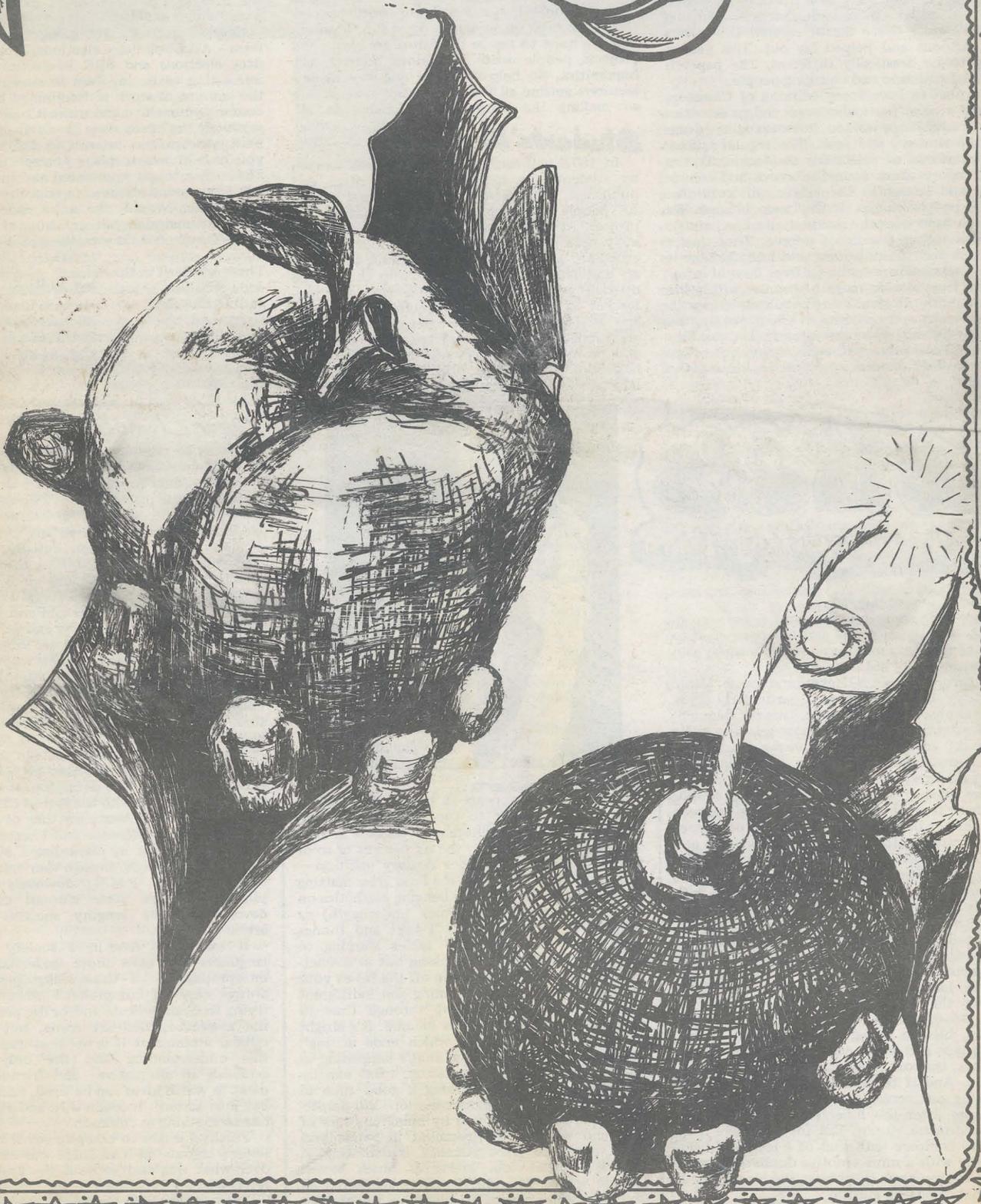


Primavera

SCHOOL PAPER
ALEX MACKIE
COLLEGE OF
ADVANCED EDUCATION

No. 4
MARCH 78





Chimaera RAVES

Well how's it going tigers. This rave is to let you know how Chimaera operates, why, when and who's involved and its future plans and ideas.

In the past year, five or six people have been the main activists in gathering ideas and writing articles, while Steve Smith created the covers and cartoons and helped lay out. This year is going to be drastically different. The paper is changing structure and changing people.

We plan to have some editions of Chimaera centred around particular issues and/or activities such as education, women, homosexuality, drugs and the student, and such. The regular articles like interviews of celebrities at Mackie, Terries Talk, reports from councils, boards and committees and letters to the editor will continue.

The people change is the main change. We want to hand over the production of an issue or issues to other groups of people. That means you and your friends come and literally take it over. This structure enables a freer flow of information from a wide range of sources within the student body. It gives more people contact with the processes and activities of Chimaera and the student union. If you are interested in publishing an edition come and see us at the SRC office or at an SRC meeting or find us around the college.

This paper exists because people write articles to contribute. Chimaera is a collection with juxtapositions, conglomerations and dichotomies. If you like it or not, don't just lay back there and throw words and stuff. Do something - write a letter to the paper, write an article of what you are into at the moment, what you did on your holidays, on what your experiences have been in college, or draw a cartoon, a graphic, contribute an interesting photo. The life and quality of Chimaera is determined by your contributions or lack of them. Albion Ave, where are you? There has been to date three articles from that campus. Where is that myth that art students are visual not word people?

A source of material for copy for Chimaera that we hope to tap in the future are essays and projects people write in various courses, e.g. humanities. So help stop the one-way cycle - lecturers getting all the information - contribute so making the information available to all.

Students' Handbook.

In 1978 it is hoped that a handbook written by students for students will be written and published. It requires a lot of work and a band of people operating and co-ordinating the project. As students in an institution we desperately need a handbook written without computerization, esoterics and presumptions, that gives an understanding of how and why the college operates (e.g. why one course is offered in preference to another), what functions the people and facilities perform and offer, what resources are available, what courses are really about. It will be in a lot of ways supplementary to the handbook the college prints, which carries a large amount of factual information.

Information on courses will be the other main section of the handbook. What courses are offered, what actually happens in the course, the costs involved, the time required, how particular lecturers present their course - i.e. how to make selection of courses a far more realistic event. We need people, especially from Albion Ave., to write about courses they have taken. Come and read the Alternative Handbooks from other institutions that are at the SRC office.

There have been requests for this paper to supply information on freebies, cheap eating places, discounts etc. - if you want this, supply the info to Chimaera, don't expect a services paper with a napkin.

Several elections are going to be held this term - Art Committee elections, Primary Committee elections and SRC Bi-elections. It's very interesting to be involved in student activities, the amount of work is determined by what you commit yourself to and while it's all very well to say that, the main issue is whether or not you have concern and interest in the environment you have chosen to place yourself in, go to the SRC office to get nominated and involved or to talk to someone about your concerns.

Chimaera would like a lot more feedback, ideas and material, yell and shout at us, write to us, give info, but do something. See you 'round.

Those involved in this issue:

Jude McBean
Judi Dransfield
Garry Lester
Steve Smith

Pat Wittingham.
Richard Maude
Michael Saker
Bob Peacock
George.

Letters

(we love getting them)

Dear Chimaera,

Read with some interest your paper, especially its articles on music and felt compelled to reply, as for me, most music is humbuggery and its instruments all but obsolete.

My favorite music is background music. Music that I can choose to ignore. I particularly enjoy the total absence of all music. It is not demanding of attention unlike the meat grinding rattle of "punk" and "rock". (Forgive me, it is raining and I am smoking something containing nine known poisons.)

I like most of what I hear, particularly sounds and there is little distinction to draw between those sounds of a supposedly natural occurrence (eg. the pitter patter of rain, birds chirping) and those directly attributable to the various activity of humans. Ultimately, all sounds heard by us are human in that it is us that hear them with our distinctive perceptual properties, and not with those belonging to a dog, or a moth (who, incidentally, can hear splinters of wood cracking in the ceiling rafters and perceives the sounds of the human voice as a dull rumble).

There is so much to hear as it is without clogging the airways with this obsession for music. Machines that make sounds - coffee grinders, banana wires, aeroplanes, bell bouys, leaking taps and pistol caps, typewriters, pinball machines, tractors, the contented hum of refrigerators. And if these are too strident (i.e. we are losing our nerve for hearing) we can retreat and chase after the inner sounds and mantras of a meditative stupor. But for me, there is no music to compare with that of a leaking faucet, no music with a more emotive discharge guaranteed to set the heart throbbing, the blood racing, than that of nearby gunfire.

Yours for the liberation of sound
Blind Lemon Squash.



Dear Chimaera,

Sometimes it appears as though this college is a process similar to the woop woop bird. Whatever, you have chosen to become a part of the world wide elite - the six percent or so of people who make it into a tertiary institution - and you like it. Sitting on the fetid grass matting amongst poor trendy relics hanging aesthetically on the walls (they're sandstock underneath) or slugging in pipeline pete's T-shirt and thongs, consuming beer and pool tables learning to become an authority or decking out in cosmetics of fashion on TEAS, living off the fat of your parent's labour - all consuming and indifferent piles of shit while waiting through time to graduate into a middle class income. It's alright to do this, do anything which ends in 'ing', but do it without knowing what's happening to you, what forces are operating, what exactly is happening to you. Having a good time in ignorance is equal to indoctrination. You perpetuate everything about you by being unaware of how and why the environment in which you have chosen to place yourself, is operating. It thrives on that too. Makes it much easier. Choose where you are; if you're splattered all over the walls, choose to be so no excuses accepted it's alright having bits and pieces everywhere, as araldite does wonders.
love Samantha Fats.

Dear Chimaera,

I want to take up the point made by Frances M. Bellman in letters of the 1st issue.

Firstly, due to layout errors John Nixon's statement was placed under "Thoughts from the Network" when in fact he has nothing to do with the Network as far as any person knows.

I too found his jargon initially difficult to understand but after consulting the dictionary a couple of times and reading his 5 short statements several more times I found I could understand everything that was said and not so surprisingly I found it interesting and very pertinent.

J.N. has probably read a lot of political philosophy and art text and his manner of presentation reflects this. To dismiss his efforts as 'obscurantist jargon jargon' when trying little to understand is being exclusive and, in a sense, somewhat 'elitist ivory tower' business itself - what do you think?

Being slightly confused at the sight of the word I looked up 'obscurantist' and found it ended with a 'T'. The definition of this word is basically opposition to the spread of knowledge, but it didn't really waste my time or anything to clarify that by reference and I certainly wouldn't take up space by discarding F.M.B.'s efforts as obscurantist (even though they weren't particularly positive). F.M.B., obviously read J.N.'s points. Was the same amount of attention devoted to the lengthy socialist education article?

It seems we live in a society of many languages and even more understandings and interpretations of those languages. It's not always easy to comprehend what people are trying to communicate and/or do, particularly in the abstract-riddled art scene, but a positive critical attempt at it is the best way to achieve this understanding and the only way 'to establish an alternative and friendly environment in which ideas can be aired, exchanged and put into action'. It seems J.N. and F.M.B. really have something in common.

Finally I'd like to compliment F.M.B. on the letter's layout - at least there was direct control over what was said without the abstruse interference of the typesetters.

Regards - Richard Maude (D.A.4.)

Ed's note: Chimaera policy is to get people who contribute to be involved in layout if they want to

SEXISM POWER PATRIARCHY



Much disagreement and misunderstanding has surrounded the use of the terms, sexist. This fundamental misunderstanding of the real nature of sexism is displayed in the following often heard statements; "a campus women's room is sexist", "a women's department is sexist", "women in the patriarchy can be sexist".

The purpose of this article is to expalin the necessary power relationship, which must exist before an act can be properly termed as 'sexist'.

Firstly it is necessary to describe the characteristics of the patriarchy, and then to explore what we mean by sexism within that structure. That is, we believe that sexism is created by the structure in existence at the time. Therefore within a matriarchy, women would be sexist, just as in a patriarchy, men are sexist.

Patriarchy is the structure in which there is rule by men. It is the structure which maintains the power of men and which maintains and reinforces the powerlessness of women. It is the male structure that defines what characteristics are seen as desirable in men and women. These sex roles dehumanize women by defining women as the supportive/serving caste in relation to the master caste of men, and they cripple men by demanding that they be alienated from their own emotions and bodies in order to perform economic etc. functions effectively.

The status of women is determined solely by how we fit into the male structure. If we have fulfilled the mother/wife/supportive role we will be accorded a higher status than the woman who has fulfilled only the mother role, because the patriarchy will only 'reward' us with high status if our primary energy is put into men.

In order for the patriarchy to survive it has been essential that women internalize the definitions of ourselves that the patriarchy gives us. And this is illustrated by the situation where women who have fulfilled the abovementioned role consider themselves superior to women who have not produced a family, or can't 'keep' a man. Women who do not fulfil patriarchal expectations are told, and generally feel they are of no value. We must realize then, that these patriarchal definitions of us are male-identified. We women have had no part in defining ourselves, and the insidious thing is that so many of us have internalized these definitions that we consider the role we have been assigned to be 'natural'.

As with most oppressed groups, we women have had our culture ignored and given no status. As long as we remain male-identified women we are denying our own independent existence and personality. In becoming women-identified women we are trying to be more deterministic of our own lives and expectations. This necessarily takes many of us into areas which the patriarchy does not approve of, and also areas in which it does approve of e.g. limited sexual liberation, (if it means an easier fuck). The patriarchy then, will placate unrest among women about their roles by allowing these roles to evolve in some way as long as they equally benefit the patriarchy. But changes which are a fundamental threat e.g. where women choose to put all their energy and commitment into other women (lesbianism) the patriarchy will never allow.

In looking for a definition of oppression, we immediately think of blatant forms of discrimination, but there are much more subtle and effective forms of oppression. Oppression can loosely be seen as the exploitation of one group in society by another to maintain the status quo.

The oppression of women is well disguised due to the close relationship expected between men and women. This disguise is even greater when men and women cohabitate because then it is harder to distinguish between personality oppression and oppression which is part of the learned behaviour of the prevailing patriarchal ideology.* As mentioned earlier most women accept the status the patriarchy gives them in compensation for the demands of their roles, as this enables those women to attach value to an activity which is unique to our sex and thereby wear the role with pride.

Sexism, is not archetypal. Sexism's existence depends on there being a structure in society. And in this society, that structure is the patriarchy. Sexism is the description of the power relations that exist in this society i.e. men have power and women do not. Because sexism is dependent on the existence of a structure (presently the patriarchy) we must only look at it within the structure and define it with respect to that structure.

Sexism does not mean male dominance, although the present political system of male dominance (patriarchy) is the usual form of sexism in this area. Sexism

refers to a division made between people on genital/sexual grounds which goes beyond the simple biological classification and into the area of suppositions about personality, ability, equality etc. It is about a series of alleged differences extrapolated from one basic biological difference...it seems to me to be sexist to say that women are 'naturally' emotional, men are 'naturally' rational even though it may be true and non-sexist to say that because of sexist expectations in our society men and women may be more inclined in either of these directions.*

Sexism then, is oppression on the basis of sex within a mat/patriarchy which manifests itself in the above way. If there existed a society which was not maintained for the benefit of one sex alone, we would still find oppression, but not sexist oppression as the power would not be vested in one sex for its benefit.

Having established that the *raison d'être* of sexism, is the power relationship in a society, we are in a position to correctly answer the question whether within a patriarchy it is possible for a woman to be said to be sexist. It is my contention that although it is possible for women to be oppressive, it is not possible for women to be sexist. (As we have above described sexism's necessary relationship with power in a patriarchy).

Women can be said to maintain their own oppression, yet this is entirely due to the internalized values of the patriarchy. Each woman's perception of her own status is determined by what part of the female role she values, and what part she feels she can best fulfill: this is frequently determined by opportunity. Thus the mother/wife considers she has higher status than a whore. The mother/wife oppresses the whore only because she has completely accepted male definitions of what is and is not the desired and acceptable standards of behaviour for women. This tactic of setting women off against each other is a common tactic and one which the patriarchy continually utilizes viz. labels such as *womens libber, leso, slut, cockteaser*.

