

Honi Soit

SEMESTER TWO, 2016 • WEEK 6

FIRST PRINTED 1929

Labor Club
factional
stoush

NEWS, PAGE 5

Revue review
extravaganza

Spaceships, narcotics, Harambe and Shakespeare

REVIEWS, PAGES 14-15

SCA
occupation: for
and against

OPINION, PAGE 12

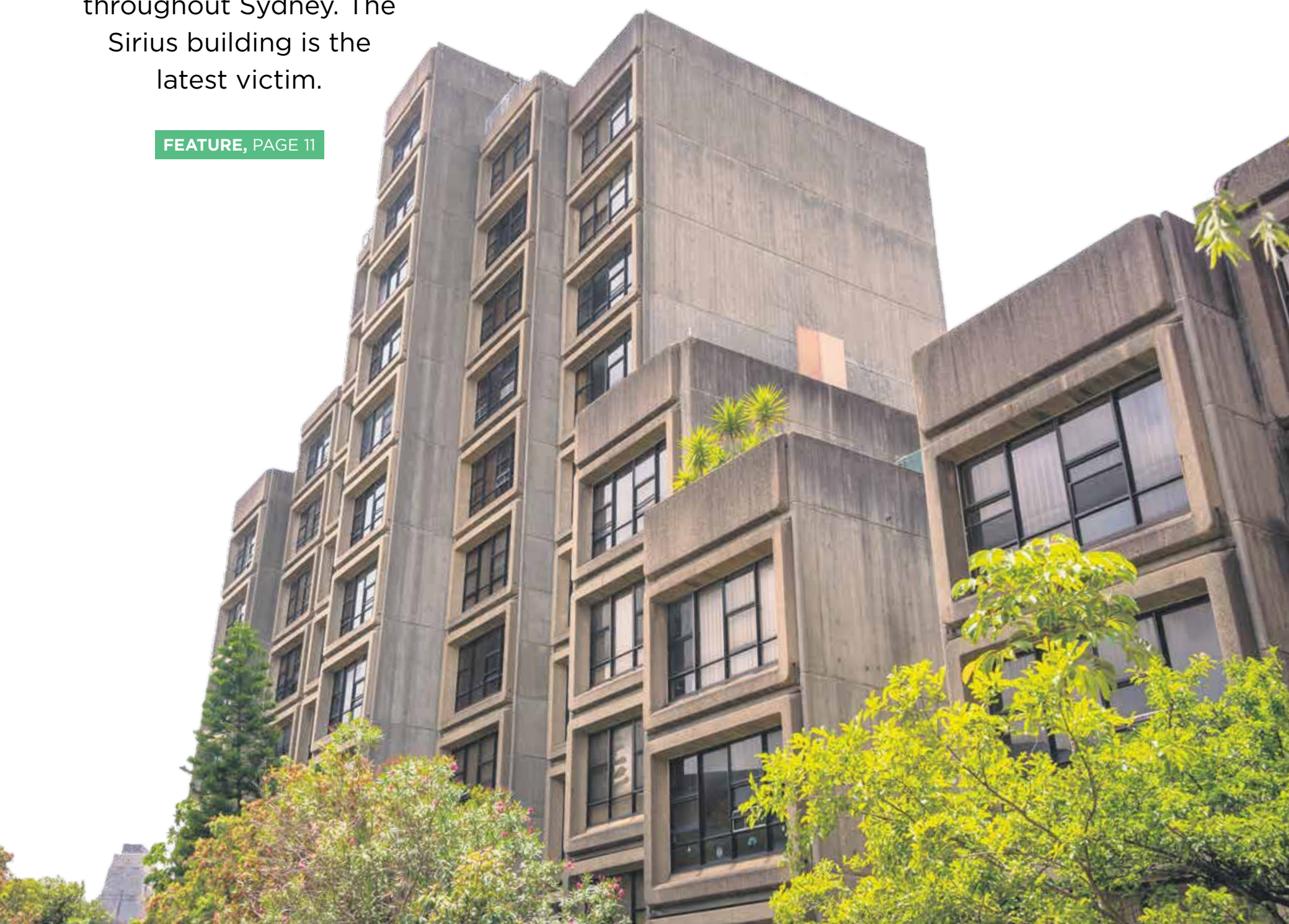
Burmese
student
activists

RAD ED WEEK, PAGE 13

Developed destruction

Unbridled development
is demolishing heritage
listed buildings
throughout Sydney. The
Sirius building is the
latest victim.

FEATURE, PAGE 11



Contents

3 / LETTERS	18 / PERSPECTIVE
4 / NEWS	19 / AN(TI)NOTATIONS
6 / ANALYSIS	19 / SOCIALS
9 / FEATURE	21 / CASEWORKERS
12 / OPINION	23 / PUZZLES
14/ CULTURE	24 / SRC REPORTS
16 / UNDERGROUND	26 / THE CURSOR

9 / FEATURE

Patricia Arcilla and Sam Langford write on the end of the Sirius building.

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.

Please direct all advertising inquiries to publications.manager@src.usyd.edu.au

EDITOR-IN-CHIEF

Sam Langford

EDITORS

Andrew Bell, Natalie Buckett, Max Hall, Tom Joyner, Alexandros Tsathas, Subeta Vimalarajah, Mary Ward, Victoria Zerbst, Naaman Zhou

CONTRIBUTORS

Elijah Abraham, Patricia Arcilla, Natassia Chrysanthos, Jayce Carrano, Hannah Craft, Nina Dillon Britton, Ann Ding, Liam Donohoe, Eden Faithfull, Imogen Harper, Caitlin Harvey, James Holloway, Justine Landis-Hanley, Pranay Jha, Erin Jordan, Ben Lasker, Ollie Moore, Riki Scanlan, Luke Tisher, Radha Wadyuwidayat, Jemima Wilson

ARTISTS

Ann Ding, Frankie Hossack, Michael Lotsaris, Ludmilla Nunell, Zita Walker, Victoria Zerbst

COVER

Cover photo by Hpeterswald under Creative Commons BY-SA 4.0 licence.

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

and centre the experiences of Indigenous people, and to be reflective when we fail to.

We recognise our duty to be a counterpoint to the racism that plagues the mainstream media, and to adequately represent the perspectives of Indigenous students at our University. We also wholeheartedly thank our Indigenous reporters for the continuing contribution of their labour to our learning.

EDITORIAL

Sam Langford

In my first year of university I lived in the Hills, which is anywhere from an hour to three hours away by unreliable bus, depending on traffic and the how disposed the bus was to breaking down mid-journey. There were two highlights to the long trip: first the Sirius building, and later *Honi Soit*.

I didn't know much about either back then. Both seemed like novelty and refuge, surprising and interesting islands amidst a sea of grey. I loved Sirius for its rooftop plants and sepia-toned windows; I loved *Honi* for its puns and bad photoshops and scrappy tenacity.

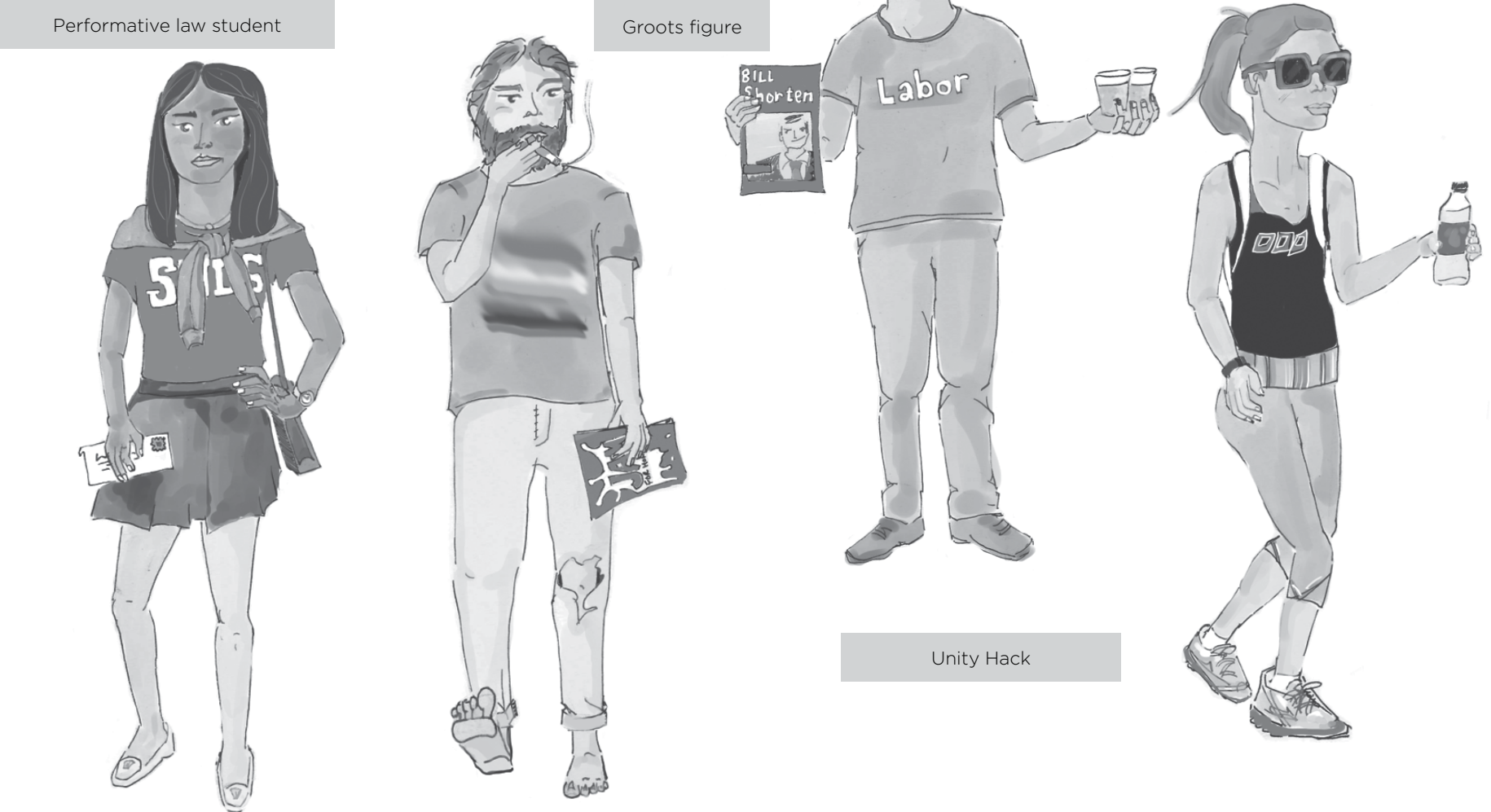
I no longer catch the bus,

but in this issue *Honi* and Sirius overlap again for me, albeit under sadder circumstances. As you can read on page nine, Sirius will be demolished soon. If the demolition goes ahead, we lose more than just an aesthetic curiosity: this building is a fundamentally egalitarian structure, a symbol of union strength, and above all, a home to many.

To my mind, it makes a lot of sense for *Honi* to fight for Sirius. We too are divisive, sustained by the love of a small community, a home of sorts to some. To the extent that we can show solidarity with words, I hope this paper is worth something.

Art: Frankie Hossack

Big Clichés On Campus



Letters

Commending Koko

Dear *Honi*,

I want to thank Koko Kong for her account of Chinese international students experience of exploitation at work (*Honi* Semester 2 Week 5).

It gave me a picture of what she feels locals see as a violation of rights according to what for her is a "foreign legal conception" of conditions such as a minimum wage. She and other Chinese students are unlikely to resist exploitative employment she says, because of the "treasured experience, heavy study workload and social traditions".

The students Koko writes about seem to expect to do this kind of work for a relatively short time. Many other employees, including some students, are stuck for much longer in these kind of jobs, both more hours each week, and more years of their lives. I would definitely not label the working students as "unethical and illegal", but I would so label their employers.

I hope that any students thinking of challenging an employer who is doing the wrong thing will be able to find the information and support they need. The Young Workers Centre in Victoria would be a good starting point - <http://www.youngworkers.org.au/>.

Janet Burstall

Fascist law schools

Dear *Honi*,

I recently heard the story of Steve Jobs' agreement to sell a share of a young Apple Computers to Xerox in exchange for a mix of cash and a promise to be allowed a tour of Xerox's top secret research facility, PARC, in turn having an inside glimpse at years of research and the summation of work from some of California's greatest tech minds. Steve Jobs was rewarded for negotiating this by having the seeds of the Apple



Art: Ludmilla Nunell



Mouse sewn in his mind.

I was at this time reminded of Mr. Bell's take on The Notes Economy (Wk 5, p. 6). Mr. Bell carefully and honestly gives us solutions to two problems. That notes are a solve all for academic performance at law school—but they're not—and that the law school is made up of cliques who sniff The Poor on people and exclude them—but it's not. If these connection-built-cliques did exist, they are a thing of the past as of Week 5, after Mr. Bell dismantled them in the process of giving the contact details of people willing to entertain unsolicited requests for "extremely accurate and comprehensive" Notes.

The fact of the matter is that those at Sydney Law are chasing ambitions in a field which depends on them being both socially and laterally capable. If those who hold the notes are Xerox's PARC, maybe those outside should be doing more to negotiate a way in. Perhaps Jobs would say those who don't—or can't, if there's a difference—accrue such connections aren't cut out for the world they are collecting Notes in order to enter. All this is taking as a given that those who don't have access to The Note Economy are inherently worse off, an assumption which only stands so long as you ignore the immense number of other facilities and resources available to Sydney Law students within and beyond the classroom. The analogy to Silicon Valley's tech secrets ends at this point.

Ultimately, Sydney Law, like law elsewhere, runs on fascist lines, which is why it is ruthless and heartless and callous and fascinating.

Yours truly,
R.H.
JD.II.

Someone is very cross

Dear EN,

The villainy you teach me I will execute—and it shall go hard but I will better the instruction.

Atrus

Please write to us, we are very lonely and would love to stop filling this page with birds.
Help us out in less than 500 words.

Students' Representative Council,
University of Sydney
Annual Election



Polling Booth Times and Locations 2016

Polling Location	Wed 21st Sept. 2016	Thurs 22nd Sept. 2016
Fisher	8.30–6.30	8.30–5.00
Manning	10.00–4.00	10.00–4.00
Cumberland	11.00–3.00	11.00–3.00
SCA	12.00–2.00	No polling
Engineering	No polling	12.00–2.00
Conservatorium	12.00–2.00	No polling
Jane Foss	8.30–6.00	8.30–6.00

Pre-Polling will also be held outside the SRC's offices, Level 1 Wentworth Building, on Tuesday 20th September from 10am–3pm.

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



CAMPUS SEXUAL ASSAULT

Brother of NSW Finance Minister faces court for alleged sexual assault at St John's College



Photo: Facebook

Tom Joyner

A UNSW student and younger brother of NSW Finance Minister Dominic Perrottet is due to face court on charges of sexually assaulting a woman at a St John's College event in 2015.

Jean-Claude Perrottet, 20, appeared briefly in the Downing Centre Local Court on August 16 on charges dating back to late last year. Court documents were not publicly available, but according to a NSW Police spokesperson the charges relate to three counts of sexual intercourse without consent.

Perrottet's older brother, Dominic Perrottet, 33, is a member of the NSW lower house representing the seat of Hawkesbury. Since April 2015, he has served in Mike

Baird's ministry as Minister for Finance, Services and Property.

A letter sent in May to members of the St John's College community by a spokesperson said the college was continuing to prioritise the safety of residents and the community.

"The person charged has no connection with the college other than being present on that one occasion. The police were immediately contacted at the time, and the college acted to ensure that all possible assistance was provided for the young woman," the letter reads.

St John's College rector Adriane Diethelm said the college was working to improve procedures for hosting invited guests and the annual formal where the alleged assault occurred will no longer be held.

"Over the last several years we have enhanced the security of the buildings and grounds, and have increased precautions with respect to outsiders entering the property."

In a statement, a spokesperson for UNSW said the university had no knowledge of the alleged incident and does not routinely comment on police matters.

