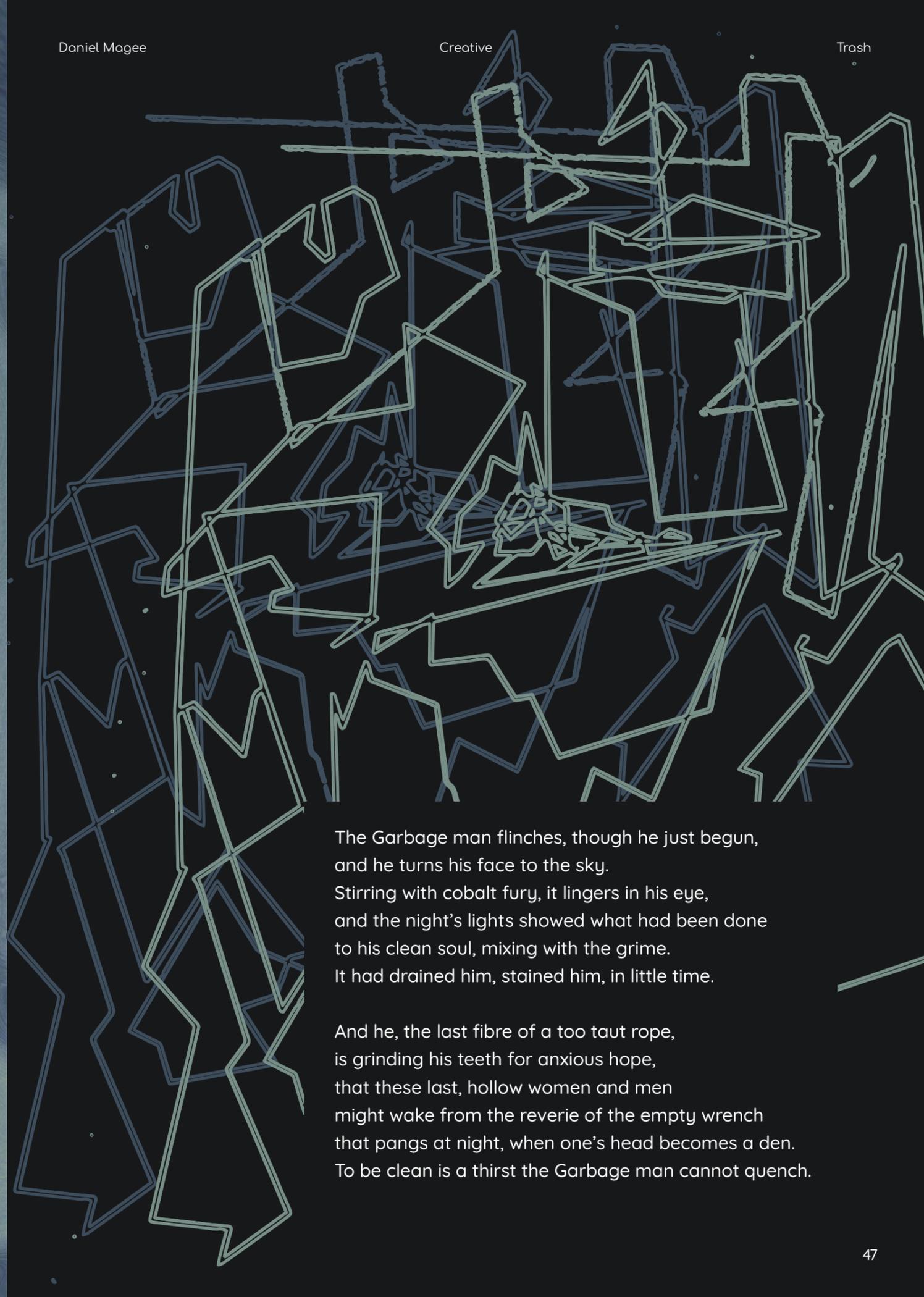
Garbage man, stop your rummaging  
through the detritus and debris of this Earth.  
It has taken you to many places, stumbling  
through cities of swill that once held worth -  
for they grew like weeds from vision -  
since collapsed into dust and division.

Garbage man, sift with the Ibis, watch its dives,  
pecking the remains of this world of waste.  
Find stories that fill in the outlines of lives,  
hollowed out and whittled down by the bitter taste  
of an endless eleventh hour -  
At least see them, drowning in leachate and fear.

The Garbage man watches one such hollow man,  
 who feels the settling regret from last night's  
 tempest of drinks in his eyes, reddening the whites.  
 It thumps like drums inside, but he only stares deadpan  
 at the bottles he will empty, to insulate his head  
 against the silence of nothing new - the dread.

Through wasted time and people, he fumbles,  
 and finds another husk; she trips and stumbles  
 over a labyrinthine ground of shifting  
 positions. None blame her for drifting,  
 when the floor shifts as much as the mode.  
 Issues cycle - fast fashion is the moral code.





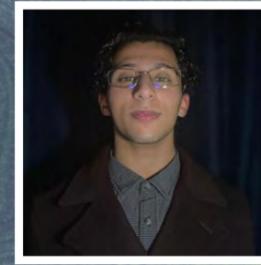
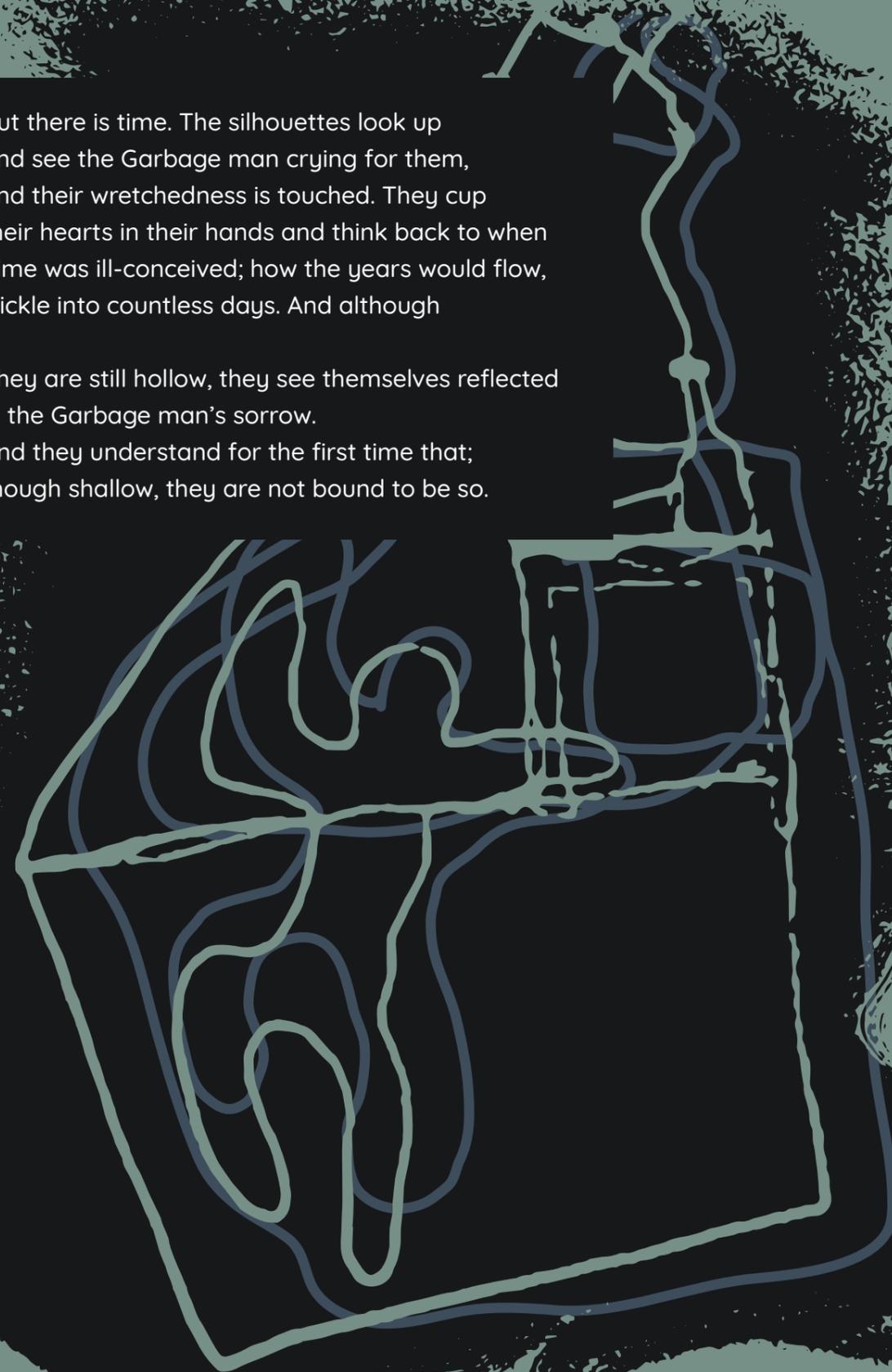
The Garbage man flinches, though he just begun,  
 and he turns his face to the sky.  
 Stirring with cobalt fury, it lingers in his eye,  
 and the night's lights showed what had been done  
 to his clean soul, mixing with the grime.  
 It had drained him, stained him, in little time.

And he, the last fibre of a too taut rope,  
 is grinding his teeth for anxious hope,  
 that these last, hollow women and men  
 might wake from the reverie of the empty wrench  
 that pangs at night, when one's head becomes a den.  
 To be clean is a thirst the Garbage man cannot quench.

But there is time. The silhouettes look up  
and see the Garbage man crying for them,  
and their wretchedness is touched. They cup  
their hearts in their hands and think back to when  
Time was ill-conceived; how the years would flow,  
trickle into countless days. And although

They are still hollow, they see themselves reflected  
in the Garbage man's sorrow.

And they understand for the first time that;  
though shallow, they are not bound to be so.



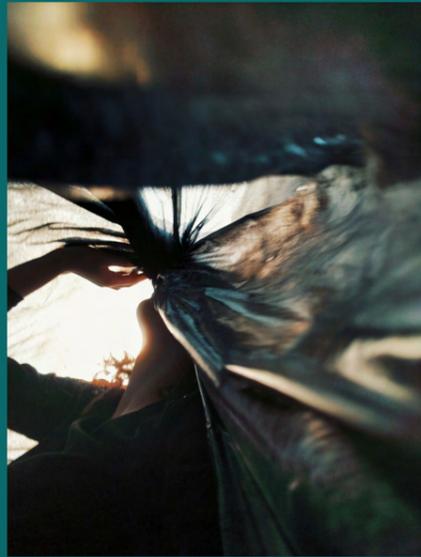
Daniel studies PPE and spends most of his time reading whatever he can get his hands on or writing whatever comes to mind. He is passionate and tries to carefully articulate his ideas. Daniel is especially a fan of poets Neruda, Whitman, Rilke, and Keats, because of their purity of expression and ability to create captivating images with profound feelings attached.

Follow the author here:

Facebook @Daniel Magee  
Instagram @dan.man.the







# UNSW rests over 600 courses in the 2022 Student Handbook

**Katherine Wong & Nadia Maunsell**

**EACH YEAR, THE UNSW STUDENT HANDBOOK OUTLINES ALL THE COURSES A STUDENT CAN TAKE. BUT A THARUNKA INVESTIGATION INTO THE 2022 HANDBOOK HAS FOUND THAT OVER 600 OF THE 3000 LISTED COURSES ARE NOT GOING TO BE TAUGHT NEXT YEAR.**

Have you ever found a course you wanted to enrol in, looked up the course code on UNSW Student Handbook, then found it is not offered in any term? This is what UNSW refers to as a 'rested' course. Over the last month, Tharunka has investigated over 3000 undergraduate courses in the 2022 Handbook and found more than 600 had no offering terms. Although these rested courses are listed in the Handbook, they're not taught by any staff member in any term next year.

Often these courses are rested without any clear explanation for potentially years on end.

In our investigation, Tharunka emailed over 80 UNSW staff, including course convenors and Heads of School. We discovered a plethora of reasons for resting a course. Many courses were rested for understandable reasons: a convenor was busy taking a research year, the course's name or code changed, the program structure was revamped, and more.

However, many courses have been rested due to mass staff redundancies, cost-cutting measures, or the casualisation of UNSW's academics.

Tharunka also examined rested courses in the 2021 Handbook and found at least 60 were set to return in 2022.

Either way, these details have not been communicated, which has created confusion, misinformation, and frustration among students.

Education Collective member Cherish Kuehlmann says "since the beginning of cutting or 'resting' courses, UNSW has been very concerned about their image, unlike other universities where they announce that they will be cutting courses."

