

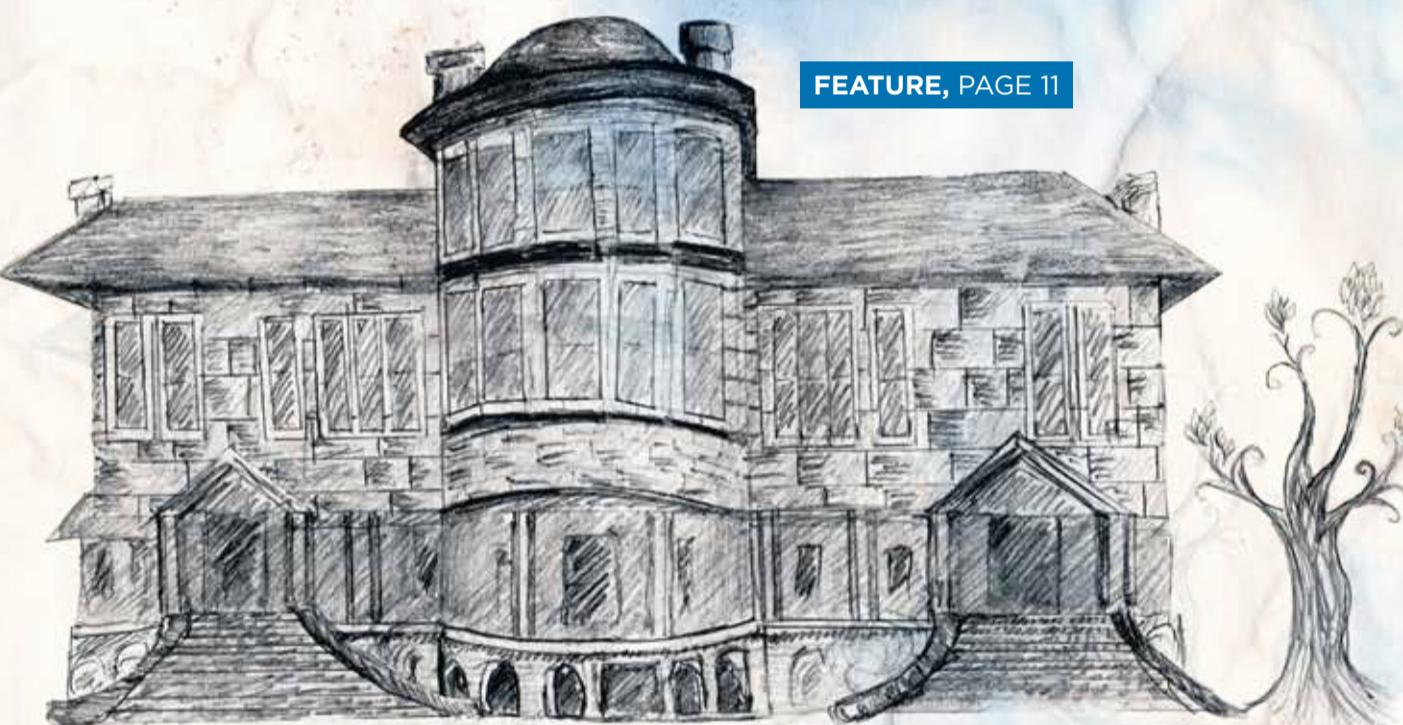
Honi Soit

SEMESTER TWO, 2016 • WEEK 1

FIRST PRINTED 1929

THE STATE OF THE ARTS

FEATURE, PAGE 11



Ben Quilty, Anne Zahalka and other distinguished SCA alumni speak out.

We find holes in the University's rationale for the closure.

SCA students show us what they will lose if plans go ahead.

AN ENTIRE EDITION FEATURING ARTWORK BY
SCA STUDENTS

Where
to catch
Pokémon
at uni

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Special consideration
failure

Cancer patients denied extensions, forced to drop out under new University policy.

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A holiday
backlog of
juicy campus
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Michael
(S)pence
announced as
Trump's VP

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The past, present and future of the Sydney College of the Arts.

ART

Every piece of art published in this edition was produced by a Sydney College of the Arts student. We would like to thank all who contributed for allowing us to use their work and for providing such beautiful illustrations for our stories, as well as regular *Honi Soit* artist (and SCA student) Gillian Kayrooz for her work in orchestrating this project.

Disclaimer: *Honi Soit* is published by the Students' Representative Council, University of Sydney, Level 1 Wentworth Building, City Road, University of Sydney NSW 2006. The SRC's operation costs, space and administrative support are financed by the University of Sydney. *Honi Soit* is printed under the auspices of the SRC's directors of student publications: Tahlia Chloe, Justine Landis-Hanley, David Hogan, Michelle Picone, Siobhan Ryan, and Michael Sun. All expressions are published on the basis that they are not to be regarded as the opinions of the SRC unless specifically stated. The Council accepts no responsibility for the accuracy of any of the opinions or information contained within this newspaper, nor does it endorse any of the advertisements and insertions.

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Letters

SCA is not COFA

Hi Honi,

Considering I've used your letters section before to write about something a bit mucked up, I thought I might write again now, because something pretty bad is happening: the Sydney College of the Arts is being shafted to make way for the State Government's development plans at Callan Park, a former mental health hospital, which seems a fitting description for the 'mental' decision management is taking.

Why would management

do this? Do the idiots that run USyd not realise that UNSW's COFA has a completely different style to SCA? COFA is a bloody design oriented school, not a school for the fine arts! Granted, because of our rambunctious howling when management met with us at the auditorium to chuck spin in our faces, and received yelling back, Garton will probably will harden his heart and be more resistant to us, but he still has to realise that this divestment of a 'merger' is absolutely stupid. SCA is not COFA. SCA is not UTS. SCA is not NAS. And because of SCA's closure, and the lack of new facilities at COFA, fine arts education will disappear from Sydney, and that's crap, to be per-

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Mary Ward

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COVER

Kelly King, Bachelor of Visual Arts II (Print Media)

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the traditional custodians of this land, the Gadigal people of the Eora Nation. The University of Sydney – where we write, publish and distribute *Honi Soit* – is on the sovereign land of these people.

As students and journalists, we recognise our complicity in the ongoing colonisation of Indigenous land. In recognition of our privilege, we vow to not only include, but to prioritise

EDITORIAL

Mary Ward

any better than publishing a press release? If we forgo sending a reporter to a protest in favour of an opinion piece from a participant, don't we just risk inaccurately reporting the story?

Honi Soit is a left-wing newspaper, not a left-wing newsletter. It is an activist force in its own right, and articles published within these pages have been catalysts for real change at the University.

On that note, I will highlight two pieces in this edition.

The first, our seven-page spread on the University's decision to move towards closing the Sydney College of the Arts. With the statements of students and decorated alumni throughout, we hope it demonstrates even just a fraction of what SCA means to the arts community, and what will be lost if plans proceed.

Honi Soit is, proudly, a left-wing newspaper.

If it wasn't, its coverage of the University's failure to adequately provide support to campus sexual assault survivors would have been replaced by rugby results a long time ago.

However, there's a difference between covering your beat and merely acting as a mouthpiece for a group.

If we use a student movement's style guide, how is that

factly honest.

I expect you guys at *Honi* will do all you can to help stop this mess, and I hope you will support SCA.

Regards,
A pissed-off student

Hear ye! A message from the king!

Dear *Honi*,

I write on behalf of the USU Board in reply to Will Edward's article 'Volunteer Expectations' published online on the 23rd of June. In this article, Will noted the pressure to be endlessly contactable as a Club and Society (C&S) executive member and difficulties of finding time for oneself.

Most importantly, however, I write this letter to say thank you. We know (either from personal experience or from witnessing the work of other student leaders) how much effort is involved in leading our clubs and societies. We realise

manage the expectation of your colleagues (and others) that you will always be contactable. Although by no means peculiar to the USU, this problem is particularly difficult for C&S executives given that they are volunteers and have many important responsibilities.

Although Will, a C&S stalwart, seems to have found a solution to this problem, we know it can be a complex issue. For any new C&S executive members, it is often really helpful to talk to your executive colleagues about expectations regarding communication.

Occasionally, the late-night messages are warranted but often they are not and should wait until working hours.

The reporting around the University of Sydney's Creating a Safer Community for All survey ('Sydney University estimates 340 unreported sexual assaults a year, according to new data') contained counterfactual statistics and some misrepresentative content.

Michael Rees
USU President

A stat declaration

The reporting around the University of Sydney's Creating a Safer Community for All survey ('Sydney University estimates 340 unreported sexual assaults a year, according to new data') contained counterfactual statistics and some misrepresentative content.

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Please note that 5 August is the final day to change your units of study for Semester 2.



THE UNIVERSITY OF
SYDNEY

sydney.edu.au/arts

16/6012 CRICOS 00026A

The survey asked respondents about their experience over the duration of their time at the University, rather than over a specific period of time. As such, it did not provide insights into the annual frequency of on-campus incidents and there is no basis whatever for the claim that suggested up to 1700 incidents of sexual assault over the past five years.

The statement that suggested a rate of incidents "close to one every day" is derived from the co-mingling of survey results and other data which simply cannot be brought together to support any conclusions about the frequency of incidents, reported or otherwise, over a particular period of time. To do so would be to conflate two separate sets of figures.

The suggestion that the University takes a casual attitude to reporting incidents to the authorities, and in particular the police, is completely untrue. The University takes seriously its obligation to inform a variety of authorities, including the NSW Police, if we have an incident that falls within the criminal jurisdiction.

The University of Sydney takes all issues of sexual harassment and assault seriously, and we are committed to fostering a culture that prevents and

rejects any form of unacceptable behaviour.

Since receiving the Creating a Safer Community for All survey results, substantial improvements have been made to improve the University's systems, including inviting independent colleges affiliated with the University to work with former sex discrimination commissioner Elizabeth Broderick AO to address concerns about their culture. Further work that builds on this early progress is also underway.

Jennifer Peterson-Ward
University Media and Public Relations Adviser

Cross about the crossword

Dear *Honi*,

Andrew, an outstanding mooter and "upstanding student", has untypically not done his research for his recent article on library fines.

It is firstly curious to characterise each student as being under a contract with the library. If there ever was a contract, I've never signed it. Library fines are enforceable because they are enacted as a provision under a by-law of the University. "Legally speaking", they're ok.

To accrue a whopping \$720 in fines, I assume Tom borrowed out a number of books for a rather ridiculous number of days. Alternatively, he didn't return recalled book on time or took out a two-hour book for way longer than two hours. Whichever is the case, he would

have received multiple notices before it got to that amount. Sometimes, it's good to share? So before Tom complains that his studies have been "impeded" because his card is blocked, he might spend some time reflecting on whether he's impeded some other students in theirs. A good number of books I've needed have been unavailable because people haven't returned them. And I don't really see how his access has been limited. What's wrong with reading it off the shelf? Or having a friend borrow some books for you?

Stephen Ke
Arts/Law V

Please send all transcripts of the time we told your husband he could use our name in his rap to editors@honisoit.com by Friday July 29 at 5pm.

Maximum 500 words. Our legal team will be in touch.

NEWS

#ICYMI

The biggest stories from honisoit.com over the break

The University of Sydney has entered a Heads of Agreement with UNSW regarding the **future of the Sydney College of the Arts**. The University intends to hand over control of the faculty to UNSW from 2017, with the intention to eventually merge with the National Art School to create a Centre for Excellence. The news has been met with significant protest from SCA students, staff and alumni. Over **300 students protested the closure during a University of Sydney Senate meeting, and 200 gathered at a performance art protest held outside the Archibald Prize ceremony** at the Art Gallery of NSW. At an Academic Board meeting following the announcement, Provost Stephen Garton committed to the formation of a student consultation group.

Joshua Preece has been named as the new postgraduate fellow of the University of Sydney Senate. He beat out eight other candidates for the position after former senate fellow Simon Hill graduated and became ineligible to hold the position.

Honi was on the ground when **activists protesting One Nation senator Pauline Hanson met with an anti-immigration counter protest** outside the ABC's Ultimo studios during a taping of Q&A. The counter protest, which contained a number of University of Sydney students, far outnumbered Hanson's supporters.

The Holme Building's Studio B has been renamed the Elliott Miller Studio, in honour of campus arts personality Elliott Miller, who lost his battle with cancer earlier this year.

Finally, good news for early semester nerds: the University's **Fisher and Law libraries will be open 24 hours** a day starting this week.

CAMPUS SAFETY

SRC calls on Uni to fund dedicated sexual assault solicitor due to demand

Tom Joyner

Lawyers working for the SRC's student legal service are calling on Sydney University management to fund a dedicated full-time discrimination solicitor to manage a surge in complaints of sexual harassment and assault, as student demand for legal help reaches "saturation".

The call comes after an *Honi Soit* report earlier this month that found there could be as many as 340 unreported sexual assaults every year at Sydney University, based on data obtained under freedom of information, as well as the University's own estimated incident reporting rate of just 1 per cent, based on a 2015 report.

Thomas McLoughlin and Annie Zeng, who provide free legal advice to students on a range of matters, say it's time the University demonstrated real action on the issue. "If Sydney University wants to provide leadership and wants to be ahead of the game, yes there

probably would be an increase in [sexual assault and harassment] statistics, but that wouldn't be a result of increased offending, it would be because of increased reporting," said McLoughlin.

Demand for legal advice has grown this year as recent media coverage has sparked heightened awareness of campus sexual assault. McLoughlin and Zeng have been working overtime as a result.

The legal team's proposed solicitor role would be funded by the University, but would work under the SRC's auspices to ensure harassment and assault complaints could be dealt with at arm's length, avoiding potential conflicts of interest.

Zeng, who has worked at the SRC since 2010, said the legal team have until recently been employed part-time on a restricted budget, even as their workload has doubled on previous years.

"As more people become aware of us and what kind of service we provide here, there's definitely been an increase of students who come get help on sensitive legal matters," she said.

"If Sydney University wants to provide leadership and wants to be ahead of the game, yes there

USU BOARD

USU Senate-appointed director steps down

Natalie Buckett

July's University of Sydney Union Board meeting is expected to see the resignation of Senate-appointed Director Simone Whetton, who has been a director of the USU since July 2013.

According to USU President Michael Rees, a replacement for Whetton is yet to be confirmed. Appointments are traditionally made at the sole discretion of the University Senate, however the board has often played a role in submitting recommendations or shortlists to the Senate for their approval.

While Rees has indicated that the Board will make a short submission to the Senate outlining the skills and attributes they desire in a director, it is currently unclear as to whether the Board will formally recommend a candidate. They would only do so, according to Rees, with consensus from all current USU Directors.

However, the input of the Board has no official weight, with the Senate controversially appointing Professor Jill White, university, and are not students.



Simone Whetton

the remaining Senate-appointed Director, without student consultation in January.

"Losing Simone represents the loss of a very talented and experienced Director for our Board and we are very keen to find someone capable to replace her," Rees said.

Senate-appointed Directors exercise the same powers and responsibilities as the eleven elected student directors. Unlike the other directors, Senate-appointed Directors are traditionally appointed from outside the University, and are not students.

This is good news for those who regularly forget their cards. But then again, a card can't run out of battery.

USU President Michael Rees has indicated physical ACCESS cards will still be available to those students wanting to extract maximum value from their membership fee.