Dominic Perrottet's office and St John's College both declined to comment on the matter before the court.

STUDENT POLITICS

Crawford wins bitterly-contested SULC presidency

Mary Ward & Andrew Bell

Josh Crawford has been elected president of the Sydney University Liberal Club in a victory for a splinter "left" group, endorsed by NSW Young Liberal president Alex Dore. Josh Crawford, who is the son of state Liberal politician Catherine Cusack MLC, beat out 2016 failed USU Board candidate Dom Bondar, with a vote count of 170 to 114.

He led a group of people from the party's left. Accompanying him on the ticket were Shimmy on Board campaign manager Jacob Masina (Secretary), Jessie Nguyen (Treasurer), 2015 failed USU Board candidate Jennifer Zin (Vice President Policy), SRC councillor David Hogan (Vice President Activities) and SASS president Ed McCann (Vice President Development).

The group's how-to-vote promised, "With your help, we will re-energise SULC and restore it to a stable, inclusive and successful beacon of liberalism and conservatism on campus."

The group successfully defeated an establishment ticket from the party's centre-right. Led by Bondar, this group was backed by outgoing president, Will Dawes, and included current treasurer Dimitry Palmer and Mon Droit editor Catherine Priestley.

The meeting was held in the Footbridge Theatre and was attended by close to 300 people. The vote count for remaining positions is yet to be finalised, although it is highly likely that attendees voted according to each how to vote.

SULC has traditionally been a base for the centre-right of

the Liberal Party. The club has strong connections to federal politics, with prominent members regularly seeking pre-selection in federal and state seats and working as federal and state staffers. A senior centre-right source told *Honi* before the votes were announced, "There are huge implications if Crawford is elected. The left faction are here in numbers to support them. It will have a seismic impact on the party dynamic, given their betrayal of alliance."

The SULC AGM was postponed to today after the USU dissolved the club's membership in May, in response to then president Will Dawes and then secretary Josh Crawford being unable to agree on a method of measuring members eligible to vote for the executive election.

The factional dispute man-

ifested in accusations of stacking, allegations of hijacking of the SULC Facebook page, omitting members from mailing lists, inability to schedule general meetings and all-round high degrees of animosity.

The USU required the entire membership to sign up again at ODay, under the watch of security and USU personnel.

Bondar's team were handing out how-to-vote pamphlets at the ODay stall. A number of non-student ACCESS card holders attended the stall to enrol, overwhelmingly with the intention to vote for Crawford, prompting allegations that he was attempting to stack the election. At tonight's meeting, many students voted and left after hearing Crawford's speech for presidency.

Screenshots seen by *Honi*

the particularly complimentary observation that "this is laughably bad even for *Honi* [sic] and reeks of the sort of insecurity that lies at the heart of so many of its writers", as well as the poignant question "Why are universities being singled out as special in some way as organisations who have to deal with rape?" Tarly really caught us out by noting our lack of sporting qualification, "Your gender-theory idiots at *Honi* Soit [sic] who probably never play sport should stop trying to frame everything in terms of this 'Culture war' with 'feminist frontiers'".

Tarly has 14 similarly fake Facebook friends and works "at private tutor". We lost interest in this investigation when a simple Google search of Helen Tarly produced only results of Samwell Tarly, the famed *Game of Thrones* favourite.

NO INSTITUTIONAL SEXISM HERE, MS BRODERICK

A post on the Sancta Sophia College "Sancta Safari" Facebook event, produced without sub-edit or comment: "Sancta women are like the hunter valley coal mine an untapped resource."

PREMISES PROMISED

One SRC deal this season comes with an interesting condition: "Sydney Labor Students and Grassroots will support Socialist Alternative using the SRC to book rooms on campus at USyd for the Socialism 2017 Conference."

"Socialism" is a two-year-old annual conference "hosted by Socialist Alternative". While the SRC's contract with the University allows it to book rooms and lecture theatres for free, *Honi* isn't aware of any past bookings being made on behalf of a factional event.

Grassroots presidential candidate Georgia Mantle clarified that the support "will not involve any SRC money". "Any political 'faction' or group on campus that wishes to hold public events should be able to approach the SRC and ask for support with room bookings."

"Supporting political and activist groups on campus that are involved with the SRC is how we can create a more activist SRC."



come & eat a meat pie with us

TIME GOES POSTAL

The colleges have long been described as an impossible "voting base". But one candidate in September's election may have just discovered how to mobilise Western Avenue: postal votes.

Honi has received screenshots which show a member of the TIME for *Honi* ticket has been soliciting votes from friends down the corridor by offering to pay a visit to their room to have them complete a postal vote application.

According to the application form, postal votes may only be submitted by students who will be unable to attend campus on voting days or pre-poll day and "vague or facetious reasons" for submitting a postal vote will not be accepted.

"TIME proudly wants everyone to be able to vote in this election," John Patrick Asimakis, of TIME for *Honi* (although, not the member who we have evidence of using the postal vote method) told us. "We therefore made it clear to students who we know are at campuses with restricted voting hours or working on polling days that if they could not reach a booth, but wanted to vote, a postal vote application was an option. I'm glad we did this, since unlike the current insular and elitist *Honi* [sic] clique, our ticket actually supports giving people a say in how their newspaper is run."

The screenshots we have seen do not appear to show the offer of a postal vote being made in response to any inability to attend main campus during the election.

Postal applications were due on August 19.

HELEN TARLY

One of *Honi*'s biggest fans has ~shockingly~ been ousted as a fake troll account. Several Facebook users identified the profile "Helen Tarly" as a college account, though it bizarrely uses a profile picture taken from Bulgarian-American award-winning photojournalist Mimi Chakrova's Medium article "Going undercover as a sex worker".

Tarly seems particularly fascinated by *Honi* articles pertaining to feminism and sexual assault, particularly set in a college context. Some choice contributions include

SYDNEY COLLEGE OF THE ARTS

SCA cut off from Wi-Fi as occupation continues

Naaman Zhou

Wi-Fi access at the Sydney College of the Arts was cut overnight on an eventful third day of student protest that also saw the Maritime Union of Australia pledge \$2,000 in support of the protesters.

The Wi-Fi was deactivated late on Tuesday night as protesters continued to occupy the offices of the school's Dean and administrative staff, in response to the proposed relocation of the visual arts school.

A University spokesperson told *Honi* the Wi-Fi was shut down as a result of staff "expressing concern about the security of their office space."

"Use of the University's ICT Resources including access to its wireless network is restricted to legitimate University purposes only," they said.

Kelton Muir, an organiser of the protest, denied that the protesters had attempted to compromise the security of the offices or computers.

"None of us have the capabilities to do that, nor the desire. We're very happy just having internet and there's no need to do

any damage to anything," he said.

At 1pm today, representatives of the Sydney branch of the Maritime Union of Australia visited the protesters and pledged \$2,000 in support, including \$1,000 in food and supplies and \$1,000 to commission a painting from the protesters.

On a day of heavy rain, security presence was low and occupiers opened the building for a 30-minute visit and encouraged supporters to observe the peaceful protest.

Muir said the University had not expressed any deadline for wanting them to move out. The University confirmed that they "support students' right to protest peacefully".

Muir denied the protest had caused any disruption to the College: "Classes are still running, staff can still teach, there is no obstruction to anything except the relationship to the Dean."

"Student administration, for students asking questions, is downstairs and still open, functioning and running."

The occupation continues.



Photo: Let SCA Stay



Photo: Nina Dillon Britton

CAMPUS SEXUAL ASSAULT

Students disrupt USyd open day with Columbia-style mattress protest

Nina Dillon Britton

Around 20 students occupied Eastern Avenue auditorium to an audience of prospective parents and the Chancellor, Belinda Hutchinson, to protest the University of Sydney's failure to take action on sexual assault and harassment.

Taking charge of the microphone, they issued a warning to prospective parents. "I'm not going to have a fun year. I'm going to be sexually assaulted. And it changed my life forever," one protester said to the crowd.

The students carried nine mattresses into the auditorium, recalling Columbia University student Emma Sulkowicz's 'Mattress Performance (Carry That Weight)'.

As students entered the auditorium they clashed with secu-

rity guards who tried to rip the mattresses away from the protesters. One first year protester, Thalia Lowrey, was left with a bruised arm from attempting to push past security as she entered the auditorium.

Members of University management, including director of student support services Jordi Austin, continually tried to silence the protesters, turning off the lights and asking parents to leave multiple times.

The mattresses were placed against the wall of the auditorium as various speeches took place. "Red tape won't cover up rape" one read. "Protect students no reputation" read another.

USyd Women's Officer, Anna Hush, concluded the demonstration in the auditorium by reading out the demands signed by 10 years of women's

officers to the University. These include that staff receiving trauma counselling, and a proper reporting system for students who have experienced sexual assault or harassment.

Students left the auditorium and concluded the protest on the Law Lawns, distributing pamphlets to prospective parents with statistics from the University's own survey into sexual assault and harassment conducted last year.

The pamphlets also identified the University's failure to complete two out of five of its own recommendations from the survey.

"We are sending a message to parents that this university is not a safe place for their children while the university refuses to meet our demands," Anna Hush said.

STUDENT POLITICS

Faction accused of co-opting Labor club

A factional stoush has erupted over control of the Sydney University Labor Club

Andrew Bell

Members of National Labor Students (NLS) have accused competing faction Sydney Labor Students (SLS) of appropriating Labor Club events to recruit new members by purporting to be the club itself.

Jack Whitney, a senior member of NLS and current University of Sydney Union (USU) Board Director, told *Honi*, "An event had been organised through the USyd Labor Club to welcome new members with drinks at the Madison Hotel in Surry Hills that evening. Despite several [NLS members] being financial members of the club, none of us had been contacted about the event. I was

only made aware of it through a third party who was a recent sign-up [to the Labor Club]."

Honi has seen text messages sent by SLS member and fellow USU Board Director Shannen Potter to a recent sign-up which read, "This is Shannen from the USyd Labor Club. We're having a new members event next week which you may be interested in, please give me a call back."

Potter has claimed she was under the mistaken impression that it was a Labor Club event. "I was assisting in inviting people to an event, and was mistakenly under the impression that it was a Labor Club event. SLS members are very active in the membership and leadership of the Labor Club, and a miscom-

munication was the source of my error," she said.

"This is the latest addition in a long-running series of incidents within USYD Labor Club where certain members of the executive and the club have been excluded from participating in club activities," said Whitney.

Members of NLS believe this is a symptom of wider dysfunction in the Labor Club. Lachlan Ward, current SRC General Secretary and member of NLS, told *Honi*, "The club is completely dysfunctional, because the club is controlled by SLS. Basically the club has not been operating at all." Members of SLS, including Potter, rejected the dysfunctional label. "It's confusing that

this accusation of dysfunction is coming from a group that is, for the most part, not involved in the club," she said.

The most salient complaint relates to the latest Annual General Meeting (AGM). Members of NLS claim that the meeting did not take place at the venue advertised. A number believe the meeting hasn't taken place at all.

An element of the confusion, is that no one *Honi* spoke to, outside of SLS, seemed to know who the new president is. Potter said, "As far as I'm aware Michelle Picone [of SLS] was elected president at the last AGM and is the President currently."

Complaints have made their way to the USU President,

Michael Rees. He told *Honi*, "The first concern raised about the Labor Club AGM was that sufficient notice was not given to members of the club about the meeting. This allegation was incorrect: notice was posted on the USU website (as required by our C&S regulations) and the appropriate notice period was observed."

Honi was made aware of these issues as NLS and SLS gear up to support different SRC presidential candidates, with NLS engaged in a deal with Labor Right faction Unity and the moderate Liberals to support NLS's Isabella Brook, while SLS will be supporting Grassroots candidate Georgia Mantle.

Complementary meds

Victoria Zerbst on how universities in Australia teach and research complementary and alternative medicines

Teaching complementary medicine at universities is a controversial subject. By definition, complementary and alternative medicines (CAM) are practices that have not been confirmed to work by scientific method. There are also wide-ranging practices that fit under the CAM umbrella, including naturopathy, reflexology, chiropractic medicine, traditional Chinese medicine, Ayurveda, and Christian faith healing, each with different levels of empirical rigour.

With academics sparring back and fourth on forums like *The Conversation* either defending or attacking approaches to alternative medicine in academia, it is hard to ignore the growth of complementary medicine research in Australia over the past 15 years.

In many cases, universities are approached by pharmaceutical companies offering funding in exchange for bit of credibility.

In 2015, it was announced that vitamin manufacturer Swisse would be injecting \$15 million over six years to fund a new Complementary Medicines Evaluation Centre at La Trobe University. It was also reported the deal was offered to and rejected by several universities before finally being taken up by La Trobe. The deal resulted in Dr Ken Harvey's resignation as the Adjunct Associate Professor at the University's School of Public Health because of his concerns about the conflict of interest.

In May the same year it was announced that the Blackmore's Institute would fund the establishment of the Maurice Blackmore Chair in Integrative Medicine at the University of Sydney. The Blackmores Institute is the "academic and professional arm" of Blackmores Limited, the company that makes those sweet vitamins your mum tells you to buy when you say you feel tired. Now they are dishing out \$1.3 million over the next five years to fund USyd research into the impact of complementary medicine in health practices.

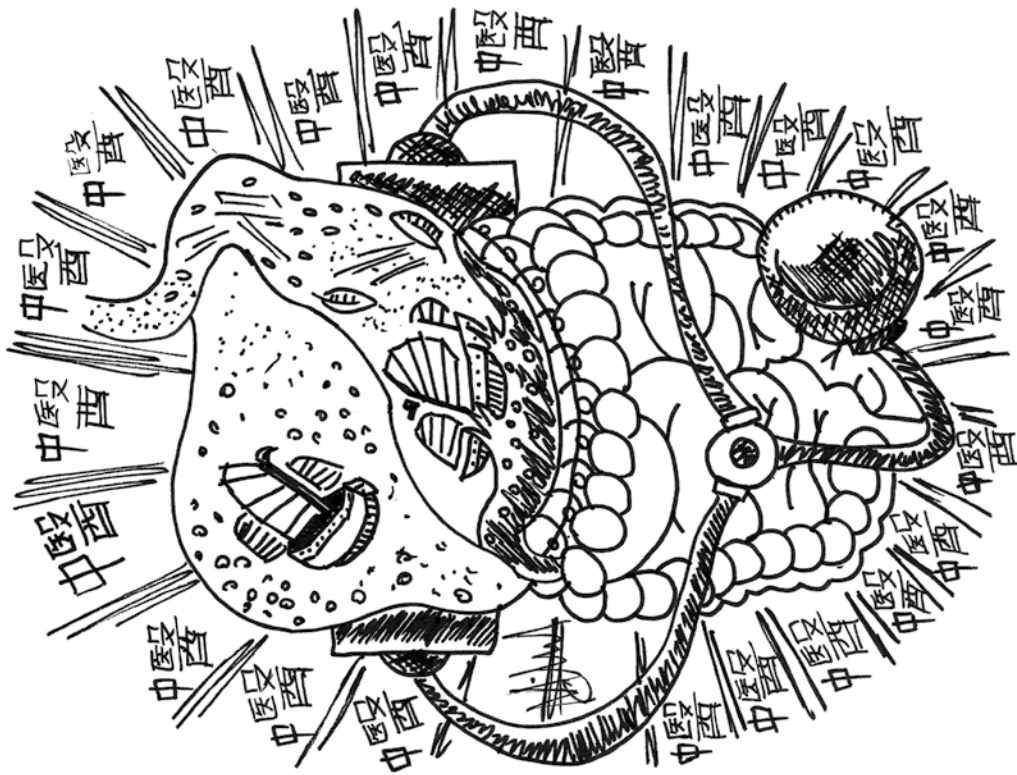
No research is underway as yet, as the University has told *Honi Soit*. "The process to recruit, select and appoint a person to the Maurice Blackmore Chair of Integrative Medicine is in progress," a spokesperson said.