*Tharunka has found a variety of reasons behind resting any given course. This piece will go through the reasons one by one. First, it will examine how cost-cutting measures have contributed to rested courses before looking at other causes from lack of available staff to course evolutions, then to more practical reasons such as international travel.*

*Tharunka has also created an [Excel spreadsheet](#) of all rested courses as they appear in the 2022 Handbook (as of September 2021) so that students can stay informed. We have attempted to provide explanations where possible.*

*Note: many of the academics Tharunka spoke to requested anonymity to minimise the risk of career-related repercussions.*

## COST-CUTTING MEASURES

One of the largest affected areas is the Faculty of Arts, Design and Architecture (ADA). Within the History major, seven out of sixteen Level 3 history electives, one in four Ancient History Level 2 courses, three of the nine Asia Level 2 electives, and two of the three America region Level 2 electives have been rested. This has effectively eliminated the possibility for students to learn about North and South America at UNSW.

Former ARTS2303 course convenor Dr. Nicolas Rasmussen identified, "shrinkage of teaching staff in a number of areas such as history and the elimination of the History and Philosophy of Science Major." He said this was driven by a 'new BA' structure introduced by former dean, James Donald, and was the core reason his own course was rested.

Dr. Rasmussen stated that he took a voluntary redundancy and under its terms, will not work at UNSW again.

Despite having not been taught since Rasmussen's redundancy, ARTS2303 (On Drugs: Industry, Science and Medicine since 1900) is still listed in the 2022 Handbook and was included as a possible elective in the History major Handbook page until 2022.

A similar experience was cited by a casual course convenor who wished to remain anonymous. Due to the arrangement that UNSW has with casual staff, there was no legal means for the convenor to dispute the 'resting' of their course, and they were forced to leave with severance pay.

Their course has been rested since 2020, however it is still offered in the 2022 Handbook and was included as a possible elective in the History major Handbook until 2022.

There are similar stories in the School of Biological, Earth, and Environmental Sciences (BEES), part of the Faculty of Science.

Former geosciences course convenor Darren Curnoe told us, "UNSW 'disestablished' my position last year after 18 years of working there. I felt the best option before me was to take a voluntary redundancy rather than wait for them to kick me out the door."

His course, GEOS2021 (Human Origins and Prehistory) has not been offered since 2020 but is still located in the 2022 Handbook with no offering term.

Several other Geoscience courses were 'rested' after UNSW cut three teaching positions in 2020.

The School of BEES cut the entire Human Geography stream from the Geography major. Tharunka could not find any clear, publicly available communications from the school saying the Human Geography stream had been cut. The only communication Tharunka found was on the 2019 Timetable website for Human Geography courses, which states, "Warning! This course has been discontinued from 2019 and will no longer be offered in the School of BEES. Please choose another Stage 3 Geography (GEOGG1) Elective." It does not go into any further detail about the erasure of these courses from the science faculty.

One former academic, who asked to remain anonymous, taught Human Geography for almost two decades. A few years ago, they were required to take voluntary redundancy and their courses were quietly rested.

The academic told Tharunka, "it was made very clear to me that if I did not take the VR [voluntary redundancy], then a forced redundancy process would ensue... I felt that I was being harassed to leave."

"I've been told by higher-ups that it was purely a budgetary thing... There were a few people targeted, but they decided not to target others, just me... I was a certain age, gender, and a social scientist so it was easier... there was no logic. I was seen as a soft target."

Not only did this affect the academic's undergraduate course offerings, it also affected the academic progression of their post-graduate students. In the year of their termination, they supervised several students. All of them were unable to complete their degrees as the university could not provide them with alternative supervisors after the academic's voluntary redundancy. UNSW allegedly said that the justification for offering the academic a voluntary redundancy was Human Geography was no longer required because it was not "considered to fit the BEES model".

When Tharunka asked the academic what the 'BEES model' is, they told us, "there was no BEES model as far as I know." Their courses had healthy enrolment numbers, received high student evaluation scores, and continued to attract demand from students in 2021. In a survey released at the beginning of August, Tharunka received several comments from students who wanted to take Human Geography courses and were confused by the lack of elective choices within the Geography major.

Name of rested course/course code *	Name of rested course/course code *
GEOS2641 GEOS3611	GEOS2021
What degree are you doing?	What degree are you doing?
Science/Arts	Science
Is this course essential to completing your degree?	Is this course essential to completing your degree?
No	No
(Optional) Why did you want to do this course?	(Optional) Why did you want to do this course?
Human Geography is really interesting	It's the only level 2 geography course on human origins.
	(Optional) Anything else to add?
	You have to choose 3 of 5 elective courses to complete the 2020 geography degree and now this one has been cut.

### Interest in Human Geography from Tharunka's 2021 Rested Courses Survey

Every Human Geography course was rested by the end of 2020, yet they all appear without an offering term in the 2021 and 2022 Handbooks. When Tharunka representatives called the Nucleus to clarify whether a course would return, representatives provided vague answers and stated that courses can sometimes return the following year if they continue to be listed in the Handbook.

However, from 2021 onwards, the Handbook shows only a restructured form of the Geography major that is exclusively composed of Physical Geography subjects.

Tharunka reached out to Associate Professor Scott Mooney, Deputy Head of the School of BEES, who claimed that decisions to rest courses are made by executives (such as the Head of School, Director of Teaching, and others) in consultation with the course convenor. The unnamed academic stated that this may be the case with those who maintain their employment with UNSW, but "three other academics from BEES lost their jobs. As far as I know, they weren't consulted about resting those courses... They were going, so their courses were being cancelled."

Voluntary redundancies have also exacerbated workloads for current academics. Current UNSW lecturers have been asked to teach courses once taught by those who took voluntary redundancies.

One academic from the Faculty of Arts, Design, and Architecture, who wished to remain anonymous, told Tharunka that they were asked to teach a colleague's courses on top of their own teaching load after that colleague took a redundancy. This required that they 'rotate' their courses, intentionally resting at least one course per year to maintain a high quality of teaching.

"When we're putting together the list of courses that are going to run each year, staffing availability and workload is the core consideration and no question the voluntary redundancy and workplace change processes have affected how we have term planned this year," said a lecturer, who wished to remain anonymous.

## LACK OF AVAILABLE STAFF

Staffing is the main consideration when choosing whether to rest a course. However, a lack of available staff is not always a result of UNSW's cost-cutting.

For example, courses within the School of CSE have been rested due to staffing issues involved with CSIRO's partnership with the university. Two specialised courses on operating systems, COMP9243 (Distributed Systems) and COMP6752 (Modelling Concurrent Systems), arose from the partnership between UNSW and Data61, the data and digital specialist research division of CSIRO. Both courses were taught by researchers as a part of their employment with Data61, which meant they were conjoint professors who were not directly employed or paid by the University.

This year, Data61 decided to pull funding from the Trustworthy Systems arm of research. This meant that [up to 70 researchers](#), including the convenors of the aforementioned courses, were made redundant. As a result, both courses were rested in 2021 and 2022.

When asked why these courses were not taught by full-time academics employed at UNSW, Professor Aaron Quigley, Head of the School of Computer Science and Engineering (CSE), responded, "When we have these opportunities to have external groups like Data61, CSIRO, whoever it is, the safe thing would be not to get them involved in the teaching. But that is a missed opportunity for the students because they have great expertise, a passion for teaching, they're interested in working with us."

"We appoint them as conjoint academics connected to us. Yes, they're employed by somebody else and if their employment ends, then we have a risk associated with that. But when we see those things coming, we then make strategic decisions about what we're going to do."

The course convenor of rested course COMP6752, Dr Rob van Glabbeek told us that while researching is his main passion, he would be happy to continue teaching at UNSW if they offered a full-time teaching position, although he doesn't expect one.

UNSW has since provided funding to the Trustworthy Systems team to support their research until the end of the year. The School of CSE is also in the process of hiring a lecturer in [Operating Systems/Distributed Systems](#), as well as a professor of [Critical Digital Infrastructure](#) and have indicated that they are planning to either reinstate or evolve the courses without the CSIRO partnership.

While the reasons behind these rested courses within CSE are perfectly understandable, these communications often fail to reach the student body. One student who commented on COMP9243, a Trustworthy Systems course, falsely believed that it was rested because, "the uni [sic] has cut a WORLD LEADING research group to focus on AI... UNSW AI is only being funded here because it is sexy."

Across the university, rested courses can also occur when convenors simply choose not to run a course. For example, course convenors often rest their own courses when they are undertaking research.

Dr. Phillip Wadds, senior lecturer in the School of Law, Society, and Criminology and Undergraduate Director for the Bachelor of Criminology and Criminal Justice, told Tharunka, "staff might have particular research commitments one year and so the courses that they would normally teach as their electives are not run. That's really unfortunate if they are really popular courses..."

The reason that other staff are not always hired or asked to take over these courses when situations like this arise, is that "we try to make sure that the electives are taught by experts in that field."

Additionally, staff who take research years can return when they choose.

Professor Lisa Ford, course convenor of ARTS2278 (Slavery and Freedom), told us that the class had not run since 2017 because, "I took on the role as DHOS [Deputy Head of School] Education (late 2017), then Associate Dean Research (2019), and now I have a Future Fellowship (2020-). It was my decision as DHOS Ed. The course still exists. I hope to revive the course when I return to a full teaching load."

Other times, staff simply do not have the capacity to teach a course due to obligations for core courses, or obligations as university administrators. Professor Alex Steel, who is also the [Director Teaching Strategy](#) (Office of the Deputy Vice Chancellor Academic), echoed similar sentiments when explaining why LAWS3478 (Development, Law, and Human Rights) had been rested. "It has been offered on an on-and-off basis as I've had capacity. I have been unable for a number of reasons in recent years to teach the course – not least of is the fact that COVID has meant a greater and ongoing need to be involved in my Director role."

"Law has been very understanding of these issues, but remains keen for me to find the time to teach it."

## COURSE EVOLUTIONS AND PROGRAM RESTRUCTURES

Courses can also be rested for logistical reasons.

In the School of Computer Science and Engineering (CSE), many rested courses are a result of course evolutions. For example, COMP1000 (Introduction to World Wide Web, Spreadsheets and Databases) and COMP1400 (Programming for Designers) will not return as their content is now encompassed within a new course: COMP1010 (The Art of Computing). However, both defunct courses were listed in the original version of the 2022 Handbook.

"If there's stuff in the Handbook that shouldn't be there, that would look like a rested course... they should've been removed from the Handbook and we'll make sure they are," said Dr. John Shepherd, Senior Lecturer and Deputy Head of the School of CSE (Education).

During Tharunka's chat with Dr. John Shepherd and Professor Aaron Quigley, both academics asked for our list of rested COMP courses in order to address these discrepancies. Since then, the 2022 Handbook has been updated and several evolved courses that were once listed as 'rested' have been removed including COMP1000, COMP1400, COMP6324, and COMP9433.

Course evolutions occur in every UNSW Faculty. Within the Business School, the Commerce degree has undergone significant restructuring. As a result, many courses including ACCT1501 (Accounting and Financial Management 1A) are no longer offered because they have evolved, and their content is now encompassed in new courses (in this case, COMM1140).

Defunct courses can continue to appear in the Handbook because of bureaucratic or administrative reasons.

"The bureaucratic processes to change things in the Handbook are also a slow process and often does require multiple layers of approval to be able to change what shows in the Handbook." An anonymous lecturer told Tharunka.

Consequently, courses like BEIL0004 (Design Competition and Bids) continue to appear in Handbooks because they are yet to complete the administrative process of being formally disestablished.

## LOW ENROLMENTS

One of the common faculty-wide reasons for resting or not offering courses is low student numbers. Any structural changes made to degree programs or differing levels of interest from students lead to rested courses, with the potential for reinstatement.

In 2020, staff members working within the Faculty of Business were informed that any courses with enrolments lower than 80 students would be rested. According to Dr. Tess Stafford, senior lecturer in the School of Economics, this was primarily for 'budgetary reasons'.

When we emailed Senior Deputy Dean of the UNSW Business School, Professor Leisa Sargent, she said "As a rule, we do not schedule a course if it has very small numbers because having a critical mass is seen as important for the student experience."

18 courses were rested in the School of Economics alone, however three are returning in 2022.

Dr. Tess Stafford is also the course convenor of ECON3125 (Economics of Health and Human Capital), one of the rested courses which is to be reinstated. She told us, "my understanding is that the School of Economics wants this course to be offered and will try to offer it again, it was just a bit of a budget crisis last year."

The Faculty of Medicine and Health also rested a number of courses in the School of Population Health where enrolments were lower than ten students, with seven out of a total of 44 courses being rested. Where course enrolments are low across several years, Professor Gary Velan said, "a decision may be made to not reinstate a course."

Similar rules also exist in the School of Law, Society, and Criminology.

However, Tharunka found an instance where low course enrolments were used to justify the resting of a course, when records proved otherwise. Students who had enrolled in ARTS2750 (Modern Latin America: Dependency and Development), for classes in Term 2 2020 were emailed in April and told that the course had been cancelled due to low enrolment numbers. However, the 2020 Class Timetable shows an enrolment of 45 out of a possible 60 total students, which is about average when compared to past enrolment numbers for the course.