The sexual objectification by men of women is an easily recognizable form of oppression, and is sexist. But what of the sexual objectification of women by women, and of men by women. Are these also sexist?

Objectification is the setting up of standards, and in the patriarchy all objectification is based on a standard defined and determined by men. Therefore not only do men set the objective standard for women, they also define their own objective standard. Once again it is men who have the power to define and we women are handed these definitions with which to work and absorb.

The objectification of women by men is reflected in such magazines as *Cleo*. In that magazine, women are told what to wear, how to act, look etc. to be more desirable to men, and men are told how to act to attract more women. The objectification of men by women can not be seen as strictly sexist as women are merely the agents of male power - men define what men should be and women merely reinforce this objectification. Women gain no power from this objectification (which men do gain as the more desirable the man the more power he accumulates) and because as women they have no power in the patriarchy, it is not women's sexism or women's objectification of men, it's men's objectification of themselves channelled through women.

Clearly, a correct understanding of sexism as it exists within the patriarchy depends on a recognition of the power relationship between men and women. Women do not have access to patriarchal power. Our status is determined by how we fit into a structure which is defined by men to ensure the maintenance of their power. Sexism depends on power; in the patriarchy women have no power; women can oppress; women can not be sexist in a patriarchy.

Amanda George R.W.O.
For W.A. W.R.P.C.

* Although I totally believe in the concept that the personal is political, I believe individual personalities must not be overlooked.

* Anne Summers; DW & GP; 22

A PAPER ON

RAPE

This article is a shortened version of a review of Brownmiller's "Against Our Will: Men, Women and Rape". This review poses a class analysis of rape. The Review is by Cindy Jaquith, reprinted in Socialist Worker No. 1, March, 1977.

Mary Merkenich, Melbourne University
Jane Nicholls, Staff Member
Diana Auburn, NSW NEAC
Manda Biles, Ex-Homosexual Research Officer
Gayle Burnmeister, Flinders University

Rape, one of the most brutal expressions of male dominance in our society, has been a subject of discussion in the feminist movement for a number of years.

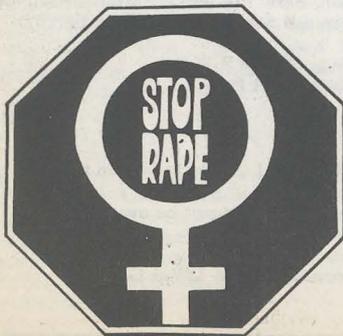
Before the rise of the recent women's liberation struggles, rape was considered a taboo subject. Female rape victims often refrained from even reporting the crime out of fear that they themselves would be blamed for "encouraging" the assault. Those who did seek justice faced harassment and humiliation, if not worse, from the police and the courts. Many rape laws are rigged against women, allowing less credence to the testimony of the victim than in other assault cases.

In 1973, FBI figures showed 51,000 reported cases of rape. Estimating that only one in five rapes is ever reported, the actual number would be 255,000.

Rape like all other crimes of violence, is on the increase in this country, a product of the way this society portrays women as sex objects and distorts the sexuality of all human beings.

For Blacks and other oppressed nationalities, rape has also had another meaning. Rape charges have been used to frame up or lynch thousands of Blacks as means of terrorising and intimidating those fighting for freedom.

While exposing rape as a reflection of the degradation of women, the feminist movement has explored ways of combating sexual assaults. Questions have arisen such as: Why do men rape? Can we end rape short of ending all forms of women's oppression. Does the solution lie in stricter rape laws, or more women police officers? In "Against Our Will: Men, Women and Rape", Susan Brownmiller has attempted to analyse the roots of rape and pose answers to the problem. Brownmiller is a prominent feminist writer, nominated as one of Time magazine's 'women of the year' in 1975. Her book has been widely circulated and discussed in the women's movement.



Unfortunately, Against Our Will is being treated as the authoritative position of feminists on rape. But Brownmiller's analysis and solutions have nothing to do with the interests of women. To the contrary, they lead in the direction of proposing that women should line up with some of the most reactionary institutions and sick prejudices in this society. To see how she falls into this trap, we must begin with her theory of the origins and role of rape in our society.



Role of the rapist

"From pre-historic times to the present, I believe, rape has played a critical function", writes Brownmiller in her introduction. "It is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear".

Elaborating on her theory, Brownmiller explains that rapists are not exceptionally perverted or disturbed individuals but are basically representatives of the male sex. She describes these men as "myrmidons", the name of a tribe in Greek mythology who were a "swarm of men descended from ants." The myrmidons served as warriors for Achilles.

"Police-blotter rapists in a very real sense perform myrmidon function for all men in our society ... Myrmidons to the cause of male dominance, police-blotter rapists have performed their duty well, so well in fact that the true meaning of their act has largely gone unnoticed.

"Rather than society's aberrants or 'spoilers of purity', men who commit rape have served in effect as the front-line masculine shock troops terrorist guerrillas in the longest sustained battle the world has ever known."

Brownmiller's "myrmidon" theory of rape is based on what could be boiled down to three premises:

1. that rape is the central means by which women are kept oppressed;
2. that rape and the oppression of women are interests of all men, whether or not they themselves are rapists; and
3. that the basic conflict in society is the sexual conflict between all males and all females. On that basis of these premises, she tries to reconstruct history, reinterpreting it as simply a history of rape against women.

Origins of Rape

When did men begin to rape — and why? Brownmiller concludes that it began in prehistoric times with man's "discovery" that he can rape.

"Man's structural capacity to rape and women's corresponding structural vulnerability" are the reasons for rape, she asserts. "When men discovered they could rape, they proceeded to do it."

The question is reduced to a simple biological phenomenon, stripped of social or psychological motivation. Rape is not a simple sex act, however, but a violent sexual attack. If the only reason men rape is that they can get erections, why don't men rape all the time? Why is there no rape in the animal world, a fact Brownmiller notes but fails to explain.

Brownmiller does not offer a shred of documentation to back up her theory that rape has always existed among humans. Yet she gets so carried away with this theory that she says man's "discovery" of rape "must rank as one of the most important discoveries of prehistoric times, along with the use of fire and the first crude stone axe".

The logic of this biological view of rape is obvious. Men, having the ability to rape, will always rape. Women, being "structurally vulnerable" will always be so. The conclusion: biology determines our destiny as women, and nothing we do can change it.

Actually, Brownmiller's simplistic theory is merely a variation of the theory that women's oppression stems from the presumed fact that men have always been stronger than women and thus able to physically keep them subjugated. After all, women are only "structurally vulnerable" to rape if you assume they are physically weaker.

This old theory at least has the merit of recognizing that women are subjugated to many forms of violence in this society, not only or even primarily rape. But it has the same problem as Brownmiller's special variation of it, there is no explanation of why men wanted to use their presumed strength to put down women.

Brownmiller not only believes men are rapists by nature, but that all other forms of women's oppression and exploitation in general, flow from the act of rape. Again without offering any scientific evidence, she writes: "Female fear of an open season of rape, and not a natural inclination toward monogamy, motherhood or love was probably the single causative factor in the original subjugation of women by man, the most important key to her historic dependence, her domestication by protective mating

"Concepts of hierarchy, slavery and private property flowed from and could only be predated upon the initial subjugation of women," she writes.

Can't

Real roots of women's oppression.

Through study of the works of Fredrick Engels, Robert Briffault and Lewis Morgan, and today through the contributions of Marxist anthropologist Evelyn Reed, women are learning the true history of our oppression, and, most importantly, discovering that we have not always been the second sex.

Brownmiller makes only fleeting reference to the existence of a matriarchy in preclass, primitive society, in which women were the respected equals of men. They were also leaders, directing the gathering of food, domesticating animals and discovering agriculture.

What led to the downfall of women? Evelyn Reed, in "Problems of Women's Liberation", explains how the oppression of women arose with class society:

"the downfall of women coincided with the breakup of the matriarchal clan commune and its replacement by class-divided society with its institutions of the patriarchal family, private property and state power.

"The key factors which brought about this reversal of women's social status came out of the transition from a hunting and food-gathering economy to a far higher mode of production based on agriculture, stock raising and urban crafts. The primitive division of labour between the sexes was replaced by a more complex social division of labour. The greater efficiency of labour gave rise to a sizeable surplus product, which led first to differentiations and then to deepgoing divisions among the various segments of society.

"By virtue of the directing roles played by men in large-scale agriculture, irrigation and construction projects as well as stock-raising, this surplus wealth was gradually appropriated by a hierarchy of men as their private property. This in turn, required the institution of marriage and the family to fix the legal ownership and inheritance of a man's property. Through monogamous marriage the wife was brought under the complete control of her husband who was thereby assured of legitimate sons to inherit his wealth.

Thus the subjugation of women is rooted in the change over to a social organisation based on inequality in property. The family, and women's role in it, plays a major role in preserving an economic system based on private ownership of society's productive resources.

One of the functions of the family system is to enforce general sexual repression against males as well as females.

To justify the subjugation of the female sex, women are portrayed as sex objects, the natural inferiors of men. This distorted, reactionary view of women and sexuality is fostered and reinforced through the economic compulsion that the family system is upon, through the church, state, schools and other institutions, warping all human beings in our society.

The defence and transmission of private property explain not only the oppression of women, but the development of the state, prisons, armies, which are forms of institutionalised violence against all challengers of the status quo and privileges of the rich-male or female.

In rejecting this materialist view, Brownmiller attempts to ignore history and the existence of social classes, the family and the state. Rather than seeing rape as a social phenomenon generated by the inequality and inherent violence of class society, she tries to stand reality on its head, and insists that all of human history evolved from the erect penis.

WHAT'S THE S.R.C.?

STUDENTS' REPRESENTATIVE COUNCIL

The SRC is a body of people elected by the students of Mackie. The SRC exists to encourage and promote student activities; to assist and support students, committees and associations and to represent these bodies; to provide facilities and materials for students; and other interests and demands of the student body.

There are twenty four places available for students to be elected as members of the SRC. Two persons appointed by the college council, one person from administration and one person from the staff, are members of the SRC. Two elections a year are held. The Annual General Election held at the beginning of October, is for sixteen of the places available. A Bi-Election held early in the academic year, usually April, is for the remaining eight places. The bi-election exists mainly to allow first year or new students to get involved. As Mackie has three student campuses, places are allotted in proportion to student numbers in the two schools of education and art, so as to ensure fair representation.

Directors are also elected at these elections. These are positions for which people nominate to carry out a specific function of the union. Publications director, AUS Secretary, Activities director, Trainee Teachers director and hopefully this year a PESO (Part time and external Students) director, are the positions at the moment.

The duly elected members of the union then elect at the first (or Annual General) meeting after the Annual Elections, the executive. The executive consists of a President, Vice-President Treasurer, Assistant Treasurer, Secretary and Assistant Secretary.

MEETINGS

The SRC meets at least fortnightly, usually 5pm Tuesday, at Flinders Street common room. Notices are put up on all campuses to inform you when and where the next meeting is.

COMMITTEES AND ASSOCIATIONS

Various committees and associations work in conjunction with the SRC. These bodies exist to represent and carry out activities and functions of the particular group of students they represent. These bodies represent themselves to the SRC for funding and presentation of their concerns to the college and such bodies. Finance is allocated usually on a per capita basis (i.e. proportional to number of students they represent) though this is dependent on the particular body. At present these particular committees and associations are:

- (i) ART COMMITTEE
 - (ii) PRIMARY ASSOCIATION
 - (iii) MUSIC ASSOCIATION
 - (iv) SPORTS UNION
- Hopefully this year we will form
- WOMEN'S GROUP
 - PART TIME AND EXTERNAL STUDENTS COMMITTEE
 - AUS COMMITTEE
 - TRAINEE TEACHERS ASSOCIATION
- If you are interested in helping form a group or in participating in an existing one come to an SRC meeting and tell us.

FINANCE

The budget for 1978 will be roughly \$44,000. This is budgetted into the following areas:

ADMINISTRATION: covers expenses of the SRC office, and all activities and projects that apply to the whole of the student body.

ACTIVITIES: Dances, barbeques, concerts, guest speakers and any such ideas.

PUBLICATIONS DEPT: this is what produces this newspaper. Includes posters, leaflets etc.

AUS COMMITTEE: gets information across and sends people to conferences

ART COMMITTEE

MUSIC ASSOCIATION

PRIMARY COMMITTEE

SPORTS UNION

That is a general and brief wrap up of the structure of the union.

WHO'S INVOLVED AT THE MOMENT?

- President - Gerry Taynor
 - Vice President - Garry Lester
 - Secretary - Cher Bryant
 - Assistant Secretary - Penny Lomax
 - Acting Treasurer - Jude McBean
 - AUS Secretary - Judi Dransfield
 - Publications Director - Jude McBean
 - Activities Directors - Garry Lester & Louise Guest
 - Trainee Teachers Officer - Michael Saker
 - Other SRC Members - Ken Naughton, Sheona White, Clare Legerer, Dale Dranks, Helen Davison, Geff Weary, Natalia Spasojevic, Kerry Stanton.
- SRC meetings are open to all members of the union i.e. students of Mackie. Come along and express your ideas and thoughts or talk to an SRC member if you can't make it to the meetings. The first few meetings of the SRC in 1978 are going to involve budgetting, policy determination and the direction of our union - come and get involved.

SRC OFFICE

We have a new office. It is located off the Flinders Street common room. You will find lots of new goodies there also. All information regarding SRC activities, AUS and such can be found out here. Ask our new secretary, Chez, or give her a ring. Badges and posters produced by AUS and other bodies such as the uranium lobby will be on sale at the SRC office soon. Alex Mackie T-shirts and sweat shirts and folders are also available for you to buy.

COUNCILS COMMITTEES ASSOCIATIONS BOARDS

SRC

Art Committee Music Association Primary Committee AUS Dept. Publications Dept. Sports Union Trainee Teachers Assoc. Women's Group Child Care Committee PESO Activities.

ELECTIONS

Art Student's Committee Elections

Elections are being held for all 16 positions available on the Art Student's Committee. This Committee is an activists one. You don't sit around wrangling finer points of notions and constitutions - you decide what you are going to do and do it.

Past activities of ASC include free films every week, sales of half price materials, forums, provision of facilities for art students on art campuses, guest lecturers, concerts, subsidising videos and films made for students and such. ASC operates for the direct concerns and needs of the art students. It representat these to the SRC as well as carries them out.

Notices will be posted as to when nominations open and close and when elections are to be held. Voting will be on both art campuses. If you want to get involved go to the SRC office at Flinders Street or see an SRC member and nominate.

Primary Committee

This committee will also be holding elections at the same time probably at the same as the ASC's elections. The Primary and music associations now have an office - the old SRC office so go there and get involved or see a member like Michael Saker for Primary and Penny Lomax for Music.

NWS

REPORT

(confessions of a slack art student)

by Judi Dransfield

When the AUS Secretary position was vacated last year, I tentatively enquired about the amount of work involved, if I took on the position. Being one of those notoriously slack human beings known as the art student, I break out in hives at the mere mention of the word "work". The understatement for 1977 must have been "No there's not much work to do really." In my first week as AUS Secretary I received a pile of material thick enough to keep any industrious art student busy for a year, and that was okay - after all, I was going to be AUS Secretary for a whole year. Its just that the same amount arrived the next week, and the week after that.....needless to say I embarked upon a crash course of reading when I realised that - aach - people might start asking me questions! Thanks to the AUS' Secretary's Handbook, a couple of regional conferences and Annual Council I probably am now adequately equipped to inform students about AUS, its functions and how students benefit from it. However if you do happen to see a videotape produced for orientation week by the SRC where I appear babbling something about what I'm supposed to do as AUS Secretary please disregard it and read this article instead. I had very little idea of what I was supposed to do at that stage, and I think probably that there were other members of the newly elected SRC who weren't too sure about their roles either.