Even if academics disagree with the practice of complementary and alternative medicine, there presence has become overwhelming in the Australian consumer market. According to the National Institute of Complementary Medicine, Australians spend more than \$3.5 billion on complementary and alternative medicine every year. With this expected to grow to \$4.6 billion in 2017, mainstream practitioners can no longer neglect teaching students how these medicines work.

Last year the Dean of the Sydney Medical School, Bruce Robinson, told the ABC that doctors could no longer dismiss complementary medicines, suggesting it's important that "graduates leave with a basic understanding of what these alternative preparations might do and how they might interact with the other medicines they prescribe."

Industry is not the only tour-de-force behind complementary medicine practices in academia. An interesting case study is the growth of traditional Chinese medicine (TCM), which has often been supported and funded by the government. The cross-cultural study of Eastern medicine has been marketed as a way to strengthen our relationship with China, with the market for Chinese medicine in Australia growing at a rapid rate and the Chinese demand for Australian pharmaceutical products increasing as well.

In November 2007, a Sydney University press release announced the University would be taking



Art: Michael Lotsarias

a leading role in researching traditional Chinese medicines with the establishment of a research centre and a joint chair position.

The Australia-China Centre for Research in Chinese Medicines was to facilitate an academic exchange between University of Sydney and Sun Yat-sen University in Guangzhou, China. Professor Kelvin Chan was appointed the position of Joint Chair in Traditional Chinese Medicine at USyd and UWS, and the position was funded by the NSW Office of Science and Medical Research.

This gave birth to the National Institute of Complementary Medicine (NICM), which also received \$4 million in funding from the Australian government and \$600,000 from the NSW government in 2007. Funding like this is often a one-off initiative.

This wasn't the first time TCM was introduced to the University. From 2002 to 2011 Dr George Li ran a Masters in Herbal Medicine degree program. He told *Honi Soit* the program was put forward because the demand for Australian practitioners in TCM was growing. "It was quite smooth getting approval from the university, Chancellor Dame Leonie and Vice-chancellor Gavin Brown were very kind and supportive in Academic Board," he said.

The proposal for the course outlined that there were frequent enquiries about the program from overseas. "The course on modern herbal medicine is attractive to the Chinese market, as herbal medicine plays an important role in healthcare and commerce in China." A huge selling point of the degree was the increased ratio of overseas students. Twenty per cent of students in the course were from overseas, compared to USyd's overall overseas enrollment of 12.8 per cent.

Once the program was approved, it received donations from pharmaceutical companies and members of the Chinese community. There was even a banquet fundraiser in Chinatown for 600 people. Li also received a response from Prince Charles saying he was happy to hear about the Master of Herbal Medicines program.

However, nine years later the degree was shut down. "The University was focused on efficiency and unfortunately we decided to close the

program," Li told *Honi*. "There was a debate on how much science was involved, but all masters programs focused on evidence-based approaches, which is different to traditional theory."

In stark contrast to the 2007 press release, announcing USyd would be taking a leading role in researching traditional Chinese medicines, the University of Sydney is now taking a backseat.

In 2012, a research centre for Chinese medicine popped up as a joint venture between the University of Adelaide, the Shanxi College of Traditional Medicine and the Zhendong Pharmaceutical Company.

In 2013 the Australia-China Centre for Research in Chinese Medicines moved to RMIT, jointly funded by the university, the Guangdong Provincial Academy of Chinese Medical Sciences and the Guangdong Provincial Hospital of Chinese Medicine.

The National Institute of Complementary Medicine is now housed at UWS and is funded by the "university, industry partners, philanthropy, and research grants and contracts". These sponsors include pharmaceutical corporations Soho Flordis International, a global natural medicine company, Catalent, who boast "70 billion doses produced in 2013" on their website, and Blackmores. The centre also receives funding from the Jacka Foundation of Natural Therapies, who also fund the Australian Research Centre in Complementary and Integrative Medicine at UTS.

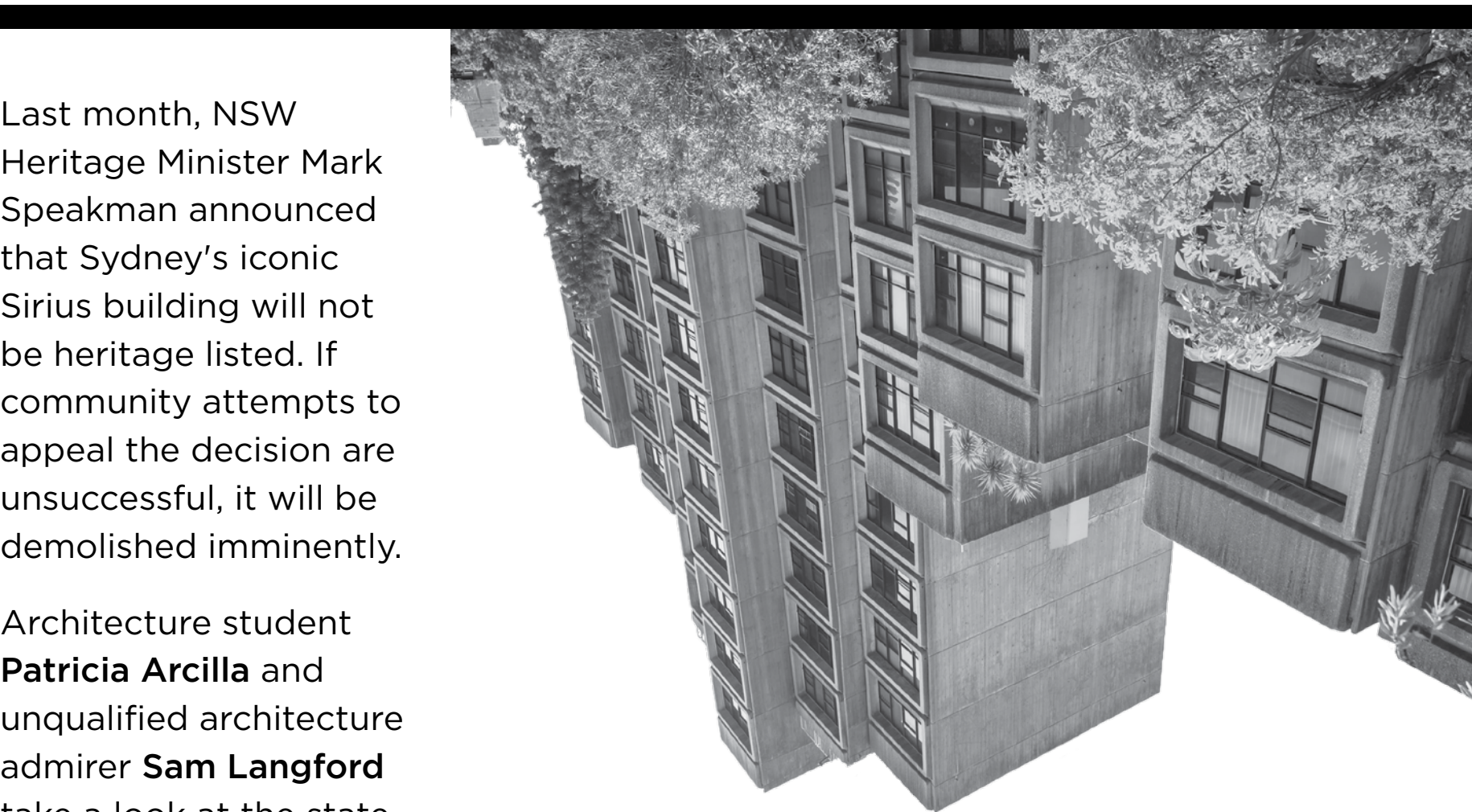
Dr Li told *Honi* that pharmacy students are still taught a bit about complementary medicine at an undergraduate level. "There are lots of products in the pharmacy and students have to understand."

It seems, in regards to complementary medicine and academia, the amount of corporate sponsorship could give the perception of conflicted interest. Companies fund research so they can reverse engineer scientific evidence for alternative medicines and buy themselves some credibility. This is often why so many universities can offer degrees and programs in CAM. The alternative medicine industry seems to be fuelling itself and using universities as a means to their ends.

The University has no current plan to expand teaching of TCM but the Blackmores research will kick off soon.



How the Sirius building was lost



Last month, NSW Heritage Minister Mark Speakman announced that Sydney's iconic Sirius building will not be heritage listed. If community attempts to appeal the decision are unsuccessful, it will be demolished imminently.

Architecture student **Patricia Arcilla** and unqualified architecture admirer **Sam Langford** take a look at the state of heritage in NSW, and the parts of our history we're poised to lose.

FEATURE

On a Thursday evening in May, I sat in the second row of a Wilkinson lecture theatre and listened to my peers outline conservation strategies for The Rocks’ Sirius building in the face of purely hypothetical destruction. The class was ARCH9074: Principles of Heritage Conservation and puns were flying thick and fast; over forty minutes, a series of social media-centric conservation campaigns exhaustively mined the catacombs of Dad jokes for hashtags such as #youcantbesirius, #saveoursirius, and, perhaps most poignantly, #siriusly?.

The undercurrent of wry humour in nearly everyone’s campaign did not escape me. A long-standing cult favourite of Sydney architecture, steeped in fraught political history, the notion that the iconic Sirius building would ever face a legitimate threat of destruction was distant and ridiculous. Yet three months on, the threat is no longer laughable so much as it is impending. At the end of July, the NSW Environment and Heritage Minister Mark Speakman announced the state government’s refusal to heritage list the building, even following months of lobbying by the NSW Heritage Council, Australian Institute of Architects, and local community groups. If community appeals fail, the building will be demolished in the near future.

It’s just one casualty in what’s starting to look like an urban planning war.

You’ve almost certainly seen the Sirius Building. It rises out of The Rocks next to the harbour bridge, and to the untrained eye, looks like a bunch of rounded concrete blocks stacked atop one other; a hulking urban Lego set. It has unkempt rooftop gardens, and sepia-toned windows that turn sunset light nostalgic. For a long time, a sign in the window of unit 74 proclaimed “One Way! Jesus” to peak hour motorists stuck in traffic on the bridge.

To anyone maintaining even a dilettante’s interest in the state of planning and the built environment in NSW, the decision not to heritage list Sirius is disheartening but unsurprising. While fans of architecture gush about its typifying of Brutalist architecture and redolence to Moshe Safdie’s widely-lauded Habitat 67, Sirius has for years proved a divisive rent in Sydney’s urban fabric. Many are confounded by its massive concrete presence in the steel-and-glass stalagmite of Sydney’s skyline; others still are bewildered that such an unyielding structure has been allowed to remain on prime development ground for as long as it has. NSW Finance Minister Dominic Perrottet sniped in a tweet earlier this month that “if you need a PhD in Architecture to ‘appreciate’ the #Sirius building, then it’s clearly not a building for the people of NSW”.

The irony of Perrottet’s tweet is that the Sirius Building is first and foremost a building for the people of NSW. Designed by Department of Public Works architect Tao Gofers, Sirius was built in the wake of the historic 1970s Green Bans. As NSW Chapter President of the Australian Institute of Architects and core Save Our Sirius campaigner Shaun Carter tells it, “the Government was hellbent on erasing those lovely Victorian and Georgian buildings down there at The Rocks. The Builders Labourers Federation noticed that its cultural heritage was being erased and didn’t think that was appropriate.”

Union members and local activists imposed Green Bans on the area, refusing to perform demolition or construction work on the sites unless the government made provisions to keep the area’s working class community intact. The Sirius Building was constructed for that community, housing the residents who would otherwise have been displaced.

The Sirius Building continued to be public housing until recently, greying with its ageing tenants. To Shaun, it’s “fundamentally imbued in the Sydney story. It has other stories sewn into it; the idea of egalitarianism, of a civic and ethical



Habitat67 in Montreal. Photo: Taxiarchos228 at the German language Wikipedia



“It’s a bit like Madonna in many ways, this building – it forces you to a position. I think it’s a building of great character.”

The GPO in 1888. Photo: Powerhouse Museum

architecture that housed its most needy in some of its best places, gave them great amenity and allowed them to hope for more.” Sirius’ precarious situation has attracted a flood of media coverage recently, but the building’s predicament is only symptomatic of a broader, systemic issue in contemporary NSW planning and the built environment.

In February 2016, the 120-person staff NSW Office of the Government Architect was collapsed into four staff members in the Department of Planning and the Environment. This restructuring ended an era: 200 years that saw the Office oversee the design and construction of Taronga Zoo, Central Station, the GPO at Martin Place, and countless other icons.

Post-restructure, the design of public architecture in NSW will be put out to tender or determined by competitions, such as that launched in 2014 for the Sydney Modern Project of the Art Gallery of NSW. The move is economically sensible, attracting designs from big-name architects that in turn raise the city’s profile and entice foreign investments and tourism. Culturally, the move is both blessing and curse; there’s no guarantee that new designs will be cohesive with the existing city.

The Australian stance on heritage has not always been so bleak. In August 1979, the Australian arm of the International Council on Monuments and Sites was globally lauded for the Burra Charter, the first document to codify the conservation of items of cultural rather than purely architectural significance. Under the Whitlam government, heritage conservation in Australia continued to flourish: we joined the

UNESCO World Heritage Convention in 1974 and subsequently enacted the Australian Heritage Commission Act 1975. The Act established the Australian Heritage Commission, a federal statutory authority responsible for the Register of the National Estate, under which items of “aesthetic, historic, scientific, or social significance” were protected.

But in 2004, under pressure from mining and development lobbies, the Act was repealed by the Howard Government, and the Australian Heritage Commission superseded by the Australian Heritage Council, which comprises individual councils for each state or territory. The name of the new body is similar, but according to architectural historian and heritage consultant Dr. Bronwyn Hanna, its power is substantially diminished.

“The Australian Heritage Commission was originally set up so that its recommendations didn’t have to go to a minister – it would make a recommendation that a place should be listed, and it would be listed, there was no ministerial sign-off. I think that was one of the reasons it was phased out – governments have to wear the implications of the listing decisions, and so they want to have the final say.”

Dr. Hanna worked in the Heritage Division of the NSW Office of Environment & Heritage from 2003 to 2015, and saw the system change dramatically over that period. “I think there’s all sorts of ways the heritage management system has been undermined over those twelve years,” she says. “The number of people and organisations represented on the NSW Heritage Council has been reduced. This means not only is there less diversity and expertise for the council to draw on, but

FEATURE

“We had the heritage minister talking dollars and finance, and we had a finance minister sort of bumble and stumble his way through some half-arsed comment about aesthetics, and you think ‘what’s this government playing at?’”

the first time we’ve faced this predicament. In the early 1900s, and again in the late ‘50s, the Queen Victoria Building was threatened with demolition. Both times, this game of architectural chicken amounted to nothing, and the building was eventually restored, but there was a period where it looked probable that it would be replaced with a car park.

“Not so long ago,” says Shaun Carter of the close shave, “we had people in charge that weren’t necessarily bad people, but they were people with misplaced visions and a lack of understanding, and they probably weren’t listening to the experts.”

He draws a parallel with the recent Sirius decision, where “we had the heritage minister talking dollars and finance, and we had a finance minister sort of bumble and stumble his way through some half-arsed comment about aesthetics, and

you think ‘what’s this government playing at?’ Maybe these two dudes don’t really get what their portfolios are for.”

For Shaun, it’s imperative that architects step in in these circumstances. Though he acknowledges that the community and residents of areas under threat are crucial voices (and in the case of the Sirius Building, are “the genesis of that movement”), when governments do not listen to their constituents he feels the architectural community is obligated to “be that critical friend – to be able to stick a hand in the air and say ‘we think you’re wrong here’”. So why aren’t there more hands in the air? For a building born out of a strong union movement that forced the hand of Governments past, Sirius’ contemporary defence squad is surprisingly humble. It’s spearheaded by the building’s remaining residents, and the Millers Point community, along with architects like Shaun Carter, and a growing contingent of students. It also has the implicit support of the National Trust of Australia (NSW), which first nominated Sirius for heritage listing, and Lord Mayor Clover Moore. It’s a dedicated group, but they’re throwing up red flags, not Green Bans.