This miscommunication between staff and students also extends to the course convenors themselves. Several academics (in permanent and sessional roles) told us that we were the first to tell them their course had been rested. For Sessional Academic Dean Utian, the former course convenor of BENV2409 (Immersive Digital Environments), he, "actually found out from students via email after trying unsuccessfully to enrol in the course."

"Maybe it was taken for granted that decisions had been communicated, but the decision was not filtered down to everyone involved, particularly the person who has taught the course before and was hoping to teach it again," said Utian.

## INTERNATIONAL TRAVEL REQUIRED

Several courses such as BEES6761 (Expedition New Zealand) or BEIL6007 (International Study Tour) could not continue as they involved international travel or field trips.

The coronavirus pandemic has throttled the ability to travel due to the potential for sudden and extensive lockdowns. Almost all courses that involve travel have been rested for the next year as UNSW attempts to navigate the situation.

## CHANGING RESTED COURSES

While courses are rested for a variety of reasons, there seems to be little to no communication between staff and students. Even within the faculties, it appears that it is difficult to obtain explicit information about which courses are rested.

The Deputy Deans of Education for the Law, Engineering, and ADA Faculties all told Tharunka that they did not have a definitive list of rested courses. UNSW's other faculties did not state whether or not they had a catalogue of rested courses, but did not respond to Tharunka's requests for a list of rested courses.

SRC President, Tom Kennedy, said "even short explanations like 'convenor on leave', 'course code changed to x', 'program structure revamped, content now included in xyz', would benefit students."

Professor Maurice Pagnucco, Deputy Dean (Education) at the Faculty of Engineering, said, "sometimes students ask for things that we might not have thought about because it seems so obvious to us – like it should already exist."

When we asked for his opinion on improving transparency for rested courses, he said, "students are colleagues to some extent, and we are all in this together. [Transparency] doesn't just help you and the student body, but it also helps us. We don't want to be in a position where we're giving students false advertising about what they can and can't do."

"I don't think there's a simple website to go to get this information, but I think this is something that, over time, we can look at."

Dr Wadds echoed a similar sentiment, "I certainly take on board that there could be more effective communication with our students about what is being offered, and that's something we've been working on with CrimSoc in particular.. If there are courses or topics that students really want to see, then I would encourage students to communicate with your program directors or heads of schools about those concerns to make sure that they're on the agenda for those term planning decisions."

Professor Pagnucco, Professor Quigley, and Dr. Wadds have all encouraged students to reach out to course convenors, student representatives (who they all have regular meetings with), student societies, heads of school, and even the deans if they have any concerns about a course. Though it is best to make a judgement on who to contact based on how specific the issue is.

"Academics are often more open-minded and accessible to making changes than you think they might be," said Professor Pagnucco.

As of 20th September, the SRC has submitted a question on notice to the Academic Board. They are expected to convene and discuss rested courses at their October 19th meeting.

In the meantime, Tharunka has also created an [Excel spreadsheet](#) of all rested courses as they appear in the 2022 Handbook (as of September 2021) so that students can stay informed. We have attempted to provide explanations where possible. It is possible that there have been some changes in the Handbook since our investigation, so we would greatly appreciate if you message any discrepancies to our Facebook page or email them to us at [tharunka@arc.unsw.edu.au](mailto:tharunka@arc.unsw.edu.au).

# Interested in contributing?

Scan the QR code to follow us and get involved!









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# The Video Games Industry isn't just filled with trash, it's rotten to the core

Patrick Nguyen

**THE HORRIFYING LEVELS OF ABUSE AND DISCRIMINATION RECENTLY UNCOVERED AT ACTIVISION BLIZZARD ARE SHOCKING, DISGUSTING, BUT UNSURPRISING. THIS BEHAVIOR SEEMS TO BE ENDEMIC IN THE VIDEO GAME INDUSTRY.**

**CW: SEXUAL ABUSE, SUICIDE**

At the end of July, the California Department of Fair Employment and Housing (DFEH) filed a lawsuit against Activision Blizzard, claiming that it fostered a "frat boy culture" in the workplace. They specifically noted the failures in company leadership to mitigate these issues. 'Frat boy culture' doesn't seem to quite cover the scope of malicious sexual harassment and discrimination present within the company. Executive staff, middle managers, and those in positions of authority are all adults, many of them older, wealthier and considered "industry leaders".

On the surface, [women who work at Blizzard](#) have had to face a lack of career advancement opportunities, unfair compensation and undue firings.

But it gets so much worse.

According to [DFEH](#), female employees (comprising only 20% of the Activision workforce) were subjected to a "pervasive frat boy workplace culture," including "cube crawls," in which male employees "drank copious amounts of alcohol as they crawled their way through various cubicles in the office and often engaged in inappropriate behavior toward female employees." The agency also alleged that female employees who worked on the World of Warcraft team endured consistent harassment where male employees and supervisors "[would hit on them, make derogatory comments about rape, and otherwise engage in demeaning behavior.](#)"

The most horrifying finding was the suicide of a female employee during a company trip with her male supervisor, who had brought butt plugs and lubricant. Prior to her death, the employee had been subject to intense sexual harassment, including having nude photos passed around at a company holiday party.

The culture fostered at Activision Blizzard was reported to be one where men get to play video games all day, delegating their responsibilities to others who were then subjected to harassment and bullying.

On brand with the alleged systemic drunkenness during work hours, Activision Blizzard's responses have been similarly deranged. Not even a day after the lawsuit was filed, a spokesperson from Activision Blizzard criticised the lawsuit and claimed that many of the details were distorted or misleading, dismissing the suit as "[irresponsible behavior from unaccountable State bureaucrats](#)". Although it initially seemed like management were ready to take steps to remedy this unhealthy work culture, an [internal email](#) sent by Blizzard executive vice president Frances Townsend seemingly doubled down on the company's previous statements, reaffirming that claims in the "rushed" lawsuit were "meritless" and painted an "untrue picture" of the company's culture.

To add insult to injury, CEO Bobby Kotick ([who received a \\$200 million bonus after laying off nearly 800 employees to cut costs](#)) issued a statement that called the company's initial response [tone deaf](#), but then went on to hire the services of law firm WilmerHale to review company policies and procedures. WilmerHale also happens to be the same firm helping [Amazon prevent its workers from unionizing](#).

The agency also alleged that female employees who worked on the World of Warcraft team endured consistent harassment where male employees and supervisors "would...engage in demeaning behavior."

The culture fostered at Activision Blizzard was reported to be one where men get to play video games all day, delegating their responsibilities to others who were then subjected to harassment, bullying, and being held back.

...a spokesperson from Activision Blizzard criticised the lawsuit and claimed that many of the details were distorted or misleading, dismissing the suit as "irresponsible behavior from unaccountable State bureaucrats".

In response, over 3000 former and current employees rallied together and [endorsed an open letter that criticised the company's statement](#), calling it "abhorrent and insulting" and declaring that they no longer trusted the company's leaders to place employee safety above company interests.

**The walkout served to highlight four major demands including; an end to mandatory arbitration clauses in contracts, adoption of policies to improve employee representation at all levels, a task force to audit the HR department and executive staff, and publication of relative compensation.**

Employees followed through with a [walkout](#). The walkout demanded [four major changes](#) including; an end to private proceedings to settle disagreements between the company and employees, adoption of policies to improve employee representation at all levels, a task force to audit the HR department and executive staff, and making executive future bonuses contingent on diversity and equity milestones.

The Activision Blizzard case only scratches the surface. Similar stories of abuse, ranging from the reported [environment at Riot games](#) where women aren't promoted for fear of pregnancy, to [Ubisoft covering up workplace abuse](#), have been raging for years. Although it's great that some of the trash has been taken out; for instance through the resignation of J. Allen Brack (former Activision Blizzard president), and three senior Blizzard developers caught [posing with a framed picture of Bill Cosby](#), it's not nearly enough.

**For decades, the game industry has been allowed to fester, dominated by men who will not be questioned nor disciplined, told time and time again by company executives that they can get away with anything, up to and including rape.**

The reality is that this is an industry-wide problem. One that doesn't seem to be going away.

Companies like Ubisoft and Activision may exemplify this, but [developers from "AAA" to indie companies](#) have been saying

the same things [for years](#) - that the hateful attitudes and mistreatment of workers is systemic across all of video game creation.

For decades, the game industry has been allowed to fester, dominated by men who will not be

questioned nor disciplined, allowed time and time again by company executives to [get away with anything, up to and including sexual assault](#).

**Some media outlets and streamers have ceased coverage of Activision Blizzard games, but this is a far cry from a united games coverage front that is needed to hold corporations accountable.**

Employees who do work hard are passed over time and time again for career advancement, while the lion's share of profits flows into the hands of executives in the form of [millions of dollars in salaries and more in bonuses](#).

This entire industry is desperately in need of accountability. Not just minor pledges to do better, as some people in Activision have said. Some media outlets and streamers have [ceased coverage of Activision Blizzard games](#), but this is a far cry from a united games coverage front that is needed to hold corporations accountable.

It seems that the solution for those closest to the industry might be unionization, in order for employees to have some protections enshrined by law. The work of global grassroots movement [Gamers Workers Unite](#) (alongside existing labour unions and organisations), have been crucial to opening the avenues to have empowered workers. Their organising directly challenges the widely reinforced ["labour of love" myth](#), pervasive in the games industry, where workers are pushed to make sacrifices for the privilege of being able to do what they love. Alone, people who work on video games have no protections, are often not compensated fairly, and are [not even guaranteed to be credited if they leave projects](#).

**The work of global grassroots movement Gamers Workers Unite... have been crucial to opening the avenues to empowerment for workers. Their organising directly challenges the widely reinforced "labour of love" myth, pervasive in the games industry...**

As someone who grew up with video games and has relied on them to get through lockdown, there's a part of me that doesn't want to hear about any of this so I can go back to unquestioningly consuming content. One excuse

**Alone, people who work on video games have no protections, are often not compensated fairly, and are not even guaranteed to be credited if they leave projects. No one can speak for workers better than themselves...**

But this excuse is growing thin after hearing so many stories of corporate excess and facing numerous examples of systemic abuse embedded in the industry. We need to shake the uncritical mentality of willfully ignorant consumption.

While the onus is not entirely on the consumer, it does nothing to support change in the industry by continuing to play their games while they perpetuate a toxic work environment

We cannot simply forget about companies' horrifying levels of systemic discrimination and abuse as soon as it's out of the headlines.

**While the onus is not entirely on the consumer, it does nothing to support companies by continuing to play their games while they perpetuate a toxic work environment**

As consumers, we have a responsibility to hold those in power accountable.

As my mum continues to say, "take out the trash before you play video games." As inconvenient as it may seem, I think it's something worth listening to.



Hey, I'm Patrick a 4th year Commerce and Arts student who has only recently discovered that I hate one aspect of my double degree (I'll let you guess which one). When I'm not busy procrastinating, you'll find me watching anime, playing games, or worrying about the political hellscape we're living in.

# Everything's Symbolic

Emma Fernandez

Everything's symbolic  
'Whatever' can be art  
That song reminds her of a party  
To him, a broken heart

Your reality's subjective  
What you want to see is there  
What was he trying to say that night  
With what he chose to wear?

Still is there really meaning  
Do the stars really align?  
Or are symbols just conceptual  
Tributes made up by our minds

Entranced by all the emblems  
We search for metaphors  
Give significance  
To a simple glance  
An incessant need for more

Illustration by  
Stephanie Ung

# For him In the past and future

Emma Fernandez

Illustration by  
Stephanie Ung

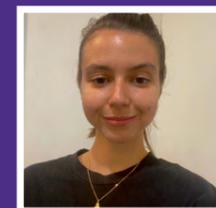


He likes to drown his demons  
They never see the light  
Uses beer to blur their vision  
Then too, he'll lose his sight

How long can this dynamic last  
Before they prove their power  
Will he keep downing, drowning pain  
Until his final hour

He's charismatic, charming  
Ireland pulses through his veins  
And who's he really harming  
If he forgets his own first name

I'll miss him 'til forever  
For his call I'll sit and wait  
Love's too much of an endeavour  
I just want to be his mate



Emma is a 2nd year Arts student majoring in Environmental Humanities and minoring in Creative Writing at UNSW. Born in Spain and raised in the UK and Australia, I am passionate about how our lived experiences and relationships with our environment change in relation to differing and historically intertwined cultures.