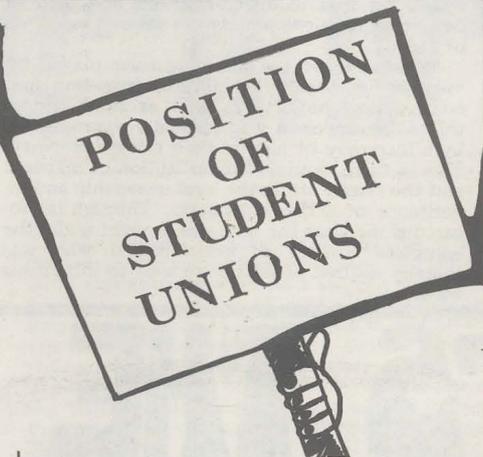
The most obvious function of the AUS Secretary is to act as AUS's representative on campus. In a secretarial capacity this rep receives material/information and distributes it. On larger campuses where there are organised and active groups such as uranium groups, women's groups, homosexual groups, etc. the AUS secretary delivers the material directly to that group. On our campuses it has mainly been up to individuals to seek material in which they are interested in from the AUS Secretary or via the SRC's employed secretary who can give out material from the AUS file. Hopefully through the magazine (where I will list periodicals, newsletters etc) and through general meetings I will be able to let lots of people know what's happening. The SRC will give support to groups which wish to form, and more than likely SRC members will be members of activists groups. Practically speaking the AUS secretary has the task of informing people about AUS policies and campaigns. To assist secretaries in this role and to help activists on campus we have this wonderful invention called "regional organisers". Last year we had the very competent RO's who were reelected by the NSW region to work in 1978. Unfortunately, council decided to fund only one regional organiser in NSW this year. I believe this is a very bad decision because in NSW there are twice as many campuses than in any other state with huge distances between them. Fighting secession attempts as well as carrying out the normal campaign work kept the RO's always on their toes. If Annual Council is any indication, opposition has not magically ceased and will continue this year.

Last year was a particularly difficult year for AUS and all the people who worked for the union. It seems as though a great deal of their energies were channelled into fighting attempts to destroy AUS and in some cases even enduring physical assaults on their person. Opposition came from within and without the student movement, spreading to campuses via propaganda from organisations such as the Coalition to Reform AUS. Media hysteria also contributed to scepticism on campuses. Peter O'Connor, President in 1977, wrote this in his report to Annual Council.

"The year just past has been both traumatic and decisive for the Australian Union of Students. The traumas occurred in what felt like an unabated sequence. Indeed, judging from recent secession debates on a number of campuses, it seems that a significant proportion of the membership has no perception of AUS beyond a collage of these "headline grabbers": Violence in the Student Movement, the Direct Elections Debate, the UNSW "Spill" Motion, the AUS Student Travel "cessation of trading", The West Australian government anti-student union legislation, and the Clark case decision. In normal circumstances each of these "mini-disasters" would inevitably have constituted the major focus of attention at this Annual Council. This year they are simply background.

Nineteen Seventy Seven has certainly been a bad year for AUS. But the reason isn't simply bad fortune - nor do I believe it to be bad management. Nineteen seventy seven has not just been a bad year for AUS - it has been a bad year for students, and for all who are excluded from the established structures of access to power and privilege in this society. The transition for AUS, from its Quixote-like past to its disaster prone present situation is inextricably linked to the growing militance of conservatism in this country - the growing determination of the powerful to suppress any formation which threatens their position.

AUS's function is to stand between the membership and the objects of this conservative onslaught."



"Throughout 1977 student unionism has been under continuous attack. As has already been pointed out, this is clearly linked with the growing confidence of reaction. The attacks have taken various forms, but their intention has always been identical - to paralyse the ability of students to resist a reduction in their living standards. The clear intention of the Fraser government from the day it took office has been to increase the level of profits by reducing the level of real wages. As a necessary corollary to that the government is determined to reduce the level of public expenditure, as this expenditure benefits the community generally. The anti-student union campaign has been directed at making Fraser's job easier."

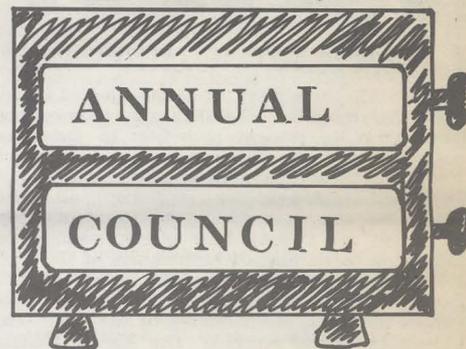
Why has AUS been under attack and why do we need AUS anyway?

Students spend such a short time actually being students, that on a personal basis it probably doesn't seem worthwhile spending all that valuable spare time after essays and things are done, worrying about students' rights. If there wasn't some sort of permanent body prepared to perpetuate an on-going struggle nothing would happen to students. Students could not hope to achieve better conditions, fight cutbacks in education spending and student financing without a permanent framework in which paid and dedicated organisers can work to build a united front with which to confront and negotiate with the government.

The second question is partially an answer to the first. AUS can be an effective and progressive union and this in itself could give rise to conservative opposition (anti-union anti-progressive). The writs issued against student unions and AUS are according to last year's Queensland regional organiser, Peter Annear, the policy of the executive of the Australian Liberal Students Federation....

"In each case, writs have been taken out by members of the ALSF executive. In Queensland, the ALSF representative has petitioned the Government to introduce WA type legislation. The ALSF has extremely little support among students. In most cases where there has been the attempt to establish Liberal clubs on campus this has met with failure. The ALSF has a very small membership. Robert Clarke issued his writ against Melbourne University and the SRC immediately after a referendum of students confirmed that the SRC would remain a member of AUS by majority vote. The tactic of issuing writs indicates that the ALSF has the support of the Liberal Government and the business community, but not of students!"

From within AUS opposition comes from factions who seem bent on destroying AUS when they can't gain control through democratic means.



The quantity and variety of political parties represented at the 1978 AUS council was quite astounding. Our SRC's experience of faction fighting amounts to nil. We have found that if there is an issue, people work together on it, commies, moderates, chippocrates whatever. At Monash where the annual council is held, it was a different story. The hall became the scene of an eight-hour a day five-team football match. Star players with shining rhetoric score points as they kick the issues around.

Overall the experience was pretty exhausting for our five delegates, myself, Jude McBean, Sheona White, Garry Lester and Michael Saker and I was pleasantly surprised that we all worked so harmoniously together and whatsmore we're still friends! Initially we all found everything so interesting that all five of us were sitting in the conference room at one time, concentrating hard and making decisions until two and three o'clock in the morning. Eventually the late nights took a toll on our well being and we did shifts. Many important decisions were made at Annual Council, so we'll publish a few and this will give readers an idea of what AUS policy is to be this year.

Because of the secessions, Council had \$30,000 less to play with this year and this was the reason for some fairly dramatic cuts, such as the discontinuation of the Services Vice President position, the Deputy President's position, the Media Officer and the discontinuation of the newspaper and the Resources centre. Many payments were not made on the advice of the union's solicitor because they were ultra vires (illegal) according to the Kay judgement. OSS (Overseas Student Service) were censured for their activities during the year and consequently the OSS director withdrew the Overseas Student Department from AUS. The cultural department was cut in every state, apart from Tasmania. Just about every department took cuts in certain areas. In a dramatic and prolonged early morning session Gregor McCauley, the Travel Manager, was sacked for his role in the travel collapse.

In international affairs, Council resolved again to have no policy on the Middle East:

"AUS adopts no policy on the Middle East and furthermore, scrupulously refrains from activities which could be seen as the adoption of a partisan attitude by the Executive or by the Union."

Moved: SVP
Seconded: Travel Board Member O'Brian

Carried: 165-58-2
Votes recorded.

Some other motions are printed below.



That AUS believes that at present, post secondary education has the following characteristics:

- the central function of the system is to perpetuate control of the majority by an elite;
- the control of the system by and in the interests of industry and business;
- the use of the system to legitimate social control;
- the use of the system to train people with the skills required for technological expansion;
- the stratification of training provisions to reproduce a stratified workforce;
- the fragmentation of knowledge within the system to support a technocracy and to inhibit comprehensive understandings by workers;
- the imposition of ideological definitions and divisions of knowledge in the disguise of objectivity;
- the certification of conformism to the ruling ideology;
- the estrangement of academic institutions from their neighbouring communities;
- the unrelatedness of academic curricula to daily life and practice;
- the function of the system to perpetuate the myth of a free society where equal opportunities exist for all and where social mobility is based on individual merit, and so to induce acquiescence to social inequalities;
- the ineffectiveness of the system to provide students with the skills and understandings they require;
- the contradictions inherent in the system resulting from its function, on the one hand, to produce a meritocratic elite within a tradition of critical inquiry and, on the other hand, to reproduce the social relations of production within a tradition of knowledge control.

MOVED: EVP
SECONDED: PESO National Coordinator
CARRIED

That post secondary education should function to provide all students with the opportunities to:

- serve the social needs of communities;
- develop their interests and skills;
- understand their needs;
- understand the various processes by which they are socially conditioned and the myths that reinforce their conditioning;
- develop a critical awareness of alternative solutions to social problems.

MOVED: EVP
SECONDED: PESO National Coordinator
CARRIED

That AUS believes that the role of tertiary education should be to serve the interests of working-class people not the needs of private capital.

MOVED: EVP
SECONDED: PESO National Coordinator
CARRIED

While always ensuring freedom of inquiry and expression, students should confront wherever possible the teaching of racist, sexist, heterosexist and ruling class ideology in post-secondary institutions.

MOVED: EVP
SECONDED: PESO National Coordinator
CARRIED

That the AUS strongly opposes any real reduction in education expenditure; that AUS believes such reductions represent part of the Federal Government's attempt to lower the standards of living of the people by restricting access to education - as was shown by the June 3, 1977 Guidelines for the Expenditure of the Education Commissions and the Federal Budget of August 16, 1977.

MOVED: GRIFFITH
SECONDED: EVP
CARRIED

That AUS notes with concern the action of the Australian Government in bringing Indochinese refugees from Thailand to Australia, supposedly for humanitarian reasons. The fact is that those so-called 'refugees' eligible for settlement in Australia are not the most needy of assistance. Most of them are people of means and not surprisingly, many are wealthy. Thus the Australian Government has hoodwinked the Australian people into believing that they are fulfilling their moral obligation in providing refuge for the victims of war and revolution, whereas the reason behind this move is in fact to provide the Australian manufacturers with cheap labour to dampen the struggle of the Australian workers. But, more important, the decision of the Australian Government to set up offices in Thailand is not primarily to provide the much needed assistance to those already in Thailand, as most of these people have failed to meet the criteria set out by the Australian Government. These people are the 'Meo-tribesmen', the unskilled and uneducated ethnic minorities, ex-Vang Pao's Special Forces, the CIA-run clandestine army and their families, and others duped by the enemies of the peoples of Indochina, victims of US psychological warfare, whose fates at present are bound to the life of misery of refugee campus in Thailand. These people provide an ideal manpower pool for insurgent armies being formed by the US and their lackeys for subversive activities across the borders into Indochinese countries. It is apparent, therefore, that the main motive of the Australian Government is to set up an apparatus to allure, attract and facilitate the flight of these people in Indochina who have the means to leave their countries. This constitutes an attempt by the Australian Government to drain these liberated countries of the skilled workforce necessary for their post-war reconstruction and development. That in view of the foregoing considerations AUS moves that the Council condemn the ulterior motives of the Australian Government in its policy towards Indochinese refugees and the ostensibly humanitarian gestures designed to deceive and hoodwink the people of Australia and the peoples of the world, for the benefit of corporate interests.

MOVED: OSS DIRECTOR
SECONDED: STC
CARRIED:



That AUS declares Australian students' abhorrence of traditional, nuclear, chemical, and bacteriological warfare whether it is waged on land, or in the sea, in the air or in space, and that AUS continues to support for real disarmament of both super-powers.

MOVED: SYDNEY UNIVERSITY
SECONDED: ANU RSA
CARRIED:

MILITARY BASES

That AUS expresses its opposition to the existence of foreign military bases in Australia and the stance of non-aligned nations in declaring a zone of peace in the Indian Ocean and that AUS supports the proposal for a nuclear free zone in the Pacific area.

MOVED: SYDNEY UNIVERSITY
SECONDED: TASMANIA UNIVERSITY
CARRIED: DISSENT RECORDED FOR WOLLONGONG UNIVERSITY

That AUS view with concern the resurgence of Neo-Nazism throughout the world. AUS is appalled by the appearance of the Neo-Nazi organization, the National Front, in Great Britain. Furthermore, AUS opposes the establishment of such an organization in Australia which advocates violence as a means of solving differences and restricting basic public freedoms.

MOVED: MELBOURNE UNI
SECONDED: DEPUTY PRESIDENT
CARRIED UNANIMOUSLY

AUS condemns the practice of air-piracy, believing that the hijacking of airplanes by terrorists wantonly endangers the lives of innocent members of the public.

MOVED: SWINBURNE
SECONDED: MONASH
CARRIED: 109-69
VOTE RECORDED

That AUS believes:

- It is the responsibility of the administrations of post-school institutions to ensure that free and adequate health, career guidance, child care, counselling and housing services are available to all students;
- That these facilities should be available to the community at large;
- In communities where any of these facilities are lacking, it should be the priority of the local post-school institutions to develop its own services, to publicise their existence, and to arrange schedules and organise staff for wide off-campus use; provided that educational institutions are not forced into a position of providing such services due to Government neglect of responsibilities in this area;
- That campus administrations should provide appropriate facilities for paraplegic and otherwise handicapped students and staff.

MOVED: SVP
SECONDED: TAS. CAE
CARRIED:

That AUS advocate the abolition of Federal Government sales tax and other indirect taxation on the sale of books and art materials to students, and further to change the relevant Federal Government legislation in order to allow the subsidisation of the cost of materials to art and design students, and associated students through campus administrations.

MOVED: ADELAIDE UNI
SECONDED: SYDNEY UNIVERSITY
CARRIED:

That, realising that many campus administrations treat part-time and external students as 'second-class' students and recognising that part time students have to attend educational institutions for restricted hours, often at night, AUS urges campus administrations to ensure:

- adequate provisions be made for part-time and external students to use library facilities, both in the area of opening hours and availability of resources; and
- that part-time students have greater access to facilities of a general nature, such as classrooms, labs, or recreational resources, outside of class contact hours.

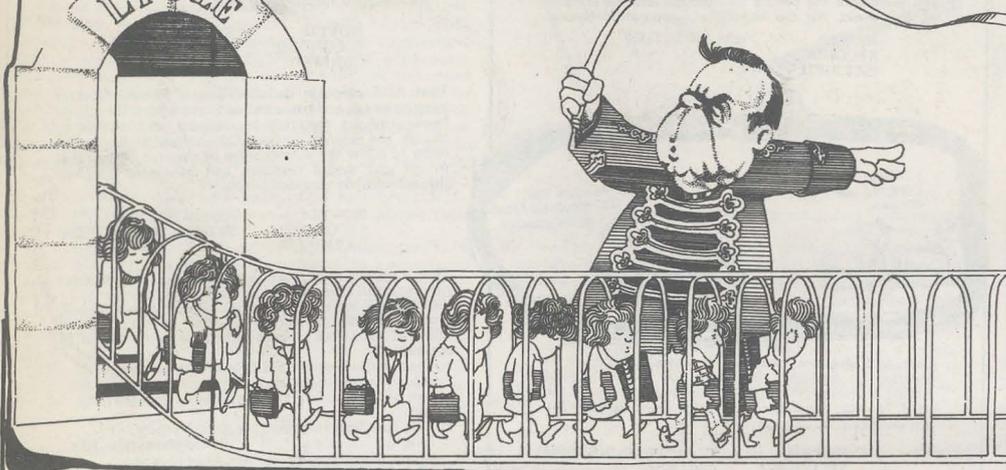
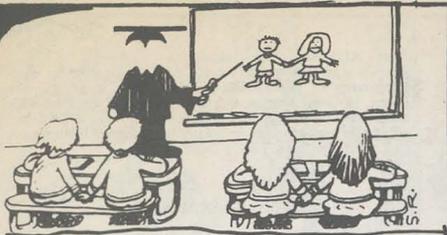
MOVED: A.N.U.
SECONDED: GIPPSLAND
CARRIED:

That, in order to promote the social relevance of courses, AUS urges post school institutions to ensure:

- that academic staff, particularly tutors, gain practical experience relevant to their academic field where applicable;
- that also, greater use be made of guest tutors and lecturers from the community at large; and
- that student assessment of staff be implemented by all faculty committees.