It appears that you can also subscribe to notifications from groups that you aren't a member of, as long as you're an ACCESS member.

in the courts system, that would improve the experience and the sense of safety of the female student body significantly."

The proposed role would also handle growing incidents of online harassment over social media. They would also have a role in public education, advocacy and outreach.

A spokesperson for the University did not directly address McLoughlin and Zeng's call, but said relevant staff were undergoing training on handling complaints of harassment and sexual assault.

"Any sexual assault is a criminal matter and the University has a strong working relationship with NSW Police so incidents are reported appropriately," they said.

Reporting rates of sexual crimes are disproportionately low among students for a host of reasons including inaccessible University reporting procedures and a lack of faith in authorities to take action against perpetrators.

AGILE AND DISRUPTIVE ACCESS cards face redundancy as USU introduces new app

Theodora Von Arnim

Students will return to university for Semester 2 only to find that technological innovation will soon render their ACCESS cards obsolete.

The University of Sydney Union (USU) is rolling out a new app which collates a range of relevant information for those that engage with the USU. It will have a customised events calendar, a live newsfeed with updates from *PULP* media, and information on ACCESS discounts both on and off campus.

On the homepage, your ACCESS membership details are displayed, including your unique barcode, which can be scanned at all USU outlets instead of your card. Inside the app is a calendar of USU events, as well as the events of the clubs and societies you are a member of. Clubs can send notifications and updates to users through the app.

This is good news for those who regularly forget their cards. But then again, a card can't run out of battery.

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It appears that you can also subscribe to notifications from groups that you aren't a member of, as long as you're an ACCESS member.

Screenshots provided to *Honi* feature a garish purple and red backdrop that makes its white text almost unreadable. The background is also covered in winky tongue emoji's, because #youth. At least the next crop of Union Board candidates can campaign on the platform of a better theme colour.

It is unclear what implications this will have for political club executives seeking to send notifications to only their own faction.

The USU is optimistic about the levels of student interest in the app.

Maybe, with the app's help, more than 10 people will turn up to the next Snowball party at Hermanns.



NERDS WHO WANT TO BE US

Who is going to be editing your paper next year? Debaters. They're everywhere, they're mobilising and they haven't had the common sense to figure out that splitting the debating vote across three tickets is probably as dumb as asking a Point of Information to your opening.

Anyways. Here's how the *Honi Soit* race developed over the mid-year break.

Honi reporters Siobhan Ryan, Michael Sun and Justice Landis-Handley are still putting together a team to contest the editorship. Since last report, Alex Tighe has left the ticket, however the team has secured three more names: former Australs debating champion and SULS Vice-President Evie Woodforde, *Honi* reporter and additional debater Nick Bonyhady, and *Honi* reporter and misc. revue personality Aidan Molins.

From what *Honi* has heard, the ticket's approach to gathering members appears to have lacked focus. Rumour has it a relatively well-known revue personality turned the ticket down after suggesting they would be better off with a student journalist not just a person with an entire revue cast to bring to the polling booth. In a move possibly indicating a rupture in time and space, the ticket also asked a member of the Beat for *Honi* ticket of 2012. They declined.

SRC Wom*n's Officer Anna Hush is no longer running, but the ticket she had a hand in the formation of is still live and appears to be growing quickly. The group so far includes *Honi* reporter and USyd Update presenter Eden Faithfull, recently returned Bernie Sanders staffer and former SRC co-vice-president Daniel Ergas, *Honi* reporter and Queer Revue director Will Edwards, *Honi* reporters and misc. debating personalities Kevin Lee and Nina Dillon Britton, and *Honi* reporter and incoming Pulp editor Swetha Das. Outgoing Pulp editor Aparna Balakumar is also on the ticket, however, the reason she is ceding control of the USU's online publication is because she is on exchange in the US this semester, meaning she will be unable to campaign. With one member out of action in September, expect this team to run with 11 eds.

The ticket appears to be quite advanced in their political prep. They named Young Lib Pulp contributor Noah Vaz and ACAR officer and member of NLS Adam Ursino as their managers. They self-describe as "a ticket of activists" and say they hope to be supported by left-wing factions, although their claim that their entire ticket are activists is a little dubious. That said, one member did spend a good chunk of last semester campaigning for a political party which supports holding refugee children in offshore detention, and another has written some great content for known activist newspaper, the *Australian Women's Weekly*.

We believe *Honi* reporters and St Paul's College residents John Patrick Asimakis and Josh Koby Wooller still intend to run for election, however Asimakis, who is – fitting with the theme – a debater, declined to comment. This is a shame, because the rumours around this ticket are easily the most interesting: apparently the group has "two factions" on side (we heard Unity and the Libs, but our sources in both seem to not know anything about it) and their ticket members are far more diverse than the "college ticket" we originally wrote them off as. We have found no evidence for either.

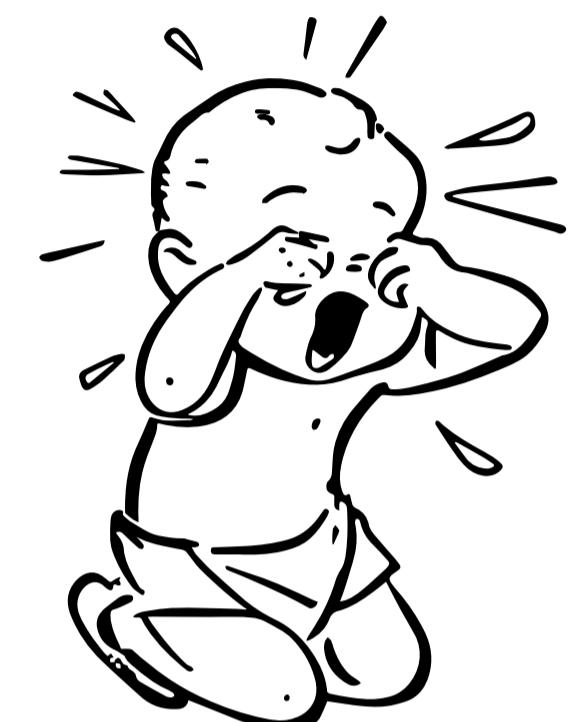
Finally, National Labor Students (NLS) and Unity are rumoured to be running a joint Labor candidate. At this point, NLS member and SRC co-Welfare officer Isabella Brooks looks to be the most likely, however would only confirm that she was "considering the position" as it is one that "NLS values highly for student representation".

It is currently unclear which candidate other factions, most notably the Socialist Alternative and Sydney Labor Students, will choose to support.

NERDS WHO WANT TO DSP US

The precious time between student elections feels shorter and shorter as the 2016 Students' Representative Council election approaches. September will likely see a presidential race featuring three political distinct candidates.

SRC co-General Secretary, Indigenous Officer and Faculty of Arts and Social Sciences (FASS) Representative Georgia Mantle will be representing Grassroots, offering a wealth of SRC experience. SRC



BIRTHS, DEATHS & MARRIAGES

There is just too much of everything.

NON-POKEMON RELATED LAW SCHOOL SHOWDOWN

Contested elections for the Sydney University Law Society (SULS) are hard to come by – the last one was in 2013. But 2016 is shaping up to deliver a contest for one of the largest societies on campus.

First up is a ticket headed by President-hopeful and current SULS Social Director Rohan Barmanray. He is joined by mooter! Tiffany Wu (in the Careers Vice-President portfolio), Law Revue aficionado Sally Kirk (on the ticket as Social Justice Vice-President) and fellow Social Director Liz Sheahan (going for Education Vice-President).

Wu confirmed the existence of the ticket to *Honi*, but said "obviously nominations have not yet occurred and we're still just keen and talking". The formal call for nominations is usually in September.

Second is a ticket headed by current SULS Publications Director and Law Revue Assistant Director Kieran Hoyle². He is joined by fellow Assistant Director Liz Jones, Competitions Director Maxine Malaney and Wom*n's collective member Margery Ai, with "a group of other students from all over the law school" according to Hoyle.

The core of each ticket seems to be mostly formed, but it will likely be a while until each sixteen-person ticket is complete.

Since the only eligible voters are those in the law faculty, the proportion of total voters who personally know (or know of) the candidates is extremely high. This means that the proportionate pool of swing or uninformed voters is generally much smaller than in US or SRC elections.

It's unclear which ticket has the favour of the Law Revue "establishment" – both tickets seem to have a healthy dose of current SULS executive members and Law Revue members.

Further, as was the case last year, competing tickets usually negotiate until one ticket agrees to drop out. This frequently involves one or more of their members jumping ship. Whether that is on the table this year remains to be seen.

PICASSNO

Recently, *Honi* became aware of a Picasso painting that was hanging outside the office of Vice-Chancellor Michael Spence. Shocked, we did a bit of digging. As it turns out, the painting is a fake.

The original was a 1935 portrait of Picasso's lover Marie-Thérèse Walter, called 'Jeune fille endormie'. It was donated anonymously to the University so that it could be sold to raise money for scientific research. It ended up going for \$20.6 million at auction. And so it seems that art is a friend of the University, even if the University isn't a friend to the arts.

1. A "moot" is a competitive simulated court case. It's highly recommended for thrill seekers.

2. Kieran and *Honi* editor Natalie Buckett (or "Nat" as she is allegedly known) are currently dating. Nat wasn't involved in writing or editing this section of Births, Deaths & Marriages.

HONG KONGESE MARTIAL ARTS FILM LEGEND OF THE WEEK

Jackie Chan film set intrudes on campus

Victoria Zerbst

It's well understood now with documentaries like *The Hunting Ground*, and repeated examples of misconduct at the colleges, that there is already a reputational risk for universities. "If there were a solicitor that was dedicated to providing that moral support, just as there is domestic violence liaison support

regular routes were diverted.

The bus stops at City Road near Butlin Avenue at the University's Camperdown campus were affected by the shoot, which it is understood to be part of upcoming sci-fi thriller *Bleeding Steel*, the latest Jackie Chan film, directed by Leo Zhang.

The bus stops were affected from 5am, according to some

attractive extras, and returned to normal operation when filming finished in the afternoon around 4pm, before the peak hour rush. *Bleeding Steel* is expected to be the biggest budget Chinese film ever to shoot in Australia, according to one SBS report.

The film's release date is yet to be announced.

423, M30, and everyone's least favourite, 352, among others.

Honi Soit could not locate Jackie Chan on campus for comment despite varied efforts, including yelling at the sky and pretending to be the film's executive producer.

The film's release date is yet to be announced.

ANALYSIS**TERTIARY EDUCATION**

Lowering the bar

ANU recently introduced an entirely online Juris Doctor degree. Nina Dillon Britton questions its merit

As HSC students manically prepare for their upcoming trials, many with the hope of studying law once they graduate, the law schools around them are rapidly changing. While undergraduates – even from the most prestigious universities – face an unprecedentedly competitive job market, law schools are increasingly marketing more accessible and stripped-back degrees.

One in four law graduates cannot find full-time employment four months after finishing their degree, according to Graduate Careers Australia – the highest rate ever. As large Australian law firms undergo mergers with international firms and jobs are increasingly outsourced, graduates are entering a deeply volatile market.

The trend in these new degrees has included a shift to partially online courses, as seen at Macquarie University, or indeed, a wholly online course – as offered by ANU's new postgraduate Juris Doctor program.

Others, like UWS, Macquarie and UTS, offer a stripped back, three-year straight undergraduate law program, in contrast to the undergraduate five-year combined degrees offered by USyd, Monash and UNSW. A similarly “accelerated” JD program is offered at Monash, so the three-year masters program can be finished in just two years.

Today, 41 institutions offer a law degree in Australia. But not all are embracing the move to online courses. “While Sydney Law School is developing online teaching resources for the masters programs, there are no plans to change the teaching mode for the JD,” said a spokesperson from USyd.

Advocates of the trend towards online learning argue this is largely a competitive response – particularly seen in JD programs – to meet the needs of mature age students, and to encourage their enrolment. Sceptics, however, suggest it’s a way to up enrolments while scaling back on resources, helping universities reap profit in an era where tertiary education funding is decreasing and unpredictable. These detractors also criticise the move as sacrificing quality courses that actually deliver employment benefits to graduates, whilst diluting the overall value of a law degree for those that do partake in traditional degrees.

Necessarily, JD programs as a postgraduate degree must focus on professional skills acquisition, as dictated by industry regulators. Intensive teaching – a mode whereby programs are taught in condensed periods of time, as in the JD three-year program – is also criticised for its inability to impart conceptual critical analysis. For JDs, the focus is on workplace experience, rather than critical analysis

HIRE RATE OF GRADUATES WITH ONLINE DEGREES

20%

STUDENTS THAT COMPLETE ONLINE DEGREES

7%

of law. This vocation-oriented approach to tertiary study sits in contrast with the traditional focus of a law degree emphasised at USyd.

“The Law School’s focus is on improving the face-to-face student experience and improving the use of online resources for feedback, assessment and class preparation,” a University spokesperson said.

ANU however, has defended their new online JD, arguing that the quality of learning is not sacrificed. “The ANU JD reflects the University’s commitment to innovation and academic rigour,” a University spokesperson said. “Both ANU Juris Doctor degrees have the same academic entry standards, learning outcomes and academic expectations of students.” These entry standards for the JD are a high pass average in an undergraduate bachelor degree.

It may be true that these entry standards are the same for both ANU’s Juris Doctor degrees, online and traditional, but it’s not a stretch to say students with a weaker academic history (in contrast to the 96 ATAR required for undergraduate law at ANU) could struggle with the lack of support in online courses.

Given that current statistics estimate only seven per cent of Australian students complete online courses, it’s worrying that this low bar for entry is designed to attract students to a degree the university will provide them with little assistance to complete. Although small tutorial groups and interactive seminars are disappearing as class numbers increase to pad the bottom line, even today’s larger tutorials are still a far cry from the Blackboard discussion group style of learning that online courses mandate. Moreover, even the best online degrees necessarily lose student support networks and face-to-face interaction with tutors.

Even if it is untrue that online degrees cannot provide quality education, one should consider how employers would regard such a degree. The field is infamous for its attachment to traditional degrees from established law colleges, if for no other reason than it is these very degrees employers

likely completed themselves.

Even by Open Universities Australia’s own analysis, one in five employers will not hire someone with an online degree. Further, in stripping out student interaction and communities, vital opportunities for networking are lost to students, which are key to establishing themselves later in the field. On top of this, ANU’s online JD has yet to be approved by the ACT Admissions Board, which is necessary for its graduates to actually be able practice law.

All of this is likely not to be readily apparent to prospective students, despite being important factors

A profit-driven approach to legal education has been a persisting source of concern over the last decade

tors that will affect their future employment prospects. Law is undoubtedly an aspirational degree for many students and there is something to be said for making its more accessible, especially as a privileged economic elite has traditionally dominated the subject.

But for universities, the balance of incentives is skewed. Universities face no shortage of students that wish to do law, but graduates face the reality that there are simply not enough jobs for them. Moves to make degrees more accessible or convenient should be treated with suspicion.

A profit-driven approach to legal education has been a persisting source of concern over the last decade. In 2008 for example, Julia Gillard, then Minister for Education, criticised the rise of graduate JD programs as a way for universities to avoid the ban on full fee-paying domestic student mandate. Moreover, even the best online degrees necessarily lose student support networks and face-to-face interaction with tutors.

A shift to accelerated, easier to access JD programs and even LLB degrees may hold some broader benefits for making the field more accessible. The more likely scenario, though, is that universities are taking advantage of aspirational students and channelling them into lower quality degrees that will not actually help them.