# The fast-fashion pandemic. How and why we must all do better.

Alicia McKenzie

**BEING AN ETHICAL AND SUSTAINABLE CONSUMER IN 2021 MEANS CHALLENGING THROWAWAY CONSUMER CULTURE AND SCRUTINISING THE BRANDS WE CHOOSE TO PURCHASE FROM.**

As I walked to my mailbox to collect the next in a long line of packages I had purchased throughout lockdown, I realised something needed to change. My pandemic derived boredom was not a valid excuse to purchase cheaply made clothes that I literally had nowhere to wear - delivered in single-use plastic - without significant thought as to the environmental and ethical consequences of my consumer habits.

**The pandemic has seen many businesses go digital to mitigate economic fallout...and global e-commerce giant Amazon broke global revenue, bringing in 386 billion in 2020 alone.**

reported a 60% increase in e-commerce sales in just one week in March 2020, and global e-commerce giant [Amazon](#) broke global revenue, bringing in 386 billion in 2020 alone.

Our shift from in-store to online shopping habits is not necessarily a bad one, as online shopping is reported to have a lower carbon footprint than travelling to physical stores. However, the true damage lies in the change in consumer behaviour.

The ease of online shopping and social media has (spurred on by pandemic boredom) resulted in the proliferation of overconsumption and fast-fashion culture, and the planet is going to pay the cost.

I'm not the only one who has seen a massive, lockdown-induced, spike in their online shopping habits (as countless memes tell me). The pandemic has seen many businesses go digital to mitigate economic fallout. [Thailand](#)

**The ease of online shopping and social media has (spurred on by pandemic boredom) resulted in the proliferation of overconsumption and fast-fashion culture, and the planet is going to pay the cost.**

Our habits of overconsumption are fuelled by social media, influencers, and the instant chemical reward of impulse shopping. Seemingly perfect influencers profit from regularly showing off their latest 'purchase' or Shein or Amazon haul, furthering the cyclical nature of fast fashion by advertently or inadvertently encouraging their viewers to make the same regular purchases. It certainly doesn't help that influencers rarely post a photo of themselves wearing the same clothes twice. Fast fashion brands themselves mimic

and mass-produce cheaper alternatives to garments worn by high-profile influencers like [Kim Kardashian](#) to stay ahead of the next fashion trends, exacerbating the speed at which we rotate through them.

Global production of clothing has essentially doubled in the last 20 years with the upheaval of the traditional 2 fashion seasons, for weekly or fortnightly production of new styles. The garment industry now produces 10% of global carbon emissions, which is more than the shipping and aviation industries combined, making the garment industry **second only to oil** as the biggest polluter. Oil itself is used in excessive quantities to produce some of the most common fibres in contemporary clothing: polyester and nylon, which are both non-renewable. Even cotton production takes an environmental toll, requiring tonnes of water, pesticides, and fertilisers to produce - fertiliser being a carbon-intensive product itself. [The UN estimates](#) that 10 years of drinking water for one person goes into producing enough cotton to produce a pair of jeans, while Levi Strauss estimates that the lifespan of a pair of its 501 jeans, from production, sale, consumer use (e.g. washing) and disposal, will produce a whopping 33.4 kg of CO<sub>2</sub>.

**Global production of clothing has essentially doubled in the last 20 years with the upheaval of the traditional 2 fashion seasons, for weekly or fortnightly production of new styles.**

Earlier this year the [ABC's Foreign Correspondent](#) explored what happens to a garment in the latter part of its life span. An estimated 15 million garments are sent into Accra, Ghana every week, mostly unwanted products from charity bins, and 40% of these are immediately considered damaged and worthless, ending up in a landfill. The most famous of these landfill sites being the Kpone landfill, which was ravaged by fire last year. The environmental cost of this is alarming, and it certainly isn't sustainable.

So, for those of us who decide to challenge our shopping habits to be that little bit better, the question becomes how?

The most obvious solution to curb fast-fashion culture is to shop second-hand, allowing us to satisfy our purchasing habits whilst actually challenging overconsumption. While [only 7%](#) of Australian clothing sales are recycled, second-hand sales are increasing, with online second-hand retailer ThredUP projecting their sales to grow [by 69%](#) between 2019 and 2021.

Second-hand purchasing and resale by the upper-middle class and 'thrift flippers' has been [subject to some criticism](#) recently for gentrification as garments are taken from thrift stores and resold for a profit on sites like Depop, allegedly pricing low-income shoppers out. While this critique is certainly worth keeping in mind, it is not the be-all-end-all of second-hand shopping. The millions of second-hand garments flooding into Ghana every week are testament to their oversupply in nations like Australia, suggesting that high demand for these garments will simply reduce waste rather than prompt high prices. The appropriation of these garments by well-off consumers may deserve some scrutiny, but its ecological benefit triumphs if it is stopping the garments from ending up in landfill. Purchasing clothing at the end of the cycle rather than the start reduces clothing waste, making second-hand shopping the most sustainable way to shop.

But what if you can't find what you're looking for second-hand? Try borrowing from a friend, swapping clothes, or even renting something if it's needed for a special occasion.

And when you're looking at buying something new? Ask yourself if you really need that item. Consider the practicality of the garment – how often would you wear it? Is it an on-trend item that you will lose interest in after a few months? Or is it a durable garment that you can see yourself reaching for time and time again over years to come? While the dopamine rush of impulse shopping feels good, buying something on a whim that you don't have a place for won't do you or the planet much good in the long term.

If you really need to buy something new, be conscious of where you shop.

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Sometimes it can be pretty easy to identify a brand that makes no attempt to prioritise ethical production and sustainability. Shein's supply chain is particularly difficult to investigate, and there is [no evidence](#) to suggest the company is making any effort to reduce its environmental impact. Their mass-produced and cheaply made clothes epitomise throwaway culture, a culture encouraged by other brands such as Forever 21, Fashion Nova, H&M, and Boohoo.

Whilst other fashion brands may be more durable, sustainable, and ecological, these garments often come with a bigger price tag, making them out of reach for a large class of consumers. It is becoming difficult to ascertain which brands are genuinely 'sustainable' and worth the higher price tags. Consumers need to be conscious of the ['greenwashing' of certain brands](#) that market themselves as eco-friendly and sustainable but fail to prove these claims under closer inspection.

Popular brand Everlane has [come under fire](#) recently for doing exactly this. On the surface, the brand appears to do all the right things. They have pledged to eliminate new plastic in their supply chain, and even produce carbon-neutral denim and sneakers. These products have, however, been critiqued as ['token ethical products'](#) that attempt to greenwash the brand. Everlane's green initiatives are not supported by 3rd party certifications for their fabrics and dyes. The brand also does not make extensive use of sustainable fabrics, bringing its eco-friendly image into question.

Sustainability is unfortunately not the only concern for an ethical shopper, and it is important to critique a brand's practices and the values they represent. Everlane has also been criticised for [preventing their workers from unionising](#) and capping hours to avoid providing health insurance. While their website shows photos of their factories and item production costs, the factories are not verified, bringing their production chain into question.

**Consumers need to be conscious of the 'greenwashing' of certain brands that market themselves as eco-friendly and sustainable but fail to prove these claims under closer inspection.**

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The fashion brand Reformation is considered an [environmental leader](#) in the industry and would initially appear to be a good choice. There are, however, reports of the brand engaging in practices that bring their ethics and values into question. Reformation has been criticised for discriminatory and racist treatment of BIPOC employees, and while an [internal investigation](#) made findings to the contrary, [heavy criticism](#) by employees is hard to overlook.

The ambiguity surrounding Everlane and Reformation serves as a grim reminder that the words of brands that greenwash, and market themselves as ethical and sustainable, cannot be taken at face value when making ethical shopping choices.

It is important to look into the background of the brand you are purchasing from. Ask yourself questions about their sustainability initiatives, the values they embody, their supply chains, and certifications or whether their claims are supported. Apps like [Good on You](#), which provides sustainability ratings for fashion, can be of use here.

Try to invest in higher quality clothing that you will wear more often and hold onto for longer, and avoid synthetic fabrics like polyester (unless recycled) to help combat the garment's carbon footprint.

And when you're clearing out your wardrobe, and find clothes you are ready to part with, avoid throwing them away at all costs.

When it comes to old and damaged clothes, ask yourself if it is something you can repair or donate. Websites such as [UK WRAP's love your clothes](#) have tips for repairing garments. If the garment is truly beyond repair and not fit for donation, consider clothing recycling options like [King Cotton](#) or [RecycleSmart](#) which can offer pick-ups for textiles that are difficult to recycle. Retailers like H&M, Zara, and [Uniqlo](#) also have [garment collection programs](#) in store for damaged clothing.

For those of us who remain uncritical, or determinedly ignorant, of the consequences of our shopping habits, take this as a sign that now is the time to change. And hold yourself accountable. We all know the planet is in crisis, and we all know of the toxicity of the fast fashion industry. So there really is no excuse not to do, and be, better.



Alicia is a 5th year Law and Arts undergrad student getting ready to graduate and enter the big world. She hopes to pursue a career in human rights advocacy and to one day finish the scarf she started in the March 2020 lockdown. It's a work in progress.

Follow the author here: Twitter [@aliciamckenzie\\_](#), Facebook [@Alicia McKenzie](#), Instagram [@aliciaa.mckenzie](#).

”...the words of brands that greenwash, and market themselves as ethical and sustainable, cannot be taken at face value when making ethical shopping choices.”