MOVED: MITCHELL C.A.E.
SECONDED: UQU
CARRIED:





This Council of AUS notes that the current systems of assessment used in post school education;

- a. provide the mechanism that legitimizes certification in all courses. Certification as presently operated is used to restrict entry to certain occupations and is the pivot of an artificial division between education and work, whereby it is assumed that learning rather than being a continuous process throughout life, stops on termination of formal study.
- b. provide the mechanism for grading a process which (while it can be useful for an individual student in assessing her/his educational progress) in its social role acts to restrict entry to certain occupations. Grading is an instrument that helps reproduce the class nature of society by favouring students from wealthy backgrounds who, because of their material advantages tend to dominate the achievement of higher grades.
- c. Are determined in almost all cases by academic staff and/or outside professional authorities, to the exclusion of students.
- d. Force students to place emphasis on 'passing' rather than on 'learning' giving rise to such anti-educational practices as cramming and rote learning.
- e. Force students into intensive competition with their fellow students; which helps reproduce capitalist social relations. Such values do not assist the process of learning itself. Although it occurs on an individual basis, learning should involve co-operation between students.
- f. Often place severe restrictions on the student's ability to engage in extra curricular activities, especially where continuous assessment is used.
- g. Operate in an arbitrary, unfair manner in that accidental factors (such as minor illness on a crucial day) can determine the student's fate, and some students may be unsuited to the particular form of assessment being used while able to perform better with a different assessment method.
- h. Give the subjective responses (including individual prejudices) of the assessor unjustified power over students.
- i. Frequently involve the denial of access by students to files, to papers/projects after marking, and to actual marks and grades, thus negating any educative value assessment may have and making it more difficult for students to appeal against assessment decisions.
- j. For all the above reasons, impose an inhumane unnecessary and anti-educational psychological stress on the vast majority of students.

MOVED: MELBOURNE UNI
 SECONDED: EVP
 CARRIED:

That AUS demand that;

- a. Students in consultation with academic staff, should each choose on an individual basis the methods of assessment (if any) and grading (if any) they prefer to have applied to their course work. In making these choices, students should have available to them the widest possible set of options.
- b. Students and academic staff involved in each unit of a course should, as a group, determine what form of certification (if any) is to be used from the widest possible set of options.

- c. notwithstanding section (a) above, AUS urges that the forms of assessment adopted should be non-competitive, should assist rather than interrupt the process of learning, and should not prevent student involvement in extra curricula activity.
- d. In order to maximize the feed back value of assessment and minimize its tendency to be arbitrary and unfair, students should have full access to files, to all assessed papers and projects, to all marks and grades, and should have the right of appeal of remarking of all assessed work by person(s) other than the original assessor(s).

MOVED: MELBOURNE UNI
 SECONDED: EVP
 CARRIED:

That any files kept on students at educational institutions should be available for perusal by that student at any time. That a student's file should not be available for perusal by another person other than the concerned student, without the written permission of the student. That the concerned student may give permission to any person she/he desires to have access to all or a part of that file or record, and that access must be allowed. That no part of any file or record kept on a student should be reproduced without the written approval of that student.

MOVED: SYDNEY TEACHERS COLLEGE
 SECONDED: UQU
 CARRIED:

That AUS opposes direct or indirect discrimination against lesbian and male homosexual teachers and students in schools, and therefore supports:

- a. Recognition of defacto homosexual relationships for postings of teachers;
- b. Freedom of speech and writing for all teachers and students in and out of school;
- c. Presentation of homosexuality as a valid alternative to heterosexuality to all students, in sex education and 'human development' courses and any other media;
- d. The elimination of heterosexual bias in curricula;
- e. Lesbian and male homosexual students and teachers against bullying and ostracism;
- f. The right of representatives of lesbian and male homosexual organisations to attend schools and discuss homosexuality with students.

That while acknowledging that students, as low income earners, have problems in obtaining suitable accommodation, AUS nevertheless believes that:

- a. The majority of students have easier access to information about the rental market and have more knowledge as to their rights than do other low-income earners;
- b. The majority of students require short term accommodation while other low income earners need to satisfy long term housing needs;
- c. Student residency in inner city areas inevitably displaces a number of people who may be in more urgent need of that accommodation;
- d. Student organisations and student housing services

have a responsibility to ensure that the needs of others are not affected by student residency of public or private accommodation, but recognises that students are not responsible personally or collectively for the competition created between students and other impoverished groups, this being due to the general housing shortage inherent in the current economic system.

MOVED: UWA
 SECONDED: PESO National Co-ordinator
 CARRIED:

These are a splattered selection of motions passed at council. In the following issues of Chimaera we will be taking sections of AUS policy e.g. education, women, homosexuality, and presenting information on these areas. So don't get the idea that these-motions cover any area, they are a slight taste.

Its all very nice for the great and wonderful AUS to tell admins etc what they should and should not do, nothing is going to happen unless there is a lot of activity right in the heart of the problem. I suppose the fundamentals of the situation are recognising the problem then finding out how many other people are having the same type of gripes and grumbles. Next step is deciding what sort of action to take and next is doing it! For instance, I wish I had a dollar for every time I've heard an art student grumble about the cost of buying art materials essential to their course. Its pretty odd when you think that students undertaking practical courses which involve constant ongoing expenses, receive thirty dollars less for their incidentals allowance than uni students receive. Its also pretty funny that when the college funds the bare minimum, and in the case of painting no costs at all, that they legally own any work produced in the college, and that they have been known to take students' work without students permission. At Annual Council our delegation moved a motion to the effect that recognition be given to the plight of students undertaking practical courses and the extra financial burden placed upon them. That AUS believes that any work produced by students should be the property of those students and the institutions be fully funded by the Government to provide all the materials necessary for participating in courses. So we have AUS support so what do we do now?

As far as participating in the bureaucratic operation of AUS during the year is concerned we will receive little bits of paper called ER's - Extraordinary Resolutions - which will be decisions that have to be made by the general student bodies. Its up to the SRC to decide in what manner the ER's will be discussed and voted on, however I think where practicable it would be good to have large student meetings with speakers and voting at those meetings. It would also be good to see people going to AUS regional conferences. Where possible we will have elections of the delegates to these.

FULL RIGHTS FOR GAYS!

The Greg Weir case highlights the discrimination that all gays, both men and women, face if they come out or are discovered in the education system. Greg Weir has been refused employment by the Queensland education department because he is a homosexual; that is the basic fact of the case. There are certain implications which can be seen arising from this case particularly and the issue of homosexuals generally.

(i) that homosexuality is wrong
 (ii) that homosexuals are not fit to teach children (it appears that if people are quiet about their homosexuality this point is overlooked — the cultural assumption of heterosexuality is at work.)
 (iii) that a fear of homosexuals and homosexuality and the influence that both will have on children exists.

I completely reject and oppose all such statements in the belief that **HOMOSEXUALITY IS A POSITIVE EXPERIENCE AND A COMPLETELY VALID ALTERNATIVE LIFESTYLE TO THAT OF HETEROSEXUALITY.** Further, I have the right to be homosexual and that heterosexuals have no right to prescribe my sexual behaviour or to discriminate against me or any other homosexual man or woman on the basis of sexuality.

AUS annual council which was held in January at Monash University, reaffirmed its support for homosexual people in their struggle against discrimination on the grounds of sexuality. The specific organising issue is the Greg Weir Defence campaign. AUS is committed to defending Greg Weir and other homosexuals, particularly by taking the debate onto campuses and among the membership. Quite a substantial minority of the membership of AUS is homosexual (as is the case in society generally) and therefore our interests should be upheld by our union.

Annual Council passed motions rejecting the seven basic myths concerning homosexuality and presented seven positive principles to counteract these myths. Council reaffirmed its continued support for action in the coming year, to defend and extend homosexual rights. Focus will be on the Greg Weir campaign which incidentally is not an isolated example of discrimination by the education department. The case of Penny Short whose scholarship was revoked because she is a lesbian is just one case in a continuing series of discriminatory actions. Greg is making a stand and is gaining support within the student movement. He needs our support. What happens to those homosexuals who are not prepared to make a public stand?

Funds have been set aside by AUS to produce a broadsheet on homosexuality this year. The research project that Manda Biles has compiled on Gays in Education was presented in rough draft form at Council and will be finished and available early this year for a nominal fee to cover the cost of printing. There is also a booklet on homosexuality written from the perspective of and with homosexual women in mind, compiled by the women's officer Gaby Antolovich.

If you are a homosexual female or male and are interested in discussing the implications of being homosexual in a society that offers no support and actively discriminates against you i.e. a heterosexist society. If this or any other concern related to homosexuality is yours then contact me at the SRC office for a rave.

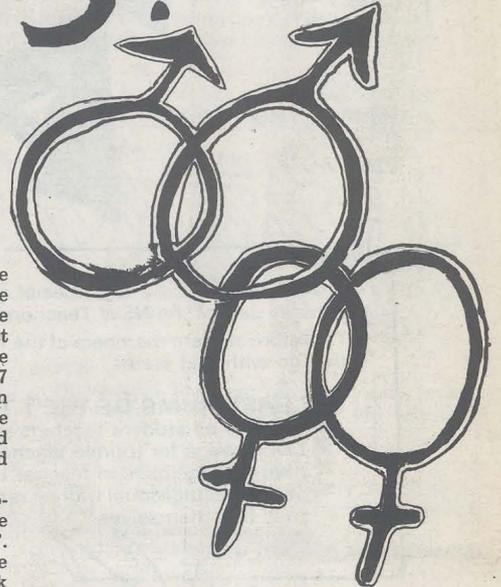
Garry Lester
 SRC Office
 Flinders Street.

A GAY DANCE
 THURSDAY MARCH 2nd 8pm
 Old Union Refectory, Sydney University
 (near footbridge on Parramatta Rd.)
 \$3
 \$2 Concession
 band lights disco
 bar
 Proceeds to 1978 National Homosexual Conference

homosexuals AT WORK

The Fourth National Homosexual Conference Collective has been meeting in Sydney for three months now and has already made some quite important decisions such as the theme, contact address and logo. The date for the conference has been set for the weekend of August 25-27 and the venue is to be the Paddington Town Hall. One of the first things that the collective established was that this is to be an outward looking conference with as much publicity and participation as possible.

As a result, a letter has been sent to all homosexual groups nationally "in order to inform the whole movement of the collective's activities". The collective would like to foreshadow the concept of a "Gay Pride Week" during the week leading up to the conference with various cultural events.



Around the time of the Homosexual Conference there will be an exhibition of:

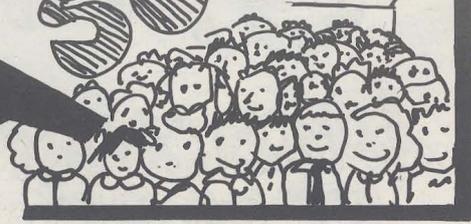
- (1) Posters
 - (2) Photographs
- WORK WHICH HAS GROWN OUT OF HOMOSEXUAL LIFESTYLE AND STRUGGLE. IF you would like to contribute any work for the exhibition please contact me at the SRC Office. The closing date for entries is June 30th.**

Garry Lester



What's
The

Trainees Teacher Association?



The T.T.A. can play a very special role on your campus. It is not just another club or society. It is actually part of the NSW Teachers' Federation. Therefore student members of the T.T.A. are Federationists with the privileges rights and duties that go with that status.

THE BASIC AIMS OF THE T.T.A.

- * Jobs for all student teachers when they graduate.
- * Living wage for trainee teachers.
- * Improved facilities in teacher training institutions.
- * To protect individual trainee teachers in the bureaucratic hassles in which from time to time they find themselves.

JOIN NOW

OTHER BENEFITS OF MEMBERSHIP.

- * Teachers' Federation library.
- * Teachers' Federation Health Society.
- * Teachers' Club.

\$1.00

our T.T.A rep. is the wonderful Michael Baker....

HOW TO JOIN

- * Contact your campus T.T.A. representative or
- * Ring Mike Davis, NSWTF Organizer (02-616021) or
- * Send a postal order for \$1.00 to:
N.S.W. TEACHERS' FEDERATION
300 SUSSEX STREET
SYDNEY N.S.W. 2000

IN '78 THE WRITING IS ON THE WALL



In 1978 there will be over 3,500 unemployed teachers in N.S.W. — many of these people were students on your campus last year. By 1980 the Teachers Federation has estimated that there will be more than 13,000 employable teachers without a job (40,000 Australia wide).

These qualified teachers could be you and your friends! The figures are based on optimistic projections of teacher supply and demand taken from official sources.

Such large scale unemployment amongst teachers will mean —

- A large addition to youth unemployment.
- Depressed working conditions for employed teachers.
- Wasted existing space in C.A.E'S and Universities.
- No provision of improvements in the quality of education.

For trainee teachers everywhere the writing is truly on the wall and its message is a stark one.

The 1977 Annual Conference of the Teachers Federation, attended by several Trainee Teachers Association members, decided that overcoming the unemployment problem will be the priority campaign in 1978. This campaign affects you. If satisfactory undertakings from Government are not forthcoming conference has directed that a *statewide industrial campaign* begin.

Federation policy is that all employable teachers be employed immediately and as they become available. Continued high unemployment amongst teachers is intolerable to this union and cutbacks in teacher trainee intakes will not solve the problem.

Trainee teacher apathy only endorses the callous disregard for the educational needs of this state and the crisis of unemployment.

WHAT CAN BE DONE?



It is especially important that all T.T.A. members realize that this is their fight not someone else's. Trainee Teachers have suffered inadequate scholarship schemes, irrelevant courses, and now you are faced with redundancy before you even start. Whilst not neglecting the many everyday issues facing trainees (e.g. scholarships and courses). The question of your future prospects must be of paramount importance and an understanding of this promoted on your campus as a matter of urgency.

- If Trainee Teachers are to be involved in the Federation campaign — and it is crucial that they are — then the Trainee Teachers' Association must be strengthened in numbers and activity. Every campus should have a representative of the T.T.A. If you can't find your representative contact Federation. If you have no representative elect one now, a Federation organizer will assist you to arrange a meeting and election. Each campus is entitled to one or more representatives on the T.T.A. State Committee (see Page.....)
- In 1978 every campus should hold a meeting at their earliest opportunity and invite a Federation spokesperson to speak on this important issue.
- The T.T.A. will be organizing leaflets, posters and other material for distribution on campus. Make sure your campus is covered.
- A major job of the T.T.A. in 1978 will be to highlight your plight. Activities and media publicity will be planned to this end.
- Above all *we need help* — in any way that you can.
- Contact your Representative on campus or The Trainee Teacher Organizer for more information and assistance.

MIKE DAVIS
FEDERATION ORGANIZER

TEACHER EDUCATION SCHOLARSHIPS

THE NEW SCHEME FOR STUDENTS ENTERING COURSES IN 1978

A SUMMARY

The recently announced changes to the Teacher Education Scholarship Scheme for students beginning courses in 1978 are quite complex. They are related to the current Teacher Supply and Demand situation i.e. Teacher Unemployment. Therefore, the question of provision of Teacher Education Scholarships must be seen in this context if we are to confront the worst aspects of the new system.

Mature age students, married students and students entering country C.A.E.'s and Universities will all be adversely affected by the new scheme. The future of country C.A.E.'s is indeed threatened. Under the new scheme the differential between 'at home' and 'away' allowances drops from \$840 to \$750 whilst overall allowances are reduced significantly in First and Second years with minor increases in Third and Fourth years.

Following are some questions raised about the new scheme, you may have more - raise them with your T.T.A. Representative on campus.