Part of the decline is understandable – union strength overall has been decreasing for decades; the Builders Labourers Federation, the union at the heart of the Green Bans, no longer exists. Dr. Hanna suggests that the development of heritage legislation in the 1970s may also have contributed to the broader public’s complacency, making them feel “like heritage was being looked after, and the just didn’t have to worry about it anymore.”

The consequence of this is that “if you’ve got a government like this, that isn’t very pro-heritage and keeps making decisions that end up really destroying heritage, they’re doing it all legally according to the legislation.” Then again, Dr. Hanna notes that the flipside of this is that “people are shocked. They think ‘this isn’t supposed to happen, it’s supposed to be protected.’ So I think that might force people to come out.”

Shaun Carter certainly hopes so. The Save Our Sirius Foundation plans to challenge Speakman’s decision, and has launched a crowdfunding campaign to fund a legal case they hope to run through the Environmental Defenders Office. Five days in, they’ve amassed \$20,000 of their \$35,000 goal, thanking backers with rewards ranging from photographs of the iconic building to guided tours, and a VIP night with the remaining residents. They’re planning a protest on the 17th of September at the building, trying to “raise the stakes, raise the attention, raise the building in people’s consciousness.” He doesn’t need people to love the building, but he does want people to care.

“It’s a bit like Madonna in many ways, this building – it forces you to a position. I think it’s a building of great character...part of that great diversity and richness of the social fabric that makes a city interesting.” That kind of diversity and richness can’t be bought; it’s the kind that accrues over time, greys with age.

“With current housing shortages, we know we need to get on and start building a city at a bit of a clip,” Shaun says. “But we shouldn’t do that at any cost – we shouldn’t do that by erasing the significant moments of our past.”

“You don’t have to love every building in your city. Cities don’t always have to be shining and polished and glistening, they can be a little bit gritty and a little bit ugly.”

it sometimes fails to get the required quorum and can’t meet at all.”

Over the course of her employment, her formerly independent department was subsumed first into the Department of Planning, and then into the Office of Environment and Heritage.

“I think there were 800 people in [the Department of Planning], and we were a group of 40 within 800, and then we became a group of 40 within 3000 people in the Office of Environment and Heritage. We became a much smaller cog.”

With each move, the layers of bureaucracy between the heritage officers and the Minister increased. “I think when I left there were twelve levels of sign-off in the Office of Environment and Heritage between my director and the Minister. Whereas when I started, my director reported straight to the Minister. It was an enormous shift in autonomy.”

Growing bureaucratic creep across the board left her with the impression that “you were just managing systems rather than doing the work.”

In the brave new world of today’s heritage legislation, Speakman’s decision not to heritage list the Sirius Building is, technically, perfectly valid. Dr. Hanna concedes she can see the minister’s reasoning: “I think he thinks a lot of people would rather have the \$70 million than the funny-looking building beside the bridge”.

But as Shaun Carter rightly notes, this isn’t



Left: Central Station. Photo: Bidgee under CC BY-SA 3.0



Taronga Zoo. Photo: Tom Heyes under CC BY 2.0

OPINION

Multiculturalism: what is it food for?

Food-centric solidarity leaves a bad taste in Radha Wahyuwidayat’s mouth

The Halal Snack-pack Appreciation Society is a meme-turned-subculture through which Muslim and non-Muslim people come together to bond over a love for the titular dish. Sam Dastyari has deemed it “the modern equivalent of a peaceful rally”: it’s a political statement by White Australians that demonstrates their respect for Muslim cultures.

This characterisation is questionable. Without discounting the need to laugh in the face of Pauline Hanson, HSPAS has otherwise been doomed to the corners of Facebook, eroded by an endless cycle of memes. At the height of its political influence, Dastyari invited Hanson to eat a snack-pack, to the amusement of his supporters. Yet, weeks later, Islamophobia and racism in society and government policy continues.

The concept of food-based solidarity has a curious history in Australia. Following widespread reports of violence against Indian students in 2009, the ‘Vindaloo Against Violence’ initiative urged punters to dine at Indian restaurants to demonstrate their appreciation of Indian culture.

Enter well-intentioned white folk at their local Indian restaurant, butter chicken and naan in knife and fork. Perhaps some even braved more migrant-heavy suburbs for an ‘authentic’ experience. Whatever the choice of eatery, the idea was the same: patrons would leave satisfied with their intake of Other culture that would serve to symbolise their political solidarity.

It’s the inverse equivalent of a sit-in. A display of privilege and literal indulgence for which to pat oneself on the back. The existence of such campaigns is unsurprising when we consider how, in mainstream political discourse, the crowning glory of multiculturalist policy is apparently a richer food culture.

Politicians pedal the high number of ethnic food establishments as a marker of Australia’s cultural tolerance and as a way to placate anti-immigrant sentiment. “Walk up and down (main street) and you will see the benefits of multiculturalism! I love dumplings!”

It is no coincidence that the favoured analogy for multiculturalism is the ‘melting pot’. Are politicians appealing to the lowest common denominator (the appetite) when trying to sway opponents to immigration? Or, can the benefits of multiculturalism in the Australian political imaginary be simply boiled down to food?

If we take the melting pot analogy of multiculturalism, the person donning the chef’s hat and holding the wooden spoon is White Australia. In the words of African American feminist scholar bell hooks, “Ethnicity becomes spice, seasoning that can liven up the dull dish that is mainstream white culture.”

The amount of spice is, however, carefully controlled. Far from being ‘authentic’ or representative of entire nations, restaurant food has actually been processed through colonialism, immigration and globalisation. The reductive idea that migrant cultures, multi-faceted in themselves, can be captured by a plate of food is at the heart of food solidarity campaigns.

Despite the fact that food from migrant cultures is modified to suit the preferred tastes and methods of their new country, it continues to be branded Other along with the people it represents. Indians become curries, Asians are dog-eaters, and migrants in general smell like something fishy.

Even if restaurant food was culturally representative, ‘Eating the Other’ does not equate to learn-

ing, understanding or identifying with the Other. Instead, as Ghassan Hage posits, food becomes a symbol of the Other that is abstracted from marginalised people and their histories of colonialism.

The exchange of food occurs in an unequal dynamic, relegated to a professional setting in which migrants service higher class White people. What’s more, food is consumed only within White cultural norms. Take the halal snack-pack: accepted by the White mainstream largely within the norms of Australian drinking culture.

Participants in food solidarity campaigns argue that it benefits migrants economically, but this only occurs at an individual level. As a demographic, people of colour remain excluded from Australian mainstream media and political life. In fact, the most representation they find is on reality food programs like *Masterchef*, cementing their synonymy with food.

Food solidarity campaigns perpetuate the processes by which White Australia takes from Other cultures, as long as culture is restricted to food, and food to an act of service. Meanwhile, the cultural practices of migrants outside the culinary realm are shunned to the private sphere of the home; to be practised out of sight. They have no place in the national culture.

Food is an essential part of integration when it is exchanged between individuals in the home, neighbourhood and community. Eating ethnic food at a restaurant does not combat structural racism. It is part of the environment that ferments racial violence: a culture that takes from Other cultures but refuses to integrate them beyond strict parameters. These parameters look something like those of a styrofoam box.

SCA OCCUPATION

Riki Scanlan, on behalf of the Let SCA Stay Occupation

Ben Lasker, Bachelor of Visual Arts (Honours) in Photomedia

On Monday 22 August, over 50 art students from the Sydney College of Arts and their supporters voted to occupy the administration building in protest against the University’s proposed staff cuts of 60 per cent, course cuts to specialised studios, and eviction of staff and students from their current campus in Rozelle.

Student occupations are a long and proud tradition as drastic protests against drastic crises. The University has refused to engage with the demands of the Let SCA Stay campaign, which has spurred students to peacefully lock out the senior management of SCA.

By so doing, the occupiers hope to force the University to respond. Up to 40 students have blockaded themselves within the senior management offices since Monday, secured by a mixture of furniture and construction equipment. The occupation controls the entries to the space, enabling visits from students and supporters.

We have seen incredible success: a vast array of community groups, trade unions, and individuals have publicised their support for the occupation and the campaign. Media outlets published the story, embarrassing the University. We intend to continue broadening and deepening support for the campaign against attacks on the arts.

Inside, the occupation has been a surreal but invigorating experience. Leaning against a desk of the Executive Officer or rolling up a sleeping bag in the foyer of

the executive suites, it strikes us that we are doing this in the formal offices of the people who run your university. Eating pizza bought by a supporter from Berlin, or a shepherd’s pie cooked by a fellow student, or a cake baked by a fancy patisserie – these are the small day-to-day pleasures that keep the occupation going.

But, ultimately, the occupation only continues as long as the University intends to disembowel art education. The dismal horizon before students and staff is one where education and art-making is justified only by reference to desiccated calculations of cost and benefit. The University wishes, desperately, to measure everything by a few insignificant metrics. But when a metric becomes the goal, it is no longer very good at measuring anything.

When education becomes measured solely in terms of how many dollars it makes, it loses its actual value. We lose our relationship to the contribution art makes to society, to the way we think about the world.

It is important to note that the blame is not solely on the University. The State Government, a real estate agent under the masquerade of governance, owns Callan Park. We have seen, year after year, their wish to make a quick buck from throwing public assets into the gutter of private development, rather than contribute to the public good. Let SCA Stay! Support the occupation!

I’m not against the occupation per se. I think it’s a great thing that students want to stand up to the University and make themselves heard. Any kind of action can be good, if you’ve got the right messaging. But that’s the problem: the messaging that we’re sending out as a campus just isn’t very convincing. And I think that will be the biggest failing of this occupation. This kind of action works really well when everyone can see the value of the cause.

If a group of medical scientists occupied their Dean’s office to protest cuts against the sciences, I don’t think there would be a single student who wouldn’t help build the stockades because we all know that societies live and die by the sciences. But a lot of people still see the arts as a luxury. It’s always the first thing to go because we simply can’t justify spending so much money on it. It’s hard to see the value of the arts unless you’re an artist yourself.

If we want to keep SCA here and protect it from these cuts, then we’re going to need to cut through this apathy towards the arts. We need to generate the kind of enthusiasm for the arts and studio-based practice that we have for the sciences. That might sound ridiculous, but if you look at the ways that we, as artists, can contribute to the other faculties at this university, you can see that the arts really can be that important to society. We all

know of the profound impact that art has on the human mind, and its benefits for our mental health. And we, as artists, are always exploring new ground in a fields as varied as biology, philosophy, media theory and climate science. David Haines, one of our amazing staff here at SCA, is an exemplar of this collaborative practice and the kind of things that artists can do if you’re willing to trust and support us.

There really is no limit to what we can do and discover if we have proper studio spaces and equipment.

Unfortunately, our messaging isn’t doing that very well – it’s full of intangibles and clichés that can be hard to understand if you’re not already involved. Our rhetoric about corporate universities is helping, but we can’t allow that to get in the way of the most important part of this campaign: the value of a strong and well-funded SCA for our University and society.

What I want to see is a nice, long list of artists who have contributed to society through their artistic practice with new inventions, discoveries and political activism. Make it as long as Eastern Avenue. That way, everyone can see the value of the arts and we can inspire the kind of mass action from the entire student body that we need to fight back. This occupation could be an amazing platform to do just that, but right now we are squandering it.

Sydney College of the Arts students and activists have occupied the administration building at SCA’s Callan Park campus since last week. Here students consider the campaign’s tactics.

RADICAL EDUCATION WEEK

RADICAL EDUCATION WEEK

Radical Education Week was held (for the first time ever) on Eastern Avenue from 25 to 25 August. The events were hosted and organised by various members of SRC Collectives, including the Environment and Wom*n’s Collectives.

For the full version of Natassia’s review, visit honisoit.com

Burmese and Australian students sit in solidarity

Natassia Chrysanthos met international activism

In 1920, a council of Burmese students published the statement: “We intend to smash the University Act which is but an instrument, forged by the government, to keep the nation in chains.”

Today, in a small tent on Eastern Avenue, these were the words of Burmese student activist Zin Linn. The Radical Education Week talk given by students from the All Burma Federation of Student Unions (ABFSU) – Zin Linn, Thint Myat and Min Banyar – demonstrated Burma’s famous student movement still has momentum.

Student protest has a rich role in Burma’s history, and most of the session delved into how vital students have been in shaping the political landscape. Student unions, boycotts and civil disobedience formed the backbone of anti-imperialist activism during the early 20th century and produced some of the Burma’s most prominent anti-colonial leaders.

However, their struggle is far from over. In particular, the Burmese students share a frustration with the USyd activists regarding their country’s education policies. Thint describes the quality of education in Burma: his computer science course only offered four computers for 200 students and no access to wifi. Zin and Thint tell us about their efforts: a student march they walked in last year from Mandalay to Yangon – a distance of 644 km – was joined by fellow students, monks and citizens from all over the country to protest the

restriction of academic freedom. The rainy rally held later on seems to pale in comparison.

To an audience in awe, they demand that education spending be raised and for their universities to be independent from the government. They want university curriculums to incorporate ethnic languages: despite there being 135 ethnic groups in Burma, courses are only taught in Burmese and until 2007 you could be arrested for learning your own language. Moreover, students want the ability to organise their union freely and legally. Student unions are illegal in Burma and student activists have been arrested in the past.

During question time, everyone expresses international solidarity and compares preferred leftist literature. A particularly delicate moment arises when a student asks about the plight of the Rohingya in Burma. “As student activists we stand with all oppressed people,” says Thint, “but it’s really scary to get involved. You can be killed for assisting Rohingya activists.”

The session ends with a spirit of optimism and a message delivered clearly by Zin: “We, the students of ABSFU, want to announce that no democratic reform is being carried out in Burma as they are showing to the world through their media. But, we won’t give up on this oppressive situation, and we will still carry on the radical tradition of our historic union.” At this, all the activists cheer.

An economist and a political economist walk into a tent

Pranay Jha and Liam Donohoe were satisfied by their experience

Radical Education Week is a new initiative organised by a group of activists on campus. Though we were broadly unsure what it would entail, we anticipated that the political economy seminar would align with the week’s broader desire to make knowledge more accessible outside the structure of academic institutions. We both have different experiences with political economy and activism more broadly: Pranay comes from an orthodox economics background while Liam has previously studied political economy. And so, with different expectations, we ventured to the white tent on Eastern Avenue with a shared sense of intrigue.

In keeping with the week’s broader iconoclastic spirit, the seminar took the form of a roundtable discussion, deviating from the authoritative, lecture style of learning that tends to characterise formal and informal education. Most of the attendees had a background in political economy, though there were a few newcomers.

The talk began with an interesting overview of political economy’s history, one marked by radical agitation and a quest for validation, a timely discussion given current efforts to save the Sydney College of the Arts. The relationship between political economy and activism was a defining feature of the seminar, one highlighted by the profound wisdom of attendee Janet, who discussed her experiences in student, workplace, and union spaces to the delight of the grateful attendees.

The roundtable format invited robust discussion and a flexibility rarely seen in conventional education structures. Attendees offered competing, well-reasoned perspectives, and it was encouraging to see newcomers gradually contribute more to the debate. Towards the end, a particularly valuable discussion centred on the

shortcomings of political economy and the broad left in winning over the masses. Attendees offered lots of different explanations, ranging from ‘gutless’ union officials, to unfavourable media representation, to the dissolution of the USSR.

One explanation, though, struck at the heart of a broader issue. Andy Mason, a co-organiser of Radical Education Week, observed that discussions and methodologies in political economy are marked by a unique commitment to democratic discourse and critical examination. This, they explained, often creates a “mess”, where political economy cannot offer simple answers in the same way that orthodox, neo-liberal approaches can.

This insight seemed to hint at some of the seminar’s limitations. Attendees often utilised academic language and abstract ideas that were vague and confusing to Pranay as a newcomer. Similarly, the answers that were offered tended to be quite complex and not particularly definitive. Ultimately, we got the sense that the discussion was but an intellectual discussion among friends and activists in a ‘bubble’, a separation elegantly captured by the white tent that obscured the outside world. Importantly, however, this fact was not lost on attendees, who pre-emptively hinted that these shortcomings are inherent to the structure of political economy itself.