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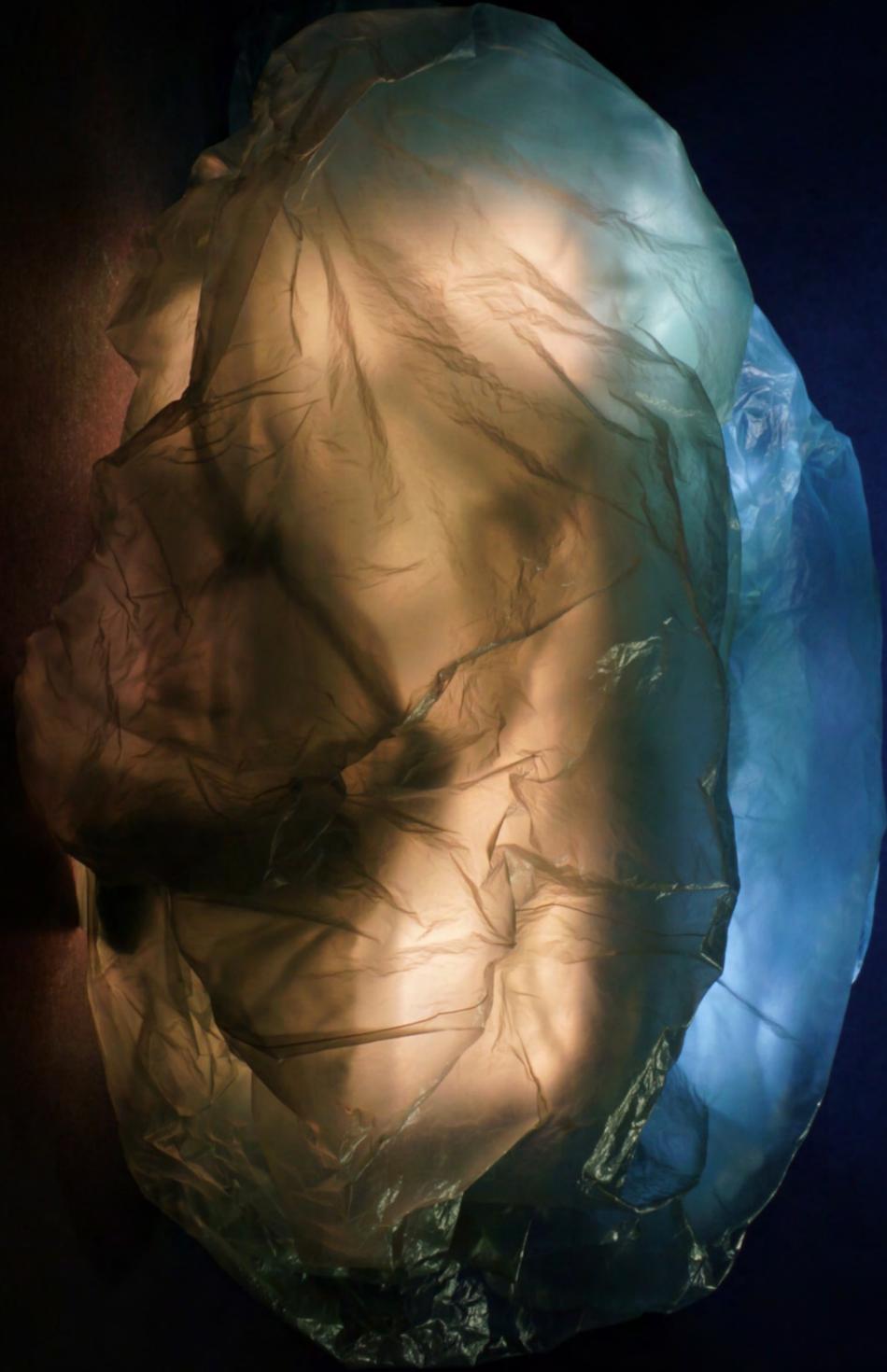
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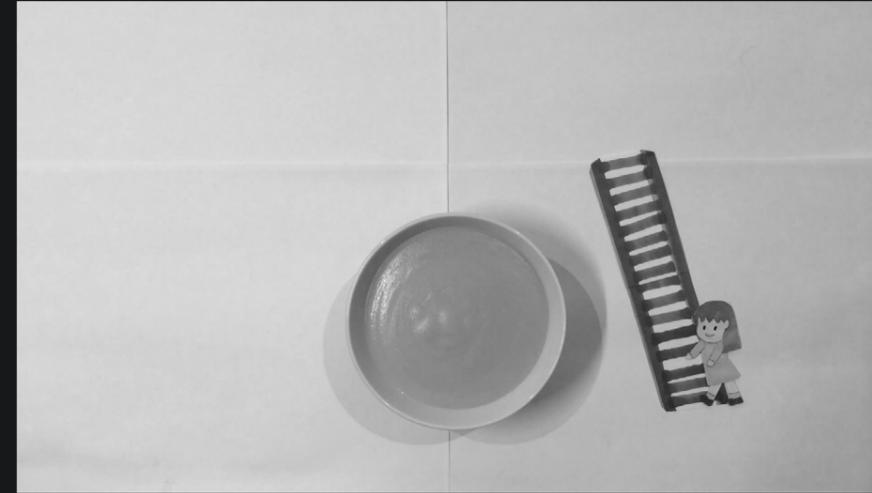
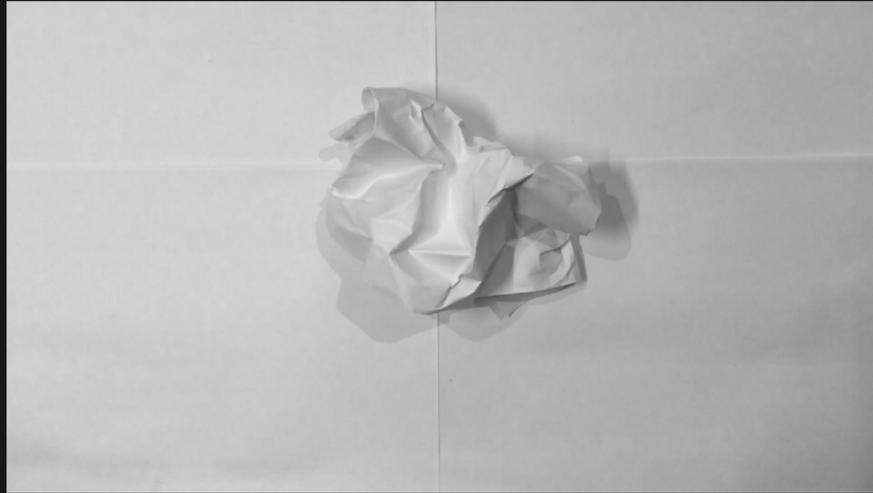
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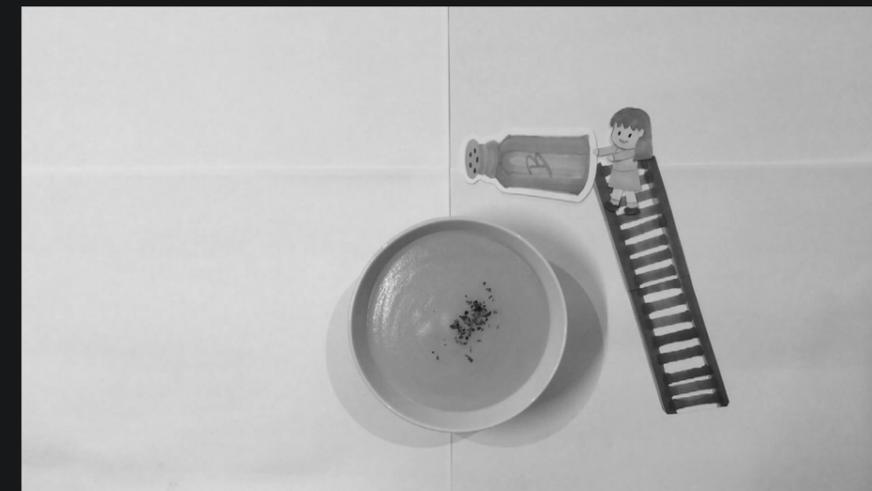
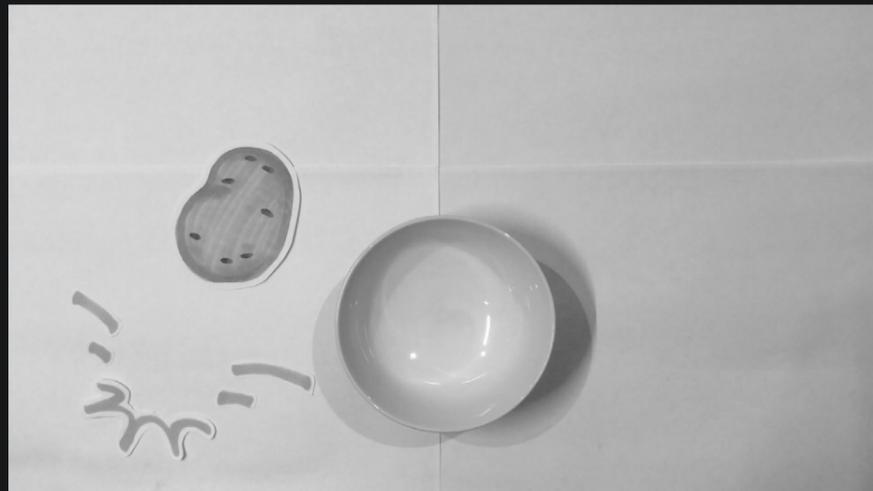






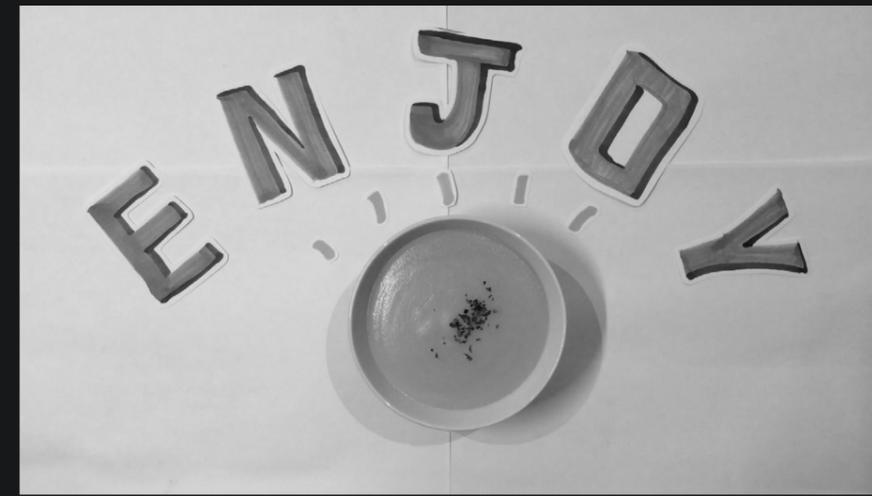
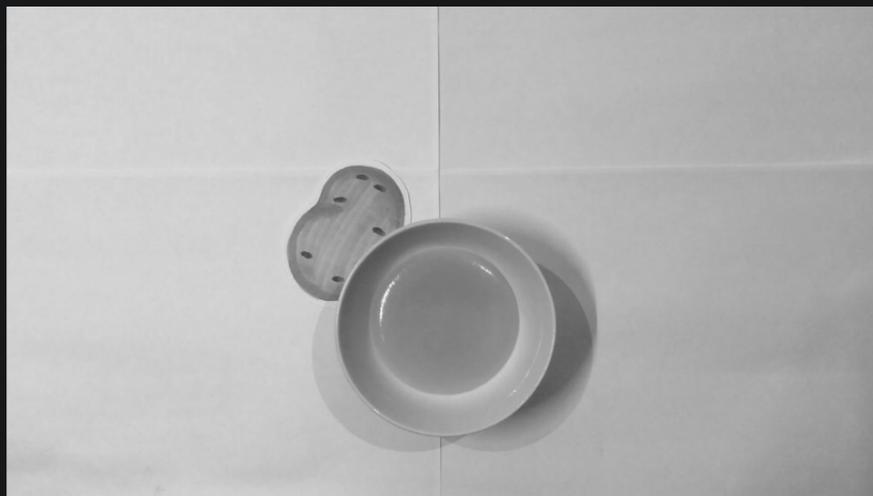
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animation video here:

[POTATO'S LIFE](#)



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[POTATO'S LIFE](#)





“Lockdown”,

“social-distancing”,

“Covid-safe”:

how did Covid lingo  
become so normalised?

**Tasarla Harman**

**WHEN DO NEW, ELOQUENT TERMS BECOME THOSE ANNOYING BUZZWORDS WE CAN'T STAND TO HEAR? TASARLA HARMAN INVESTIGATES THE EMERGENCE OF "CORONA SPEAK" DURING THE PANDEMIC AND HOW IT BECAME A PART OF OUR DAILY LIVES.**

11 am has always marked a mid-morning moment of pause for a cup of tea and a sweet treat to keep us going until lunchtime. For Hobbits and British people alike, 11 am marks the meal affectionately termed, 'elevenses'. But the recent updates from NSW Premier Gladys Berejiklian have tarnished this tradition and left a bitter taste in my mouth (that cannot be blamed on the tannin).

In one of the latest videos, [one YouTube commenter](#) says:

"I'm so sick of the covid [sic] lingo... "Ring of steel", "covid safe", "covid normal", "circuit breaker" yada yada yada... Why does the media continue to perpetuate this crap?"

*Why does the media continue to perpetuate this crap?*

But the lingo was not always crap, and it was not always perpetuated. Before "covid lingo" became overused, it initially indicated a new event people were processing through language.

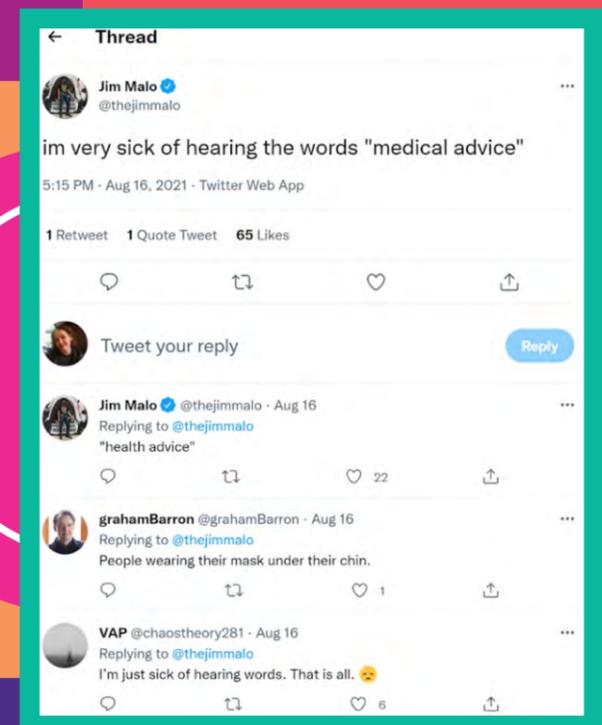
On the 11th February 2020, [the WHO named](#) the disease Coronavirus (or COVID-19). Just one month later on the 11th of March 2020, the WHO declared a pandemic. The virus and the words we used to refer to it quickly spread across the globe, and like the virus, these words multiplied. The virus and the disease are referred to as distinct objects with different names. The disease is called Coronavirus Disease (or COVID-19), while the virus is termed severe acute respiratory syndrome coronavirus 2 (or SARS-CoV-2). This is because the disease is named, according to the WHO, "to enable discussion on disease prevention, spread, transmissibility, severity, and treatment." The viruses are named based "on their genetic structure to facilitate the development of diagnostic tests, vaccines, and medicines." People often know the name of the disease, but not the name of the virus that causes it.

As the virus permeated into every facet of our lives, so did the language documenting these changes. We termed it the "new normal." But we did not stop there.

COVID-19 marked the inauguration of an onslaught of new words that are now part of our everyday lexicon. The oxymoronic "social-distancing" and hopeful "flattening the curve," are coupled with "super spreader," "community transmission" and "contact tracing." These words have an uncanny aura as they crystallise something familiar yet terrifying.

COVID-19 marked the inauguration of an onslaught of new words that are now part of our everyday lexicon. The oxymoronic "social-distancing" and hopeful "flattening the curve," are coupled with "super spreader," "community transmission" and "contact tracing."