- Q. What does the new scheme do for students currently in C.A.E.'s and Unis?
- A. Nothing. This scheme only applies to new students in 1978 and afterwards.
- Q. Students living away from home are generally most in need of scholarship assistance. Will these students be better off on the new scheme or on the scheme as it applies to continuing students?
- A. First Year Down approx. 64% (compared to first year 1977)
- Second Year Down by 7-9%
- Third Year Up by 11-13%
- Fourth Year Up by 4-6%

(The variation is due to the variation in miscellaneous allowances in Universities and C.A.E.'s See table)

- Q. Will students gaining later year awards enter the old or new scheme?
- A. The old scheme.
- Q. What are the benefits for married and mature age students?
- A. There is no special consideration given to these students, unlike the old scheme. These students would be better off on the old scheme.
- Q. How consistent are the changes with A.L.P. policy?
- A. The Minister made noises about the new rates being a progressive step. You can see for yourself how progressive a 6% increase is - allowances still hover about poverty level. The A.L.P. policy states that Teacher Scholarship allowances should be 50% of the salary of a first year teacher (\$8,666 p.a.). This policy is very clearly stated.

- Q. Is it true that progression above first year rate of allowance has conditions attached?
- A. Yes, but this is one of the more positive aspects of the changes. In fact, if you are doing a University course to get an increment you must study 'education based subjects' from second year awards. This is a trend towards the government's stated policy of developing 'integrated' courses rather than B.A. (or B.Sc) followed by an end on Diploma Education.
- Q. Will the number of scholarships offered in 1978 be reduced?
- A. Yes, by 20%
- Q. How many later year scholarships will there be?
- A. 100 across the state in limited areas.
- Q. Where do you expect the changed scholarship provisions to have most effect?
- A. Regional C.A.E.'s and Universities are very worried about the reduced allowances and also by the fact that many students will be forced to take very inadequate Commonwealth T.E.A.S. allowances.
- Q. What is Federation doing about the scholarship situation?
- A. Any action will depend upon support from the membership. By this I mean trainee teachers but also teachers who deal with senior high school students who may be prospective trainees, and lecturers in the training institutions. Trainees need to be aware of the changes and to be vocal about the inadequacy of these allowances. At a time of high unemployment, the Government should be making it easier to gain education and training not more difficult.
- Q. Do you expect trainees to become more active?
- A. They can't afford not to, but it will take time.

AT HOME

	New Scheme	Previous C.A.E.	Allowance UNI
1st Year	900		
2nd Year	1600	1690	1740
3rd Year	2420	1970	2020
4th Year	3500	2475	2525

* AWAY FROM HOME

	New Scheme	Previous C.A.E.	Allowance UNI
1st Year	1650		
2nd Year	2350	2530	2580
3rd Year	3170	2810	2860
4th Year	3500	3315	3365

* Over 25, married, as above ('away')

NOTE:

Differential between 'at home' and 'away' allowances - \$750 (\$840 in old scheme).

NOTE:

Full T.E.A.S. allowance in 1978 will be \$2295 for students living away from home. Living away from home first year students whose total parental income (less allowance for dependent children) is less than about \$10,700 will be better off on T.E.A.S.

Total Adjusted Family Income	T.E.A.S. Allowance X
Up to \$8200	\$2,295
\$9200	\$2,045
\$10,200	\$1,795
\$10,700	\$1,670
\$10,800	\$1,645
Over \$10,770	State Allowance better.

(x includes \$70 miscellaneous allowance and \$150 from State Education Department).

LATER YEAR AWARDS

These are scholarship awards open to students who have completed one or more years of a teacher training course or degree. In the past many students have taken up this option. In fact, many students, unable to pick up an award in first year, struggle through the initial stages of their course with the expectation that this option will be open to them. Many of these students have excellent academic standing and all have made a conscious decision to choose teaching as their career. However, for 1978 many have been left high and dry!

1978 Later Year Awards

- Approximately 100 scholarships will be awarded state wide - a drastic reduction.
- Scholarships will only be available in subject areas such as Music, Art and P.E. (female only)

This situation could change in future years, however, many students (including mature age students) will be placed in an untenable financial position. The implications for regional C.A.E.'s are also very serious as the cost of living in the country will prohibit many of these students from continuing their courses.

Why? I don't know why or the first year primary ed fringe



WHAT'S IT WORTH
IF I DON'T STIR YOU
THIS LESSON?

As soon as you enter our amazing Mackie you'll probably first notice our parking area; then the barbed wire fence, and the smell from the common room. But after hearing that 85% of our outgoing Primary people didn't get teaching jobs you won't mind the smoke.

But looking back to it all now after one year things are just as clear as they were then, like... "Can you cook as well" asked the policeman; I took the helmet off my head; the scene was unclear; my first escape attempt from annual AUS council, which was so full of shit that deals were being sold for \$36 by good clean anti-capitalist activists. So as a smile appeared on my face I...

"Six no penalty nothing" "That's another good line" said Frank, so I was busy copying it down when all of a sudden I heard the screaming voice of what sounded like a close friend. I listened closer till "For fuck's sake Michael it's your go". I immediately replied "Where am I" and was answered just as quickly by Frank "You can say you're going forward three spaces" - but this was not to last long as Angelo's mind had something to say - "That sax is giving this place a sleazy atmosphere". It was hard to decide what to do, but Ian was being very helpful. "You can go up to 140 and through the inside", and to my smirking delight I accelerated through it. "But if four or more you spin off" said Ian. "Oh my god" replied Frank, "You just about need a pit stop." And so I did; this was my first pitstop and I was enjoying a full treatment of new parts, fuel and a good rub down. Meanwhile - "Spin off" - "Oh what a bumper Frank" smirked Ramsey with soberness and red in his eyes, but things were OK, he'd make it in two moves.

"I just spun off Frank" cried Ian. "Good" answered Frank, "At last" replied Ian. "You want another cone Ange?" asked the mixer and packer, but to my shock Ange replied "Ah that's OK". So I informed the others it was because he wouldn't be able to fry chicken, but that's OK.

That's what's important you know. "Ah I can cook enough to survive", answered my female companion who had just rebuilt her bike. *"You're blowing a lot (not that he does much) out of the back of your bike"*

I was wondering what these arseholes were on about. Still, they were only doing their jobs, like that comes with their uniforms and chromed attachments. But still, I'd like to have flashing lights on my roof racks too.

But now someone wants to play the guitar and Ian thinks it's strings are so old they are nearly dead. And Angelo things it's really funny, but still he's just another existentialist.

Meanwhile, back in the common room, the hose entered it's new home, although trapped in tight plastic and sealed by plasticene, it was still happy as it was used often, and its inner substances were drawn into tightly clinging wet mouths of its users.

While we're in the common room we may as well talk about college. It started with a massive disillusionment, people had told me to take it carefully and not to think aloud (or was it just that you're not aloud to think?) The place is full of so many good people, but make sure you know who you're talking to. Trust yourself alone, not that trust in others is bad. Just make sure with personal matters to confide within yourself first before attempting to seek others for advice. Beware of lecturers and students who emanate a pseudo paternal god-head image - like it helps their egos to help yours.

The work is quite easy, and at times, too easy. But there's a lot of it and the amount tends to put a lot of people into (the dole office) a sort of homework stereotype. Some find the Primary Education course a bit like a trip into the sixties (blast from the past) where we were taught in primary schools which seemed to be using archaic methods full of sexism, as well as racist and class bias which seems to emanate so strongly from many of those good middle-class Doris Day and Rock Hudson prototypes (like how many aboriginal teachers did you have?)

was obvious that from the drunken exploits of some of the lecturers that they were the ones people should watch out for. You can smoke all the dope you want to, but just don't get caught missing out on folk-dancing, so you can go to the pub unless taken by lecturers.

Never feel threatened by your lecturers, though 'some' seem on the verge of canning you, this may be remedied by seeing your local SRC person or by direct confrontation; the former being more effective, the latter, more entertaining.



Some teachers at times seem somewhat distressed (paranoid) when certain types of students (sorry, pupils) tend to openly discuss why they are wasting so many good nights, (when people could be experiencing life) on tedious assignments which at times have an effect similar to being grabbed on the nuts.

But don't despair, you will discover to your surprise and everyone's delight, that most of the lecturers at Mackie (this costs them heaps) have good techniques and usually interesting and relevant study to do - but the sloppy, slack, primitive straight minority still seem to carry a lot of weight with the Beurocrats.

If you worked as hard as I did (and that has been discussed often over tea and biscuits in the lecturer's common room), last year (at going out at night and enjoying life), you'll have no problems at scoring a cluster of C's in your results. Which still allows you to qualify if you really want to be a teacher when you grow up; but you'll know more than just how to make more than just a shit-fucking puppet.

You in your first year will experience an exciting, novel, with-it Residential Conference, which has remnants of a Nazi youth camp (nasty), with the emphasis not so much on right-wing ideology but on state-controlled school teaching. One thing that the lecturers did know was that the women amongst us must "be aware of the ever-present threat of rape" by the local lads at Stanwell Tops. Most scoffed at this as it

I would really like to go into a deep autopsy of subjects given in first and second semesters, but due to my misplacing my results I've forgotten most of my subjects. But it's up to you to see what they're all about. Just remember you're not in school any more - you're at Alexander Mackie, a tertiary institution and should be treated accordingly, with full adult respect i.e. if a lecturer slams a door in your face for being late, go complain about it and let the culprit know that he/she cannot put you on detention etc. and you must to your fullest capability, let them know.

I've been trying to keep this fairly away from the point and as uninformative as possible. Interestingly enough many of us (who haven't left yet) have noticed an increasing awareness among our peers of their student identity (not pupil identity). This can on a crowded day down the public bar and the increasing use of the "hose trapped in tight plastic and sealed in plasticene" and as the smoke rises to new heights of escapism, my head is clear, yet clouded by the never-ending existence of state-controlled schools. So, beware you out there, for you are now entering Mackie to be trained to teach in the production line of life ... so that indoctrinated stereotype children may fit into a slotted society with an over-production problem in this stock, stereotyped world of today.

Wrote by Angello and Ian and Frank but mostly me.

DON'T WRAP YOURSELF IN A COCOON

EXTRA
section
by members
of staff.

This series of articles and contributions has one central purpose - to raise some of the issues which will affect our futures.

For those who believe that everything is going well, or that the professions will not change, or that perhaps just minor details need improvement - look again.

There exists an oversupply of teachers, lawyers, architects, geologists according to labour market needs. (See Ian McKenzie's article "The Graduate - The last two decades of this century").

But what does "oversupply" mean - in terms of teachers it seems artificial. Since the state is the employer of the vast percentage of teachers, it sets its own figures while the oversized classes in our schools point to a continuing under-supply. For artists the "oversupply" has always existed, since the patrons have always formed only a small elite.

You must ask yourself then - Will I find work when I complete the course? Will I find work in my field?

Art students seem to take for granted that they will probably not be able to support themselves from their art.

Look for the moment at the creative person rather than the title of 'artist'. That 'artist' title seems to carry with it many useless elitist misconceptions about prostituting one's fine art for the masses, about the inferior work of so called 'applied' arts such as interior, graphic, fashion design, architecture.

The creative person, the person who can make visions reality, the problem-solver will be the central figure in our future. The problems our society faces cannot be solved by specialists or by those who can only analyse the 'facts', but the person with the 'magic' combination of a thorough analytical understanding and creative approach to enable us to deal with the problems of pollution, overpopulation, terrorism, the nuclear world, space travel, international economics. The traditional professions of science have 'created' many of the problems we face today and these professions must change (see Liz Ashburn's article "Some questions about the artist now and in the future"). Economists, we realise, can only analyse after the fact - they cannot prevent calamities, they have no insight into methods of promoting optimum economic conditions.

Artists, like architects are out of work for the most part since they have remained servile to a tiny elite who could support their 'fine' art. That tiny minority will survive but the majority need to look at alternatives - look without prejudice at such areas as -

- community art
- creative education in a community
- creative advice for everyone from housewives to advertising agencies, to developers of factories, housing and supermarkets. (see Stan de Teliga's article "Future Arts as they could be, some ideas")
- involvement in the so-called 'crafts' and improvement of the standard of ordinary artifacts. (See Eileen Slarke's article "The Crafts").

Teaching students have taken it for granted that they will have a job waiting for them on graduation. Unfortunately, there is no such security in the future.

Looking at the notion of the educational facilitator rather than teacher the concept of the creative person is no less relevant than it is to the artist. In your teaching courses you will face such issues as deschooling - does our school system really provide education in the best way possible? Ivan Illich has told us that the school is actually anti-educational and that the system is effective only in conditioning us to the consumer society, instead of providing us with education for freedom (Paolo Freire). How would you see yourselves, then, without the traditional school? There seem to be several avenues possible for those who see themselves helping people to learn, outside the traditional system.

- in hospitals, prisons and trade unions, for instance.
- in the provision of community learning exchanges where all the participants may contribute as well as 'consume'.
- in the setting up of alternative educational establishments for children, for teenagers, for those in the work force, for those who have retired from the work force.

These are only a few of the issues and possibilities relevant to our task in the future. Perhaps readers (both staff and students) will respond to some of the points raised with their own views and proposals. We hope that this group of articles is the beginning of a continual questioning of our professions.

Linda Coombs

The graduate in the last two decades of this century

1. The tools graduates use will become more expensive and the community will demand they be rationalised. Graduates may find themselves increasingly institutionalised as access to the tools is programmed.
2. Many classes of graduates will try to preserve their independence by banding together to provide their own tools and in so doing will create another type of institutionalisation.
3. Graduates will group together to pressure governments to restrict entry to their profession by controlling the members admitted for training, the numbers entering from overseas and the numbers re-entering the progression after some time out of the work-force.
4. Graduates will demand an increasing voice in the preparation and education of their colleagues to be. They may also seek the state's co-operation in demanding re-registration at regular intervals where such state registration is appropriate. Under these circumstances the graduates' professional organisation will seek to control the conditions under which re-registration might occur.
*** The Australian Veterinary Association is considering action to try to reduce the number of graduates from Australia's four veterinary schools to sixty a year from 1980, and to reduce the number of overseas graduates. The Association believes there may be an oversupply of 150 vets by 1980 and a much larger one by 1990.
5. Graduate status has long been seen as the natural outcome of the educational process. This has resulted in an oversupply of graduates, in the sense that the community cannot afford

- to pay them at the level of a professional worker,
*** In 1954 there were one thousand people in the labour force for every university graduate produced that year; in 1974 the relationship was three hundred to one.
6. Graduates have an expectation of both reward and status. In Australia the output of higher credential individuals is outpacing the ability of industry, commerce and the public sector to absorb them at what, by past standards, is an appropriate task level. This must result in underemployment. Employers faced with many applicants, use educational attainment as a proxy for selecting the most suitable job applicant, even though the position to be filled does not require the level of skill normally expected of a graduate. This process will result in more and more potential employees seeking graduate status at a time when professional association are trying to restrict entry to the profession.
 7. The same process will force graduates to acquire higher degrees or other forms of academic honours. If a first degree no longer leads to employment at an appropriate task level, the employee will seek to distinguish himself by returning to a tertiary institution for further study.
*** The number returning to tertiary institutions to take masters degrees by course work, rose by 219% from 1968 to 1976.
 8. Those who have recently graduated or who will graduate in the near future have been brought up in an expanding economy where there was a perpetual shortage of graduate

- manpower. Society developed a range of successful techniques for distributing this manpower. Now society is faced with surplus graduate manpower. Society has no techniques for dealing with this situation. Graduates will have to learn to play a new role and to have different expectations. They will have to work in areas only indirectly related to the programmes followed in tertiary institutions.
*** The Education Department of NSW has no need for graduates in Economics. Such graduates may be employed to teach in the area of Industrial Arts.
A successful doctorate student in organic chemistry is employed as a personnel officer. Physicists sell furniture in department stores. In the next two decades the idea of labour "utilisation" for graduates becomes more appropriate than the idea of labour demand.
9. A vocational programme becomes a general educational programme when the community no longer needs graduates from that programme. Under these circumstances vocational programmes will become more general.
*** A Law Degree, may be seen as preparation for a career in commerce, industry, government or public service.
 10. Such general programmes will tend to be followed by short, highly vocational courses, which would enable man power planning to be more exact as the lead up time for training would be reduced.
*** See James Report on Teacher Education in England.