At that point, the only party who benefits are universities.

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‘Inhumane’: new special consideration system rejects students suffering cancer and bereavement

- Application process labelled “dogmatic” and “hostile”
- Students with cancer, depression, terminally-ill parents left unsupported
- Academics widely denounce new policy

Naaman Zhou & Max Hall

A new system for special consideration which has rejected students with cancer and recently deceased parents has been described as “inhumane” by students and academics.

The new system, which was introduced in semester one to centralise the process of applying for special consideration, has come under fire for being bureaucratically dysfunctional and “hostile to students”, according to complaints from academics collected by Honi.

Sophie McGing, a third year Arts/Education student suffering from cancer, was rejected in April when applying for an extension after a recent chemotherapy treatment.

She was told her condition was a “long-term issue” and she was therefore ineligible, even though her application concerned the short term side-effects of her treatment. Special consideration is intended to provide support to students with short-term circumstances beyond their control.

“I had a chemotherapy appointment and in the few days after, suffered side effects like a sore throat, severe bone pain to the point of being immobile and unable to type, and a lack of concentration, known as ‘chemo-fog’,” she said.

McGing had been diagnosed in March and completed several assignments while undergoing treatment. This was the first time she applied for special consideration. She was rejected on the same day she applied.

As a result, McGing decided to defer the following semester. “I continued to go to Uni to study and make that effort, but after this I deferred because I don’t want to go through that effort every time, every week an assignment might fall on a chemotherapy week.”

McGing’s experience is one of many. Honi understands applications which do not have a specified end date or are “ongoing” have been consistently knocked back. Students were denied extensions for failing to identify the “end date” of their terminally ill parent’s lives, their depressive episode, and pregnancy.

One student who applied for an extension following the death of a parent was rejected and told to obtain a death certificate, a process that takes up to six weeks. Once they supplied the certificate, the student was granted a one day extension.

“In the past, a statutory declaration or order of service from a funeral would have sufficed,” said Sharon Maher, an SRC Caseworker who provides free support to students throughout the special consideration process.

The administration of special consideration was handed to Student Administrative Services at the start of 2016. A single online page for student applications was launched at the same time. The



Art: Melanie Booth, B. Visual Arts II (Print Media)

Students were denied extensions for failing to identify the “end date” of their terminally ill parent’s lives, their depressive episode, and pregnancy.

move, overseen by University Registrar Tyrone Carlin, and Deputy Vice-Chancellor (Education) Pip Pattinson, replaced a faculty based process that allowed individual Unit of Study coordinators considerable discretion in assisting students.

The underlying policy that governs special consideration has not changed, merely its administration. In addition to the mismanagement of individual cases, the system has been described as “overly officious” and bureaucratic by academics.

Honi understands photocopies of death and medical certificates are no longer considered sufficient documentation for a special consideration application. The online form requires applicants to categorise their circumstances into one of a

Had a bad experience with the special consideration system? Email editors@honisoit.com

small number of options, and provides no human contact point for advice or complicated matters. Rejections are sent from a ‘no reply’ email address with little reasoning and no information on how to appeal the decision.

SRC caseworkers said the problems were a “systemic” issue, characterising the process as “dogmatic”. They also reported that the volume of special consideration rejections has increased since the centralised system was introduced. (The University declined to provide figures.)

Academics complained about the changes to the University as early as May, describing the process as a “disaster” that is “extremely insensitive” and “hostile to student interests”. Honi understands meetings in a number of faculties and University working groups have been dominated by concerns the “unfair” process may exacerbate students’ existing problems and lead to more dropouts.

Some academics have levelled the charge that Student Administrative Services staff were inadequately trained to handle students with complicated circumstances, including mental health issues.

“There is a collective response now across faculties that has never happened before,” Breda Dee, an SRC caseworker, said. “Everyone is in agreement that this is a process that is not working, that is damaging.”

Many of the academics Honi spoke with for this article were hopeful that a review process would result in substantial changes. Several commended the system’s intentions.

Dr Elizabeth Hill, a senior lecturer in political economy, credited the new process with dramatically reducing the workload on academics. “For standard requests the system works well, but there are teething problems for more complex ones like domestic violence or family trauma,” she said.

Associate Professor Tim Wilkinson, a civil engineer who chairs the University’s Admissions Committee, said he intended to contribute to any ongoing review.

“There are some details around the operation of the process that could be improved to ensure clarity around information to staff and students, efficiency of processing for staff, and a more human touch for serious cases,” he said. “University management is aware of these issues, and has indicated a commitment to review and improve these processes.”

Dr Lesley Beaumont, Associate Professor of Classical Archaeology, said some changes had been implemented at the request of academics.

“Everyone involved will have a more positive experience of the system [in semester two],” she said. Honi understands that Carlin, the Registrar, who is currently on leave, participated in a review of the process that has taken place over recent weeks. The University declined to comment or specify any changes being made to the process as a result.

OPINION

It isn't fare

Nabila Chemaissem on the latest added expense for international students

Two weeks ago, it was announced to those of us in the Student Centre that the small travel concession the government provides international students would vanish. The international student MyMulti, offering an up to 35 per cent discount for a 90-day fare, would disappear alongside the removal of paper tickets on August 1.

We were instructed to apologise to any international students who asked about concessions, inform them that they were no longer available, and encourage them to seek refunds on any tickets they may have already purchased prior to arriving in Australia.

The immediate problem with this is that information provided on the Transport NSW website runs the risk of confusion. International students searching for information about concessions on the Transport website might, quite understandably, come to the conclusion that they can still purchase 90-day or yearly MyMulti tickets for a discounted price. That is, despite a very visible advertisement indicating that: "From 1 August, Paper Tickets No Longer Accepted", a simple scroll down will reveal the prices for 90-day travel tickets and instructions for how to purchase them.

The amount that international students pay

to attend University within NSW is common knowledge. It's also common knowledge that without them, our institutions' funding situation would have real cause to be classed as dire. 'Built in 1850, Building for 2150'? We won't be without international students to buy the bricks and mortar for our foundation. This is all ignoring the fact that they pay for student accommodation as well and the Student Services Amenities Fee like the rest of us.

The only option from Transport NSW is that international students buy adult Opal cards. From the perspective of a domestic student who lives at home and doesn't have to worry about the cost of accommodation, food, or university fees, the decision to remove paper tickets seems grossly unfair.

It seems almost ridiculous that the government would choose to eliminate concessions for a group of people that contribute so much financially – among, of course, many other ways – to institutions which the government is so desperately trying to privatise for budget cutting purposes. The decision to remove international student concessions ignores what University of Sydney Provost Stephen Garton said in 2012, that "not receiving transport concessions, like domestic students, has affected their [international]

students'] perception of their time here and made them feel less at home".

Sarah Seunghwa Shin, a fifth year Arts/Law student, said "I assumed I would be given the same concessions as other domestic students, particularly as I used to attend a university in the US that offered concessions as an international student there".

And she's one of the lucky ones. Living at home with her parents means that Sarah does not have to pay the "ridiculous rent prices in Sydney, like many other international students". The government should, first and foremost, be ashamed of itself. 2016 marks the year in which the promise to 'enhance the attractiveness of NSW as an education destination...by offering travel concessions to international students' should be realised. Unfortunately, that promise has been wholly overturned.

The least our government could do is provide an alternative, cheaper option than the ridiculous adult Opal card for students that provide so much more than we realise or appreciate to our universities. We have Opal options for adults, domestic students, pensioners, and children. Working towards introducing a discounted Opal for international students would be bureaucratically complex, but would inevitably be a great step in the right direction.

No pain, no gain

The government's approach to botox is giving Erin Jordan a migraine

If you believe a simple headache could be confused with a migraine, I suggest you stop reading here. Since I was 16, I have divided the world into two types of people: those who understand when you proclaim "I was sick with a migraine last night so I was unable to do etc.", and those who do not. I give my sincerest thanks to all those who have told me I am taking the wrong Panadol, or the wrong amount, or at the wrong time. Perhaps your insensitivity can be explained by the fact you were absent from the emergency department the night the doctor joked I had been given enough morphine to knock out an elephant. I have come to understand that, although frustrating, I will always be faced with indifference from some people.



It was only in March 2014 that Botox was finally legitimised as a treatment for those with severe migraines

I refuse, however, to accept this type of nonchalance from the government. The current pre-conditions for receiving botulinum toxin (Botox) for the treatment of chronic migraines under PBS, however, reflect such nonchalance. It was only in March 2014 that Botox was finally legitimised as a treatment for those with severe migraines. It was a big hurrah for an entire community, who, at

this time, needed financial support for this costly exercise. Finally, the idea that Botox could only be for frivolous cosmetic uses had been successfully challenged. For one million Australians, their struggle was finally being recognised.

However, the pre-conditions, written only in

the finest of print, prove that the stigma around Botox still persists. In fact, the print is so fine

Choked by the blue collar

Eric Gonzales is sick of being asked what his parents do

When a college application form asked for my parents' occupation, I was at a crossroads. What if my admission hinged absolutely upon my answer, would it be weighted equally to my own academic and co-curricular merits? With hesitation, I awkwardly labeled my dad as "Production Manager" hoping its capitalisation could conjure illusory prestige. But what did that even mean? It was probably a glamorous euphemism for "packing syringes into a box and pressing a few buttons".

Yet my hesitation, especially the way I've just dismissed manual labour – the bedrock of Australia's industrial economy – perpetuates a subconscious stigma I hold towards the blue collar. It is one that I am only just bringing to the surface. Sitting down in a classroom for circa three quarters of my life has cultivated my internal hierarchy of intellectual rigour over manual labour, compounded by parental adages of a good degree guaranteeing 'prosperity'. Indeed, the rat race privileges the white collar as the only commendable expenditure of energy.

Only now am I starting to question society's dichotomous associations with the white and blue collar: the first corresponding with success, and the other apparently overpopulated by the unintelligent dregs and so-called failures of society. Dad isn't just a production manager. He graduated with a degree in architecture from the University of Santo Tomas in Manila. Both parents thrived academically in a country that wasn't so kind to them. In the mythical "pursuit of happiness", they migrated to a country more socially vicious towards their predicament, more skeptical of their qualifications. Mum chose to do it all over again, synchronously learning this mysterious thing called 'English'. Dad was paralysed, and shied away from starting from square one.

Insecurity lingers outside filling out forms and the contemplation of my future life. When I fell in love with someone whose parents' illustrious corporate epithets eclipsed my parents' humble history, it felt like some strange socioeconomic miscegenation. Imagine us seated at the same table come Christmas time, only for my dad to confess



When I fell in love with someone whose parents' illustrious corporate epithets eclipsed my parents' humble history, it felt like some strange socioeconomic miscegenation

that he works at the very production line owned by my maybe-not-now father-in-law. Throughout school, I silently resented my ethnic upbringing when my parents couldn't offer me the type of cultural literacy that is so cherished in Australia's education system: my parents aren't versed in Australian law, nor are they academics.

Dad used to be an architect – I've even seen some of his blueprints. Perfect. Precise. But I understand why he may have chosen not to build his life up from scratch. Immigrating here would've meant both parents giving it their all to give my family a fresh start. Alas, the line on the college admission application wasn't long enough.

But if I could tell them my whole story, I'd be proud to wear my parents' tenacity like a badge of honour – something that isn't adequately expressed in the two words "production manager".

Advertisement

UNIVERSITY OF SYDNEY SECULAR SOCIETY?

The Rationalist Assn of NSW (www.nswrationalists.com) is willing to financially subsidise a society of students who are interested in starting a university Secular Society. A similar society exists at the University of Melbourne: www.umss.org.

We envisage regular discussions, occasional speakers, forums, and social events, all run by students with our support. Subjects would include reason and science, and the legal, social and political expression of secular values. Interested persons should contact Max at: nswrationalists@gmail.com or 0418 939 539.

The worker is always wrong

Susie Elliott's boss will be first against the wall when the revolution comes

Working in any service industry provides endless anecdotes. One time, a customer brought me to tears by berating me because guacamole costs \$2 extra (as if I have the power to control the diamond-standard market price of avocados).

As an employee of a Mexican food franchise, I was once dressed in a taco suit on Oxford Street. As I was handing out discounts, an old stranger walks right near me, puts a hand up to my head, which was peeking out of the suit like some sort of sour cream clitoris, and bluntly says "NO!", as if I was as important as belly button lint.

In case he didn't realise, workers are people first. I didn't want to hand out the discounts, I didn't want to look like a fool, but I definitely wanted to afford vodka cranberries on Friday night.

Why do people take personal offense when a queue is slightly longer than usual? Why do people revel in the fact that I am contractively inhibited from yelling "eat a dick" at their large complaints over tiny issues? Why is it suddenly my fault if the prices change?

Capitalist work structures do not just create exploited workers, but also entitled customers. The humanity of the worker is at the whim of the client. "The customer is always right" is the natural precursor to "the worker is always wrong".

Capitalist structures pull us further and further away from our humanity, our empathy and our logic. For example, my mum works in customer service as a bank teller. She's a short, schmaltzy woman who is incredibly helpful and patient. She constantly complains to me about her customers yelling and swearing at her for merely not being able to process something, or the queue being too long. These customer behaviours then, are not peculiar to my experience as an employee. The problem is structural. We, as customers, love to make problems person-

Capitalist work structures do not just create exploited workers, but also entitled customers

al. Once, the new girl at my regular café (where they know me and my usual coffee) got my order wrong. My first instinct was to think "I come here so often! This is ridiculous! She's awful!", even though she apologised profusely. I corrected myself and remembered that it was her first day working there, there was a bunch of other orders, and I'm merely just another customer. It wasn't her mistake, it was merely a mistake.

In our "never-wrong customer" position, there seems to be no room for natural, human mistakes. If you view employees of the service industry as your personal servants, you're engaging in the same attitude that perpetuates the exploitative and dehumanising capitalist working structure.

While in my taco suit, I got into a hilarious conversation with a tarot card reader. She told me about her orgy fantasies and her time as a topless waitress. She was cool. Don't become the person that brings some kid to tears. Be a cool customer like her.

Quiz answers from page 23: 1. Famous 2. Airport and East Hills 3. Self-reteeming 4. Gabborone 5. False (it has 26) 6. July 14 7. The Library 8. Mr Radburn 9. Liberal Party 10. C. Heart of Glass

Campus culture

Michael Sun journeys across USyd to brave his fear of eating yoghurt in public.



Yoghurt, for me, has always had a certain kind of intimacy.

Maybe it's the number of times I've dribbled strawberry Yoplait down my chin onto bedsheets while crying to Sophie Ellis-Bextor and reading *VICE* articles with titles like "Couples Share Their First Love Letters" or "I Drank A Bottle Of Weed Lube And Got High".

Maybe it's the accepted relationship between fridge and YEZ (Yoghurt Eating Zone): the edibility of yoghurt diminishes exponentially as distance and time from fridge increases. Its lifespan is too short for it to exist anywhere outside the private sphere.

Maybe it's the odd neither-here-nor-there texture that's not quite a solid, not quite a fluid, rendering my taste receptors horrendously confused, caught in a dilemma too perplexing to be resolved under the watchful gaze of others.