To be sure, it is unfair to dwell on these criticisms, especially given that political economists are already engaging with them. Considering this, we still enjoyed the seminar and found it insightful. At the very least it successfully introduced new ideas to new people, provided cause for further research, and shed light on the complex situation that the broad left faces going forward. And that can surely only be a good thing, “mess” or otherwise.

Mardi Gras was a riot

Nina Dillon Britton

discovered the limitations of Glee and Gaga

Let me preface this with two things: I’m queer, but my education in queer politics has largely been limited to Glee and Gaga; both of which are important for young queer people to learn not to hate themselves. That said, neither are particularly useful in critically thinking about queerness and its history.

It’s against this background that April Holcombe’s presentation proved so important. Despite the title being ‘Mardi Gras was a Riot’, Holcombe’s presentation broadly tracked the development of diverse queer communities through the twentieth century in the United States. It’s not the slow arc towards justice that is the caricature of the history of activism. Anecdotes, like the fact that the Stonewall riots were preceded by the Cooper’s Bakery riot, where drag queens hurled doughnuts at policemen, or that gay soldiers during WWII would make out in front of uncomfortable guards knowing they couldn’t do anything to stop them, showed queer history for what it is. Complicated, messy, fun.

To this end, Holcombe’s workshop posed questions about the nature of queer activism today.

Importantly, Holcombe noted that the idea of a ‘homosexual’ is a relatively new phenomenon. Whilst clearly stigmatisation and persecution of those that committed ‘homosexual acts’ like sodomy is nothing new, this was broadly seen as something one did, rather than something one was. Anyone who’s read about Ancient Greek orgies probably knows that. The compulsion to pathologise and categorise people in regard to their sexuality is a relatively new phenomenon.

The implications for that, though, are serious. It means that living in a society that has transcended the categories, spectrums or definitions of sexuality is not only plausible, but has existed for most of human history. Now is the anomaly.

It is also particularly important when we consider ‘Born this Way’ discourse. ‘Born this Way’, to be clear, wasn’t just a chart topping hit in 2011, but a way of framing sexuality as biologically innate and therefore not your “fault” that still persists in some queer discourse. Holcombe argues that it concedes too much ground. Who you have sex with is a personal, fundamental choice and liberty, and as long as it is consenting, it causes no harm. Also, it’s no one’s fucking business. The power of this assertive anger, as seen in Stonewall, in Mardi Gras, in 1978, is key to the agency of queer communities.

Queerness is a past, a structure and a culture, and its history makes demands not just on people outside of that community, but also on queer people themselves. Part of coming to terms with that is dealing with those demands, and asking how best we can push for change. There are fair criticisms about the sometimes-alienating impenetrability of queer politics, Holcombe though, navigated that with insight. ‘Mardi was a Riot’ is the best that Radical Education can do: ideas without dogma, accessibility without condescension. We need more of this.

It Came From Planet Space

Caitlin Harvey saw the 2016 Science Revue

Science Revue’s 2016 production, *It Came From Planet Space*, was the least offensive and most wholesome revue I have ever seen. At least until the second half, when vocalist Katina Selvaraj sang a ballad detailing how she had fucked all the robots from here to Tatooine.

Despite this, the revue was heartwarming and quite a refreshing reprieve from the sex-crazed Turn-bull-bashing one so often finds in Sydney Uni revues.

In fact Malcolm would be impressed by the revue’s ‘innovative’ recurring themes: technology and space. This was fitting, since the overarching plot of the show focused on a small town, Meteoropolis, with a big problem – a meteor was hurtling rapidly towards it and threatening to kill everyone except the members of Crowded House.

Meteoropolis itself was just your average 1950s suburb, with a butcher, a baker, two-dozen candlestick makers, a resident astronomer, and a professional vaper.

The revue included touching tales of overcoming adversity, such as the story of Ken and his struggles to build Barbie’s Dream House. Despite crying about how his hands were mittens, Ken proved that teamwork always wins out, as he recruited an army of Kens to help build the Dream House, including the hero, ‘has-knees-Ken’,

end - lessly enjoyable Will Edwards.

While many of the sketches were endearing, many of them dragged on for too long without a punch

line, and perhaps just a little more edginess wouldn’t have gone astray.

The biggest strengths of Science Revue were no doubt the band and the dancers. The band stood centre stage for the entire show - a spot they rightfully earned.

The choreographers and dancers deserve huge congratulations, as they managed to craft dance numbers that impressed even this reviewer, who studied dance for fifteen years. However, two of the best dance numbers - one set to the *Avatar: The Last Airbender*’s opening credits, and the other seemingly a zombie apocalypse - seemed out of place in a comedy show, having no punch line and leaving the audience more confused than anything else.

Overall, Declan Maher and Bruno Dubosarsky’s Science Revue taught the audience moral lessons, as well as biology ones. Did you know that an anteater’s tongue flicks 150 times per minute? You would have if you had taken the free ticket I offered you and come to enjoy a touching night of theatre with me.

Erin Jordan saw Elvis fight a meteorite

Welcome to the quaint 50’s town of Meteoropolis, home to a dozen or more skilled candlestick makers, a talented vaper and (cue shock) an approaching meteor.

Science Revue’s production *It Came From Planet Space* delivered all that it promised and more: a *spoiler alert* rumbling wrestling match between President Elvis – who is still a more appropriate choice than Trump – a meteor, a detailed ditty about sex with robots, and a catchy biology lesson of those pesky anteaters. Directors Bruno Dubosarsky and Declan Maher managed to pull off an extraordinarily entertaining show, filled with a nice balance of comedic wit and slapstick humour. The decision to replace the efforts of special effects with ‘the vaper dude’ proved to be

the show’s surprising secret weapon – the hilarity of a cardboard cut-out Elvis or a dummy hanging to the appropriate tune of It’s Raining Men sent the audience into fits of laughter.

Whilst the Beyoncé skit of the-beat-will-never-drop may have left me oddly traumatised and led me to the improbable conclusion that Beyoncé is not always a good choice, the show featured many stand-out performances. Theo Murray delivered his sketch of a man with an absurd fetish for security bag checks oh-so-flawlessly, with the line “the bag” sure to send anyone into uncontrollable laughter. But congratulations must be given to the band, whose ingenious ability to incorporate kazoos and messenger tones into their music served to remind us why Science Revues are so great.

To my dismay, however, the *Avatar* dance number did not live up to its expectations. As a childhood classic for many, the excited hoots at the start of the performance soon altered to looks of confusion. The effortless skill of all the dancers involved and the elegant choreography did not go unnoticed, despite the dance’s conceptual oddity.

It Came From Planet Space took its audience on an out-of-this-world adventure through time and space, sharing necessary insight into the handiness of a milk crate – if you turn it upside down you have yourself a handy milk-carrying device – just how great knees really are, and lets not forget, the power of Elvis. To all those part of the Science Revue, “Thank you, thank you very much uh-huh.”

The Rise and Fall of Bliss Industries

Imogen Harper loved the 2016 Commerce Revue

This year’s Commerce Revue, *The Rise and Fall of Bliss Industries* (no pun intended - as we’re frequently reminded), was filled with talent, dedication and, very often, laughter. Upon entering the theatre, characters from Bliss Industry were on hand to meet and greet, satirising an insecure, made to please consumer culture, while also demonstrating the Revue’s self-conscious attempt to distinguish itself from other revues in the season. It also revealed what continued to be a strength of the show; the coziness of the small theatre allowed laughter to spark laughter and the audience could enjoy watching the cast truly enjoy themselves.

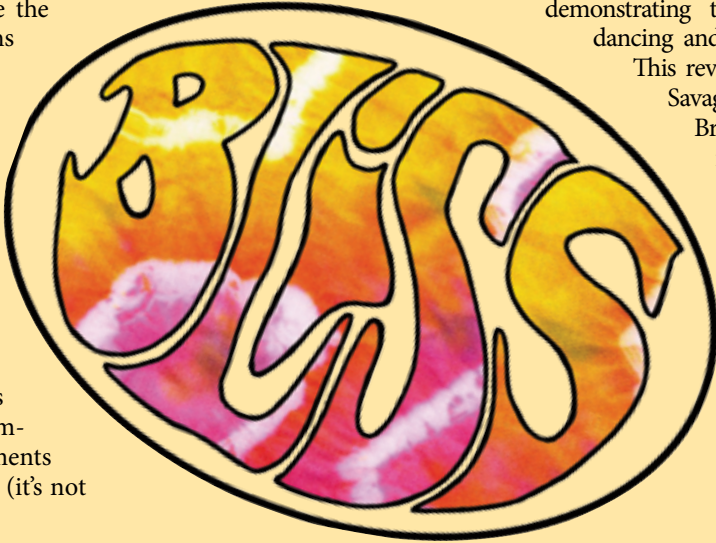
The cast and crew were consistently talented, with brilliance shining through in the show’s acting, writing and music. Crowd-pleasers included a tormented, verbose baby pondering the state of the world on a family trip to the park, and the Israel/Palestine conflict as played out on *Who Wants to be a Millionaire*. Many of Tom Waddell’s sketches stood out as he played everyone from an easily

manipulated Harry Potter to Steve Jobs’s angsty son, Hans Jobs. Sasha Meaney also earns a special mention as the CEO of Bliss Industries, opening and closing both acts and using her charisma to warm the audience up and bring them into the show. Throughout the revue the cast embraced mistakes and laughs along with the audience, while also bringing to life many of the more absurd dance scenes with their clear enjoyment of every moment.

The sketches took a while to warm up initially, and the sense of an over-arching plot around the eponymous Bliss Industries flowed in and out - at times with humour, and at times with confusion. Sketches covered everything from harmless fart jokes to insidious moments in *Wife Swap*-meets-Henry VIII (it’s not

too different to what the name would suggest). The execution of scene changes varied throughout the night, but the use of stage, lighting and music brought the production together.

The finale was certainly a highpoint, demonstrating the show’s singing, dancing and staging at its best. This revue, directed by Jack Savage and Georgia Britt, seemed to fulfil its goal of a fun, though sometimes absurd, concoction of scenes and sketches, and the cast’s attitude and sense of enjoyment brought easy laughs throughout the night.



Eden Faithfull loved the farts and farce

I’ll be honest: I still have no idea exactly what *The Rise and Fall of Bliss Industries* was really about – but I still loved every minute of it. This year’s Commerce Revue was no doubt a tour-de-force of fun, farts and farce, offering a bewildering glimpse into a utopian dream-factory toppled by a charismatic yet maniacal CEO with a narcotics problem. Directors Georgia Britt and Jack Savage expertly interweaved surrealist humour with crowd-pleasing slapstick, the result of which was a corporate team building exercise-cum musical spectacular to rival all Commerce Revues of years past.

Walking into the Everest theatre was a thrilling transportation: interns, executives and clip-boarded miscellaneous office-dwellers were rushing up and down the stage, often descending into the seats below and networking with audience members. Memorable interactions included Jared Choong’s role as the jilted ‘Hermit Crab Welfare Officer’,

insisting he be referred to as the “Beast Master”.

The opening number of the show was packed with enthusiasm and razzle-dazzle, and Sasha Meaney set the bar with her gruff and madcap performance as the CEO of Bliss Industries. Although the routine could have been made even more enjoyable with a little bit more vocal articulation, Lillian Shaddick’s choreography was flawless, and the cast’s execution of it was an incredible sight to behold.

Standout performances throughout the show certainly go to Tom Waddell’s Eddy Maguire in the most twisted episode of Who Wants to be a Millionaire ever to have graced the stage, and Dominic Scarf’s distinct aversion to dinner party politics. Alexandra Mildenhall and Emma Wiltshire are also deserving of special mentions in their sparkling depictions of the gritty struggle between lemon and lime, only to be resolved with

an all-in orgy with bitters.

Although there were a few technical mishaps during the show, the laissez-faire reaction of the cast made these slip-ups almost as funny as the sketches themselves, and this good-humored sentiment often carried the show along, reminding the audience that the greatest pleasure was watching the unremitting delight spouting from the stage and every member of the cast.

The closing number of the revue was undoubtedly a highlight, featuring Emily Boyd’s incredibly impressive dusky alto tones setting the mood for an ode to money, as the cast joined in for one final exquisitely choreographed performance.

This was a whirlwind of comedic confusion, at times effervescent and blindingly colourful, and at others, sharply witty and bitingly satirical. No matter your current financial situation, I highly recommend you invest in this year’s Commerce Revue.

Engo revue: Like high school but worse

Victoria Zerbst and Naaman Zhou wrote this in 40 minutes while drunk

Watching Engo Revue is like crawling into a dead meme for warmth. Except the warmth is really your beer, which is warm and free.

When you enter Engo Revue, you are given a drink voucher and a ballpit ball to throw, because Engo Revue is best enjoyed drunk and with a lot of heckling. Two screens straddle the stage and regurgitate a dribble of tweets, because tech-heckling is encouraged.

The show opened with a dedication to Harambe and every dick on stage (dick count: 4) was a sacrifice to the dead ape.

Engo Revue has benefited from the fallow period of not being put on (at least in its regular capacity) last year. But it’s still unable to shed its ancestral wrinkly skin – due in most part to the audience and its environment.

The revue presented a dichotomy between the old, traditional engineering revue mentality and a fresh, new, slightly politically correct mindset. Director Mattie Longfield and the all-women sketches were a breath of fresh air, and sketches like ‘Engo Boys’ and ‘Goon, glorious goon’ should be commended. The women were good. Beyond good.

They were brave, resilient and had good voices.

Edwin Ho also had a voice, and the band offered the restless audience respite from the very long pauses between sketches.

A joke about St Paul’s students being cunts was the first autonomous joke of the night. It was delivered by a Pauline, and therefore punched sideways.

Punches were also delivered in the form of grade-A heckles from the crowd, including “show us your punchline” or “you look like a creep”.

This was clearly a revue that captured the essence of the engineering faculty. Like watching an engineer’s mind from inside a goon sack. There were jokes making fun of gender studies majors, the lack of women in engineering, group assignments and sex things.

But too many of these sketches were like erections that never resulted in cum.

Low points were: cultural appropriation cops (unclear where it was punching); waterboarding as an artful motif, if artful means bad; and an inexplicable classist ‘Leb’ character who couldn’t finish a Cert II.

Nicholas Dai was bad on stage, and even worse off stage when he heckled from the audience, saying, “All international students are autistic”. This was objectively bad, by anyone’s standard.

A highpoint, however, was a self-reflective monologue deconstructing a joke about a banana peel, the performer hoping to “challenge traditional paradigms of theatre”, name-checking Beckett while being pummeled by multi-coloured balls.

Engo Revue is the wet dream you wish you never had. When the alcohol wears off you feel uncomfortable and sticky and ashamed. Ashamed of chanting “‘Fuck off UTS! Fuck off UTS!” and “Here’s to [a priest] he’s true blue”, ashamed of the amount of beers and waffle fries you consumed, and ashamed that you were actually entertained.



SUDS gets into bed with Shakespeare again

Hannah Craft was a *Merchant of Venice* virgin before she entered the Cellar

SUDS’ latest Shakespeare revival is not what one might usually expect of a student production of the Bard. Directors Peter Walsh and Clare Cavanagh have forsaken many of the more ostentatious trappings of modernised Shakespeare, opting instead for a simple, stripped-back production with few set pieces and no soundtrack.

A move that would have been disastrous in the hands of a less skilled cast and less experienced directors, instead emerges as a highly accomplished triumph.

The Merchant of Venice has all the ingredients of a Shakespeare comedy: a bright young man, Bassanio (Belinda Anderson-Hunt) resolves to win the heart and hand of the famed

beauty Portia (Diana Reid). Poor in pocket, Bassanio enlists the help of his friend Antonio (Sean Maroney). Antonio borrows a sum from his enemy Shylock “The Jew” (Max Baume), pledging a pound of his own flesh should he fail to pay the debt. Chaos and hilarity ensue.