Jim Malo, a video-journalist based in Ipswich, writes on Twitter, "I'm very sick of hearing the words "medical advice". Malo's phrasing suggests a dual affliction, first, of course, the coronavirus pandemic itself. Secondly, the inundation of jargon to describe the pandemic Malo suggests has left us feeling "sick".



So, when do new, eloquent terms descend into the inddepths of political jargon and buzzwords?

Howard Manns, a linguistics lecturer at Monash University, [tells ABC RN's Counterpoint](#), "Whenever we humans come across difficult times, we find languages a useful way of coping".

The current "difficult times" plaguing NSW are referred to by the term "lockdown" as citizens are confined to their homes under "stay-at-home" orders imposed by the state government. The perceived relaxed rules of this lockdown by other states have modified this term into "[mock down](#)" to suggest the NSW regulations are not significant enough to warrant the term "lockdown."

These subtle alterations to our language denote a seismic shift in the attitudes of our community.

**These subtle alterations to our language denote a seismic shift in the attitudes of our community.**

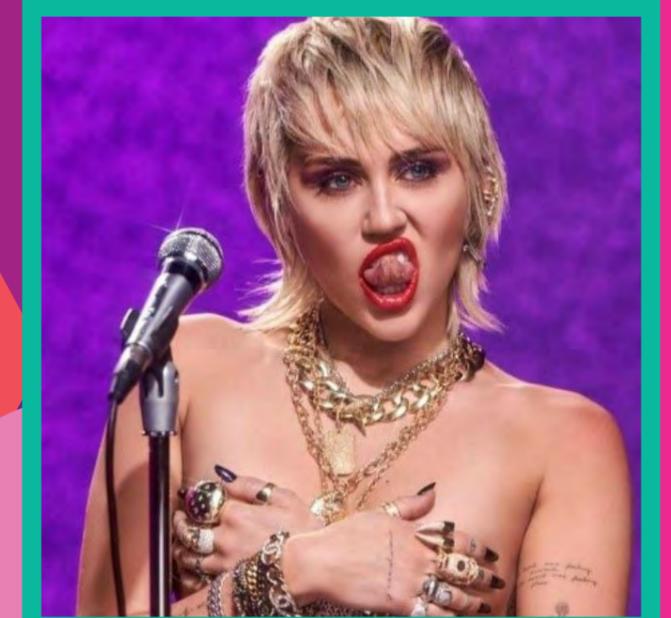
Around 40 percent of new COVID-related terms are word blends: a combination of two or more terms. One example of this is a "[quarantini](#)"; used most notably by American actor Stanley Tucci to describe a martini made in quarantine.

Another is the evolution of "Covidiot" to describe a person who ignores medical health advice. One use might be, "What kind of a Covidiot would wait until the 9th week of lockdown to impose tougher restrictions?"

**Whenever we humans come across difficult times, we find languages a useful way of coping.**



Robert Lawson, a sociolinguist at Birmingham City University [says](#): "If you can laugh ... it makes things more manageable almost, and just helps with people's psychological health more than anything else." This can be seen with the induction of Coronavirus into the cockney rhyming slang dictionary as "Miley Cyrus."



“

**If you can laugh...it makes things more manageable almost, and just helps with people's psychological health more than anything else.**

vocabulary that they can all use as a bit of a shorthand." This shared vocabulary is a portal to identify and understand the world around us. If we can name an event, we can talk about it and learn to navigate our way through the challenges of the pandemic.

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**We cannot forget the power of language to communicate experience and inspire change as we look past the trashy political jargon to the future development and evolution of words.**

Lawson continues, innovative language use can "allow us to name whatever it is that's going on in the world. And once you can name the practices, the events, the social conditions around a particular event, it just gives people a shared

vocabulary that they can all use as a bit of a shorthand." This shared vocabulary is a portal to identify and understand the world around us. If we can name an event, we can talk about it and learn to navigate our way through the challenges of the pandemic.

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**This shared vocabulary is a portal to identify and understand the world around us. If we can name an event, we can talk about it and learn to navigate our way through the challenges of the pandemic.**

In the face of Gladys Berejiklian's never-ending press conference and the vast sea of "corona speak" threatening to swallow NSW whole,

I suggest a return to the reason these words were developed in the first place. We can use these unique phrases to open a conversation about the challenges we are currently facing and foster community bonds that have been decimated through the lockdown. We cannot forget the power of language to communicate experience and inspire change as we look past the trashy political jargon to the future development and evolution of words.



Tasarla Harman has completed a Bachelor of Art Theory and a Bachelor of English. She is now completing her Honours year in English focusing on lyric poetry and paradox.



Illustration by  
Katelin Jaegers

# A definitive ranking of Robert Pattinson's film highlights

(By someone who has only seen the Twilight series)

**Nadia Maunsell**

For an actor like Robert Pattinson to fall so far from playing the lead in what was once one of the most-respected franchises of all time, to playing a superhero in a struggling comic book company's upcoming film *The Batman*, it's only appropriate that someone this unqualified should rank his best films. And my judgement is final: the mythos of Robert Pattinson has come full circle.

Once typecast by Hollywood as the heartthrob romantic interest, Rob now embodies a chaotic energy typically reserved for maverick actors in films that would have otherwise crashed and burned without them. Think about *The Joker* without Joaquin Phoenix, *Neon Demons* without Elle Fanning or any Wes Anderson film without Bill Murray. His career, once dependent on the adoration of young women, has now strategically flipped to cater to a masculine audience, with overly opinionated men asserting that his only noteworthy achievements are his roles as a lighthouse keeper in *The Lighthouse* or a spiralling criminal in *Good Time*.

So, what if he can play the only remaining survivor on a hellish sex-crazed spaceship? (*High Life*)

He's hot! And he was ours first. It's time to take him back. It's time to recap where the myth of Rob first started.

01

## Eclipse

While I think *Breaking Dawn – Part 2* is the best film in the franchise, *Eclipse* is peak Rob (as Edward Cullen). We see him duking it out with Jacob, trying to prove that he can contain his jealousy because he knows he messed up by leaving Bella. He's particularly dreamy when he chooses not to feed because he wants to be around her at all times. Jacob might have won in the muscle department, but Edward combines concerned jet-black eyes with a swoon-worthy pallor that sparkles in the sunlight. No one was to know that he would later go on to represent us in the big bad world of hypermasculine clichés.

04

## Twilight

I know, some people think *Twilight* is Rob's pièce de résistance. It's true that this is where his strangely successful combination of charisma, charm and jawline first met the screen. We saw a glimpse of it in Cedric Diggory (from *Harry Potter: The Goblet of Fire*), but I think that's what makes *Twilight* fourth for me. He simply doesn't smile enough, and we get this cold, hard exterior (also posterior) that really pushes this character from chaotic to psychotic. I think he's nice enough, but there really isn't much chemistry or dynamism between Edward and Bella onscreen for Rob to be a smokeshow.

## Breaking Dawn Part 2

Rob with empathy! This is important character development. Although it set him up for a weird spate of romantic dramas like *Water for Elephants*, this is a great exercise in making a hot man a father and stepping back to watch the fireworks. Like Eddie Peng in *The Rescue*, Rob is a man on a mission to make us want to marry him too. The final section of the fight scene where Renesmee shows Aro a memory of playing the piano with her dad is almost too much to bear.

02

## New Moon

Rob's chest sparkles. Edward makes the wrong move by leaving Bella but to be entirely fair, he was trying to protect her. The conversation he has with Jacob when he's led to believe that Bella has died is chilling. He looks a bit beat up in front of the Volturi but the costume designer made the right call to keep his chest exposed. It's only second-last because he's not in the film much and the memory fragments aren't enough to keep his star energy front and centre.

05

03

## The King

It's the explicit threat he offers in "Little French tree" combined with a long blonde mop of hair and the casual audacity to bully Timothée Chalamet that makes this casting perfect. The over-the-top French accent also weirdly suits him. As one YouTube commenter put it perfectly, this is how Edward would have been, had he joined the Volturi, the most powerful vampire clan in *Twilight*. I think that's a sequel that we've all been waiting for.

06

## Tenet

Rob gets a special mention here because he plays a devastatingly handsome handler in the film, calling the shots behind the scenes. It's a Nolan film so it's predictably action-packed but the moments we see Rob onscreen, make the film worth suffering through.

If you're keen to know more about Rob's energy, be sure to watch him desperately try to find a New York City hotdog [here](#).

# The Good, the bad and the effortless: Exploring the world of Instagram poetry

Alex Neale



Illustration by  
Katelin Jaegers

**DOES ANYONE ACTUALLY READ INSTAGRAM POETRY? IF IT NO LONGER EXISTED, WOULD ANYONE READ POETRY EVER AGAIN? IT'S TIME TO DO A DEEP-DIVE AND SEE WHAT ALL THE FUSS IS ABOUT.**

she was  
three veg  
but he  
could not be  
meat

This poem is a meme. It exemplifies the cynical perspective of 'Gen Z humour' particularly well. Yes, the poem does have literary meaning. And yes, I believe memes should indeed be considered a form of literature.

Where did your mind go when you read this poem? You probably didn't lament the tribulations of the anonymous persona or feel strongly about their happiness. Most of you will have seen this for what it is – a parody of the tropes of Instagram poetry.

There is a deceptively large amount we can glean from the poem about the way humans' function in the digital sphere. If you knew nothing about Instagram poetry before, you could safely assume that love poems are popular. By using famous (or infamous) tropes, such as the lack of punctuation and seemingly arbitrary page breaks, Instapoetry links these techniques to its particular brand of humour and mocks them.

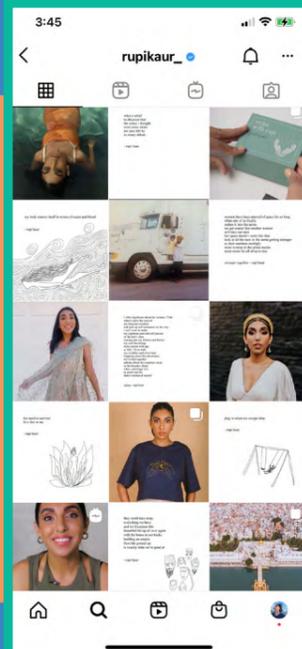
Many modern issues are being criticised within these ten words. Our reliance on romantic love to maintain emotional wellbeing, our overemphasis on heteronormativity, or the traditional nature of Australian cuisine, for example. This poem doesn't just observe the Instapoetry form, it insults it, by stripping away the veil of seriousness and chastising any attempt at meaning. Like a lot of Gen Z comedy, it disguises contempt with humour.

The reason people make joke poems like this is simple. The vast majority of Instapoetry is famously really, really bad. Any writer will tell you that crafting a piece of literature involves a small portion of actual writing and swathes of time editing. The joy is in refining and examining every facet of every syllable. The reason that most poems on Instagram are considered bland or unskilled is that they show a complete absence of that process. Many users on the platform who call themselves poets are perhaps described more accurately as motivational speakers. They curate inspirational quotes but feature almost no linguistic skills. For writers who thrive on the hours and hours that can be spent crafting individual words, sentences, or paragraphs, their overnight success is insulting. This is precisely why I started my own poetry account, hoping to experience at least a day in the life of an aspiring Instapoet and shake the world of online poetry up a bit.



When we make fun of Instapoetry, there is no one more well-known than the great Rupi Kaur. The techniques of arbitrary page breaks and no punctuation practically took because of her (although she wasn't the first to invent them). The subject matter of many of her poems is empowering experiences of love, heartbreak, sex, familial discourse, independence, and racism. The common theme? All of these things are not only evocative, but provocative, and they intimidate those of us who are more old-fashioned. It turns out those page breaks maybe weren't so arbitrary after all. She carefully positions them so that specific words stay in your head longer, and the words themselves dictate the rhythm, rather than punctuation marks. It's a style perfectly moulded to her subject matter and platform.

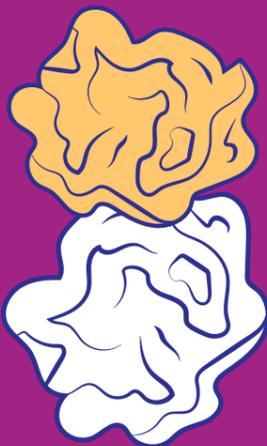
Armies of other poets have taken a leaf out of Kaur's book, curating an entire brand around using poetry to speak out about an issue. By getting straight to the point, their work stands out without having to be closely examined. For example, an Instapoet could use a sexual innuendo in their poem, but users have proven time and again that they don't have the patience to look for subtlety when scrolling. They are much more likely to stop at Kaur's poem on the same subject, but this time is it overlaid on a doodle of a woman masturbating. That, as well as the [voice to minorities](#) she has given [so brazenly](#), is the key to her success. Her poetry is clickable because it shocks.