But, as the old adage goes: no pain, no gain. There comes a time in life (or any B-grade coming-of-age film) where one must successfully overcome adversity in order to achieve a higher state of being. To climb a rung higher on the ladder to Nirvana, if you will. Despite being neither a Buddhist nor a Kurt Cobain truther, my time came when I decided to embark on a yoghurt odyssey across campus, traversing planes of fermented dairy and mango chunks in an attempt to reach probiotic enlightenment.

In other words, I ate yoghurt in public and lived to tell the tale.

This was no easy feat: a quick poll of my group chats deemed me "crazy", "irresponsible", and "brave, also my favourite is Chobani, can you write about that?" Here were my observations (sans Chobani).

Courtyard: Shuffling up to the counter I dreaded becoming That Person Who Buys Yoghurt For \$4.25 but as I brought my tub of white with mango toping back to my table I realised I had become That Person Who Buys Yoghurt For \$4.25 Then Eats It In A Display Of Wealth. Everyone knows that spending \$4.25 on yoghurt is a slippery slope to purchasing a time-share in a Southern Highlands castle, so I was instantly self-conscious, but managed to relish every spoonful.

Laneway: Better than Courtyard. I was able to slink away into a corner seat and consume my cultures relatively unnoticed, save the barista who frowned at me as I attempted to shovel 200mL of yoghurt into my mouth in under 30 seconds. I bought a berry one here which somehow felt less conspicuous than mango but still tasted more like s**n.

Abercrombie Terrace: One would think that venturing outside of my usual territories would make me less embarrassed about my gastronomic choices. Not so. Having thoroughly depleted my bank balance, I brought a Yoplait tub from home that was not only warm by the time I settled into a chair on the outside balcony, but was also the subject of condescending Business School stares.



Image: Huffington Post

Art: Kimberly Strudwick, Bachelor of Fine Arts (Print)

Ira Glass: dancing on air

Sam Langford and Naaman Zhou could smell the sweat.

Ira Glass is best known as a disembodied voice¹.

He's the kind of minor celebrity you encounter way out on the electromagnetic spectrum, lonely on the radio waves in the earlier years of his career, his influence expanding out into the low frequencies of the wireless internet more recently.

To see Glass in person, then, is to add a new sensory axis to a cassette tape usually enjoyed in bed. He's a pacer, a gesticulator, a conductor. Last week, we saw Ira twice. In a lower theatre of the Opera House, he ran a journalism workshop. In the upper theatre, he performed an ambitious

stage show, a dance/radio fusion (as weird as it sounds) in collaboration with professional dancers Monica Bill Barnes and Anna Bass². Unsurprisingly, both events were packed out with fans of this craft; a sold-out communion of radio nerds and the occasional bemused punter.

In the workshop, he taught with the physicality of a French mime, showing with his hands how he should place "narrative beats" like he was pulling on an everlasting rope. Flicking backtracking tracks on and off on his iPad with the kind of exaggerated lean-and-flourish you essentially don't need to operate a completely flat touchscreen. He eschewed the provided chair in favour of a kind of perpetual motion. "Is it violating the laws of theatre if I move around?", he joked, then did it anyway.

The art of the thing is to construct a sense of human honesty. The cumulative impression of Glass was of someone unflinchingly genuine. Throughout the workshop, he was generous with feedback, sincere in criticism and praise, told students their music choice was rubbish - "It's just horrible, just an embarrassment" - but then went over his allotted time explaining how to fix it.

The answer really, was to make shit and have fun, to not be afraid of endings or mistakes. "We don't reask questions on tape. If you said something stupid, say it stupid on the radio."

¹ For the uninitiated: he's a radio host, best known for *This American Life* and as an editorial advisor for *Serial*. As the MC put it when we saw him live, he's the "godfather of narrative radio".

² Who were fantastic, but as this review doesn't focus much on the show probably won't get another mention. Suffice to say here that these



Cathy Wilcox
Sydney Morning Herald cartoonist.
Bachelor of Arts (Visual Communication) '84

"My time at SCA was exciting and we felt it was something new (it was – we were still guinea pigs after only 10 years of the place). It was distinctly NOT a university course but the idea was that it was striving for a level of excellence, to the difference of a "tech" which would teach you the skills but not the design thinking. We were told we were special and we were keen to live up to it."



Bronwyn Bancroft
One of the first Australian designers to show clothes in Paris, founding member of the Boomalli Aboriginal Artists Cooperative.
Master of Visual Arts '06

"I simply cannot fathom any international city not acknowledging and maintaining its arts institutions. We cannot move art schools and amalgamate them because of real estate prices. Art for me is as essential as food and oxygen."



Tim Silver
Photographer and sculptor who has exhibited in Australia, the US and Europe.
Bachelor of Visual Arts '97

"Anyone who suggests that a homogenous experience of the arts is a step towards excellence clearly has no insight into the multi-faceted ways the visual arts are informed. A diversity of voices excites, it stimulates a confluence of opinions – a conversation. SCA gave me the foundations of strong, independent and creative thinking. I wish future generations to experience this – and regret that some of our current university leadership didn't."



Ben Quilty
Archibald Prize winner.
Bachelor of Visual Arts '94

"As a young disaffected man from the outer north western suburbs of Sydney, SCA was the place I found myself. Against everyone's wishes I had enrolled in art school and had aimed as high as I could go – to the illustrious art school at the University of Sydney. I met the people that have gone on to become the cultural leaders of my community there. The staff pushed me to think, to explore the deepest concepts about humanity and about myself. And then they taught me to use a visual language so that I might engage intelligently with the biggest debates on the planet. Sydney University has a responsibility to that debate and to my society to continue offering visual arts education."



Jane Campion
Academy Award nominee and Cannes Palme d'Or winner.
Diploma of Arts '79

"My time at SCA was the single most defining, expanding education of my life and I want others to have such an opportunity. The independence and boutique quality of the school was one of its defining strengths. I believe size and amalgamation in a more conservative university system is a real threat."



Lauren Brincat
Installation and video artist who has exhibited in Australia, the Americas and Asia.
Bachelor of Visual Arts (Honours I) '03
Master of Visual Arts '06

"On my first day at SCA I was asked why I was still painting. If I wasn't challenged my practice would be completely different. Diversity breeds creativity - if we all went to the same art school we'd be painting the same picture."



Anne Zahalka
National Photographic Prize winner.
Postgraduate Diploma '89

"Studying at SCA in the 1980's was the most inspiring, creative and exciting environment to learn about contemporary art from leading art practitioners in the field. It offered a conceptual and theoretical approach to the study and practice of art, encouraging the development of some of our most successful and recognised contemporary artists. Without an institution like SCA that provides academic leadership in research and art education, Australian art will be greatly diminished."

The state of the arts

In the final days of last semester's exam block, the University of Sydney sent an email to students and staff at the Sydney College of the Arts, announcing the closure of their campus. After 46 years of operation, 20 of those at Rozelle's Callan Park, the University has entered negotiations for the faculty to be handed over to UNSW Art & Design from 2017, with the intention that the resulting "Centre for Excellence" will eventually also take in students from the National Art School in Darlinghurst. The result will be a monopoly on the provision of tertiary fine arts education in Sydney. The University's decision was communicated quietly and, for many students still unsure as to whether degrees in disciplines not offered at UNSW will continue to exist, confusingly. However, it was not unexpected. Honi Soit has been reporting on rumours surrounding the campus' fate since November last year, and the Centre for Excellence was raised as the University's preferred plan at public consultation meetings with the Provost as recently as May. But, while the University's decision may have been foreshadowed, the level of support for the maintenance of the school at Callan Park since the decision's announcement was unprecedented. Hundreds of students, staff, alumni and other supporters have gathered outside University Senate meetings and even the recent Archibald Prize ceremony to protest the campus' closure and compel the University to treat arts education with the same respect they would any other field of study.

Over the next six pages, we have attempted to distil what the University's decision could mean for SCA, and for the broader Australian arts community, as well as document the growing movement to "Let SCA Stay". We would like to thank all of the SCA students, staff and alumni who helped us tell their story.

Framing the debate

The University's justifications for the closure are weak at best

Alexandros Tsathas

Professor Stephen Garton, the Provost, sits third in the University's chain of command. Among other roles, he is tasked with overseeing faculty budgets and setting the future course of the University. Though not the merger's sole engineer, his office has been responsible for the bulk of the planning, and he's been dealt the role of salesman.

Ask the Provost, as *Honi* did, why USyd wants to vacate Callan Park, and he'll give you four reasons:

1. The Callan Park campus is financially unsustainable.
2. Enrolments at the SCA are in decline, worsening its financial position.
3. The merger will allow for the creation of a state "Centre of Excellence"
4. Callan Park's geographical isolation means it's not reaching its educational potential because visual arts students can't take main campus electives like art history, and vice versa.

Honi now takes a closer look at each of the justifications for the merger.

Financial unsustainability

The SCA is forecast to run a \$5.5 million deficit this year, which were told is the biggest per-capita deficit of any faculty in the University. The data supporting this figure has not been released.

So what? Is every faculty, especially those that are resource-intensive, lack industry backing and whose studio-based pedagogy necessitates low student densities, expected to run at a profit?

No, according to the Provost. "We're not opposed to cross-subsidy, we have cross-subsidy for a number of faculties.. But the issue is we have a responsibility for the whole university, so is sustaining the highest per-capita deficit in the best interests of the University, as a whole? Because other students are paying for it," he told *Honi*.

The first question that needs to be asked is: at what point does a faculty's loss-making render it unsustainable? The answer for now appears to be \$5.5 million, or the corresponding figure in per-capita terms.

Although not in the best interests of the University to sustain the SCA's deficit, it is apparently in its interests to sustain that of the Conservatorium, which in absolute terms, is larger.

The Provost explains the difference – "They get cross-subsidy, but they are the premier musical performance institution in the country, and certainly in the state, and there's no competition. So if the Conservatorium went, the entire state capacity would be gone except for the Newcastle Conservatorium", he said.

Arguably the SCA is the premier studio-based visual arts institution in the country, certainly the state. It seems the Conservatorium, and other loss-making but prestigious units the University is prepared to cross-subsidise, like the Classics, fit the Ivy League-QS Ranking boasting-Melbourne toppling vision the executive have for the University. In their eyes, the SCA is an expensive, mediocre appendage.

Whether or not the SCA always ran at a loss, it only really became a problem after the University adopted the "University Economic Model" (UEM) in 2010. In simple terms, the UEM made faculties responsible for

balancing their revenue and expenditure, where previously they only had to worry about how they would spend a centrally-allocated lump sum.

The move to the UEM was always going to have a variable impact across faculties, so the "Strategic Realignment Allocation" fund was created for the winners to prop up the losers, for five years.

The SCA was one of the losers, to whom the Provost said "we're going to give you five years to explore as many strategies as you can, and at the end of that five years, maybe six years, we would assess all the strategies that you've done and make a judgement call about your sustainability."

The onus then fell onto the SCA's Dean, Professor Colin Rhodes, to turn its fortune around. According to the Provost, he tried. Rhodes minimised the space the SCA occupied, adjusted credit points to make SCA subjects more attractive to main campus students, and attempted to target the international student market. The resulting "marginal" gains spurred the declaration of unsustainability, according to the Provost.

It's fair to question the authenticity of both the University's and Rhodes' efforts in turning the SCA around. In 2012, only two years after the UEM's introduction, Rhodes proposed a merger with the National Art School (NAS). He had the University's blessing at the time, but NAS rejected it. The changes to the credit points were made in 2014 – merger talks with UNSW began in the first half of 2015.

And in moving to the UEM and imposing its five-year ultimatum, didn't the University create the very financial situation it is using to justify the merger? By just how much were the SCA's finances required to improve to halt a severance? By how much could they improve?

Another vexing financial question is: why can't institution that made \$158.2 million last year spare \$5 million for the SCA? According to the Provost, that revenue figure is misleading. The University is required "to report a number of things as profit that are not profit." He points to unspent research grants, Commonwealth infrastructure grants, and directed philanthropy. Only "a couple of million" is disposable income and potentially directed to the SCA, he says.

Declining student numbers

The Provost has repeatedly claimed there has been a 20% decline in SCA enrolments over the past five years, which has compounded its financial woes. This isn't the full picture – although there has been a downward trend.

Garton says, "when you look at the UAC preferences, so this is for the whole state, so for all the institutions in the state that offer visual arts, there's been a very significant decline in the preferences. So it's a shrinking pool of students interested in doing [visual arts]."

UAC is very protective of its data, but it is interesting that UNSWAD and NAS seem to have resisted the trend [see opposite].

The problem appears to be SCA-specific. But Garton, and it appears the University, cannot precisely identify what that problem is. Let's consider a hypothetical 20% decline in international student enrolments over five years. The University would undoubtedly go to great lengths to decipher and respond to that trend.

It is hard to make case that the University has been genuine in its attempts to revitalise the SCA when apart from the "market", it can't explain the decline.

According to the Provost, "the fact is, we've been out marketing nationally and internationally, and giving

en more marketing resources to the SCA, but the preferences are in a long, slow decline, so, all the marketing resources in the world are not gonna change a fundamental public perception that these are not the most attractive degrees."

Centre of Excellence

The "Heads of Agreement" email made no mention of the SCA's finances. Instead, the merger was justified as the pursuit of a "Centre of Excellence".

As a most basic critique, if the University's genuine motive in proceeding with the merger was to create a Centre of Excellence, isn't it reasonable to expect that it would want to be involved in something so "excellent", rather than completely handing over the reins to UNSW?

An obvious question, one that countless SCA students and staff are asking, is what makes a merged institution more "excellent" than SCA's specialist, studio-based offering?

Garton considers it "a good question" and concedes there's merit in both models, but "on balance" favours the merger because "you've got diversity and a significant number of staff and students, firing off each other in terms of classes and intellectual firepower". And of course, with the merger solution, USyd absolves itself of a loss-making faculty.

Callan Park doesn't maximise educational potential

With this, the University has a point. The SCA's geographical isolation means SCA students can't easily take art history, film study and architecture subjects, and main campus students can't easily pick up visual arts subjects. Both sides lose out financially and pedagogically.

But there is an equally legitimate and opposing argument that the SCA's geographical isolation and unique facilities *maximise* its educational potential. SCA students say Callan Park's idyllic surrounds and historical buildings facilitate the art-making process. Also, where else has the space and facilities to offer the SCA's unique studio-based, hands-on education?

Conclusions

The first thing the University should have done is be more transparent. When you're uprooting 600 students and restructuring their degrees, you have no right to justify it with cherry-picked and ambiguous figures. If change is warranted, prove it.

The University's commitment to turning around the SCA's fortunes is questionable. Why were discussions about a merger with NAS instigated long before exhausting other options? Why, still, can't the University explain the SCA's decline in enrolments?

If, indeed, UAC preferences for visual arts courses are waning, and maintaining many, small visual arts institutions means they will suffocate one another, then yes, merger discussions are justified. But, the present situation has not reached that point, the University is in a position to be able to support the SCA at Callan Park (like it supports the Conservatorium), and UAC trends are just that – trends.

The University has made a call on Callan Park based on the numbers, finally quantifying the deficit they will tolerate. It is dubious that the Arts are susceptible to such cold calculation. When does the axe swing for other faculties making a loss?