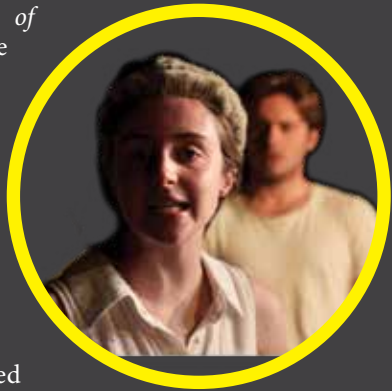
The continuing relevance of Shakespeare is always hotly contested, and it is true that there are many moments of intense discomfort for the audience when the seething anti-Semitism of the period surfaces. In one particularly discomfiting scene Shylock’s daughter Jessica (Lucy Burke) pledges to be baptised that she might marry her Christian love. Yet these moments are poignantly contrasted with the words of Shylock himself, in a series of wonderfully delivered soliloquies. Enhanced by Vanessa Macpherson’s simple lighting, all else fades as Baume’s Shylock turns to us and insists upon his humanity in the face of his own blatant dehumanization. “Hath not a Jew eyes?” he demands. The most jarring of these moments arrives as he lays bare the hypocrisy of the Christians, who declare him evil for seeking of Antonio’s promised flesh yet themselves keep

slaves under the same premise of ownership. It’s a sentiment of shocking modernity rarely associated with Shakespeare.

As the play grapples with these thought-provoking issues a steady stream of laughter comes from the hilarious and sexually charged antics of the supporting cast, particularly Alexander Richmond’s Gratiano and Daniella Pilla’s Nerissa. But the show-stealing performance came from Keshini de Mel, who in her roughly four scenes as Shylock’s servant Launcelot delivered a truly extraordinary comic performance rarely seen in amateur theatre.

The unobtrusive simplicity of the show will be challenging for viewers lacking in concentration. There are moments when the fast-paced dialogue is lost in the speed of delivery. But these are minor flaws in a show that encompasses the very best of student Shakespeare.

SUDS’s *The Merchant of Venice* is playing at the Cellar theatre from August 24 to September 3



The content mines

Sam Langford reaches a new low trying to figure out why all the Uni's creative spaces are underground

If you've made art (loosely defined) on main campus, there's a good chance it was in a windowless room. This is because the majority¹ of creative spaces on campus are at least six feet under, literally and also w/r/t job prospects.² Today, we ask why.

The key to answering this question lies in conspiracy theories, and the key to conspiracy theories is basic proficiency in connecting a bunch of utterly meaningless dots³; a willingness to boldly draw trend lines where no trend line has ventured before. Below are four trend lines taking a deep dive, in an attempt to explain why student creatives seem drawn to the bowels of the earth.

1. Mushroom theory

"Mushroom theory", as it's been dubbed in recent years, is rumoured to have been inspired by a different kind of mushroom. Unlike plants, mushrooms do not require sunlight to grow, instead drawing energy from the decomposition of their growth environment.

Your average "creative" possesses many of the same characteristics. They too are often warm, moist and pungent, sometimes toxic, and provisioned with weird and insulting nicknames by passing jocks and scientists (such as classic epithets "puff-ball" and "stinkhorn").

We could therefore posit that the creative kids of this campus are actually just a rare kind of mushroom, prone

to occasionally psychedelic output. It naturally follows that they gravitate to underground spaces – the ideal growing environment, where they may one day reproduce by putting out spores.

2. Nuclear bunker theory

If nuclear war or a similarly apocalyptic event broke out, experts agree that an underground, concrete-reinforced bunker would provide the best shelter and most likely chances of survival. The SRC offices (where *Honi* is housed) fit this theory particularly well, as they're inexplicably equipped with other necessary survival resources, such as a zip tap (to provide boiling water during the apocalypse), a fridge, and an autonomous wom*n's space.

Where this theory falls apart is on how these prime apocalypse-survival spaces came to be allotted to artists, activists and, more broadly, students. Given the University's historical disdain for the aforementioned groups, it seems unlikely that the administration would cede the best apocalypse-survival spaces to them.⁴ Then again, there are rumblings about SUDS' lease of the Cellar Theatre ending soon. This may be an indicator of imminent nuclear war.

3. Some pretentious bullshit

Or maybe it's about stepping outside of time. Pure artificial light stretches time

forever; there are no elongating shadows, no sunrises. 2am is psychosomatically levelled with 2pm. Fluorescent-lit bunkers are a temporal blank canvas, untouched by the flicker and progression of the actual world. You can get lost down here, submerged in a kind of uniform light or dark over which you have complete control, emerge when you're done.

This is important, because time⁵ is the amniotic fluid of creative development; protective and encouraging of growth. We need the illusion that it goes on forever; we need foetal weightlessness to shield us from deadlines and endings. And then we need to be able to leave, when we're done. Emerge into the light, mess and all, and see what we've made.

This illusion of a surplus of time is perhaps the only way student creative spaces are well-resourced.

4. Funding crisis theory

There is, of course, another theory, but this one is widely disdained, and has been convincingly debunked several times. It holds that the University is either (a) in funding crisis, and/or (b) would prefer to spend its hard-earned dollars on the construction of vacuous, unnecessary spaces like a new Business School and Chancellery, rather than prioritising any kind of actual space or resources for student creatives.

I'll leave it to you to decide.

1. Read: several

2. Here's the data: the *Honi* office, the Cellar Theatre, parts of the Seymour Centre, the SURG broadcast studios, Incubate, the Postgraduate Arts Research Centre in Fisher Library, and a number of activist/collective spaces are all underground. This list is probably not exhaustive. There are also outliers, e.g. the dance studio, which is several floors above ground. These require further research, though in the case of the dance studio I hypothesise that either the intersection of dance and sport drives dancers above ground, or all the spinning and twirling involved has just caused them to be disoriented.

3. You probably developed this skill in kindy. Kindergarten teachers learn in the third year of their degrees to watch students closely as they complete these tasks, covertly timing progress, and analysing text choice and deftness after the fact. The most promising candidates have a special-issue post-it note (virtual since the advent of computers, but still special-issue) appended to their enrolment information and are monitored by subsequent teachers for signs of Conspiracy Recognition Aptitude or Proclivity. ASIO quietly inducts the very best once they reach adulthood, reportedly extending covert employment offers in encrypted electronic back-alleys in the early hours of the morning.

4. Leaving the repopulation of the earth to SUDS leaves a lot to be desired re: actual practical skills. Picture a massive orgy conducted amidst makeshift dwellings constructed from stage flats, with trick doors and revolving parts. Mere simulacrum of shelter, painted in neon.

5. This is not an endorsement of a certain *Honi* ticket, fuck off.

Under the Underground Film Festival

James Holloway questions the lack of festival opportunities for young filmmakers

This year, the Sydney Underground Film Festival will screen 36 feature films over the span of four days. Only four of these films will be Australian.

Why the lack of local films? The answer, according to director and head programmer Stefan Popescu, is that most of the Australian films submitted just weren't that good.

"We're pretty brutal with our programming," he explains. "We definitely don't screen Australian stuff just for the sake of Australian stuff... it has to be shot in Australia and good."

Although nominally an 'underground' film festival, Popescu says that for a film to make their program it has to be "on par with the larger cinema-scape of the world", and while the festival prioritises independent films that "push the boundaries" in form and content, they must nonetheless meet a certain level of production value in regards to audio and visual quality.

This fact is reflected in the types of films SUFF screens – which often come from high budget, high profile sources such as Sundance-accredited director and screenwriter Todd Solondz, and Hollywood actor Eli Roth. Popescu acknowledges there is quite a lot of debate amongst the programmers over what qualifies as 'underground'.

"We look for mainstream people who are on the margins... we even screened, a few years back, a James Franco film, and the reason was because he actually produced it himself... the boundaries are so blurred now, we have to take each film on a case by case basis."

These programming decisions set a difficult precedent for young Australian unknowns working on low budgets and unable to reach the production qualities necessary for inclusion. Of around 250 films submitted to the SUFF this year, around 60 were Australian – meaning the vast majority were deemed to be unsuitable.

Part of the reason for such consistently low quality, Popescu suggests, has to do with the way funding works through Screen Australia: "They're very upfront that they're not here to establish anyone's career. They're here to basically support commercial productions."

Popescu suggests Screen Australia acts this way out of fear of competition, "that if you can go off on your own and make a film with a couple of friends for \$10,000 it's actually a threat to the industry".

Despite this, Popescu remains optimistic, citing a supposed plethora of smaller niche festivals as convenient outlets for emerging young filmmakers. These smaller festivals

aren't easy to find however, especially for feature filmmakers – with the majority of local festivals catering exclusively to short films or genre flicks.

Those that do accept feature film submissions receive so many that the likelihood of selection is slim. It's a reality Sydney filmmakers Lorenzo Benitez and Jonathon Parker are all too familiar with. In 2015 they set out to make a documentary exploring the impacts of the 'voluntourism' industry in rural Thailand. It was made on a budget of \$5,000 AUD and financed almost entirely by the crew themselves.

They submitted the documentary to almost 50 festivals both local and international. After a while, however, the replies became frustratingly repetitive.

"The rejection comes in the form an email and usually begins with the programmers thanking you for 'the pleasure of having been able to watch your film,'" Parker says. "This is then followed by the news that this year they'd received a 'record number of submissions' but that ultimately, they were unable to find room for your film in their program."

"That's the classic rejection letter," laughs Jai Love, a 21-year-old filmmaker and current student at AFRS in Sydney.

It's an email he's not too unfamiliar with himself. That is, not until his documentary Dead Hands Dig Deep was accepted into Slamdance – an unofficial Sundance offshoot catering exclusively to low budget independent films.

"Once we got into Slamdance, it took off from there. Once that happens all of a sudden your email inbox is just full of distributors ... everybody wants to watch the movie."

Dead Hands Dig Deep follows ageing punk provocateur Edwin Borsheim who lives in complete isolation, alone in the desert of southern California. A former 'shock-rock' musician, Dead Hands sees Borsheim reflect on a past of "drug-abuse, violence and self-destruction." It was made on a budget of \$20-30,000 – though Love says their initial estimates had been around \$10,000.

The money came mostly from friends and family, but what's interesting is that Love and his crew took advantage of Screen Australia's Producer Offset scheme – a rebate allowing filmmakers to be reimbursed for some of their production costs as long as they use an Australian cast and crew. In general, Love says he's not "the biggest fan" of Screen Australia, but describes the rebate as "the only good thing they're doing that's really worth something."

For his less fortunate peers, rejection is a continual struggle. "The most difficult part of the process is definitely the lack of clarity as to what each festival is expecting," says Lorenzo. "For the vast majority of festivals, we are vaguely told that 'all feature films, documentary and fiction, are welcome' without any honest warning on how competitive some of these festivals are."

"Because of commercial reasons, festivals aren't that open about the fact they mostly only accept films with budgets in six or more figures" Parker adds.

Parker and Benitez aren't alone in these observations; they are sentiments echoed by Mekelle Mills, who after a similarly disheartening experience with the film circuit, decided to take matters into her own hands. Earlier this year Mills founded the Below Five

Zero festival, a festival catering to films made under a budget of \$50,000.

"I noticed when trying to find festivals in Australia, none were really suited to the Micro Budget side of things – which meant I would ultimately be competing against films with a budget beyond my wildest dreams," Mills explains on the Below Five Zero website.

Yet although a providing a definite glimmer of hope, even Below Five Zero is limited in its capacity, with only four feature films in its program.

While some malign the overwhelming preference for short films in the festival circuit, filmmakers such as Sydney-based Laurence Rosier Staines see them as a necessary and rewarding first step. His third short film Real Estate was selected to screen as part of the SmartFone Flick Fest, a festival challenging filmmakers to produce low budget films made entirely on a smartphone or tablet.

"A short film is a kind of calling card... a place for people to try out ideas, make their bones a little in terms of filmmaking in the first place."

When asked about the current state of independent film, Laurence laments the loss of Metro Screen – a not-for-profit film, television and digital media organisation associated with Screen NSW. However, he also believes the problem doesn't lie entirely with entities like Screen Australia, which are only operating within the parameters set by the Federal Government.

"It's a lack of other infrastructure," he says. "At this level, the SmartFone Film Festival is easily the best example I can think of in terms of nurturing young filmmakers with fewer resources."

For Bronte Jovevski, another Sydney-based independent filmmaker, the problem with the industry is not just a lack of resources, but a lack of resources for women in particular.

"I see my role as a producer to tell more stories about women, to see more women behind and in front of the camera – obviously, you look at the statistics and that's not what's happening in Australia."

Jovevski produced the crowd-funded short film Shan and Kate, which has found success with the Palm Springs International Film Festival in California. She also works for Women in Film and Television NSW and is festival coordinator for WOW Film Festival. WOW – short for World of Women's Cinema – specialises in the promotion of short films by women filmmakers both locally and internationally and has been running for 21 years.

Bronte also believes the traditional role of the short film is changing. "I just love the short form, I think they are a very different sort of pleasure than watching a feature."

The Sydney Underground Film Festival itself has an entire session dedicated to showcasing 12 locally-made short films. The stats are much worse for features – of the four Australian films showing, three of them are documentaries. The sole fiction film being screened was directed by festival programmer Stefan Popescu himself.

The conclusions drawn are self evident – lacking access to the resources necessary to make a high quality fiction feature, short films and documentaries are becoming the obvious cheap alternative for Australia's aspiring independent filmmakers. At the same time, the lack of infrastructure that Laurence points to makes it difficult to sustain any unified sense of local filmmaking community. There was certainly no truly underground Sydney film scene Jai Love could point to.

"Maybe it does exist" he says with a laugh, "maybe I'm just not cool enough to know about it."

SHH....

Art by: Ann Ding

Just dust

Justine Landis-Hanley writes about losing her mother

One day in March 2014, your mother stops walking.

She's one of those champion do-it-all types. Single mother, business founder, part-time law student. So when she suddenly can't get out of bed, when she can't read the words of her book anymore, when you wake up to the sound of her screams, it doesn't make sense.

Neither does the fact she doesn't want to call a doctor, or anyone for that matter. She reassures you it is just a pulled muscle, no need to bother someone about it.

"I think I'm going crazy," you confess to your lecturer one day during consultation hours.

The words are a whisper, spoken by a small voice that lives somewhere between your stomach and your right lung.

But that's not what you want to say.

You want to tell them how that house isn't your house. That you don't recognise the gate or the woman who lives at number 19. How you wonder if you drove around the block one more time, whether the world would swallow itself and reemerge like it was supposed to, like it always had.

But you always go back there anyway.

And curl against her curled up legs
On your way to turn off the kitchen light
And wait for her breathing to steady.
And for the Holocene to end.

After four weeks of immobility.
Her screams became uncontainable, her conversation incomprehensible.
"What if it's a tumor?"
"It'll be fine, Mum." You think it will be.

You choke on the stench of hospital-grade disinfectant
And the cries of a man from behind a blue curtain,
Until her bed reappears at 1:30am,
Along with news of a fractured vertebrae and a speedy recovery.

The phone rings at 1:35am.
The Doctor shuffles over to her bedside.
"Why did you think it was Cancer?"

It's April Fools' Day when the ER Doc, a British man with a limp, tells you your mother is going to die. The nurse behind the waiting room desk wipes her eyes and goes for a smoke while you sit in the empty room sobbing. The security guard drives you home at 3:00am when he finds out no one is coming to get you.

You end up watching Monsters University until you fall asleep because it's the only movie you can think of that doesn't have parents or death in it.

You can't stand the Cancer ward. Or the colour pink. Or to pick up your book on T.S. Eliot because you can see in front of you that the world doesn't end with a bang, but with a whimper.

You aren't there when she dies nine days after admission. You tell yourself she would have wanted it that way. But you often lie awake wondering

if that is the kind of thing bad people tell themselves to feel less bad.