Kaur uses her stage to the greatest effect. As you scroll through her wall, it displays a perfectly executed 'checkerboard' pattern. [Much research has been done](#) on the effect the technique has on consumers, but it boils down to this: it shows variety but is repetitive; you know what to expect, but it will be new and dynamic every time. Thousands of Instagram accounts do this, but few do it better than her. It also demonstrates one of the greatest flaws of Instapoetry. Every second post is a poem, while every other one is a professionally shot photo of her. She is just as much a model as she is a poet; and when you engage in her poetry, you can't choose to only engage in the words for their own sake. Idealising the poetry is idealising Kaur – or more specifically, her online brand.

So who actually reads Instagram poetry then? Perhaps the subgenre's worst kept secret is that relatively few do. Take this post by @lieinlove, seen below. They are a user of the famous monochrome style, with a splash of beige and teal on occasion; their posts seldom run for more than a sentence. This post received exactly a hundred likes – out of over 300,000 followers. In other words, less than 0.03% of her base liked that post. To put that into perspective, the last post I made on my personal account received 82 likes out of my 258 followers, or 31.78%. So proportionally, my post about seeing Hamilton was over a thousand times more successful than that post. Right?

The thing is, @lieinlove has made over 10,000 of these posts (compared to my seven). Why make a post in four sentences when you can make four with just one each? You spend the same amount of time, but you quadruple the content you put out. It's a cutthroat mindset, but it's the one that thrives on the Gram.



So, a successful Instapoem will be provocative, will often empower the voices of minorities, should be as short as possible – even a sentence or less – and should be as direct as possible. Later in this issue, you'll find my attempt at an Instagram-style poem that will get engagement on the platform (I hope) but will also ring true with the beauty of traditional poetry and contain something that will attract word nerds like yours truly. I tried to work in hints of rhythm and rhyme, something I believe to be lacking in the digital poetry space, although I maintained the conventions of prosaic writing famous on the platform. I also played with punctuation. I didn't omit it, because I think it's a beautiful thing, but I also recognised that it should not claim attention in an Instapoem, so I experimented with blurring it to be less visible.

I thought about making one about love or sex to make it provocative, but Tharunka just had a competition for that. I still wanted to provoke feeling through intimacy though, as I've seen Kaur and others like her do so many times. The idea to depict a sexual assault popped into my head – and a trigger warning for those of you who decide to read the poem. It's designed to make you uncomfortable. It's an issue that's very close to me, as someone who's had many very near and dear people experience it, and who's experienced its repercussions all my life. This would tick another box, too, to speak up powerfully for the vulnerable. It's a piece that means a lot to me, and I hope you feel that when you read it.

And a final word. Something that benefitted me as I wrote poetry for my own Instagram account is that, as a writer, it got me into the rhythm of plying my trade regularly. This is the case for the vast majority of smaller accounts. Just like writing for Tharunka, writing on Instagram is a process of experimentation, of putting a piece of yourself out there into the world, and of exploring who you are. I can forgive an Instapoem for not being carefully crafted and redrafted. Most people who choose to do this are posting because they love it, not because they want to be heard by many, but just because they want to be heard. The more people that do that, the better quality the genre will be overall. Regardless of what you think of the writing of those like Kaur and others, there is no denying that they have influenced the hearts and minds of countless people. It's always better to do something poorly than to not do it at all.



Alex Neale is a second-year arts student majoring in English and Creative Writing and has been writing on the side for Tharunka for some time now. A passionate writer, activist and aspiring author, he believes writing is the vessel that will lead us into the future and believes the digital world will be a big part of that!

Instagram: @comingofage.poetry | @alex.neale1429  
Facebook: facebook.com/AlexNeale1429/



# One night in your bed

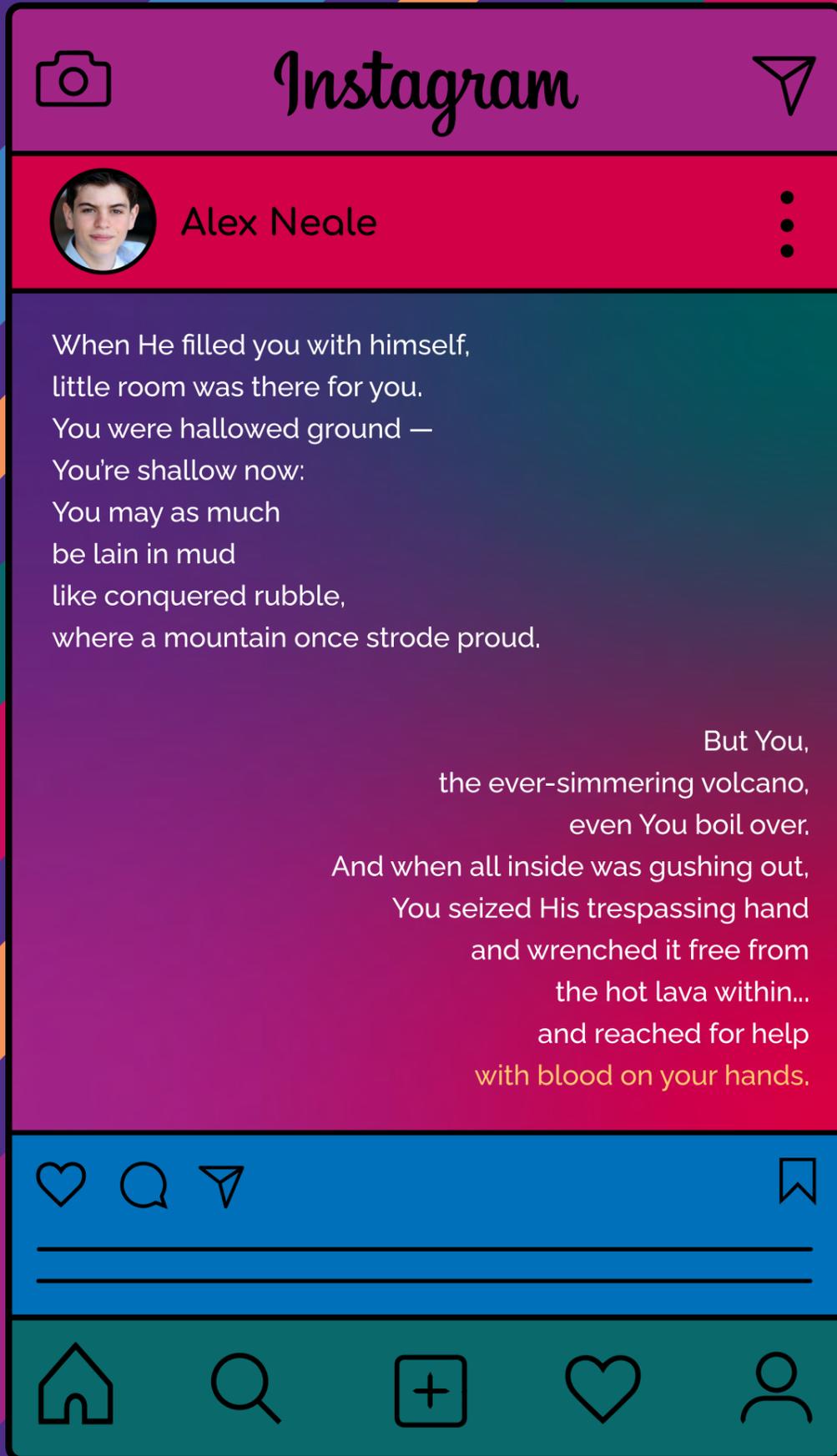


Illustration by  
Katelin Jaegers



# Towards greener pastures: why your keep cup still matters

*Sunaina Salagame*

## ***A LOOK INTO HOW OUR SEEMINGLY UNNOTICEABLE ATTEMPTS AT SUSTAINABILITY CAN DRIVE INSTITUTIONAL CHANGE.***

On some level, I refuse to accept that I made our impending climate catastrophe worse than it's already going to be because I threw my smoothie cup in the green bin last week.

In fact, I think if everyone at my university subsisted only on berry smoothies for a month and lobbed every cup directly into Clovelly Beach, it would be literally less than a drop in the ocean. That's not to say I don't find the prospect of all that waste abhorrent – I do, obviously. But on occasion, I wish I could toss my guilt in the bin as nonchalantly as I do plastic wrapping, because I'm not sure my guilt achieves anything. I suspect it is a product of a narrative written by someone else, who probably works for an organisation that continues to contract plastic cup suppliers even when there are a multitude of biodegradable alternatives.

We have increased global temperatures by 1.1°C to date and the Intergovernmental Panel on Climate Change guarantees that global temperatures will rise by 1.5°C within the next two decades, regardless of

**...estimates say we're on track for 3°C of warming by the end of the century. This means violent natural disasters, the displacement of islands, and tipping points such as the collapse of the Antarctic ice sheets, from which there is no going back.**

what we do from here. There will be more heat waves, droughts, and extinctions. If we can stop adding to the levels of atmospheric carbon dioxide by 2050, global warming would likely halt here. But estimates say we're on track for 3°C of warming by the end of the century. This means violent natural disasters, the displacement of islands, and tipping points such as the collapse of the Antarctic ice sheets, from which there is no going back.

Placing the solutions to climate change in the hands of consumers quietly shifts responsibility to them under the guise of empowerment. We're told to turn off the water when we brush our teeth, get our receipts emailed to us, and tell Uber Eats that we have cutlery and napkins at home. With the optimistic tone of today's corporate environmental rhetoric and the self-gratifying nature of these tasks, it seems like this is our way out.

**Placing the solutions to climate change in the hands of consumers quietly shifts responsibility to them under the guise of empowerment.**

But these encouraging examples often feel like throwaway diversions with which we assuage our guilt. Usually, even a quick scroll through the news can make our actions feel unfathomably miniscule, even if we band together. Just 100 companies are the source of 70% of the world's greenhouse gas emissions, and it's been this way since 1988. Abandoned fishing gear makes up an estimated 10% of all ocean plastic, while plastic straws account for 0.03%.

**Just 100 companies are the source of 70% of the world's greenhouse gas emissions, and it's been this way since 1988.**

How is it even plausible to expect such a radical upheaval? Our manufacturing, trade, and lifestyle patterns are built on coal. Decarbonising heavy transport and chemical processes are difficult tasks, with many replacement technologies still in developmental stages. Emerging economies

are relying on oil and coal exports to expand their infrastructure for growing populations. Meat industries, for all the bad press, feed billions every day. International travel is now a first world staple, adding intangible richness and variety to our lives. As we emerge from the debilitating clutches of the pandemic, it is unlikely we're going to give up the things we love.

It feels like this is so much bigger than me. Environmental destruction is inextricably embedded into the operation of our society in ways I don't even understand. We're not even cogs in the wheel, we're the flakes of rust on the edge of a spoke. The key to systemic change is held in the hands of a powerful few, and they don't look like they'll be opening the way to greener pastures any time soon.

**Environmental destruction is inextricably embedded into the operation of our society... We're not even cogs in the wheel, we're the flakes of rust on the edge of a spoke.**

That isn't to say most corporations haven't recognised the changing currents, but their response is often merely tokenistic. In 2015, Shell set up a renewables arm with a \$1.7bn capital investment. Their annual revenue is \$180bn. Woolworths' Tokyo Olympics campaign was all about the colour green, with montages of wind turbines and capsicums against a patriotic voiceover. Numerous food, cosmetics, and clothing companies are going vegan and making sure we know, although whether

from a health, cruelty or sustainability standpoint is unclear. The problem with corporate social responsibility is that it is often siloed and delegated to a single business function rather than integrated throughout the entire corporate strategy. This results in companies picking the low hanging fruit: high-visibility initiatives with strong signalling value, instead of changing their procurement system or installing audits at suppliers, for example. Too often, the paperless companies who serve Fairtrade coffee at board meetings are the ones advising mining corporations.

**The problem with corporate social responsibility is that it is often siloed and delegated to a single business function rather than integrated throughout the entire corporate strategy.**

A certain amount of overhead environmental costs are inevitable in the coming decades. But we still have an individual responsibility to act. Not because a biodegradable muesli bar wrapper will necessarily change the world, but because public consciousness is an important tool in policy change, and consumer demand is the main tool in driving markets to evolve. Without the impetus for change from us, institutions would remain in a perpetual state of inertia, and commissioning reports as our oceans boil. The main reason we're seeing small changes

**...public consciousness is an important tool in policy change, and consumer demand is the main tool in driving markets to evolve. Without the impetus for change from us, institutions would remain in a perpetual state of inertia...**

in business and policy is because it's a response to the growing restlessness among the public. The way to push governments to accelerate renewable energy efforts, and incentivise companies to comply, is to change the way we eat, shop and vote. A few executives at Apple deciding to clean up their supply chain is likely to have more environmental benefit than thousands of people ditching iPhones, but they will only do this when we stop upgrading every two years, or when the government tells them to, whichever comes first.



Sunaina is a final year Commerce/ Law student whose first tote bag was the gateway drug to her interest in sustainability.