Ian McKenzie.

EMPLOYMENT PROSPECTS OF TEACHERS

B.O.F.ED.

For the first time since the depression years of the 1930's teacher education is taking place in a period of contracting demand. A number of factors have brought about an unusual oversupply situation of teachers in most of the developed countries of the world, including Australia. In this country two of the main factors have been the declining birth rate accompanied by a changed immigration policy and the changed pattern of retention of teachers in the service. The first factor is fairly well-known. However, few appreciate the difficulty in anticipating the loss rate of teachers. For example in the years leading up to 1974 the annual loss rate of Department of Education teachers was around a stable 13%. Immediately after 1974 the loss rate began to decline so that by mid 1976 the loss rate was only 10.5% and it has fallen since then. A generally conservative estimate of the oversupply of teachers in Australia is that by 1985 on current numbers primary and secondary teachers will be in surplus by about 20%. By 1986 there will be 73,000 fewer children in NSW Departmental schools than there are now.

What does this mean to the new student in a teacher education programme?

Firstly, there are fewer scholarship places and I think that after this year there will be moves to delay scholarship awards for a longer time into a student's programme. If this happens Colleges may have to offer some initial pre-service education on a part time or external basis to attract students and to adjust to their economic problems.

Secondly, the new graduate will be moving into an employer's market. It is inevitable that employers will look more closely at the details of a student's attainment or a diploma or degree rather than simply that an award has been gained. It is natural for prospective employers to be concerned about the quality of a particular graduate's academic attainments and teaching competence. I believe this is a good thing. However, the danger is that employers may intrude — and pressure Colleges to supply — the personal information and subjective opinion of personal-

ity, moral values and the like. Some moves in this direction have occurred in another state, already.

Despite these developments I believe the employment and career prospects of new teachers very good. Here are two of my reasons:

— The real demand for teachers is very difficult to calculate. At the moment administrators are using with great confidence a recently published report on Supply and Demand of Teachers. In the past reports of this kind have been very poor predictors of future demand and I doubt that this one deserves the pessimistic reverence it is receiving. For example, changes in birthrate, immigration policy or general employment opportunities in the economy affect the teaching profession quickly.

— There are many strategies to offset the present oversupply of teachers which may be implemented for educational or political reasons. Some of these are improvements in the teacher-pupil ratio for classes; improvements in the staffing of Catholic schools; growth in all aspects of technical education; changes in the length and conditions of leave for teachers, for instance, maternity or paternity leave or special leave for further study; gratuities or other incentives to early retirement for some teachers; or a favourable change in the proportions of the present "mix" in teacher employment of new graduates and qualified people seeking to re-enter teaching. Consideration of these and other factors indicate the complexity of estimating future developments. The double certainty at this time is that, it is politically unwise to control teacher employment too finely and that it is educationally wise to seek quantitative and qualitative improvements in the staffing of schools.

Teaching will remain a challenging, rewarding and accessible career.

George Byrnes
Relieving Dean

School of Teacher Education.

BACHELOR OF EDUCATION PROGRAMME — Some observations

If the first year students of the new B.Ed. programme are indicative of the type of student the programme attracts, art education in New South Wales cannot but feel the effects of these enthusiastic, intellectually capable teachers in the making in a very short time. Perhaps this indicates that selection procedures within the college are improving!

The position of the art education student in the art school in the past was not always a happy one as many of us well remember. But with a breed who is enthusiastically involved in both sides of their professional training — in developing expertise in teaching and in their own artistic growth — the problems seem to be minimized. No longer is the art education student considered a second-class citizen in the art school. In art classes all students operate and compete for grades on the same basis.

But there are some problems which seem to be peculiar to B. Ed. students. Typically, they seem to be high achievers. They have generally done well through high school — are often times straight "A" students and hence automatically expect an "A" pass in subjects at the college. It takes some time to realise that tertiary level is quite another world from secondary school and that students who may very well have been above average to very good in a particular school are now thrown together with what would seem to be some of the best talent in Sydney. And as art education research seems to indicate, achievement in the visual arts seems to flower later than earlier. So, the art education student must be realistic in grade expectations. Most will receive "C" grades. Only the exceptional student gains an "A".

Another problem which seems to plague the art education student is self organisation. One always hears moans about excessive work loads and assignments due with no time to do them. Again perhaps, many students have been spoofered at secondary level and their work assignments scheduled for them. Of course students must be guided in these matters but eventually self organisation should become automatic. If one does not organise one's work habits well and begin assignments as they are given, then of course one will have a mountain of work as the semester progresses which brings some students to the verge of nervous exhaustion! Be assured, there will be plenty of work required of you and get yourself organised in your study habits early. We can all argue that we work best under pressure. But give the other method a try and you'll be breezing quietly along with no headaches and breakdowns at semester's end!

Finally, new students who are finding problems with one aspect of their work or another sometimes feel that they will be penalised or marked in some way if they bring the problem out into the open. This attitude helps no one. Lecturers try to be approachable, though, like you, they all have different personalities. Go direct to the person with whom you have a problem. Remember your lecturer is a human being like you with feelings and ordinary human reactions. Lecturers respect honesty and sensitivity in students too. And remember too, the teaching staff of the art school are truly a hand-picked bunch of people who are really very willing to help you.

Denise Hickey.



Paul Atreshenko's

comment on
the
Butland
Report

AN ACT OF 'ORIENTATION'

Put your feet in the right direction and hope that your head and heart will follow.

In this age of "do-it-yourself" it could also be "destroy-you-yourself". Because of the smorgasboard nature of much of the programme you would be led into the sin of over self indulgence — doing only those things which you can do very well already, without the thought to the final profile you will present to your future employer. A student who has exercised his arms till they reach the floor will be assured a place in the Guinness Book of Records but might find difficulty fitting into the already over-crowded art teacher job market (and make a lousy short-hand typist)

While school is still fresh in your mind draw a picture of the type of art teacher that is needed in school — list his/her attributes and skills and over the next four years keep this in mind when choosing courses.

It may be convenient to choose courses that fit into present part time job commitments or are built around friendship or easy transport but is this creating the model you wish to become?

The following is a far from exhausting list of things you should be collecting over the next four years — hardware, software and information. Think of it as a survival kit.

ART TEACHING SURVIVAL KIT

Tick off areas in which you have adequate knowledge — if at the end of four years there are still many blanks: PANIC!

SPLINTS CRUTCHES AND SUTURES

Firstly, have you prepared your administrative crutches and splints? How strong are they? What is required of you by the following:

STATE
SCHOOL
DEPARTMENT
CLASS

What documents must you maintain?
What is their structure?
What records are to be kept?
How are they to be kept?
How is the bureaucracy structured?
How are you to notify — be notified?
What is your legal obligation?
What are your rights,
who supplies what equipment,
where does the money come from?

Have you thought through and researched each of these questions, relative to each of these bodies?

INFORMATION in the above areas may assist you to survive amid the quicksand of administration.

ASSESSMENT THERMOMETERS AND SPHIGMOMETERS

What hurdles are you preparing your pupils for? How will you pupils be assessed by the community? Parents? Dept of Education? By themselves?

STATE
SCHOOL
DEPT
CLASS

POLICY
PROGRESS
PARAMETERS
TEST SAMPLES
STANDARDS

What is the requirement of each of these bodies upon each of these areas?

SUBJECT BAND AIDS AND ANALGESICS (or what to do until maturity arrives)

Lesson ideas, hardware software etc for those who are able, and the disabled, for the interested few and the presently turned off many.

HISTORY & APPRECIATION
PICTURE MAKING
DRAWING
SCULPTURE/3D
GRAPHS
CRAFT
DESIGN
ELECTROMEDIA

Philosophy
Skills
Concepts/language
Book list
Strategies/lessons
Education process
Standards
Equipment suppliers
Visual aids

If you can eventually fill in all these gaps you should not only survive the dreaded "First year out" but make use of this college, its lecturers and facilities.

Oh, and by the way, enjoy yourself.

Robin Norling.

SWAMP—DWELLERS AND CROCODILE—STIRRERS

I. The Administrator's Lot

Careful planning and organisation is the safeguard of the administrator,
But it's little consolation to remember

That when you're up to your ears in crocodiles —

You should have drained the swamp.

II. The Administrator's Reply

("Your suggestion is being given close consideration...")

its almost as if you were thrown onto a wheel you dont want to get off you cant get off anyway everyone else is on it and thats your reason in any case when youre on it you can always think about what it must be like to get off to stop going in circles that never diminish or broaden if you jumped off you might move in squares or cubes or not move at all but it would be just the same you might detach yourself from your fellow man and get off the wheel but that would be absurd they would say imagine having a huge wheel spinning faster and faster and youre not sitting on it even when you wonder why very well then supposing you dont like other mens wheels and squares assume that you are in a position to realise even amidst the tempo that you dont like circles or rectangles that you prefer just to live simply to exist what else is there after all you want to do something that doesnt just happen to be a sphere or diagonal in someones circle or a side to someone elses box does it have to be a brick or a ball or a hexagonal or a septet does it need to have their components perhaps or perhaps not it will be a wheel but it will be your own shape which may not even faintly resemble a box it will be your colour and yor construction you will make it spin and stop or make the box stand or fall you see its my circle they are my hands and my mind and my choices and my privileges it is my life and my death and all that goes between i dont need a wheel i was born with one so when you come to my place dont expect a diamond or a quadilateral or a domino it wont have a name but it will be a pattern and it will be a shape but it wont be your wheel dont expect to find one i dont need one not your wheel anyway.

"THE MODERN WORLD"

("We are the music while the music lasts" — T. S. Eliot)

Please be violent
when you don't get enough
love or commitment.

Maybe someone else
besides the cleaners
will take notice
and change things around here.

— R.F.S.

ADVICE TO IMMIGRANTS

Make no mistake
about it, babe, you
just can't step off
one continent
with a bag full
of convictions
and expect to get
through customs.

—Raymond F. Smith

SOME QUESTIONS ABOUT THE ARTIST NOW & IN THE FUTURE

Liz Ashburn

In many areas this is a time of dissatisfaction and questioning.

The signs of this concern are apparent in the growth of environmental action groups, the questioning of science's unlimited expansion of knowledge particularly in areas such as germ warfare, genetic engineering and nuclear power and the loss of faith in the capacity of traditional economics to solve inflation and poverty.

Art has also been questioned. The response of some artists to the development of the art market was to move towards art forms not able to be owned or sold in the traditional sense. However, this approach soon was defused as a challenge to the market system when it became apparent that documentation could become a saleable proposition and that funding by grants could provide an alternative to sales made through galleries. Those artists who had felt the loss of contact with the mass of people, other than the select group who patronise art, moved into community art forms. By offering direction and assistance to amateur artists they often provide a therapeutic outlet for creative energy in a manner approved by their employing authority.

Other artists, critical of the present situation, continue to work in the same style but do not accept commissions and grants or use art galleries to display and sell their work. One local sculptor places his work in public places. For these artists there remains the double problem of making contact with potential buyers or with those interested in their work and in facing the difficulty of their work being inaccessible to the viewers' understanding. Because they wish to offer an experience to the viewer rather than produce a piece in the current idiom of the art world, these artists hope that their work will become imbued with qualities which will make it accessible and meaningful to others. However if their work is to be recognised it will be through the validating authority of the art market.

As scientists now find they have to consider the implications of their research, artists are now becoming aware of some of the implications of what they do. Do they produce for a small, select educated group and forget about the mass of the people? The past offers many precedents for this attitude. But if artists serve this group their work is controlled by the market system

which decides which form is saleable and what content is permissible. Television and the Rock spectacular are the current art forms of the mass of the people. These forms are also manipulated to transmit content from particular viewpoints and marketed to sell. Like the aborigines most people no longer have access to art forms which have meaning for them.

The relationship of people to art is a function of their place in present society. The middle class person wants high culture as a means of displaying a degree of cultivation; the working class person sees little need for any culture.

The place afforded artists in our society has become very attractive and for some, it allows a comfortable and pleasurable life-style. But can artists continue in maintaining themselves as specialists who produce endorsed products for a limited group of consumers, while ignoring the social system around them?

PHOTOGRAPHY

"The knowledge of photography is just as important as that of the alphabet. The illiterate of the future will be the person ignorant of the use of the camera as well as of the pen".
M. Nagay

Photography is a picture language, the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be internationally understood. Since photographs can be so widely understood we should be concerned with whether what we have to say is worth saying, and whether we can say it well.

The essential purpose of photography is communication. Few people take pictures solely to please themselves. Most of us take them because we want them to be seen by others. We wish — or are compelled — to inform, educate, entertain, reform or share some experiences with others. Pictures are a photographer's means of expression, as a writer's means are words. And as a writer must choose a major field or work — journalism, creative writing, biography, advertising etc, so a photographer must choose a specific field, each field having a specific purpose i.e. documentary, self expression, entertainment.

~ SITTING ON THE FENCE ~

Come sit down beside me
I said to myself,
And although it doesn't make sense,
I held my own hand
As a small sign of trust
And together I sat on the fence.



STAN DE TELIGA
16.12.77

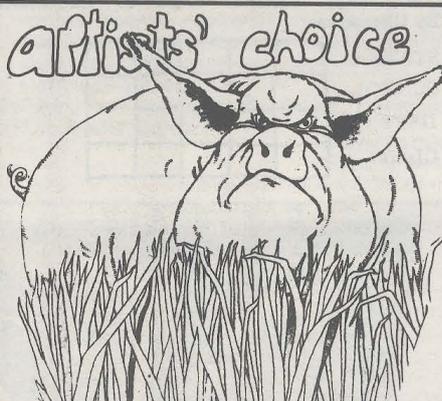
FUTURE ARTS, as they could be, some ideas.

1. Continuing development by individual artists in all areas from traditional forms to pure concept.
2. More acceptance of the Arts by both public and by Government.
3. Object Art broadening and being more general and accepted with all possible variations.
4. Post Object Art self diminishing but reviving with fresh impetus from time to time.
5. Artist Craftsmen continuing in strong demand, all integrated and supported, if they desire, by public or private subsidy and/or patronage.
6. Community Arts growing and involving large numbers of the public limited in scope only by available time of participators and by funds available.
7. Individual artists to be able to live off in their own direction with adequate living support. No demands on quantity of work but indicating a professional involvement in their arts projects.
8. Computer Art facilities available to all interested participators, eventually filling a specialist area of art.
9. Electronic Arts utilising more technological aids as they become available, e.g. in Holography, which will also be a specialist area of art and entertainment.
10. Function Design, artists/more involved in environmental factors such as designs for living spaces and nonspecific recreational spaces also product design, e.g. conveyances, appliances, utility objects, fun object.
11. Performance Art related to other visual art forms but overlapping into "Performing Arts", e.g. theatre, film, video.

Extra Terrestrial Arts, worlds placed outside the Earth's atmosphere, either visible directly from earth or through signal receptors on earth.

Simultaneous Art Performances world wide integrated activities, via satellite hook up, involving participators, performance co-ordinators and spectators.

Recreation Arts all areas of art open to individuals throughout the world as a direct means of participation in the arts in the broadest sense.



Being an artist means being able to choose. Not the simple choices based on logic and the limited alternatives of everyday life, but choices made from an infinity of alternatives.

No one dictates the artist's subject matter. Logic is a tool to be bent at his whim. A cornucopia of techniques and materials is there waiting to be used. The artist is free.

Yet paradoxically this freedom is a trap. The delight at finding an infinity of alternatives is too easily followed by a desperate flurry of trial and error to find the appropriate one. For art students in the past this problem of artistic choice appeared less acute. Art Schools, seemed dusty places where antiquated ideas, irrelevant techniques and empty values were forced to students who then had a simple choice — to conform or revolt. The best of them joined the revolution. This picture is an oversimplified one but more than a germ of truth is there.

To suggest that modern art schools have corrected all the faults of their predecessors is no less a myth, but it is true that for modern students, the scope is at least broader.