One day the doctors will tell you that she had been sick for years. You'll pore back over photos of her trying to work out how much of the person looking back is your mother and how much her disease. You'll never reach a conclusion.

You slip past your bedroom door, slowly edging it back into place so that the click of the lock doesn't shatter the floorboards. The darkness washes over you, swallowing you whole with a slow, wet chug.

And for a moment any world beyond this is reducible to the shards of blue light peeling from underneath the door. You crawl away from them, deeper into a tangle of bed sheets.

And you're not sure if your bed is really flush against your cheek. You stretch out a hand and wriggle your fingers, but can't work out whether they are still connected to your knuckles or if the breeze coming from the broken fly screen is blowing through a void where the two flesh no longer meet.

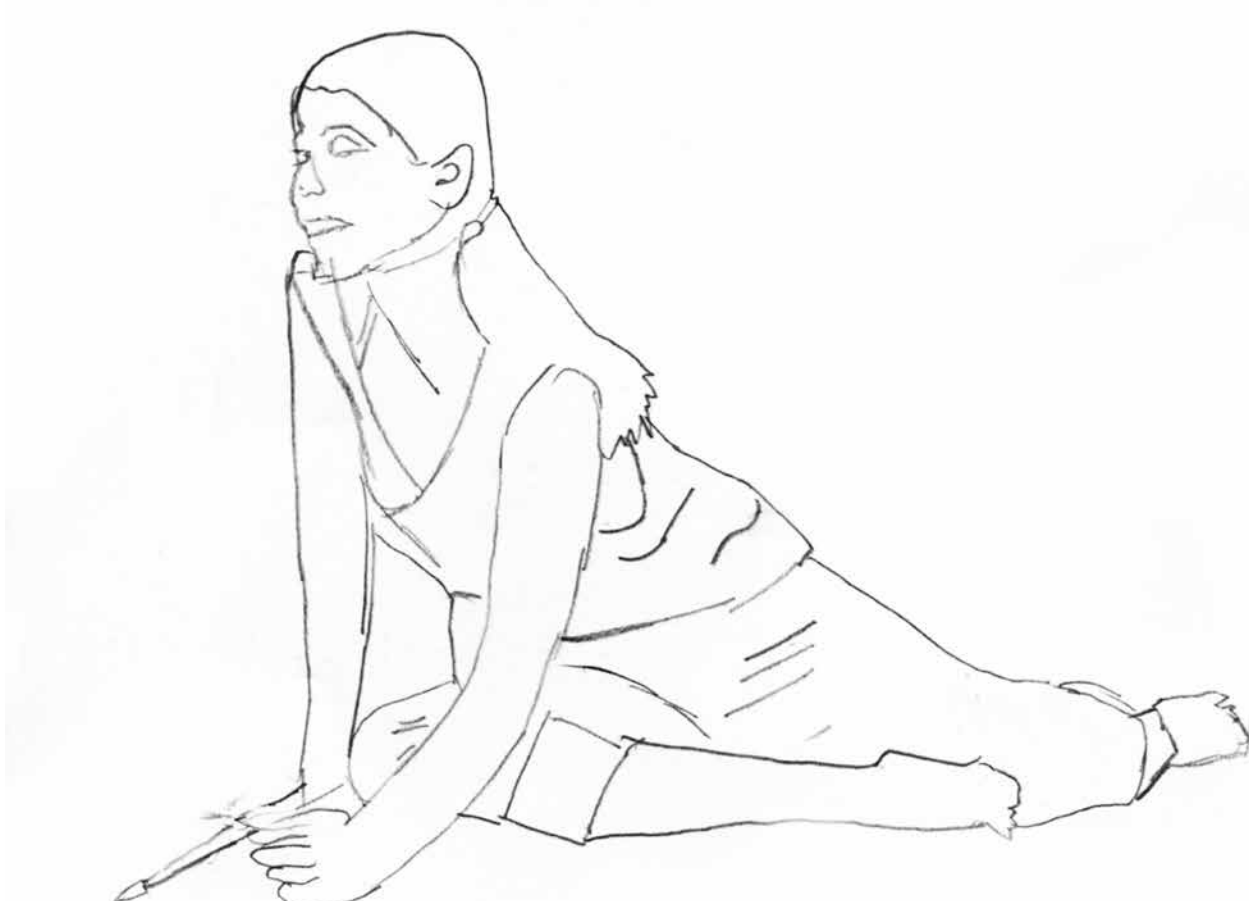
And now time is marked by the dull click of the fan spinning above your head. Around. Around. Only to go around again.

And you realise that you are actually the one spinning now. Breaking off into chunks. Colliding with the specks splattered against the black. So you can be specks too.

Just dust.

Power in vulnerability

Jemima Wilson discusses mental health, the arts and the Save the SCA Campaign



Art: Victoria Zerbst

Even in the midst of passionate rallies, surrounded by a vibrant community, I sit amongst empty sketchbooks, staring at over 50 notifications, too drained to create or write.

Throughout the campaign to save SCA, I haven't been alone in fighting loudly while feeling quietly deflated and unable to shake off old demons. It is a bittersweet realisation that so many of my peers have also been suffering in silence.

I went to speak to Safari Lee – an artist at the SCA whose practice focuses on mental health. Safari told me "Art is the perfect antidote to the effects of existing in a world which feels like it's stuck on fast forward. Slowing down, practising mindfulness when considering a single artistic idea, physically working with our medium, like metal, clay and paint has enormous therapeutic benefits."

Yet despite the fact that art itself is a powerful healing tool, it remains that for many practising artists, working conditions and negative social attitudes can exacerbate, or even create, ongoing

Now, with the spotlight on art institutions and organisations, we must harness that power to take care of our own, not exploit them

problems. The glamorisation of the 'starving artist' buys into the perception that a lifestyle fuelled by late nights, alcohol and caffeine, yet supported by very little income, is de rigeur.

For some, this may be the case, however for many others substance abuse and poverty are far from a glamorous flirtation. Informal networking is seen as vital, leading to a cycle of late nights and long days that can make it feel impossible to take time out for self-care. Safari tells me that whilst the issue is complicated, "Mental health issues are fetishized in parts of the art world, and there's still a fascination with the 'tortured genius'."

This cycle is perpetuated by the culture of working "for exposure" within the arts, often whilst working casual jobs on the side to keep a steady income. Artists, designers, musicians, writers and performers give up hours of their time to complete jobs simply for the reward of having their work "out there" in the industry. Safari concedes, "It feels like a rite of passage one endures to get noticed in the art world." This is rewarding and welcome initially, but can wear thin: "As I get older and have been a practising artist longer I feel frustrated to 'give away' my labour or creations."

However, Safari was keen to reiterate that many of the aspects that cause stress for artists can also be a blessing. "To be honest, the arts have provided me with the opportunity to earn money where other industries haven't. Although it can be sporadic depending on sales and commissions, there is flexibility and the potential for working on multiple jobs and multiple media simultaneously."

Cultural engagement is fundamental to our way of life, with more Australians attending galleries than football games each year, according to the 2013 report, *Arts in Daily Life: Australian participation in the arts*.

Yet career artists remain marginalised in wider society. We are taught that art and culture are

nice hobbies, but hardly worth pursuing a career in. Perhaps it is little wonder that those who dare to dream of being an artist are susceptible to mental illness.

I am back to those 50 notifications, and it is whilst I'm aimlessly trawling Facebook that a timely discussion about Melania Trump and her nude photo-shoots catches my eye.

Friend 1: Did you read the story about the photographer Ale de Blasseville? He is wonderfully deranged...

Friend 2: He is an artist...

There it was in a nutshell. The derogatory language used to describe those suffering

Mental health issues are fetishised in parts of the art world, and there's still a fascination with the 'tortured genius'

from mental illness – deranged, crazy, mad, and psycho – is intrinsically linked to the stereotypical eccentric creative, and subsequently romanticised.

"Wonderfully" deranged? Sure – wonderful work is often borne of suffering. Artists are powerful, empathetic, emotionally driven people. Perhaps it's time we turn that empathy inwards and begin to challenge the damaging glamorisation of mental illness and substance abuse in our industry.

There is great power in our vulnerability. We must demand a future for the arts that is not only prosperous, but also healthy.

Calling it sex work

Nina Dillon Britton catches up with a friend six or so months on

"I mean, was I a sex worker? I don't know. I don't want to think about it like that. Honestly, I don't know if I can."

This is Stella, a USyd student like me; a white, privileged, ex-private schoolgirl, like me. Unlike me though, she's been a sugar baby. This is what she's struggling to talk about right now.

"I guess, I don't know. It's so weird to think about that part of my life now, because it feels like a completely different person [was] going through that?"

"I guess maybe the deceptive thing about it is it's not exactly a communal thing you know? I guess working in a brothel, like, you probably would know other girls working there. You probably get to talk to or at least know about other girls in your position. I guess something that is like more 'traditional' sex work, there's not really any illusion about it.

"But with being a sugar baby...I just feel fucking dumb saying this in hindsight, but like, it's just you and this guy. And yes, it's weird. And yes, when you're the only 20 year old at a corporate function, brushing shoulders with women who essentially play tennis with your mum it's sort of obvious what you are.

"But, it's also sort of just like a relationship. I mean, people date older people. It's not revolutionary. There's just money or gifts involved. And its feels so detached to what I think of as sex work.

"But it was sex work. At least how I went about it. I had sex for money."

Stella says her experience changed a lot about how she saw sex work.

"I guess I didn't really think about what I was

doing when I started getting involved. I think it was easier for me to say that what I was doing wasn't a big deal than to really challenge how I thought about sex work.

"I mean what's sort of horrifying is that I don't think I should be ashamed of what I did. Like coming to terms with sex work is coming to terms with the fact that it was work?

"But it honestly makes my skin crawl, and I don't know what I can do about that. Maybe what was easier about not thinking about it as work, was that I didn't have to think about how much I internalised all that shit. Like I never regretted it while I was doing it. I never even thought about it this much. Maybe it's linked with worrying about people finding out, like what they would think of me? Maybe it's innate. I don't think women should have to feel this way."

Since stopping her involvement with sugar daddies, Stella's began seeing someone. When I ask her if her boyfriend knows about it, she laughs, "Ok well I wouldn't call him my boyfriend just yet."

"But no, it's not something that really comes up when you first start dating. Only a couple of my friends know. My family doesn't know. And I just live with that anxiety. Maybe some people don't care. I think most people would eventually accept it. But it changes the way people see you. It changed how I saw myself.

"And I don't even know how that plays out in a relationship. Do people learn to love you? Do they get over it? I just don't know. Maybe with enough time it could just be something that you laugh about, but it didn't really hit me that people saw

babies as sex workers.

"I'm really sorry. I didn't want this to be a sob story," Stella laughs. "I guess it's a lot to process in hindsight? It's not the end of the world."

I ask her if she has any advice for other women who are or have thought about being a sugar baby.

"I don't feel like I have any advice for how to go about it. I don't think there's any one way to go about it. Be good in bed and good at small talk? I think those are the only two skills you need. Don't do what Cassie [another friend with a sugar daddy] did."

"And think about it. I think that's what I regret. Not thinking about it in blunt and realistic terms. It's an old man paying a younger woman for sex. That doesn't mean it's an immoral thing. It doesn't mean you're a bad feminist. It's your choice. But you need to think about it."

When I first spoke to Stella about her experience as a sugar baby, she argued she wasn't a sex worker, trying to differentiate her experience with that of more traditional forms of sex work, like working in brothels. Quite fairly, this led to outcry from a number of sex workers who saw this as indicative of the way in which the most privileged women who engage in sex work – as sugar babies so often are – can reap its benefits whilst distancing themselves from the stigma attached.

For Stella, it was recognition of her own experience as sex work that has allowed her to start unpacking her fear of the stigma attached. Stella, nor any baby, invented the stigma that surrounds sex work; nor did they create the hierarchies within it. That said, they do have a role to play in challenging the way sex work is understood in our society.

I realised I never asked her what Cassie did. She fell in love with her daddy. She went too deep."

Ask Abe

SRC caseworker *HELP Q&A*



Census Date!

Hi Abe,

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

Too Much

Dear Too Much,

The HECS census date is 31st August. That means that you can drop any subject before then, without any academic or financial* penalty. Before dropping any subject make sure that you understand the impact it will have on Centrelink payments, visas, and travel concession cards. Dropping from 4 to 3 subjects will not affect your full time status, but if you are an international student you may be in breach of your visa. International students require faculty approval to reduce their study load.

Abe

**International students have an administration fee deducted from any refund.*

Applying for a simple extension

Dear Abe,

I just broke up with my girlfriend and I simply do not feel like I can write the essay that's due in at the end of the week. I've seen my doctor and he said that I just needed to concentrate on my assignment and not worry about romance. Without a doctor's certificate I cannot apply for Special Consideration, but I really don't think I can get the assignment in on time.

Single

Dear Single,

I am sorry the doctor did not take your distress seriously. Please do talk to someone, eg, a counsellor, if you find your circumstance negatively effecting aspects of your life.

Without a Professional Practitioner's Certificate it is unlikely you would be successful in a Special Consideration application, however, you may be able to apply for a Simple Extension.

Simple Extensions are an informal arrangement between a student and the course co-ordinator, where a student is given two extra days to complete an assignment. Often that is enough for you to take a breath and settle your thoughts before launching in to an assignment.

Abe

Abe is the SRC's welfare dog. This column offers students the opportunity to ask questions on anything. This can be as personal as a question on a Centrelink payment or as general as the state of the world. Send your questions to help@src.usyd.edu.au

The HECS census date is 31st August. That means that you can drop any subject before then, without any academic or financial penalty.*

DID YOU KNOW?

If you apply to **discontinue a subject before the end of Week 7** you will get a **Discontinue Not Fail (DC)**

Need help or advice? Your SRC is here to assist you.

The service is FREE, independent and confidential.
Phone for an appointment: (02) 9660 5222

We are located at: Level 1, Wentworth Building (G01)
help@src.usyd.edu.au | src.usyd.edu.au | [facebook.com/src.help](https://www.facebook.com/src.help)

Australian Government
Australian Taxation Office

STUDENTS' REPRESENTATIVE COUNCIL

STUDENT UNION POSTGRADUATE REPRESENTATIVE ASSOCIATION

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

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

HONI SOIT SEMESTER 2 • WEEK 6

23

PUZZLES

Crossword

Crossword by *Atrus*

ACROSS

11. I replaced interior of cab and, after vacation, lent this crossword to EN, for example (12)

12. Reconnaissance vehicle is odd choice (5,3)

13. Crossword: right, left, away from the centre (8)

14. Beginning to promotion is back on if twisted plant's product (12)

15. Maggie Corrigan ate initially halfchopped salad in style? (5,6)

17. Credible lead halved after consumption (9)

20. Leading sex manuals (6)

22. Sycophant's thoughts (11)

25. Hollowly love adorable people with High Distinctions? (9)

27. Hot from neolithic blue sky? (11)

30. Flight? Science, primarily, of navigating aircraft instrumentation into centre of trajectory (11)

32. Disagreements with EN after general meeting (9)

34. Crap and catastrophic, primarily definitely how EN would describe this grid? (11)

36. Solid part's flat top (6)

39. Legal attorney's second fiddle (9)

42. Dull ambience essentially tiresome (11)

46. In time, present/former companion's twice as handy? (12)

48. Difficult start to previous EN (x2)? (8)

49. Uncovered odd way to fantasy novel (8)

50. Efficient personnel set off with allimportant secondary pictures (7,5)

Quiz

Quiz by *Mary Ward*
Answers on page 20

- What is the name of the ACT's only daily newspaper?
- How many train stations lie between Marrickville and Central?
- True or false: Taylor Swift once dated a Jonas Brother?
- When does SciTech Library close on a Friday night?
- In what year was Tony Abbott elected Prime Minister?
- Sydney University's SUTEKH society is named after a character on which science fiction show?
- Where will the 2018 Commonwealth Games be held?
- Which two revues will be playing at the Seymour Centre from Thursday September 1?
- "Not happy Jan!" was a phrase which featured on a 2000 ad for which Australian product?
- Who is the current vice-president of the USU?