Sophie Brockwell
Bachelor of Visual Arts II

Undertaking the glass blowing elective, Vessel as Concept: Hot Glass Intro, was one of the most difficult, yet rewarding experiences I have had at Sydney College of the Arts. Considering it takes a decade of experience before someone can be regarded a glass master, learning to manipulate molten glass over thirteen short weeks seemed, at first, overwhelmingly ambitious. Despite having no prior experience, it was without a doubt because of the exceptional level of hands on training that Sydney College of the Arts provided me that I am now able to work in this capacity. Without our incredibly accomplished technical supervisors, Eliot Brand and Marcus Dillon, I would not have been able to integrate this extremely

Still, 2016. Inspired by the ancient art of rock balancing, *Still* is an exploration of the experiences of balance or equilibrium, illuminating the state of tension right before collapse. Each fragile glass vessel and the curved sheet of steel are held in place purely by their own weight and gravity. When experiencing the work, the audience is asked to approach and meditate on the work, as closely as they feel comfortable. They must, however, tread lightly. Any misstep or disruption of the work's environment threatens to dismantle the work.



Dell Walker
PhD candidate

"It was such a kick in the guts, I really did not think that they could even legally do something like that."



Rachel King
B. Visual Arts (Painting)

"It amazes me that the whole MCA collection is full with SCA graduates and that started of as the Sydney University art collection."



Sian Larkin
B. Visual Arts (Print Media)

"[The Kirkbride buildings at SCA] are designed to essentially swallow sound, which is why SCA is so quiet... Because of this, it's calm... and for artists who are constantly working and faced with deadlines, it's probably the one thing that stops us from imploding with anxiety"



Jason Beard
B. Visual Arts (Painting Hons.)

"The misinformation is what the University is using to keep us totally in the dark about the whole situation. They're using it as a tactic to try and beat us, but it's not going to happen."



Sarah Woodward
B. Visual Arts (Painting)

"It is a unique school for contemporary art, not only in Sydney, NSW, but in the world"

Massaging the numbers: art enrolments in Sydney

University management's claim of a 20 per cent decline in enrolments since 2010 (actually 18 per cent) would have been 9 per cent had the reference year been 2009, and 16 per cent had it been 2011. The alleged UAC trend of waning interests in visual arts degrees does not appear to be reflected in UNSW Art & Design and NAS enrolments. Figures were pulled from annual reports of the institutions.

Source: University annual reports. UNSW data was unavailable for '14 and '15.



Decades of art	July 25, 1975	1977	June 7, 1987	January 25, 1988	September 19, 1989	1996	2002	May 21, 2015	November 25, 2015	June 21, 2016	July 4, 2016	July 15, 2016
SCA was established by the New South Wales Minister for Education after a report and enquiry that recommended an Art College be started in Sydney.			The first group of 130 visual arts students were enrolled.	SCA rejects NSW government plan for an amalgamated NSW Institute of the Arts, despite Federal Government changes to higher education policy.	SCA dissolves and splits into two schools: the School of Design is transferred to UTS and the School of Visual Arts becomes a semi-autonomous component of the NSW Institute of the Arts, retaining the SCA name.	University of Sydney and the New South Wales Institute of the Arts agreed to establish the Sydney College of the Arts as an Academic College of the University of Sydney – the College was given the status equal to a university faculty.	College moved from its temporary location to permanent premises in the Rozelle Hospital grounds.	Carr government backs down in the face of community backlash when residential development is proposed for Callan Park.	Murmurings that government is considering alternate options to secure Callan Park's "long term future".	Closure of Callan Park reported to take place over the next three years.	Email sent to SCA students announcing closure of Callan Park and Heads of Agreement signed with UNSW Art and Design to negotiate possible merger.	300 students, staff and activists protest at a meeting of the USyd senate.
												Let SCA Stay Movement stages performance protest outside NSW Art Gallery as Archibald Prize is announced.

The big picture

SCA student **Ej Son** (Bachelor of Visual Arts II) takes us on a visual tour of the spaces that will be lost in the closure.



ABOVE: An example of a shared studio space for undergraduate students. BELOW: The last glass studio in Sydney.



Diagnosis, 2016, is the study of a problem, which allows one to conceive of and apply a cure. The act of diagnosing is necessary to determine the segments and their construction, as well as how they define the object. This

expresses parallels to the medical process of diagnosing the condition in all its manifestations. The joints of copper plated silver mimic the emasculated body, revealing the stages of illness through geometrical and organic

joints. Furthermore, it draws upon the vicinity of the hand to the connecting network of veins, navigating the wrist to complete the bracelet. Copper plated sterling silver, 14.5 x 6.5 x 2.5cm folded, otherwise varying dimensions.



Ba An Le B. Visual Arts (Jewellery & Object)

I am a second year Jewellery & Object student who has completed the first semester of my major. Being new to the discipline of jewellery in its making and theory, my education at SCA has challenged my understanding of jewellery and my art practice, making me critical of what contemporary jewellery is. Currently, these challenges bring to the forefront the traditional clichés of aesthetics and the mass production of jewellery to contemporary jewellery practice, where the idea of the piece is embodied in its totality, critically engaging the creator, wearer, and viewer of the piece.



ABOVE: Honours studio space, post-it notes by Yves Lee. Original concept from previous work entitled *Maybe we should call it hectic* by Yves Lee and Aura Evans.



LEFT:
Individual studios are critical to the style of teaching and learning practiced at SCA.



ABOVE: Example of a postgraduate student's work.

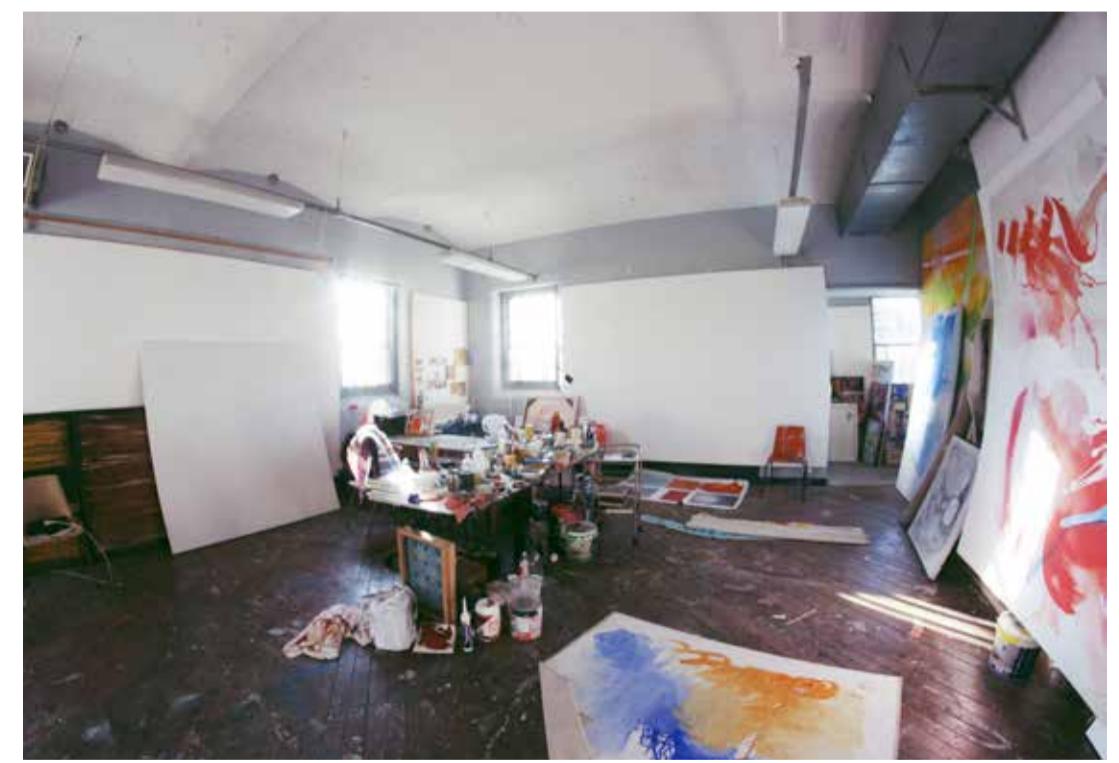
LEFT: Students are able to personalise their space, store equipment, test ideas and work however suits them best.



ABOVE: The main entrance of the heritage listed Sydney College of the Arts campus.



ABOVE: Specialised equipment provides students with the opportunity to experiment with processes.



ABOVE: "Wow. That's my old studio. It was a space that gave me incentive, energy and focus. What a place." – Selina McGrath



RIGHT: Honours studio, work by Luke O'Connor.



RIGHT: A ceramic student's work.



Eleanor De Pasquale
B. Visual Arts

Prior to starting the BVA at SCA, I was enrolled in a fashion design degree. Discontent with the emphasis on industry-based teaching, I left that degree to pursue the creative freedom offered at SCA. Thus far the content I have been taught has been invaluable in shaping my artistic practice and has provided a theoretical framework to support my work. This art school uniquely focuses on skill based and theoretical visual art education, and encourages personal growth and development throughout the course, unlike alternative institutions that relentlessly tailor education to job opportunities upon completion of the degree.



Ellen Formby
B. Visual Arts (Screen Arts)

"When I received the email stating that there would be a new Centre of Excellence, I was at first excited, until I read the fine print...I just couldn't believe what I was reading."



Bethan Cotterill
B. Visual Arts (Painting)

"The University of Sydney trades culture for credit. They're trying to erase your future, before it has even started. You can fight this, we will fight this together."



Seymour Haberfield
B. Visual Arts (Painting Hons.)

"I came from a disadvantaged town with no hope, it was my only escape to pursue creative career and seek the skills, the knowledge and the potential that every human being deserves."



Will Normyle
B. Visual Arts (Screen Arts)

"SCA is responsible for who I am as a person, before I came to SCA I was completely different."



Elle Charalambu
B. Visual Arts (Painting Hons.)

"They want to get rid of the 9th ranked art school in the world. It's really bad for this country as a whole because the arts is already undervalued."



Art & activism

Victoria Zerbst on the overlap of art, activism and the SCA campaign

In 1975 artist Carolee Schneemann extracted a scroll of feminist discourse from her vagina and read it to an audience while she stood naked on a table naked. This work is called *Interior Scroll*.

I rocked up to the Sydney College of the Arts Hub the day before the informal meeting with the SCA Dean, Colin Rhodes and the Provost Stephen Garton. Large canvases leaned against the wall; students gathered at working spaces like they were watering holes, and artists in overalls dabbed with paint held brushes in hands, hair, and teeth. This hub was a life force. I watched these artists quench their thirst for action, painting their voices onto paper.

One poster used Goya's *Saturn Devouring His Son* (see page 13), and I couldn't help but see the relevance. After talking to so many SCA students it is clear they feel the University of Sydney is chewing them up and spitting them out. James Thompson, a masters student at SCA, made the poster on a whim. Creations like these form the backbone of the Let SCA Stay movement, the combination of students, staff, activists and artists, fighting the proposed closure of the art school.

Among the newspapers, cloths and canvases I saw a familiar face. Cecilia Reubenis was a band member for a show I directed in 2015. She is now a Bachelor of Visual Arts honours student at the SCA, working with a focus on painting and sculpture. I asked her how this hub kicked off.

"At the beginning it was everyone in the cafe showing up and just doing. It wasn't even a 'rallying of the troops'. Everyone just turned up knowing we had to fight this," she said. The SCA has hosted working-bees, banner painting days, and strategy meetings every week during the break. "We are not just making angry campaigns, we are making really smart campaigns and that's really important," she told me.

Cecilia is a first time 'activist' but believes visual art students "have the ability to think differently about how things could work or what they might look like, rather than just the norm". Her honours thesis is about second wave feminism

employing art to create uncomfortable discourse through aesthetics. "I have always been interested in art that is intensely political. I think we do have a duty to engage and be a mirror for the society we are living in."

In 2012 Pussy Riot performed their Punk Prayer at Moscow's Cathedral of Christ The Savior, staging a series of shouts, dances, and guitar riffs in response to the Church leader's support for Putin during his election. "As artists we are all activists," Second year print media student Jemima Wilson tells me. "We use our artistic sensibility and creative aesthetic to evoke meaning."

This is true of the SCA protest vigil held at the Art Gallery of NSW, an impactful action performed against a backdrop of the country's most important portrait prize. Adorned in red capes, protesters stretched across the gallery steps. Coordinated percussion mirrored the vigil's striking visual solidarity, as protesters clapped "S-O-S" in Morse code over the pulse of a snare drum.

The vigil was in part theorised by Danica Knezevic as a "meditation on what the closure means to the art community". The SCA PhD student curated this action by infusing her own studies of performance art and the passion and anger that came from news of the closure. "The words SOS SCA were everything. Save our souls. Artists are the souls of a community... a lot of my work is about is about finding a voice and giving a voice to the voiceless."

The vigil was covered by every major news outlet in Sydney. SRC Education Officer Dylan Griffiths believes this was largely due to the use of visual and audio motifs. "The vigil at the Archibald really showed how you can have a creative action and the media will be up on it." From 1995 to 2003 Ai Wei Wei took photos as part of a series *Study of Perspective*, which shows him flipping the bird to different political monuments like the White House and Tiananmen Square.

The Senate meeting protest was loud and vibrant. Students made it to the fourth floor of the Abercrombie building and protested the meeting where university management make all their top dog decisions. Griffiths had the idea of harnessing

the SCA creative flair with a spur of the moment creation. "There is nothing like making art on the spot." Students had brought some materials to the rally at The Abercrombie Business School and James was ready. "I thought 'here we go, let's make an work that can transcend this situation and get the message across.' Using black and white paint on a bare canvas, he created a haunting replica of the horse from Picasso's *Guernica*.

"I was looking at the history of painting using that as reference points for the campaign. The art works I chose were painted by artists as a political message for their times." The image of Picasso's horse was lifted and shared amongst protesting hands. "There are a lot of ways to express how we feel. Art has that power. Guernica was painted after general Franco bombed the city in Spain. It is symbolic of the pain caused by the Franco Regime. It also symbolises how the SCA has been treated by our own system, the University of Sydney."

By the time James got back to the protest, the painting was missing. It's an amusing mystery but James' biggest fear is that "Garton secretly has it up on his wall." This fear is somewhat ironic, considering the fake Picasso outside the Vice-Chancellor's office. In 2005, street-artist Banksy painted nine satirical installations on the Palestinian side of Israel's West Bank barrier.

The SCA closure is not occurring in a vacuum. It is part of a wider narrative of university corporatisation and profit-first KPIs. When the Australian Government cuts arts funding, when University management starves an art school then proposes to close it, when educational institutions put income before students and teachers, it is time to resist and respond.

Protest art, by its very nature, crosses boundaries, media, and disciplines. These students have come with their skills as painters, ceramic makers, performance artists, sculptors, filmmakers, jewellery makers and photographers to make this campaign as effective and affective as it has been.

Art goes hand-in-hand with activism. It is a form of resistance. It is a challenge to traditional ways of thinking. It puts power in the hands of the powerless.

Above:
Cecilia
Reubenis
adding final
touches to
a communal
painting.

Photo:
Victoria Zerbst

Queering Bollywood

Diaspora kid Pranay Jha seeks comfort in the emerging diversity of Bollywood films



Growing up as an Indian Australian, although the "West" has heavily influenced my personal values, I've always felt a sense of indianness in the way I see myself; it's an intrinsic part of my identity. A central aspect of interacting with this identity has been watching Bollywood films, which have often allowed me to keep in touch with contemporary norms in India. Other South Asian friends and family have remarked similarly, demonstrating that Bollywood films are an integral part of how many in the diaspora look to their homelands.