New disciplines have joined Painting, Drawing and Sculpture in the study programme. The Old Academy is certainly dead in the studios. Now, artistic conservatism and aesthetic revolution sit side by side. Questions of relevance and elitism are argued within the context of the institution and the choices are not clear cut.

Individuality is the thing, but the question of how to reconcile the individual, the society and its history is still the question most vehemently argued. In this, times have not changed nor has the problem of artistic choice. Perhaps by broadening the scope and allowing alternatives to co-exist, art schools come closer to giving their students a genuine view of the artist's condition.

Col Jordan.



SO YOU'RE PROUD TO BE AN AUSTRALIAN?



by Geoffrey H. Mills

Australia was discovered in 1770 so this continent has now been occupied for 206 years. In this time European man has changed much of the original Australian landscape.

We rapidly displaced the Aboriginal people from the lands which they had occupied for thousands of years. One could not say that the Aboriginal people were conservationists - certainly not in the present day sense of the word - but they lived in harmony with their environment. They had to exploit the landscape to exist but their means were few and primitive and their implements too inefficient and insignificant to do much destruction. Aboriginal man merged with his landscape and he understood, mainly through tribal experience which had accumulated over thousands of years, the cycle of good seasons and also long term droughts. When a particular food source became scarce, he moved to another area or alternatively substituted other less palatable food species. This gave his supply some time to regenerate. Aboriginal man never killed except to satisfy his immediate food demands.

When European man landed in this country he was mechanised. It wasn't long before he started to use wood, coal and oil as energy sources in steam and internal combustion engines and in generating electricity. More recently he has developed atomic energy and this has dramatically increased man's destructive power. At an incredibly fast rate the Australian landscape has changed. Cities, farms and exotic forests have spread over the countryside. This 'development' has accelerated in the last 30 years with the construction of larger and still larger farm and road building machinery. The sheer speed with which the mallee-broom-brush country of the Ninety-mile Plain in South Australia and the brigalow country in Queensland were destroyed would have been incomprehensible to earlier generations. This mad rush to develop everything has destroyed, or is destroying, much of what was Australian. Cities have been built to overseas patterns and almost all of the plant species used in gardens, parks and streets are totally non-Australian. Farms rely almost entirely on exotic species for orchards and pastures and the few native trees left have no chance to regenerate. The scandalous decision to allow the woodchip industry almost unlimited access to our forests has resulted in a botanical rape of catastrophic proportions and Australia has now reached the point where certain of our species eg. *Nothofagus* (Antarctic beech) are almost non-existent. Most of



our native forest species are slow growing hardwoods - some as slow as 1/2" per year and there are many cases of magnificent trees (some estimated to be 800 years old) being felled in seconds!

Both ecologically and economically we have turned our back on all that was Australian and have accepted a policy of exploit-and-destroy. Our aim appears to be to produce an Australia which is a conglomerate of all other parts of the world which have a similar climate. The ultimate tragedy of this is realised when you consider that most of Australia's fauna and flora is distinct. Our various Eucalypts are characteristic to Australia except for tiny pockets in New Guinea and Timor.

The arid plant communities such as *Acacia* (gidgee, myall, mulga etc.) and our desert oaks, bluebush, porcupine grass and Mitchell grass are all absolutely unique to this continent.

As young teachers you hold this priceless heritage in trust for our descendants and the young children you will be teaching - not only in Australia's eyes but in the eyes of the rest of the world, so it is an international responsibility as well as a national one. The pressures to exploit

any vacant land have increased so dramatically since 1965 that conservation of a National system of ecological reserves throughout this continent is desperately urgent. Some of our ecosystems are already lost forever - the Lomandra irongrass in the mid north of South Australia and the basalt plains flora in Victoria are two examples.

In Australia the legislation and administration of national parks and wildlife reserves are under the control of the states, not the National authorities, but we are in desperate need of a national plan not only to protect state rights but to develop an overall balanced system of ecological reserves throughout Australia. Oh, if we only had ONE Federal Parliamentary representative with this breadth of vision! Part of the tragedy is that Ecology is still a neglected science and many intensive, long range studies of key Australian plant and animal communities are needed. The few that have been done lie buried in the drawers of State Forestry or CSIRO offices. As a result, many decisions made by Forestry Departments are "ad hoc" decisions based on only small fragments of a large story. Plant ecology in particular attracts few students (many fail to understand its nature and consider its discipline to be too broad), and too many teachers consider it to be a sort of 'extended natural history'. I think that the picture is a depressing one. Australia's natural heritage is in danger of complete destruction unless several steps are taken to avoid this fate:

1. We must have a National system of maintaining large ecological reserves.
2. Australia must encourage long range studies of key plant and animal communities.
3. We must encourage fundamental studies on the processes of water, energy and nutrient flow.

Finally, let us contemplate this fact. In 1974 the United Nations published figures submitted by over 80 countries around the world, giving details of areas devoted to forests, undisturbed open and bushland areas, National Parks etc. Australia scored a pitiful last with less than 3% of our land devoted to the above. Depressing you say? Yes, but even more staggering is the fact that we were the only country that failed to reach double figures!

So, young teachers, go to it! It's a magnificent opportunity. In years to come you will have a profound influence over many of your young pupils. Don't plant ONE tree - plant HUNDREDS. Create a desire to protect and improve our environment, for the alternative is just too horrifying to contemplate.

END OF SECTION "Don't stop yourself in a cecoon"

PERFORMANCE

An automatic response to violence - a mindless response. When you start screaming, you have stopped asking questions.

Despite all disclaimers, it is only when science asks why, instead of simply describing how, that it becomes more than technology. When it asks why, it discovers Relativity. When it only shows how, it invents the atomic bomb, and then puts its hands over its eyes and says, MY GOD WHAT HAVE I DONE?

When art shows only how and what, it is trivial entertainment, whether optimistic or des-

pairing. When it asks why, it rises from mere emotional response to real statement, and to intelligent ethical choice. It becomes, not a passive reflection, but an act.

And that is when all the censors, of the governments and of the market-place, become afraid of it.

The "gut reaction" is often perfectly sincere. But it is not an act of intelligence and it is not a moral act.

Man does not live by gut alone. Reaction is not action.

Works of despair are intended, most often, to be admonitory, but I think they are, like pornography, most often escapist, in that they provide a substitute for action, a draining-off of tension. That is why they often sell well. They provide an excuse to scream, for artist and audience. A gut reaction, and nothing more.

...from *The Stalin In the Soul*
by Ursula K. LeGuin
in *The Future Now*
ed. Robert Hoskins (Fawcett Crest)

MY ART IS NOT FOR GOD.

The son of a north Italian shoemaker, Giacomo Manzù has become one of the world's leading sculptors. Though he leans politically towards Communism, he was a close friend of Pope John XXIII and counts among his major works the "Doors of Death" at the entrance to St. Peter's in Rome. Last week, he talked about his views on art, life and politics.

WINNER: *Was there any special moment in your youth when you understood you had an artistic gift?*

MANZÙ: I grew up in complete ignorance and poverty. But the need to express myself, as I have done and do now as a sculptor, was born from within. It was a need like that of eating and sleeping, an entirely natural event; natural and inexplicable.

Q. *At the beginning, was your art combined with your Christian faith?*

A. I was born in a totally Christian environment, a conscious abandonment, of all that I first believed. Why? Because over a period of time I decided it was the sacred right of all beings to dedicate themselves to those around whom they live, and not to God. So my art is for man and not God.

Q. *When did you change?*

A. It's hard to tell precisely, but I think I no longer believed even before the war. The Fascist period was a time of enormous drama for me. So many things changed then, and perhaps the faith withered as well. But I think my greatest fortune is not having yielded under the two greatest plagues of mankind: Fascism and Nazism.

Q. *But now violence seems to be returning. Does that bother you?*

A. Yes, and I'm afraid I've already been touched firsthand. Two years ago a group tried to kidnap my two children. So my opinions on violence are biased and clear. Killers deserve capital punishment. There exist certain limits beyond which a society can't go, at the risk of abandoning all standards, everything.

Q. *Were your many statues of cardinals inspired by an interest in the church or in form?*

A. Form, always form. The cardinals represented perfect triangles where the human face disappeared entirely. That disappearance, or negation, of the face was my first artistic concept. And even though I don't make any more cardinals, the basic concept remains unchanged.



Manzù: 'I detest wealth in all its forms'

Q. *Are you a Communist?*

A. I am not a part of any political order. I am a man of the left, and I could never be a man of the right for I regard them as imbeciles. America, although it isn't Communist, is, from my point of view, a leftward-leaning country. Above all I detest wealth in all its forms and implications. that is my Communism.

Q. *How were you able to reconcile your special Communism with the work you did for the Vatican, especially for Pope John? Did it create a crisis of sorts?*

A. No, no crisis at all. Pope John and I discovered each other as two men who understood poverty. He was a profoundly humane man, as I would like to be. The only difference between us was that he had the power of the church and I didn't. It began and ended there. The Pope and I never talked about saints or the church or politics - never. It was a simple and warm friendship, though he knew full well what I thought.

Q. *Did creating the "Doors of Death" draw you back to the faith?*

A. No. I did the "Doors" only for Pope John because he was a man I esteemed deeply and the man who liberated me to begin the work. The Commission of Cardinals was immovably against me when I told them I had renounced the faith. But Pope John ignored them.

Q. *Did you sense a special responsibility working on the "Doors," realizing their place in history?*

A. For every moment I worked on them I was aware of awe and fear. Awe because I knew the "Doors" would remain forever and fear because I didn't want to make the slightest mistake. I was never tormented but often moved.

Q. *How do you regard death?*

A. Death saddens me as it so often strikes at the moment of highest artistic maturity. This is death's great danger. But in the scope of mankind and the universe, I see death the same as birth - the second of two poles through which man must pass. I don't argue for its tragedy. It is natural and doesn't frighten me.

Q. *Do you return occasionally to see the "Doors"?*

A. I went back five months ago after many years. After looking at them for a while I realized I didn't regret having done them. That feeling is the highest prize I can hope to receive. I regret nothing and would change nothing.

Q. *Are you still prepared to do religious art even if the faith is long gone?*

A. No, it would be self-betrayal. I could do it as work, but never as a religious artist. I'd prefer to go hungry.

Q. *Does the political and social state of affairs in Italy at the present time affect your work in any way?*

A. If you want the truth, I've stopped looking at my country. If you want my political theories, they consist in looking beyond Italy, beyond Europe - indeed, looking beyond the continents. Because I think science will, in time, make short shrift even of this earth. There are thousands of planets beside this one, uncountable mysteries. How then can you expect me to spend my time worrying about poor Italy. In the balance of mankind's future my country is meaningless. Human thought is so vast today that to speak of nations and continents makes me laugh. Science holds the key. Science will take us to other planets and science will render earth a planet of old, quarrelsome pensioners.



Moving past the riddled streets of dark people grabbing the wheel with more tension on every corner not getting a fare the taxi driver screamed inside

Wanting desperately to take anybody anywhere, a drunk a prostitute an obnoxious overweight small and tight uptight and always right uncontradictable anybody at all.

Finally somebody grabs the door wrenches it open and squeezes his ego into the tension filled cabin "Nanas coffee house" - it's up here and turn right Oh shit can't be far

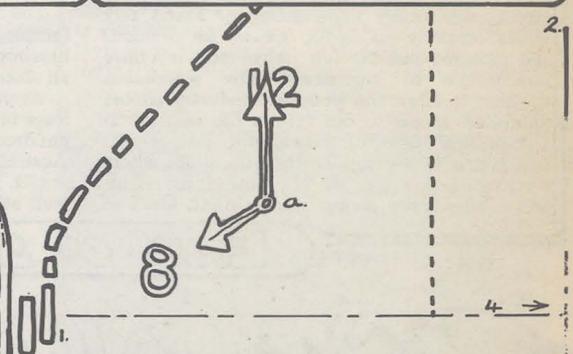
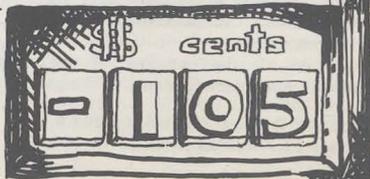
turning right its not here must be the next one no we'll stop and ask the base no fucking around

we're very close we're here

one dollar and five, make it a dollar



Distance
75245
Time
4702918



ANOTHER 8 O'CLOCK DEPARTURE

Central Railway, platform one is all around us. A smile, a cocky wink conveys it all between us. That quick, sad, hopeful squeeze of our hands Says "I met you three and a half years ago." Grey platform whistles and steams and On crooked green benches we've restlessly pondered

Only to burst, like machine-gun's heavy chatter. Mounting the train is the last step you take, Away to some far place, locked in behind a Closed window, and then it's all eye-talk And our last smiles mean nothing as our eyes go searching Our faces for something, and it's moving on down

That grey platform one, there's a last glance Between us and your train hits the distance. Two red lights fading, I wait for your letter.

Nick Vickers

Recent trends Art now?

"A picture before being a war-horse, a nude woman, or some sort of anecdote - is essentially a surface covered with colours arranged in a certain order."

Definition du Neo-traditionnisme (1890)

When Maurice Denis made this famous declaration in the "Definition du Neo-traditionnisme" he was referring to the Nabis and the School of Pont-Aven. However, as usual, art has followed its unpredictable course so that today art is not "a picture" but could be "a war-horse, a nude woman, or some sort of anecdote" and is no longer "essentially a surface covered with colours arranged in a certain order". This is an extreme view but has widely growing support among the younger generation of artists who bring into question the role of the traditional painting which hangs on a wall and the usefulness of institutions such as the art gallery. We have schools of body art, performance art, process art and conceptual art who think of their work more as tools or models rather than objects of contemplation. Sculpture has always appeared to its best advantage out of the gallery and in the domains, streets and parks so why is it that the public are required to congregate in an art gallery to enjoy other art forms? Should these not be brought to the people to become part of the ordinary environment? Today's artists cannot ignore the technology of modern society and so television sets, motor cars, ultrasonic waves, bottle tops and plastic tubes are no less important as the artist's tools than paint brushes. They all provide means whereby the artist may express his work. A major goal of the avant-garde artist is to involve the audience. Spectators are no longer to gaze in awe and bewilderment at a picture hanging on a wall and a sculpture on a pedestal but are required to participate in the art form and become involved. Whether it be a two-way television talk to a couple in a sealed room, an invisible painting, a pile of panti-hose, soundless music, wordless poetry or covering a Volkswagen with strawberry jam, today's art seems more stimulating and less artificial.

We do not completely accept these views as pictures are still the most dominant art form.

The 'Contemporary' has split from the 'Art', and any Art Exhibition in an Art Gallery is either a flash at the visual aberrations of a cultural minority six months before Bradmill converts it to new striped sheets anyway, or, on the immediate front, capital-fed societies assimilation/assassination smoothly radical, scandalised slightly by the there then, thinking it's the here soon.

'Contemporary' has been applied in contexts such as this exhibition, supposedly to real time but actually to art-time. This artificiality has supported the capitalist-based style hierarchy of first past the post art-frame, a structure that will be upheld by those who want to, or, already do, benefit from it - the 'successful' artist, the art dealer, the art mag, the councils for this or that, and finally the economic-political-social power base.

Those who continue to prolong contemporary-art-time support their anti-guilt (am I radical enough?) by edging into social radicalism - a position the contemporary artist has traditionally held. This basic contradiction will continue as long as they demand the survival of art as art.

Real contemporary can only be described as all of now. The High Contemporary Art esoteric discrimination against styles disruptive to tomorrow's vogue distorts the fact (people do this stuff for complex and valid cultural reasons) into the artifact (the Avant-Garde does it first and decades later the Sunday artist does it: the first is a persecuted hero, the latter a quaint fool and anyone in the middle is just a businessperson).