# SEXtember Comics 2021

In the lead-up to SEXtember 2021, Tharunka released a survey to UNSW students with the question: "What is the most memorable sexual experience or date you've ever had?"

Tharunka's designers have illustrated some of our spiciest responses.

Comic Illustrated by: Katelin Jaegers

I was giving my ex a blowjob for the first time.

I didn't have the heart to tell him that his penis tasted like soap.

He told me to keep going because he was almost there. I had to hold my breath in.

When he came, all I could taste was soap. I felt like a dishwasher.

SEXtember Comic

SEXtember Comic

I was reading a Tharunka post this one time...

...and helplessly began to drool at its contents.

Comic Illustrated by: Stephanie Ung

My pupils dilated at the amazing sight of flawless, unpredictable, original, virtue-signalling delight.

Secreted into my pants was a little bit of precum - and every word preceded a ticking drip, like water from a solar still in the waking hours of man's survival.

Something something racism bad, something something sexist...

ueffghdhabdjsk I just came.

wtf...

Comic Illustrated by: Stephanie Ung



When I was 12 I decided to go on a double date with a boy I'd been texting.



After my mum dropped me and my best friend off where they were waiting for us outside the church



We had to run after them to catch up.



We then got frozen yoghurt and sat in silence.

Comic Illustrated by: Cleo Ding

# SEXtember Comic T



Our parents didn't know we were together yet so that's why we only really saw each other at night when we could sneak out.

We must not have been dating for long at this point - maybe a few weeks.

I always made sure I brought blankets and pillows with me when I drove to his place...

...and also my laptop if we were going to watch a movie in the back of the car.

2 T SEXtember

Anyway, we were about to do the deed but he unfortunately couldn't get hard for long so I wouldn't really classify it as our "first time".



I tried making him comfortable and reassure him that it was alright but it didn't work out the way we expected. Probably because he was nervous or because the boot of the car isn't the most comfortable place.

3 T SEXtember

I don't think we ended up "finishing" that night but it was still fun nonetheless. He may have thought it was embarrassing but I think the fact he was nervous & was trying his best to please me was cute.

A month later...

He was extremely apologetic after this instance but it's only gotten better since then and his nerves are completely gone :)

4 T SEXtember

# Interested in contributing?

## SCAN THE QR CODE TO FOLLOW US AND GET INVOLVED!



Comic Illustrated by: Stephanie Ung

# SRC REPORT

## TERM 3



Term 2 has been particularly tumultuous for our students and the SRC. The disruption caused by the pandemic and the return to online learning threw a lot of our original campaign plans to the side, and we reprioritised toward pushing for greater student support during this pandemic.

### Some of the significant COVID-19 wins we got this term include:

- Having the T2 Census date extended from the end of week 4 (just when cases in NSW started rising and lockdown began in the Eastern Suburbs) to the end of week 5, thereby allowing hundreds of students to make an informed decision as to whether they wanted to continue their studies online
- Accelerating the release of COVID-19 support payments to students, and confirming that these payments will continue in T3
- Extensions and additional academic support across some subjects

Unfortunately, our pushes for implementing no-fail and optional pass/fail final mark policies in T2 were unsuccessful. Nonetheless, we will continue to campaign for additional student support in T3.

### The SRC also ran several other events and campaigns in T2, including:

- Successfully passing a universal 5%/day late penalty through Academic Board, to begin from 2022
- Ran a survey on better models of quizzes, class participation and final assessments, and presented the results to an Academic Board working group on assessment policy
- Attended and spoke at the Eastern Suburbs Bus Cuts rally
- Ran a snap counter-protest to homophobic vandalism on campus
- Attended the May 21 Climate Strike
- And dozens of other collective events and meetings!

### We also recently elected three new office bearers:

- **Nick Palmer**, replacing Howra Al Timimy as Education Officer
- **Rosina Baumann**, replacing Jayden Kitchener-Waters as Indigenous Officer
- **Reid Hou**, replacing Charley Gonzaga as Ethnocultural Officer

We thank the outgoing officers for their outstanding contributions, and are very excited to have our new officers on board. We look forward to seeing the plans of our new team come to fruition in T3.

SRC elections are coming up in Week 4 of this term, so be sure to should look out for more info about this election from Tharunka! This is always a chaotic time for the SRC, but we'll work to make sure the incoming administration can hit the ground running, no matter the result.

### You can keep up to date with the SRC and our collectives on our social media:

- **Facebook:** <https://www.facebook.com/UNSWSRC>
- **Instagram:** <https://www.instagram.com/unswsrc>
- You can also email us at [src.president@arc.unsw.edu.au](mailto:src.president@arc.unsw.edu.au) if you have any questions or concerns that you wish to raise with us.

# PGC PRESIDENT'S REPORT FOR TERM 3

Another term has come and gone in the blink of an eye. Despite the challenges of COVID-19 pandemic restrictions, a growing trend of hybrid study, and continued international border closures, the Postgraduate Council was still able to perform its responsibilities. All incoming and ongoing postgraduate students for Term 3 2021 were warmly welcomed by the PGC. We kicked things off during O-Week, with multiple activities welcoming postgraduates to UNSW, including Postgraduate Information Session, Open Mic Night, Pub (Trivia Night) and PGC Podcast. As part of our commitment to promote openness, diversity, and student participation, we also encouraged all incoming postgraduate students to be engaged with PGC. In our Monthly Newsletter, we highlighted what PGC has been up to, and all forthcoming events held throughout Term 2.

## THINGS TO LOOK FORWARD TO IN TERM 3:

**Arc PGC Research Student and Supervisor Awards** to be held on October 28th, these awards will recognise postgraduate coursework students and course co-ordinators who have contributed immensely to the postgraduate community.

Some of the highlights of Term 2 were:

**Postgraduate Week (June 28-July 3)** – This was a week dedicated solely to postgraduate students! Throughout the week, there were different events such as networking socials, sports activities, career guidance, a PhD Career Pathways Panel Discussion, the PGC Podcast Series. There were virtual events such as an EndNote Skills Workshop, Mental Health and Wellbeing Workshop, Guided Meditation followed by Freedom dance practice, Speed Networking, Games Night and much more for the vibrant postgrad community.

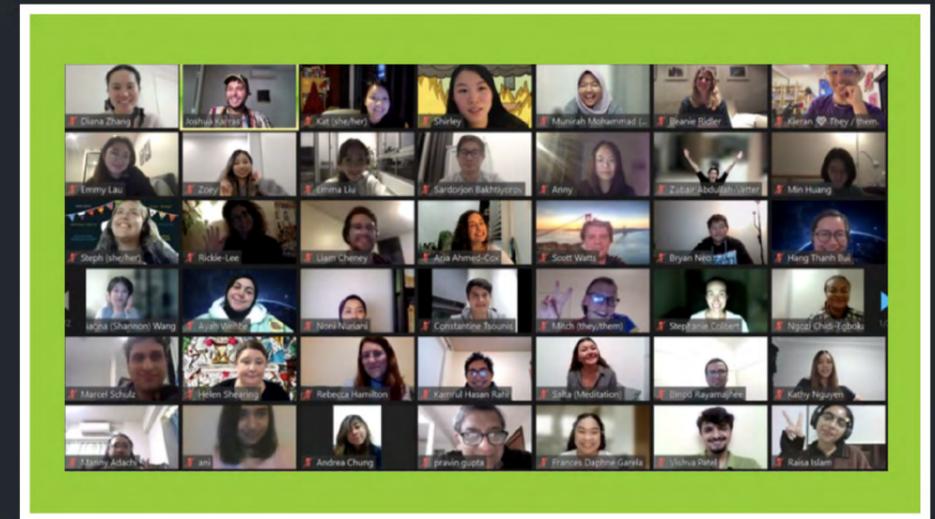
**Virtual Education Series: Guide to coursework's student life and study** - This was hosted by the PGC Coursework officers to help students enrol in their ideal course in other Schools or faculties before the deadline, find the corresponding societies and give advice as to how to increase their employability.

**PGC Podcast and Special Webinar** - The podcast was hosted by the PGC Coursework officer Saurabh to help students manage their mental health and wellbeing while studying at UNSW. It includes topics like future proofing students' careers, creating unique selling propositions in job interviews, opportunities offered by Opportunities Australia, how to increase the chance of employment and much more. The webinar focused on the Australian-Afghan Diaspora Council and how to help Afghanistan during the current circumstances.

**Apart but together:** This was organised by the PGC, SRC and Arc with support from the UNSW Graduate Research School. It included different events such as a Drawing Tutorial, Dancing Class, Games Room, Meditation, Trivia, Coping With COVID-19, Cooking Class, Speed Networking and Yoga. Students were allowed to choose from over 10 themed breakout rooms to enjoy the hour of guided fun with other postgraduate students.

**PGC Public Disclosure of Documents:** The Postgraduate Council was proud to announce one of its landmark decisions. All office reports and full-council minutes were made public. This is just one step we are taking on our mission in making the PGC as transparent as possible. The disclosure documents can be found at <https://www.arc.unsw.edu.au/voice/pgc/pgc-public-disclosure-of-documents>

**Postgraduate Council Restructure:** Finally, the PGC successfully restructured its positions within the council to increase diversity and streamlined the chain of responsibility and accountability to better reflect the PGC mission. The restructured positions consist of six elected, unshared, primary office positions: President, General Secretary, Vice President International, Vice President Coursework, Vice President Research, and Vice President Equity. This restructuring was approved by Arc board and all changes were reflected in the PGC Charter and Arc Regulations.





Daniel Magee



Edessa Shmoel



Emma Fernandez



Grisha Crawla



Sana Madan



Patrick Nguyen



Imogen Smith



Rosalie Lambert



Alex Neale



Alicia McKenzie



Tasarla Harman



Sunaina Salagame

# WRITERS



Katelin is a second year Fine Arts student working as an Illustrator. She loves incorporating all things bright and whimsical into her work. When she's not drawing, you can find her reading books, making spaghetti and talking to her friends until 3am.



Cleo is an (ABC) Australian-born Chinese student from Melbourne who recently moved to UNSW this year to study Design. She loves fine art and design, aiming to merge both of these in her future practice. Her time is spent reading manga and watching seasonal anime.

Instagram: @cleod.art



Eloise is a first year student studying Fine Arts & Arts. She is a self-taught artist from the Mid North Coast who loves to capture the beauty of the world through her art. She loves to use her work to tell beautiful and important stories that she hopes, can help shift the world into something more innovative, empathetic, and environmentally aware.



My name is Aarya Nair. I'm currently in my first year studying Media (PR and Advertising)! I listen to an embarrassing amount of Lana Del Rey and am obsessed with Studio Ghibli. I love art with lots of colours, my favourite is anything by Henri Matisse.

Instagram: @\_aaaaaarya\_



Christine is a final year design/commerce student that specialises in illustration and graphic design. She loves all things vibrant and fantastical and seeks to create art that makes her happy, or is at least related to her interests. When she's not drawing, she's either crying over fictional characters, grinding on Genshin or playing with her dogs.

Instagram: @specclee



Hello, I'm Lisa Vu, creator of UNSW-Chan here! I created this character mainly out of both spite (we've all been there) and love for our Uni. I'm a graduate Media Arts student from UNSW, and I'm currently studying Information Technology at UTS.

Instagram: @lisantothememe  
Twitter: @lisantothememe



Kawai Lin is a penultimate year student studying a dual degree in Commerce and Fine Arts. In her spare time, she paints watercolours and does a bit of lettering to relieve stress. She doesn't study painting in uni though. She loves all things floral and she is often inspired by colours in nature.



DEFNE is a multidisciplinary artist always aiming for a style that's definitely hers and a creative career. She is currently studying a Bachelor of Arts (Creative Writing & Theatre) & Fine Arts (Photography & Graphic Design). Defne also co-runs West Side Poetry Slam in Parramatta and is the Programming Coordinator for Word Travels.



Fay So is a third year student studying Media (Screen and Sound Production) at The University of New South Wales. I've always been interested in media production. I have work on animation, sound production and remix, film making, video editing, graphic design, photography and interaction design for the past 3 years.

Instagram: @faysoaes



Juliet is a Science/Arts student studying Biology and Creative Writing. She has been drawing for as long as she can remember but started pursuing digital art at age 12. This led to years of freelance commissions and projects, including the amazing opportunity to work on the WolfQuest games. Currently, she is trying to find a balance between these interests as she finishes the last two terms of her degree. Check out her awesome website at [juliemanolias.com](http://juliemanolias.com)



Oscar is 23, an emerging artist, hot and horny (he is 24). He likes fingering bits of rubbish and gluing them to other bits of rubbish. His art is usually half-finished but must be taken very seriously. He's been studying a Bachelor of Fine arts and Arts for 5 years now and somehow it's still going. He can be found volunteering for Craig Kelly's social media team.

# ARTISTS