With the rise of Internet culture, however, Bollywood has left the confines of my parents' living room, and I see it now in gifs and listicles that construct Western understandings of Bollywood as few staged fight co-ordinated dance scenes. These two-dimensional representations are problematic for myriad reasons, as are the stereotypes they perpetuate about an "exotic" India, but what's particularly concerning is the way they erase the nuanced representations of Indian people that can and do exist in Bollywood. More specifically, Western representations have excluded Bollywood's rich depictions of queer people in India. This has had a particularly powerful impact on the way many South Asians interact with the dynamics between what has been perceived as "Western" values and our culture.

Mainstream Bollywood is not without its flaws. In a hyper-capitalist market, where the box office

appears to be the sole measure of success for a film, there is a clear incentive to pander to hyperbolised representations of queer characters. It is critical to note that for centuries, ancient Indian culture embraced and engaged with queerness in many forms of artistic expression. The rise of heteronormativity is a legacy of imperialism, which first criminalised homosexuality in British penal codes, thereby institutionalising conservative opinions. These attitudes have manifested in modern films such as *Student of the Year* and *Dostana* (the latter of which features straight men pretending to be gay), which have featured queer characters that often fit the stereotyped expectations of mass audiences: hypersexual, feminine and flamboyant figures. *Student of the Year* goes so far as to depict a gay school principal with a crazed sex drive whose perverse interactions with students are portrayed as apparently comical.

To the Western audience, these homogenous representations may seem backwards, a reflection of the inability of Bollywood to catch up with the rest of the world. However, this ignores context. It ignores that Hollywood obviously has its own problems with representation (see: *The Danish Girl*), but also the fact that homosexuality is literally criminalised in India. In 1998, the film *Fire* was received with instances of violence on streets and vandalism of cinema halls. In this context, even the emergence of queer characters, whilst undeniably flawed, is itself a notable step forward.

Art: Gillian Kayrooz,
Bachelor of
Visual Arts II
(Screen Arts)

Ancient Indian culture embraced and engaged with queerness in many forms of artistic expression

Mainstream Bollywood is hardly the ideal model for representations of the queer community, as these representations remain defined by limiting stereotypes. However, when analysing Bollywood films in a context where homosexuality is criminalised and discourse can cause violence, it is undeniable that current films need to be credited with their empowering ability. The more such films receive attention, the greater the likelihood of more nuanced representations of queer people in Bollywood. As this happens, diasporic South Asians who grapple with the uniquely intersecting elements of their identity are able to look to Bollywood as a source of solidarity.

Encouragingly, a mainstream film, Kapoor and Sons, depicted a gay male protagonist finally coming out to his family. Given the aforementioned social pressures, it is important to note the magnitude of a large budget film featuring famous actors engaging in such issues. Furthermore, there exists a series of nuanced "middle genre" films that engage in queer issues and offer diverse representations of themes like homoeroticism. Such films are not a product of recent times, but gained notoriety during the 1970s and 1980s when movies such as *Mandi* featured intimate lesbian relationships. Whilst implicitly featuring queer interactions in the stereotypical setting of a brothel, Shabana Azmi and Smita Patil's characters in *Mandi* definitely moved away from the conventional hyper-sexualised portrayal of lesbianism that existed and still exists in mainstream cinema. The ground-breaking legacy of films like *Mandi* has flowed onto modern times, with celebrated movies such as *My Brother...Nikhil*, which depicts the tribulations of a gay man testing HIV positive. In this way, it appears there is space in Bollywood for queer narratives that is only increasing as more directors take on the challenge of engaging in these depictions.

As a member of the Indian diaspora, the ability of these films to foster a connection with my cultural background is very important. Against the backdrop of often-conservative families, many young South Asian Australians can find it difficult to fit progressive views into their cultural identity, and are forced to reserve such views for university or school life. Films that start conversations about queer issues are empowering in their ability to discursively impact the ways in which we can interact with our culture, not just in India, but also in diaspora communities all over the world. Personally, these films have provided a platform through which I can discuss progressive issues that would otherwise be taboo amongst my extended family. More importantly, for queer people who often carry the burdens of community pressures, it can be very difficult to come out. In a society where insular South Asian communities often set strict norms to adhere to "model minority" expectations, films that present narratives of queer characters can play an important role in reinforcing queerness as compatible with embracing one's cultural identity.

SEO is the sexist uncle at the new media dinner party

Mary Ward can only write about tech when also writing about Jennifer Aniston

I once knew someone who worked at a popular Australian website where every image of Lara Bingle had to be sneakily encoded with the phrase "lara bingle nude".

In the website's back end, every image file name, description and – presumably quite confusingly for visually impaired visitors – alternative text field associated with the model-cum-reality star had to be filled with the phrase, regardless of whether the attached story involved Bingle in any state of undress.

The reason? SEO.

SEO, or Search Engine Optimisation, is the art of trying to send a website's pages to the top of search engine results, without boosting their placement through advertising.

The logic goes like this. Google – who I'll use as a placeholder for all search engines – is a lazy reader. When ordering search results, it goes for a direct/close match to the search keywords given to it and tries to find these words in easy to read places: your headline, the URL, image descriptions etc.*

But, the trouble is that Google isn't just a lazy reader; it also isn't a particularly politically correct reader. That's mainly because of who it's reading for.

Even when its users aren't looking for porn, Google search terms are blunt. Google is a place where it's acceptable to just type in the words "[celebrity's name] fat".

However, in 2016 it's probably not okay for most celebrity news organizations to run headlines that just read "[celebrity's name] is fat".

Of course, it's common for some publications to run stories to that effect, but the language used is different. Actresses snapped without their consent enjoying beachside vacations aren't "fat and without makeup"; they are "embracing their fuller figure and sporting a fresh face".

Or the pictures are run ironically: "Oh no! [celebrity name] dares to leave the house in a bikini! Let's wait for the outrage from the conservative male body police!"

This presents a problem for online celebrity news. How do outlets get traffic from Google, while still creating this façade of holier-than-thou, smart-sounding gossip reporting?

When Jennifer Aniston wrote an essay for the Huffington Post with the key line "I'm not pregnant. What I am is fed up" earlier this month, hardly any online news site used that line as their headline. A much more popular option was something like this:

"Is Jennifer Aniston pregnant?" No, she's just fed up.

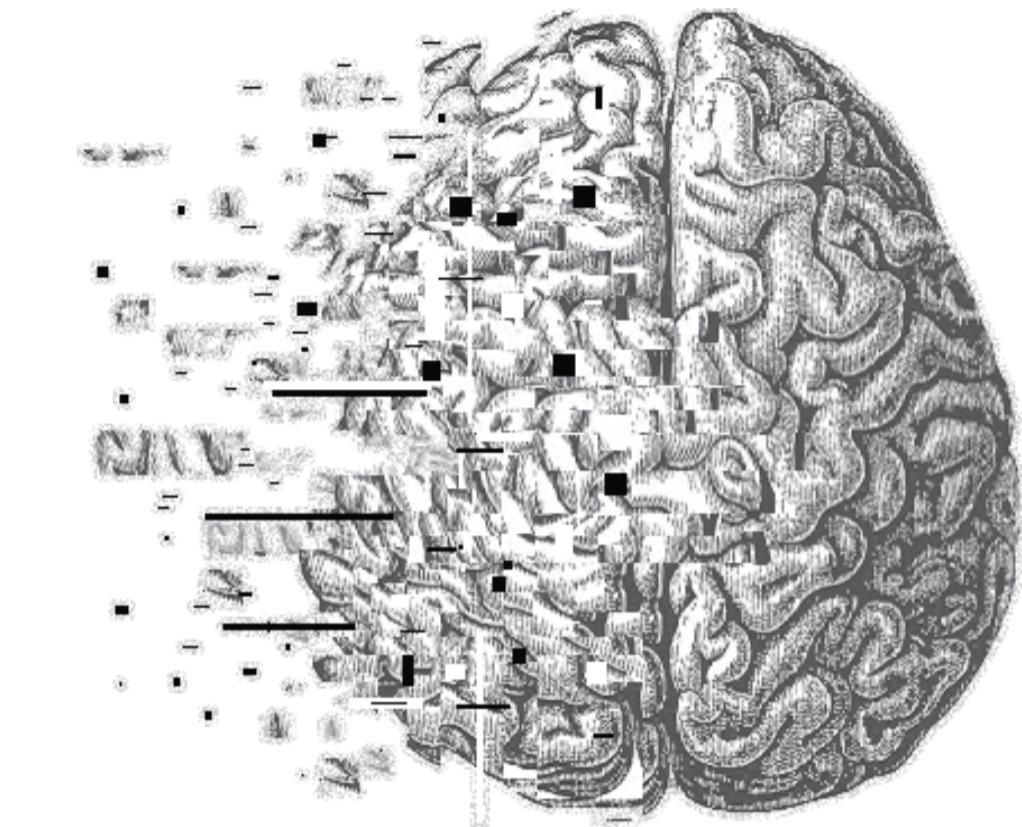
Let's look at that again.

"Is Jennifer Aniston pregnant? No, she's just fed up."

The trickery was seen in the URLs, too, a la "/Jennifer-aniston-pregnant-pictures-denies-rumours". And you can bet that the pictures accompanying each article were somehow encoded with those words, too.

No matter how cool or woke a news website tries to be, SEO is the drunk, sexist uncle at the new media dinner party. And, alas, as long as he controls the guest list, he can decide what's on the menu.

"It's important to note that Google have never, like, published a book on how this works and their algorithm is widely thought to be much more sophisticated."



Tech support

Katelyn Cameron on mental health support apps

with a sleeping app called Pzizz.

"The sleeping app works pretty well for me, it's a 99% hit rate so far for getting me to sleep within 10 minutes, and that's in varied states of calm, anxiety attacks and severe depressive episodes."

However, not all mental illness can be effectively managed using an app on a phone or an online program. Bronwyn Robson is a mental health nurse at Gosford Hospital who works with people suffering from serious mental illnesses on a daily basis. She believes there is a role for digital technologies in treating mental health, but doubts that they should constitute patients' entire course of treatment.

"If you're face-to-face, you can develop a rapport with someone, the barriers of suspicion and trust get broken down, and you can develop what we call a therapeutic relationship with them, and I think that might be more difficult when it's online," she says.

Associate Head of the University of Sydney's Clinical Psychology Unit, Professor Caroline Hunt, agrees. She says online technologies are suitable only when there are "no complicating comorbid problems." People with trauma history, drug and alcohol problems, personality disorders, or severe depression are unlikely to experience any benefits from digital technologies. Young people at ease with apps, along with those who have not had mental health problems for years, are more likely to respond well to digital technologies.

For people suffering from moderate mental illness, an app on their phone or a course of online treatment may prove very useful. If not the complete solution, they could still be used as a supplement to face-to-face therapy. For others, face-to-face treatment, medication, or a combination of both, is the only option. Online technology's emergence shouldn't mean more-involved treatments aren't still affordable and available to every Australian.

Art: Luke Tisher,

Bachelor of
Visual Arts III
(Photomedia)

To battle the shortcomings of the mental health care system in Australia, non-government organisations such as The Black Dog Institute, beyondblue, and ReachOut have created an impressive number of free or low cost digital technologies to help people deal with mild to moderate mental illness.

While one in five Australians suffer from mental illness, only a fraction of those seek orthodox counselling and treatment. Cost, access, stigma and information are the usual barriers to seeking help. Technology is now being harnessed to overcome them.

"Online therapy is a relatively new way of tackling the symptoms of poor mental health," says Chief Scientist and Director of The Black Dog Institute, Professor Helen Christensen, "but people have taken it up quite willingly."

This presents a problem for online celebrity news. How do outlets get traffic from Google, while still creating this façade of holier-than-thou, smart-sounding gossip reporting?

Black Dog's myCompass is an interactive self-help program that can be accessed via computer, mobile phone or tablet. The program is designed to help people suffering from stress, anxiety, or depression to alleviate their symptoms. thedesk, created by beyondblue, is an online program that provides Australian tertiary students with strategies to maintain their wellbeing. ReachOut's Breathe app can relieve that racing heart you get when you're feeling anxious by helping you to slow down your breathing. These are just a few examples of the many mental health apps available online.

If you're suffering from mental illness and need immediate help in a crisis, you can contact Lifeline on 13 11 14 or beyondblue on 1300 22 4636 at any time of the day or night. You can also talk to your local GP or health professional.

But just how effective are they at treating mental illness?

Very, according to experts.

"Self-directed online therapy is suitable for people experiencing mild to moderate illness but also as an adjunct therapy to people with more serious illness who are under the care of a mental health clinician. It is particularly suitable for people who have limited access to face-to-face care (due to geography, illness or financial reasons for example)," says Christensen.

Kayla Roberts, 22, suffers from anxiety and depression, and uses a meditation app called Smiling Mind to manage her symptoms, along

POKÉMON

A punter's guide to Pokémon Go on campus

Cameron Caccamo is preparing for the worst when semester starts

For a game built for a completely different platform, Pokémon Go has absolutely no trouble stirring up the nostalgia. This time, however, the world around you is the game's world too; as you walk around, your character moves with all the grace and accuracy of a toddler. Nerds call this "augmented reality"; it's really just a Pokémon-themed overlay to Google Maps.

In Go, players have to walk around in the real world to find wild Pokémons. Unfortunately for the University of Sydney, it seems we have an abundance of boring, common Pokés (think Weedle and Pidgey). Victoria Park is slightly better, and there are reports of Jynx and Bulbasaur on the Camperdown side of campus, but otherwise you will have to walk quite a bit to catch anything useful.

What this will mean for the campus is unclear. Will the number of slow walkers to and from Redfern increase? Perhaps Arts students will finally have a reason to willingly venture to the other side of City Road (probably not). Just remember to look up from your phone every now and again. Expect to see more than a couple of students bump into each other on Eastern Avenue.

Surrounding you are Pokéstops, which are designated landmarks, statues, and prominent graffiti, from which you can pick up important items as you walk by. Some of these Pokéstops seem to give more items than others - you may want to adjust your walk into USyd to go through the Victoria Park entrance, for example. Some of these serve as Gyms, where players use the shallow (even by low Pokémon standards) battle mechanics and try and control the Gyms for themselves and their teams.