Answers on page 20

Target

bdiy: 10
meft: 20
pers: 30

DOWN

- Description of cryptic clues in this crossword (6)
- How the Bananas catch the Teddies (8)
- Brown (10)
- Insulting words (6)
- Narnian prince (7)
- Keep hidden for safekeeping (5)
- Paler (6)
- Innate (4)
- Breastbones (6)
- Continental Toy Spaniel (8)
- Greenhouse gas (7)
- Head and shoulder covering (5)
- Scorched (5)
- Helped someone commit an offence (7)
- By mistake (2,5)
- Children (5)
- Solutions to an equation (5)
- Panama Canal cuts through one (7)
- Fruit (5)
- Adjust (5)
- How coursework students must feel during the break (10)
- Final (8)
- Has a hypersensitivity (8)
- Erotic (7)
- Those who make attempts (6)
- What multiplying by [cos(theta) sin(theta); sin(theta) cos(theta)] does (6)
- Between Aries and Gemini (6)
- Tetrahedral item of food (6)
- Silly (5)
- Australian birds (4)

All across clues are **Cryptic** and all down clues are **Quick**: all of the **Cryptic** clues share wordplay which will be revealed by completing the **Quick** clues.

Sudoku

Sudoku and Target by *Atrus*

.....
.....
.....
.....
.....
.....
.....
.....
.....

Join **Zplig**, **Skribblex** and **EN** in asking **Atrus** how to solve this week's crossword in person at the **CrossSoc** solving session on Friday, 4pm at Hermanns.

SRC REPORTS

President

Chloe Smith

Universities are built to be places of critical thought, social reform, and advancement through education. Many have a proud history of challenging social and historical norms, encouraging students and academics to not simply accept things as they are, but to agitate and work towards what we want an ideal society to look like. We have seen this in many of the revolutionary social movements that evolved out of universities and changed societies forever, including the Freedom Rides for Aboriginal justice, the Vietnam War moratorium, and broader movements for feminism and LGBT-QI rights at Sydney Uni over the last century.

Unfortunately, such struggles are often accompanied by a backlash, as we have seen in more recent times: incidents of Islamophobia, racist graffiti, religious intolerance, sexism, homophobia, and transphobia on campus are well-documented in these pages and elsewhere. Just a few weeks ago, threats were made against the SRC and individual students by members of an extremist group on social media, simply for providing a forum for discussing topics like religion, capitalism, and American imperialism.

These cases are obviously at odds with the values the university claims to espouse and be founded on, that it is the right of every person, regardless of their origins, to be educated to make a positive contribution to the progression of society. For many students, especially those not personally targeted by such incidents, they might seem like extreme outliers amongst a broader landscape of diversity and acceptance, committed by an angry few. But these acts do not occur in a vacuum.

Consider what we have seen over recent months regarding institutional responses to sexual harassment and assault on campus and in our colleges: a reticence to acknowledge the extent of the problem and take immediate, meaningful action to stamp it out, with a focus on preserving reputations rather than protecting victims. Consider the university's refusal to publicly endorse marriage equality, or their unwillingness to act on ensuring that trans and intersex students can have the same rights as the rest of us, to be addressed by the name and pronouns they identify with.

We all must take individual responsibility for how we choose to engage with others. But we are also products of the world we live in. We've seen it in our parliament: when the people leading us express intolerance, overtly or not, or refuse to call out bigotry for what it is, it is a message that this behaviour is normal and tolerable. Students and staff need to start taking serious steps to ensure that the same effect is not repeated at our universities. We are building the next generation of leaders here, and we want them to lead us forwards, not back.

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*

Women's Officer

Vanessa Song

The Black Lives Matter and Support Student's Safety, End the War on Women rally took place during July and both were attended by members of the Women of Colour Collective. A banner painting afternoon was held the day before and the response to some of the signs we painted was extremely positive! In future the collective resolved to take more photos at events and rallies.

The collective meetings of the semester will be held every second week on wednesday at 1pm in the Women's Room in Manning.

The collective also hopes to plan a cross campus vigil for victims and sufferers of domestic violence - particularly focusing on the disproportionate way women of colour and LGBTI women of colour are affected by domestic violence.

Currently workshoping constitution - hoping to clearly define things like eligibility of voting as well as the definition and aims of the collective itself.

Looking toward expanding and building the collective after the huge blow suffered at the beginning of the year which has disengaged a huge amount of members. It has been difficult to engage more students as new and existing members of the collective now have a visible discomfort around getting more involved. We hope to combat this by trying to encourage collective members who were previously engaged with the collective to get involved again with the positive direction the collective is moving in. We also hope to start being more visible on campus, with things like: bake sales, picnics and stalls.

Interfaith Officers

Muslim Wom*n's Collective

In Semester 2, the Muslim Wom*n's Collective have started our own blog. Every month, a topic is selected and members of the collective submit pieces related to the topic with the deadline being the end of the month. For August, the topic is 'Hijab'. The pieces may be pictures, essays, a poem or as simple as a sentence. The topics are not specific to allow members to interpret it as they like forexample someone may write about physical and social aspects of hijab whereas someone else may write about what the hijab means to them.

Meetings have been taking place to discuss events and issues, if any that the members would like to talk about. A bake sale was suggested and the Sydney Period Project was picked to raise funds for.

The bake sale will take place on Tuesday 30 th August from 10am-3pm which will include an hour of henna art from 12pm-1pm. During the meetings, film screenings were suggested where we would play a movie/talk/documentary related to the topic of the month which will hopefully be happening soon.

The Muslim Wom*n's Collective together with AUJS organised a book swap. The book swap took place on Wednesday 17 th August between 12pm-1pm where wom*n from both groups came together to discuss their chosen books and swap with each other. The book swap was not limited to a genre.



When does your student visa run out?

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

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

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

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

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



Level 1, Wentworth Bldg, University of Sydney
p: 02 9660 5222 | w: src.usyd.edu.au
e: solicitor@src.usyd.edu.au
ACN 146 653 143 | MARN 1276171



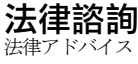
IN A PICKLE?



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



Level 1, Wentworth Bldg, University of Sydney
p: 02 9660 5222 | w: src.usyd.edu.au
e: solicitor@src.usyd.edu.au
ACN 146 653 143 | MARN 1276171



We have a solicitor who speaks Cantonese, Mandarin & Japanese



This service is provided to you by the Student Representative Council, University of Sydney



CASH

...FOR YOUR TEXTBOOKS!

USE THAT CASH HOWEVER YOU LIKE,
BUY OTHER TEXTBOOKS CHEAP FROM US,
OR GO BUY WHATEVER YOU WANT.

NOW BUYING FOR SEMESTER 2



Level 4, Wentworth Building, University of Sydney
(Next to the International Lounge)
p: 02 9660 4756 | w: src.usyd.edu.au/src-books

Students' Representative Council, University of Sydney

Want some work?
Polling Booth
Attendants Required

The SRC is looking for people to work on the polling booths for its elections this year.

If you can work on
Wed 21st Sept and/or Thurs 22nd Sept,
and attend a training at 4pm Tues 20th Sept,
we want to hear from you!

\$33.64 per hour

There may also be an opportunity to undertake additional work at the vote count. Application forms are available from the SRC Front Office (Level 1 Wentworth Building). For more info, call 9660 5222. Applications close 4pm, Tues 6th September 2016.



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

Notice of Council Meeting

88th Students' Representative Council, University of Sydney

DATE: 7th September
TIME: 6–8pm
LOCATION: Professorial Board Room (Quadrangle)



Students' Representative Council, University of Sydney
p: 02 9660 5222 | w: src.usyd.edu.au

1. The Canberra Times 2. Four (Sydenham, St Peters, Enskineville, Redfern) 3. True (Joe in Coast 8. Education and Social Work Revue and the Med Revue 9. The Yellow Pages 10. Atia Rahim



INSPIRING: Man awarded MBBS entirely through WebMD

Elijah Abraham reports on the success of this local Aussie hero.

A Queensland man has received a Bachelor of Medicine and Surgery after reading every single page on WebMD.com. 27-year-old Ryan Smith, received his certificate last Thursday, and became the first person to be awarded an MBBS without formal training.

His certificate was finally delivered via email after months of active membership on the medical forum. Ryan's pursuits began when he discovered a rash on his upper arm.

"I was a bit worried but too lazy to get out of the house, so I went straight to WebMD." Ryan told *The Cursor*. "I used their symptom checker tool, and realised that I had Osteomyelitis.

"After navigating through the site a bit more I found a bunch of diseases that I thought could be related. It was scary at first but then the knowledge began to feel kind of powerful."

Ryan soon finished reading about every single disease and moved onto the other pages. When he began memorising the 'Contact Us' section, he saw a banner congratulating him for reading every page on the site, and offering him a degree.

"I clicked on the link, entered my dad's card details, and now I'm a doctor!" Ryan said. When asked what he had planned next, Ryan told us he felt a newfound responsibility with his knowledge.

He plans to go to Africa to help the kids. "It's a nice country and they probably need someone with my knowledge over there."

BREAKING: PORN

Oliver Moore has never seen a human woman before.

Following the breaking news of a police investigation into a porn ring focussed on underage students at Australian schools last week, one Sydney school has taken matters into their own hands.

Rather than the victim-blaming approach taken by Kambrya College in Melbourne, who asked students to "protect their integrity," a prestigious private girls' school in the Eastern suburbs, which asked not to be named, has begun militarising its students.

"We firmly believe that the only way to combat this kind of behaviour is through retributive justice," said a school spokesperson. Regular lessons have been suspended until all students have completed rigorous training administered by former ADF officials.

It is understood that the girls' will be "rolled out" as fighting units in the next month. When asked if any targets were planned, the school remained elusive. "This is just the beginning. At this stage, the project could go anywhere."

I Can't Believe I'm Not Allowed To Eat My Own Hair and Faeces Now That I Have Exited The Womb

You only get out what you put in. And out. And in. By Ann Ding and Luke Tisher.

In our modern, pluralistic, post-post-modern society, where people are fashioning their identities anew, the perfect diet is constantly changing and being called into question; how is it, then, that I still cannot eat my own hair and faeces without being ostracised and sanctioned?

I consider myself a bit of an auto-didactic nutritionist, just trying my hand at bringing new tastes to the modern palate. My demands are simple, and my desires reasonable. Despite creating a book of twelve simple, cost effective recipes, I am turned away at every internet outlet that I have brought my innovative ideas to.

Recent studies undertaken by Harvard, MIT and NASA with the help of UNESCO have all shown that it is vital to a baby's early development to eat their own hair and faeces in the womb. And should it not also be in our post-womb existence, where the consumption of bovine discharge in all its forms is considered norm, that we seek our own natural forms of energy?

My own natural product of protein-packed hair follicles and meconium is thought of only as filth. But surely in a world where we are prioritising sustainability and alternative forms of energy, we must also seek new forms of nutrients.

In fact, I have disproven the great Einstein's law on energy conservation by becoming a self-fulfilling cycle of energy with no external input.

I will be the perfect being, the snake eating its own tail, the man eating his own hair and faeces. I will be here until the end of days. When the world has turned to dust and the sun has burnt its last joule of energy, I will still be here, eating my own hair and faeces.

Four driving tips to seduce your crush even though she said she's not interested but wouldn't mind being introduced to your mate, Derek.

Jayce Carrano knows cars and sadness.

1. Drive stick
Buy a manual car. Yeah the stick is inherently phallic but so what? Assert your dominance over your car's speed dick in front of her. This sexual contest between man and machine will have her engine going in no time. Of course Derek doesn't have to drop a thou on an outdated car to do that, but you're not Derek so deal with it.

2. Don't use your indicators
Show her you're spontaneous by changing lanes whenever you want. When someone honks at you, follow their car home and beat up the hood with the cricket bat you keep in case of spontaneous road rage fits. Make sure you also scream about how you long for your dad's approval. Girls like guys who are in touch with their emotions. Such a shame she'd rather be in touch with Derek's emotions, though.

3. Only put one hand on the wheel
This shows that you don't particularly care for your own safety. That's hot. Nothing's badder than a guy who doesn't wear a seatbelt because he doesn't care if he dies because the one girl he's ever connected to on an emotional level is attracted to his mate Derek, who once ate a cigarette for two bucks.

4. Speed
Now show her you don't care about her safety either. Go twenty above the limit. Remind her of the ephemerality of life. How it can be snuffed out in an instant by you running a red light and being T-boned by a semitrailer. You'll be t-boning her in no time. Unless Derek texts her back any time soon, then he'll probably be doing it.



BUSINESS GALS CORPORATE RETREATS

Are you stuck in a corporate rut?

Do you want to meet and network with other strong corporate ladies?

Do you want to drink Cosmos while an oriental woman massages you?

Give your career a boost and attend a BUSINESS GALS retreat to Bali, Fiji or Thailand! Visit our wesbite for more details.

Our Workshops Include:

Discovering Leadership Potential with Long Walks On The Beach

Finance and Instagram? Look Good. Make Money!

Shoes That Make You Look Hot Enough To Hire

A Man is Not a Financial Plan. But TWO Men? Diversify Your Portfolio with Polygamy Today (Only available at our Thailand retreat)

"I learnt so much about feminism and I bought so many things! Now I have a complete edge over every other female employee at EY!" – Daisy (Bali Retreat, 2015)

Only \$12,999 for 3 days but you will get SO many free MAC lipstick samples!!!!



@Victoria Zerbst

Benedict Cumberbatch visits children's hospital in character as Dr Strange filming continues



Mary Ward would also love a visit from you, Alan Turing, if you're reading this.

Benedict Cumberbatch has taken time out of his busy schedule filming the latest Marvel superhero film, Dr Strange, to visit some sick children at Brisbane's Lady Cilento Children's Hospital.

The English actor attended the hospital dressed as Alan Turing, from his widely acclaimed performance in The Imitation Game, much to the delight of young patients

He was joined by Dr Strange co-star Chwetel Ejiofor, who attended in character as Solomon Northup, reprising his Oscar-winning role in the 2013 film 12 Years a Slave.

"It's always such a surprise for the children when they get to meet their heroes," senior nurse Susan Layton said.

Kids in the hospital's oncology ward were allowed to take pictures with the pages of Nazi code and shackles the stars brought with them on their visit.

For six-year-old Ben Wong, the visit was a welcome distraction as he underwent his third round of chemotherapy treatment.

"Alan Turing is my favourite Marvel superhero," he said. "I have an action figure of him and my favourite bit of the film is where he is chemically castrated."



Photos of these famous actors visiting sick kids at the LA Children's Hospital

Trending

[TERRORISM ATTACK: 150 People Dead In Country You Don't Care About](#)

[Turd Denies Familial Relation With Ryan Lochte](#)

[USyd Collective Now Exclusively Communicates Through Open Letter](#)

[Society's Standards For Ubermensch Set Unreasonably High: New Study](#)

[Early Bird Gets Lucrative Idiom Contract](#)

[#INSPIRING Local Bottle Shop Owner Serves Sketchy Student at 10:01pm](#)

[Ex-girlfriend More Successful And Sexually Active Than You Will Ever Be](#)

[Scientists Finally Find Evidence of BigFoots Elusive Dick Pic](#)

[Objectivity is DED, OMG, SCREAMING!!](#)

[+ FUCK THIS PLEBECITE](#)



Signal

THE 7TH ANNUAL HONI SOIT
OPINION COMPETITION

Join us for the award ceremony and an evening of partying to cap off the year. Food and drink will be provided.

Submit an original opinion article no longer than 800 words with the theme *Signal* to opinioncomp2016@gmail.com by September 30.

The judge of the winners will be announced closer to the date. Previous judges have included former *New Yorker* editor **Amelia Lester** and **Jessica Reed** of *Guardian US*.

1st PRIZE, \$1000
2nd PRIZE, \$600
3rd PRIZE, \$300

Date: OCTOBER 20, 7PM
Location: TBA

Honi Soit

The weekly newspaper of the
University of Sydney