Students at USyd are set for a tough semester if they choose to take Go seriously, and try and control these Gyms. Merewether, New Law, and the Mackie Building on Arundel Street all host one,

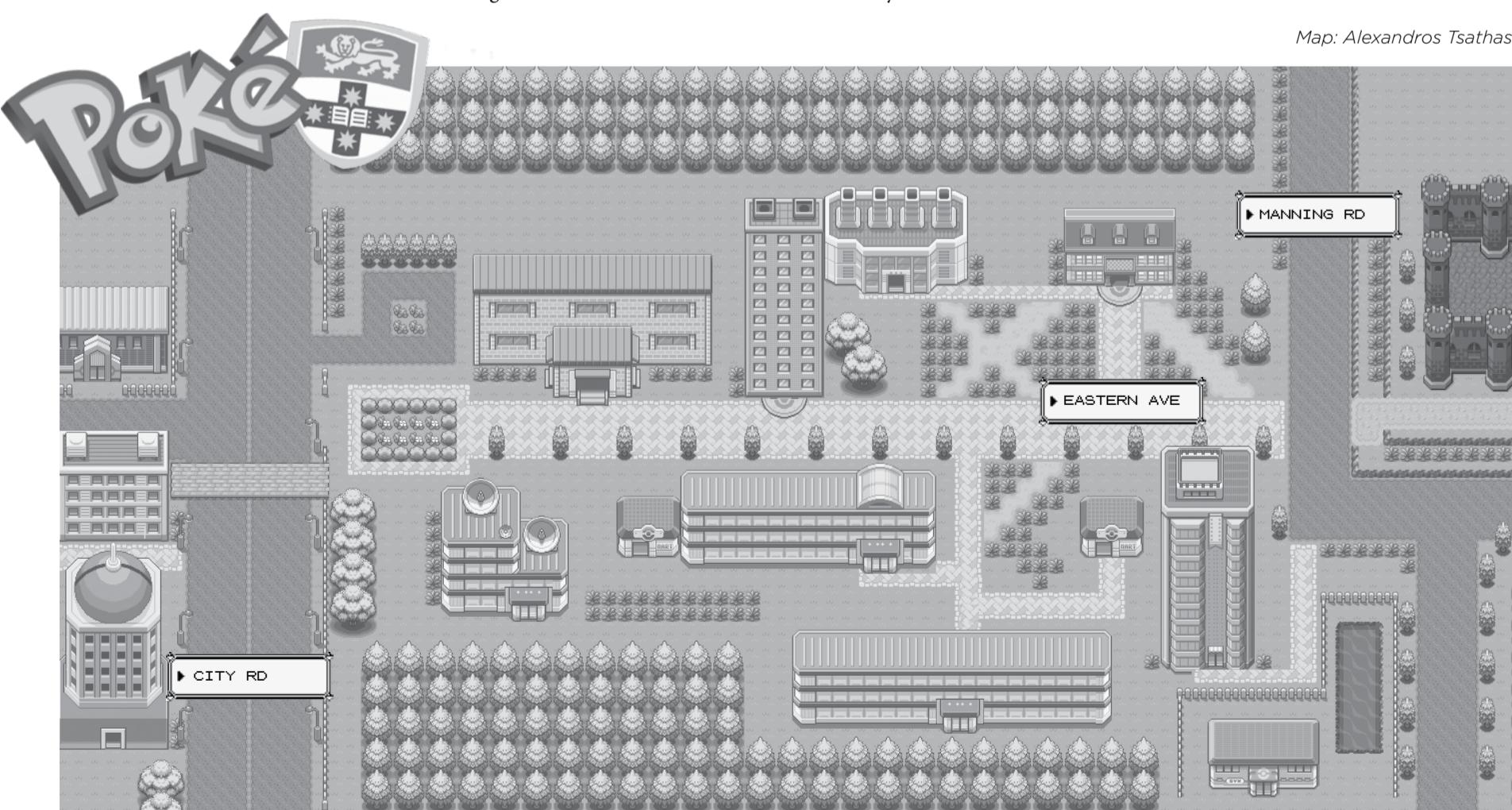
while College students will fight over The Alfred Hotel. With so many Pokéstops on campus and nearby in Victoria Park, Glebe, and Newtown, students will find themselves at high levels and plenty strong in no time. Even before the semester started, holding these Gyms down for more than an hour was a challenging task. Team Mystic (Blue) seemed to be doing better at it, but who knows how many Instinct (Yellow) and Valor (Red) players will be trying to change that.

The game also features Lure Modules, purchasable items that, for half an hour, increase the rate of appearing around a chosen Pokéstop. Every player reaps the benefits when someone drops a lure, and it works best when many are dropped at Pokéstops within close proximity to each other. Manning House, just outside Wallace Theatre, and the Wentworth Building all play host to multiple Pokéstops, so expect plenty of Lure Modules and hundreds of students milling around these areas trying to catch something better. Given their appeal, expect Lures to be used for a variety of purposes. A fundraising BBQ or a sparsely-populated club or society event may just have a couple more attendees with a Lure nearby. A note to lecturers: put Lures close-by to your lectures and I might turn up more often.

With no peer-to-peer functionality (no trading or battling with friends) and inch-deep gameplay, it remains to be seen just how popular Go will be in the long term. Such features would be perfect for playing at USyd. Think of the hundreds of students that already gather at the Law Lawns, or at Manning and Hermann's, and then imagine them trading and battling all day every day - productivity would screech to a halt. For now though, the casual player may find the game a bit too shallow and repetitive; for the hardcore, the motto "Gotta Catch 'Em All" is enough to make this game a never-ending pursuit for every Pokémon, and to be the very best like no one ever was.



Map: Alexandros Tsathas



REVELRY IN REVIEW

The parties' party

David Hogan went to a stupol party. Of his own volition.

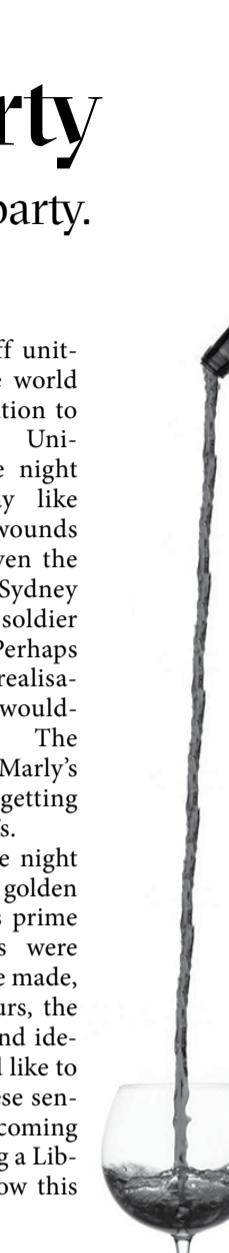
It was the most anticipated gathering of the stupol elite since #reselect, only this time the police didn't rock up. Outgoing SUPRA Christian Jones (MP to be?) set about the task of uniting the factions over shots and Pokémon Go, and the BNOCs heeded his cry.

The theme was decidedly 'stupol', and revellers donned coloured shirts from the campaigns of yesterday: Unleash Alisha, Back Jack, Is Dom, Is Good. You name it, the shirt and slogan was there.

The night started at Kultos, giving reason for the Liberals in the crowd to be doubly proud. They could barely contain themselves in their RM's and chinos, as they celebrated the election result and the opportunity to support small business. Mirroring the diminishing Greens presence in Federal Parliament, there was a small turnout from Grassroots. Not one member of SALt was present

- perhaps they were off uniting the workers of the world and starting the revolution to overthrow capitalism. Unity and NLS spent the night happily chatting away like old friends, with the wounds of 2015 healed. Not even the appearance of the odd Sydney Labor Students foot soldier dampened the mood. Perhaps they bonded over the realisation that #billshortenwouldNOTbeprimeminister. The troupe relocated to the Marly's beer garden, before getting late-night cosy at Kelly's.

Kudos to Jones - the night was as successful as the golden years of John Howard's prime ministership. Moments were shared, friendships were made, and for a brief few hours, the differences of politics and ideology were put aside. I'd like to end with "let's hope these sentiments last for the upcoming SRC election!", but being a Liberal and a realist, I know this won't be the case.



RADICAL EDUCATION WEEK

23–25 AUGUST 2016

education should be a process of liberation: freely sharing knowledge and skills, to equip communities to dismantle the various structures of oppression we face. corporatised academia is too often a vehicle for perpetuating these structures. as students, we need to create our own platforms for sharing knowledge and engaging with non-academic communities.

the inaugural radical education week will be a series of free workshops, skillshares, talks, film screenings and more, held over three days. events will be hosted by students as well as activists and leaders from the broader community. REW is organised by students in the SRC and its collectives.

find us online:
fb:
facebook.com/radedweek
host an event:
tinyurl.com/radedweek



Honiscopes

Your artist statement for the upcoming moon cycle, as Jupiter overtakes Saturn whilst sending a cheeky shadow Neptune's way. Shout out to www.artbybollocks.com



Aries
Your work explores the relationship between Bauhausian sensibilities and multimedia experiences through distorted temporal replicas of milk crates.



Taurus
With influences as diverse as Jeff Koons and Sonia Kruger, your printmaking combinations will be manufactured from both the opaque and transparent.



Gemini
The endless oscillation of relationships between you and your mum, and your mum and Freud, transfixed by a horcrux's curse.



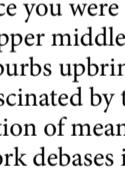
Cancer
What starts out as yearning soon becomes corroded into a tragedy of lust, leaving only a sense of unreality and the chance of a new order.



Leo
Ever since you were a student, you have been fascinated by the unrelenting divergence of the zeitgeist, confronted by the finessed failing of Nietzsche.



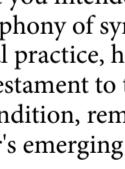
Virgo
Nihilism and UFO sightings.



Scorpio
Since you were a teenager, your upper middle class Eastern suburbs upbringing made you fascinated by the endless oscillation of meaning, which your work debases into a manifesto of White Boy distress.



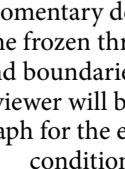
Sagittarius
Your work explores the universality of myth, midlife subcultures and how these intermittently intersect with the consumerist fetishism of Aesop's Fables.



Capricorn
What you intended to be a cacophony of synesthetic critical practice, has evolved into a testament to the limits of our condition, reminiscent of Tumblr's emerging sexualities.



Aquarius
Vision is readily corrupted into a carnival of futility, leaving only a sense of chaos and the possibility of a new synthesis.



Pisces
As momentary derivatives become frozen through diligent and boundaried practice, your viewer will be left with an epitaph for the edges of our condition.



Tax time can be stressful for many people. Most students have what the Australian Tax Office (ATO) call "simple tax returns".

Essentially this means your income is less than \$50,000 a year, and you do not run a business (with or without an ABN). It can also be that you haven't earned enough money to warrant completing a tax return, but you still need to tell the ATO that.

But don't stress – we're here to help. The SRC and SUPRA, in conjunction with the ATO, are running a Tax Help Program. That means we have ATO trained volunteers to help you complete your tax return. They can help you to get all of your deductions in order, and to complete your tax return. By submitting a correct tax return you will receive your tax refund as quickly as possible. This is usually 2 weeks.

This service is provided free to all Sydney Uni students who have a simple tax return. So hurry – appointments are limited. Book by going to the SRC website, then click on 'Caseworker Help' then 'Tax Help'. <http://srcusyd.net.au/src-help/tax-help/>

Ask Abe



SRC caseworker HELP Q&A

Dear Abe,

I normally live in China. I am going home for the end of year holidays. Is there a way I can freeze my health insurance payments? It's a bit expensive and I don't want to waste it.

Thanks,
Frozen Health

Dear Frozen Health,

Most international student health insurance providers will allow you to claim a credit for the amount of time you're away. You would need to apply for this shortly after returning to Australia. Strict deadlines apply so check these with your provider before you leave.

Abe

SRC Caseworkers offer advice and support on a range of issues including:
Academic Issues, Tenancy issues, Centrelink and more.
Phone 9660 5222 or email help@src.usyd.edu.au

BUY BOOKS CHEAP

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rate on campus!

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* Conditions apply, see details in store

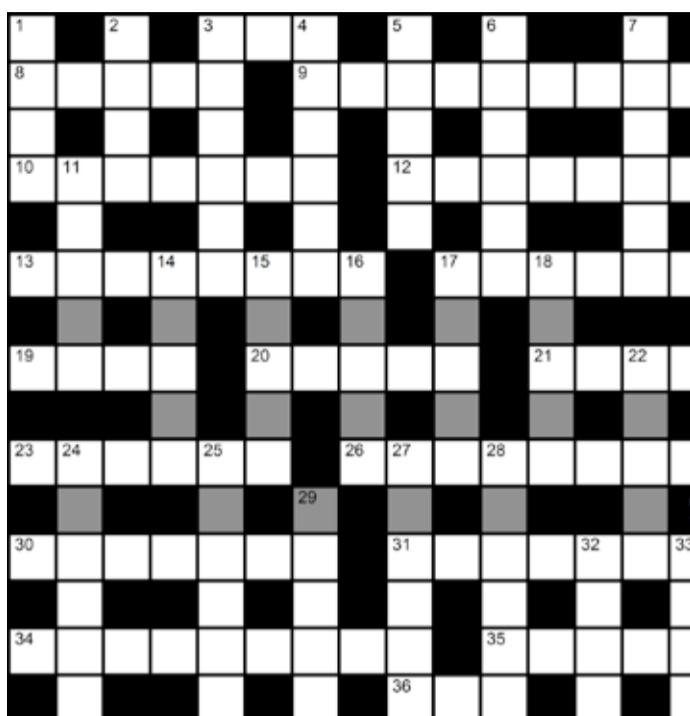


Level 4, Wentworth Building,
University of Sydney
(Next to the International Lounge)

p: 02 9660 4756
w: src.usyd.edu.au/src-books

Cryptic

Cryptic by EN



ACROSS

3. Circle section from *Archer* segment (3)
8. Has mistakenly left after *White Collar*, maybe (5)
9. Love now on about, say, 2:15 (9)
10. *Green Acres* premiere's after first half of *Emerdale* starts to lack drama (7)
12. Colour of *HawthoRNe*. A small, small vehicle? (7)
13. *Lockup* scene ends after Series 1 repeats (8)
17. *Doctor Who* made without source of hay field (6)
19. Hey, in quiet situations, leads to *Pokemon/Sesame Street* (4)
20. Cancel return of *Thanks*, securing return of *Steal* (5)
21. Mistake interjection from *Lalaloopsy* (4)
23. Almost cancel entertaining second show for *Luck* (6)
26. Sees *Spun Out* for tension (8)
30. Bankroll soap (*Outsiders*) right after running odd show (7)
31. Knocked-back bee from *Glee* buzzed erratically (7)
34. *CSI* set on a confusing ending (9)
35. *Frontline* autographs for network (5)
36. View *Bones* after primetime deadlock (3)

DOWN

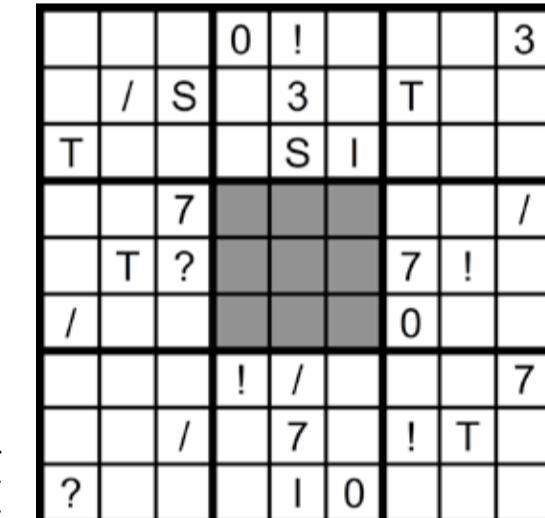
1. Key characters in *NCIS** legacy? (4)
2. Finale of celebrated *Rake* even bagged top telecast for, say, 30/7 (4)
3. *Forever*'s mid-season set around place without rear window (6)
4. Wicked thing stripped bank in *Cold Case* with loose ends? (6)
5. *Cheers*, maybe, to cast central characters to start (5)
6. *Castle*'s time-slot in Los Angeles (6)
7. Precede beginning of *Friends* or, for example, beginning of *Outnumbered* (6)
11. Last laugh during rejection of fraudulent study of *NUMB3RS* (5)
14. Principal audience following *The Closer* can dine at home (3,2)
15. Scrap initially excruciating description of *Extras* (5)
16. Sees *Weeds* after September 1st? (5)
17. *Legends* lead happy in playing *Myst* (5)
18. Ring in *Breaking Bad* with ecstasy den, maybe (5)
22. PS *SeaChange* is outdated (5)
24. Intense publicity around debut of *Haven*'s new character (6)
25. Cool, Spanish version of *House* contains ultimate introduction with Laurie opener (6)
27. 4/2: *Top Gear* network's demanding (6)
28. *Rebus*, say, turned up with last character (twice) and, oddly, not blue (6)
29. *Coach* (series) (5)
32. Win *Letters & Numbers* DVD/tops (4)
33. Delightful start because *The Middle* is smash (4)

Target



A wild Zubat appears: 30
Microwaved sausage roll: 70
Dinner and Netflix: 90
Michael Spence resigns: 100

Sudoku



The first session of *Letters & Numbers* for the semester will be held on August 2 from 5-6pm at Manning Bar. There'll be prizes up for grabs and entry is FREE.

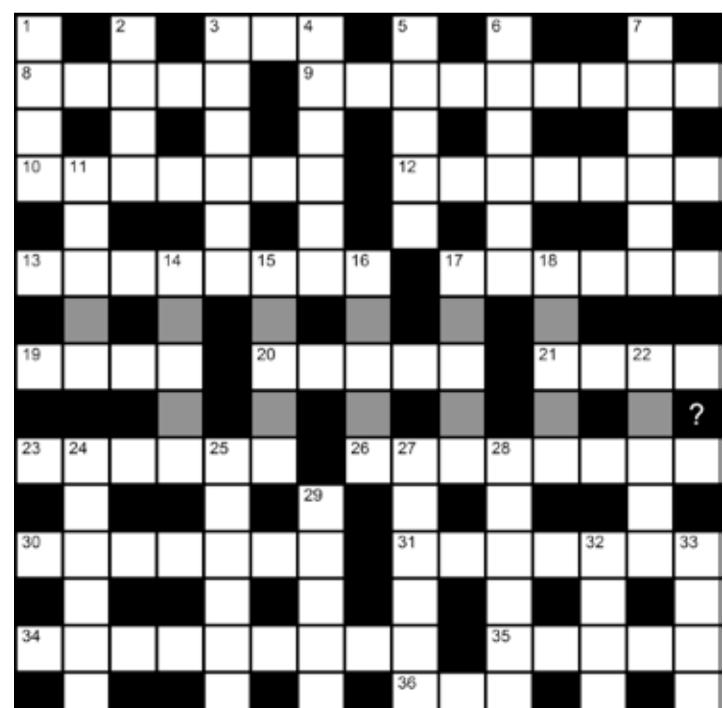
Quiz

1. Taylor Swift and Kanye West are reportedly feuding over the lyrics to which song?
2. Which train line is Revesby station on?
3. Which feature did Twitter introduce on June 14 this year?
4. What is the capital of Botswana?
5. True or false: the human foot has 46 bones?
6. What date is Bastille Day?
7. Where on the University of Sydney's campus is its Pokemon GO gym?
8. What was the name of Arthur's teacher in the children's television show, Arthur?
9. The federal electorate of Barton was held by which political party prior to the July 2 election?
10. Which of these songs contains the song's title in its lyrics? a. Bohemian Rhapsody, b. Smells Like Teen Spirit, c. Heart of Glass, d. Unchained Melody

Answers on page 9.

Quick

Quick by EN



SRC REPORTS

President

Chloe Smith

Well it feels crazy to be saying this already, but – welcome to semester two! I hope the winter break was a chance to relax, have a sneaky bevvie here and there, travel, and catch a few Pokémons if you're into that.

The SRC has been busy over the break helping students with academic appeals and processes following the exam period and leading into enrolments for semester two. We've also been making preparations to introduce our new free tax help service in time for tax time, and our student reps have been keeping up with the always turning cogs of the university machinery. We'll also be out and about for Re O-Day on July 25th so keep an eye out!

Of course, the biggest thing to come out of winter break was the federal election result – after a very, very close race, it's now confirmed that the Liberal/National Party has been returned for three more years. Although higher education wasn't a huge issue during the election campaign, thanks to the repeated efforts by the crossbench, Labor, and Greens senators in the last parliament to vote down deregulation and other measures, combined with the overwhelming unpopularity of these policies within the electorate, we know this government still has many plans for students and young people that are of concern. In particular, the PaTH internship scheme, partial deregulation in flagship courses, cuts to university and TAFE funding, and uncertainty around the future of access to healthcare and welfare services.

Your SRC and other student unions will continue to stand up for students and young people and advocate for fair, funded, accessible education for all. If you want to join our fight and hold our government to account, come to the National Day of Action on August 24th! Best of luck with semester two!

Queer Officers

Marcus Wong & Evan Jones

It's been a busy year all-round and the past couple of months have certainly been no exception. We protested La Trobe University in the aftermath of Roz Ward's dismissal. Following that we protested the Drummoyne Baptist Church's event that hosted Brett Lee-Price who has expressed extremely transphobic views, including offering advice to deliberately misgender transgender individuals. We also had contingents to the Refugee and Marriage Equality/Safe Schools Rallies that were held in the weeks leading up to the election. It is important to stand in solidarity with refugees and stand for their rights, and the atrocities being committed against them by the Australian Government is absolutely deplorable. The Marriage Equality/Safe Schools Rally was absolutely fantastic, drawing a giant crowd with speakers including Roz Ward and Jess from The Veronicas.

Following the tragic shooting in Orlando many of our members also attended a vigil held in Newtown to honour the victims. It is important that we do not erase the fact that this was at an LGBTQIA+ club, and an attack against the Latinx Queer community, something overlooked by many news sources. It is also important to critique the role of Islamophobia in media coverage and stand against Islamophobia in all its forms. We cannot fight bigotry with bigotry.

In July, we sent a delegation to Perth for Queer Collaborations, an annual queer student conference. It was a fantastic opportunity for our members to network with other students across the country, and to acquire skills and knowledge from some fantastic activists. It's also a good opportunity to get involved with

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

some campaigns that are being run, and to see a variety of approaches to activism, something that we can help use to broaden our own activism. It was an intense week but an experience many will remember for a long time.

We've also been continuing work on the campaigns we've already been involved in. We took Rainbow Campus to the USU and will be taking it to the SRC at the next meeting. We've also been assisting with the Ending Queer Youth Homelessness Campaign and involved with groups like Community Action Against Homophobia and Defend Safe Schools.

Over the coming semester we have much to look forward to. Queer *Honi* will be out in a couple of months and preparation is already underway for it. We're also very excited about Radical Education Week, a collaborative project we've undertaken with the other SRC Collectives that is shaping up to be incredibly promising. As part of Rainbow Campus, we are organising a Rainbow Wedding to protest the university's refusal to endorse marriage equality. Finally, having successfully won a bid to run Querelle, an annual queer student magazine, we will be beginning work to launch at next year's Queer Collaborations.

Overall, it's been an incredibly exciting few months and we'd like to thank the ongoing support and commitment of our collective, as well as our supporters across the university. For any queeries please email us at queer.officers@src.usyd.edu.au.

Education Officers

Dylan Griffiths & Liam Carrigan

Over the break USYD management sent an email to Sydney College of the Arts students announcing the signing of a Heads of Agreement with UNSW that proposed a 'merger' of SCA with UNSW Art and Design. With no guarantees for staff, studio space, curriculum and facilities this is no merger; it's a closure!

The closure will see up to 3/4 academic staff, all of the technical and many admin staff sacked. It will sacrifice pedagogy for a surplus. Management attempt to calm students by promising that they will still be able to graduate with a Sydney University degree. But students know that it important thing isn't the piece of paper you get at the end of your degree but the education in the middle. All three-art schools are under threat by the merger, and so is the wider visual art community. As artist Ben Quilty put it 'the cultural face of Australia has been punched'.

SCA students are angry and have started the LET SCA STAY campaign. Management has removed the Bachelor of Visual Arts from the 2017 UAC guide and the campaign demands that it is reinstated and the closure halted.

The campaign's first open meeting attracted 200 people and continues to pull large numbers in the weekly campaign meetings. LET SCA STAY's first action was to mobilize around managements student briefing, this was successful in sending a message that art students will not stand idly by while university management destroys their education. SCA students didn't let the Provost, Stephen Garton get a word in before and proceeded to escort him and the dean of SCA off the campus in Rozelle.

This was followed by a rally to disrupt the University Senate. Hundreds of SCA students and activists marched from the quad to the business school where the meeting was taking place only to be met with the riot squad and denied entry.

The Archibald prize was usurped by a peaceful protest of SCA students outside the Gallery of NSW, who were extremely supportive of the protest.

Show Solidarity with SCA students and staff in the main quad on the 17th of August rallying against the proposed closure of SCA.

We also saw the return of the Liberal government, who want to deregulate fees, lower the HECS repayment threshold, and decrease government funding by more than \$2 billion. The National Union of Students has called a National Day of Action against these cuts on the 24th of August, be there to defend your education!

Wom*n's Officer

Anna Hush

Even as university students enjoyed their break between semesters, news stories about sexism and sexual assault on university campuses did not stop breaking. Investigation by *Honi Soit* revealed that in the past five years, up to 1700 students may have experienced sexual assault, estimated from the University's own data. Five students at ANU have recently been expelled for sharing photos of women's breasts online without consent, as reported by ANU student newspaper Woroni. Although these seemingly endless stories of sexual assault and harassment reveal the dark underbelly of campus life, it is also heartening to see brave students sharing their stories, as well as tireless activists campaigning for better support, and student media leading reporting on the issue.

The National Union of Students launched the 'Support Student Safety, Stop the War on Women' campaign during the break, with a rally at UTS and USyd after the annual NOWSA women's conference. This campaign demands that universities implement zero tolerance policies towards sexual violence, roll out the national sexual assault survey developed by the Human Rights Commission without delay, and do more to support survivors of violence on campus.

This semester, the Wom*n's Collective will continue to fight for survivors of sexual violence. Currently less than 1% of survivors report their experiences to the university: we want to see better reporting procedures put in place, so that students feel safe to come forward. We want better education for students and staff, to create a community with a greater understanding of consent and greater respect for women. Sexual assault on campus will not stop until the university listens to the voices of students and survivors!

This semester, Wom*n's Collective meetings will be held on Mondays at 1pm in the Wom*n's Room in Manning House. Women and non-binary students are welcome to come along to meetings!

If you want to get in touch with WoCo, find us online at facebook.com/usydwoco, or email usydwomenscollective@gmail.com.

Notice of Council Meeting

88th Students' Representative Council, University of Sydney

DATE: 3rd August
TIME: 6pm - 8pm
LOCATION: Professorial Board Room (Quadrangle)



Students' Representative Council, University of Sydney

p: 02 9660 5222 | w: src.usyd.edu.au

IN A PICKLE?



If You Have a Legal Problem,
We Can Help for FREE!



法律諮詢
We have a solicitor
who speaks Cantonese,
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Liability limited by a scheme approved
to you by the Students'
Representative Council.
SRC

Students' Representative Council, University of Sydney

Notice of 2016 Students' Representative Council Annual Election

Nominations for the Students' Representative Council Annual Elections for the year 2016 close at 4:30pm on Wednesday the 17th of August 2016. Polling will be held on the 21st and 22nd of September 2016. Pre-polling will also take place outside the SRC offices (Level 1, Wentworth Building) on Tuesday the 20th of September 2016 from 10am-3pm. All students who are duly enrolled for attendance at lectures are eligible to vote. Members of the student body who have paid their nomination fee to Council are eligible to nominate and be nominated, except National Union of Students national office bearers. Full-time officebearers of the SRC may also nominate as NUS delegates.

Nominations are called for the following elections/positions and open on the 27th July 2016 at 4:30pm:

- The election of the Representatives to the 89th SRC (33 positions)
- The election of the President of the 89th SRC
- The election of the Editor(s) of *Honi Soit* for the 89th SRC
- The election of National Union of Students delegates for the 89th SRC (7 positions)

Nomination forms can be downloaded from the SRC website: www.src.usyd.edu.au, or picked up from SRC front office (Level 1, Wentworth Building) from 4:30pm July 27th 2016.

Nominations **must also** be lodged online along with your policy statement and Curriculum Vitae (optional), by close of nominations at: www.src.usyd.edu.au. For more information call 9660 5222.

Signed nomination forms and a printed copy of your online nomination **must** be received no later than 4:30pm on Wednesday 17th August, either at the SRC front office (Level 1, Wentworth Building), OR at the following postal address: PO Box 794, Broadway NSW 2007.

Nominations which have not been delivered (printed, signed, hardcopy) either to the Electoral Officer at the SRC front office or to the post office box shown above **and** submitted online by the close of nominations **will not be accepted** regardless of when they were posted or received.

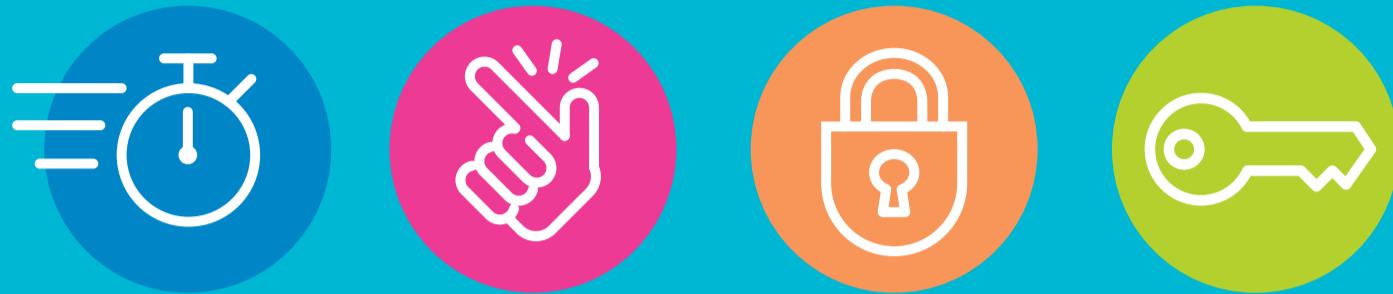
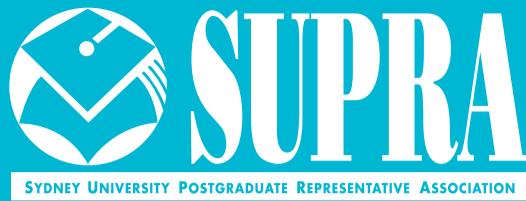
The regulations of the SRC relating to elections are available online at www.src.usyd.edu.au or from the SRC front office, (Level 1, Wentworth Building).



Authorised by P. Graham, SRC Electoral Officer 2016.
Students' Representative Council, University of Sydney
Phone: 02 9660 5222 | www.src.usyd.edu.au



Australian Government
Australian Taxation Office



Get free help with your tax return from a Tax Help volunteer

- › Are your tax affairs simple?
- › Do you earn around \$50,000 or less?

Available to all USyd students through the Students' Representative Council (SRC)
& Sydney University Postgraduate Representative Association (SUPRA).

To book an appointment go to: srcusyd.net.au/src-help/tax-help

myTax



Create your myGov account and link to
the ATO before your Tax Help appointment.