Since the revolutionary jump by yesterday's contemporary artist into real time is already under resistance from those who have a vested interest in the art/not art dichotomy, society is forced into a position of decision. Should it support the artifact that there is a socially integrated but specialist-autonomous activity called contemporary art which may be generally only

partly comprehensible at the moment but which will soon be seen to have been the work of the time, or will it take the line that it is socially necessary to advance beyond the boundaries that the tyranny of definition has set for activities to be endorsed 'art', and all the structural ratifications (stringing the participant between ego and money) that have been manufactured to contain this supposedly leading edge of society. For example, a court of law will regard erotica as less obscene (i.e. less revolutionary) if it has artistic merit (i.e. pro traditional social value). Almost all erotic is male sexist anyway. Society has much more control over people by pushing them to anti-social behaviour and then taking 'corrective' action than it would by simply solving the problems in the first place.

The art-deviant supplies the economic-social-political elite with their advance into repression and is therefore treated as an elite; the providers to the general public are dealt with in inverse proportion to how little the public has to lose.

The question is not here asked whether a show is good or bad or representative or what, but just what is it? And what action will you take?

* Written by David Morrisey in 1973 advertising the Contemporary Art Society Annual Exhibition.

Planning Our Environment

The following is the forward to the Report of the Outdoor Advertising Policy Committee. The author is Paul Landa, Minister for Planning and Environment. Any person interested in art for people (not necessarily public art) should read the report. Maybe we should present a view to the effects of outdoor advertising and suggestions relating to its control (dare I say ABOLITION?). Write to:

N.S.W. PLANNING & ENVIRONMENT COMMISSION,
BOX 3927, GPO, SYDNEY. 2001.

for a copy of the report.

The increase in outdoor advertising over recent years is obvious to anyone travelling regularly through either the urban or rural areas of N.S.W.

Often in the past, little or no control has been exercised over the placement of many advertisements such as hoardings, billboards, or neon signs.

As this report reveals at least 18 ordinances, by-laws, rules and regulations relate to the erection of advertising signs. Yet, in the past, there have been no standard controls applicable throughout the State. The N.S.W. Government is concerned with the environmental impact - and the possible threat to the safety of the motoring public - resulting from this situation.

In October, 1976, I appointed a committee consisting of Government and industry representatives to assess these problems and to make recommendations on appropriate ways of controlling outdoor advertising.

This Outdoor Advertising Committee has supported the Government's belief that outdoor advertising should be subject to uniform and effective legislation.

I am sure this recommendation will be welcomed by all members of the community who wish to ensure that the environment and scenic attraction of the state's rural and semi-rural areas are not unnecessarily harmed by outdoor advertisements and do not constitute a threat to the safety of the motorists on either city or country roads.

It is recognised that advertising is basically a community service that can provide useful information and, in some circumstances, can brighten up otherwise dull or ugly environments.

The Government believes that, with the assistance of the community, the advertising industry and advertisers, legislation can be introduced that will solve the problems outlined in this report without unduly or unfairly affecting those businesses that rely on advertising.

However, before drafting of legislation begins, the Government believes it is important that the community's comment on the recommendations contained in this report be sought and considered. The Government will welcome representations from the public or interested groups on this matter and these should be directed to the Outdoor Advertising Committee by March 31, 1978.





The economic depression of the 1930's brought major changes and drastic movement in America, including the great "Okia migration". From the Southern and Midwestern areas, large numbers of people left their homes for the prospects of a new and better life in the West and California. In 1933 with these hopes Charlie and Lulla Maddox left Alabama. The family hiched to Meridian, Mississippi where the with help of friends they were taught the tricky and dangerous skills of riding boxcars.

Arriving in California they became "fruit tramps", living in tents and following the harvesting seasons of local crops. The entire family participated in this work at 3 c a box. Fred Maddox who "can't stand to work" decided it was time to try another profession. Fred was able to persuade a local furniture company to sponsor a country music show — the sponsors stipulations were no pay and that the band had to have a girl singer. Rose was eleven years old and knew three songs. So in 1937 the Maddox Brothers and Rose began to perform over KTRB, California.

Using KTRB as base they performed throughout the area and followed rodeos from town to town and would approach local honky tonk owners for permission to set up and play for tips. In 1939 as part of the California State Centennial Festival — Sacramento radio station KRKB sponsored a hill-billy band contest. 15 bands entered; 1st prize being a one year syndicated radio show covering California, Arizona, Oregon and Washington, was awarded to Maddox Brothers and Rose. The groups progress was interrupted by World War II. In 1946 however, the brothers returned and they regrouped and made their first recording sponsored by a San Francisco brewery — they recorded as a group till 1951. Rose went on recording and performing as a single as she continues to do today, having recorded for over half a dozen different labels.

About 1951 the entire family moved to the Hollywood area, where their ornate style really took shape; their costumes being rather extreme and unique for the time, consisting of profusely embroidered pants, tailored shirts and short tailored jackets. Here too the band developed their elaborate shows, which included comedy routines, sound effects uproarious laghter, acting out of songs while they were being sung and continual ad-libbed comments. Nobody ever danced when they performed as their act was captivating — they were billed as "The most colourful Hillbilly band in America".

These two volumes demonstrate their range — from country standards of Hank Williams, Merle Trafis and Bob Wills, to old-time church part singing, Jazz, Western Swing, Boogie Woogie and a taste of early rock and roll.

This showman(woman) ship, in conjunction with the group's fine singing and harmonies and their snazzy instrumental technique, all tapped off with the unmatched voice of Rose Maddox: a record must for all country lovers.

Volume 2

Oklahoma Sweetheart Sally Ann, I'm Sending Daffodils Mule Train, It's only Human Nature, Step Up & Go, Dark as the Dungeon, (Pay Me) Alimony, Don't Bother To Cry*, I Want To Live and Love.

Shimmy Shakin' Daddy, I Wish I Was A Single Girl, South, Eight Thirty Blues, Your Love Light Never Shone, Texas Guitar Stomp, Detour, Hangover Blues, I'd Rather Have Jesus, I Still Write Your Name in the Sand.

* Previously unissued.

MADDOX BROS and ROSE

Volume 1

Midnight Train, Move it On Over, Careless Driver Whoa Sailor, Milk Cow Blues, Mean and Wicked Boogie, Brown Eyes, Honky Tonkin.

New Mule Skinner Blues, Time nor Tide, Philadelphia Lawyer, George's Playhouse Boogie, Blue Eyes Crying in the Rain*, Sally Let Your Bangs Hang Down, I've Stopped My Dreamin' About You, Gonna Lay My Burden Down, Water Baby Boogie.

FOR COUNTRY MUSIC LOVERS the venues for live music of an exciting nature are few and far between. If you were capable of looking extra straight and even red-neck, there is a really good C & W band at the Transport Club every Thursday and Friday night. The Transport Club is situated in Regent Street, next door to the Police Station. Take females with you, this may help with getting in. No thongs allowed. The group that you're going to see is called "Kevin King and the country Sounds" featuring Jan Kelly (Australia's answer to Emmylou Harris and Tammy Wynette and more) and also featuring Kenny Kitching an incredible pedal steel player.

Rosalie Cawthorne.

Bessie Jones



"So Glad I'm Here"

Side One:

So Glad I'm Here
Johanna
Yonder Come Day
Kindlin Wood
Shoo Turkey
Turn My Body Round
Riley

Side Two:

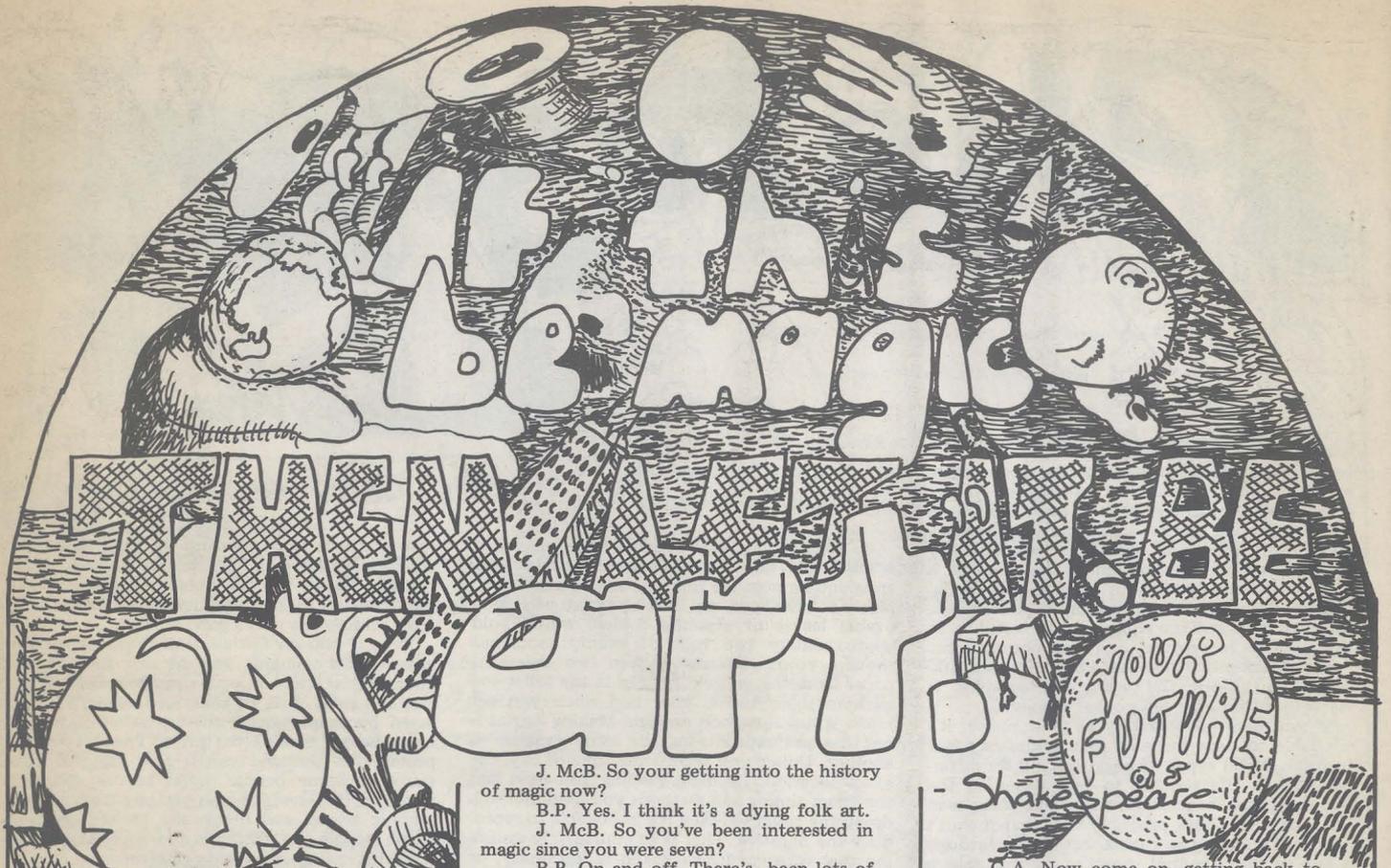
Titanic
Amazing Grace
You Better Mind
Oh Death
Daniel in the Lion's Den
May Be The Last Time,
I Don't Know.

This album which features Bessie Jones and companions from the Sea Islands is a montage of the two cultures that blend on these islands — that of the West Indies and American Negro. Although often boisterous, the underlying melancholic strain of the blues is always in existence.

The only instrumentation to be heard is that of human voices, hand clapping, foot tapping and occasionally a tambourine. In "So Glad I'm Here", Bahaman type of off beat rhythm is created by hand clapping — this combined with the tambourine and wailing trail of voices behind Bessie's lead make it gospel — riotous and happy.

"Kindlin Wood" is a true love song about Robert Johnson who lived on St Simon's Island and sold firewood on the dock to get by. At least that's what it could be about — Bessie introduces and talks about the song and has a thick dialect.

"Amazing Grace" starts off slow and tense and breaks into speed with tambourine and dominant hand clapping. This feature of black music is still done by more moderns like Aretha Franklin and other soul and R & B performers who suspend you initially and break the tension with a whole new rhythm and thunder of sound. (A more vibrant version than that heard last Sunday arvo on the corner of King and Elizabeth Streets, Newtown by the Salvation Army). This record appeals to those who enjoy gospel.



Greg Allen. How long have you been seriously painting for?
 Bob Peacock. I've never been seriously interested in painting at all! (Nervous laughter.)
 G.A. First of all, first of all. Serious Question! How long have you involved yourself in the art world? No! Cut! First of all the obvious question...how long.....?
 B.P. I'm getting interviewed about magic..
 G.A. HUH. How long has the world of magic.....?
 B.P.intrigued me.....
 G.A. Intrigued you. That's it! I see! What got you interested in it?
 B.P. No. That's all right...I'm just thinking ...I can't remember when I haven't been interested in it...(Nervous laugh). The first magician I saw impressed me a great deal. I was seven years old and I must have been interested in it before then, as most kids are...
 Jude McBean. And what are you doing now?
 B.P. What am I doing now!!? (Nervous laughter)
 J. McB. Yes. As regards to magic.
 B.P. I'm relearning all I've forgotten. Basic fundamentals and principles. I'm doing a lot of research and re-examining and clarifying my own particular interests...But I thought you'd ask me about the first magician I saw?
 J. McB. Alright tell us about that.
 G.A. Hey! Have you seen Houdini?
 B.P. I saw the film.
 G.A. With Tony Curtis and Janet Leigh?
 B.P. Yeah, it was good... It was on a migrant boat coming to Australia, near the Suez Canal at Aden...
 J. McB. Why? Where do you come from?
 B.P. England originally.
 G.A. What part in England?
 B.P. Surry
 G.A. And now you live in Surry Hills!
 B.P. (Amazed laughter) That's why I live in Surry Hills! An obvious connection! The first magician I ever saw was a Gilli Gilli Man.
 J. McB. What's a Gilli Gilli Man?
 B.P. They're conjurers who work in the Middle East who do nothing but tricks with eggs and baby chickens. They don't use anything else. They all wear fezz. They're a group within that society who stick to themselves. They produce dozens of eggs from out of ladies' hair and out of the air. And I was really fascinated by it and have been ever since.

J. McB. So your getting into the history of magic now?
 B.P. Yes. I think it's a dying folk art.
 J. McB. So you've been interested in magic since you were seven?
 B.P. On and off. There's been lots of times when I've lost interest and done other things. But it's a strong recurring interest. I find the whole idea of it slightly comical, a bit amusing...The whole idea of someone attempting to defy natural laws...
 J. McB. I've always found them amusing. Like in those Variety shows. I've always found them funny. Those little acts they get together and funny costumes!
 B.P. Yeah...I find it amusing - but I find it intriguing too... Why they ever get involved in doing that kind of thing.
 J. McB. Well, why are you at Art School?
 B.P. Oh...Cause there was nowhere else to go to, you know? Art School seemed like the best course available in catering for diversity of interests and flexibility of approach and attitudes to things.
 J. McB. And you found it a conducive place to be in?
 B.P. Yeah. I really enjoy it, but I didn't know much about art then. It's a good place to consolidate yourself.
 J. McB. How'd they let you in? You tricked them!
 B.P. I tricked them! Yeah. I had some drawings. I was working for a newspaper at one time.
 J. McB. Did you ever earn your money from conjuring?
 B.P. Just about. At clubs and parties and dances. That and odd jobs. Up until I've been at Art School. I haven't been able to raise the same sort of enthusiasm for the performing side of it.
 J. McB. You mean within yourself.
 B.P. Yeah, I just find I'm more interested in the research of it now. I've got interested in other things. Aspects of art really fascinate me.
 J. McB. Do you find magic in art?
 B.P. Do I find magic in art? I don't find magic in anything but magic!
 J. McB. Lots of people believe that there's a magical quality in art in painting, that's why they're really interested in it. So many people I've talked to think there's something magical in art.
 B.P. I think there is too.
 J. McB. I think it's sweat and labour and thought...
 B.P. Yeah...there's that too...I don't see that they contradict each other. I'm pretty sort of politically disillusioned...I'm more likely to believe in the 'magic' of something than the politics of something. It's just a matter of balance and keeping things in perspective, that's all.

Your Future
 - Shakespeare

G.A. Now come on, getting back to magic. Now would you say that magic, as the art of deception... Can you compare that to the creative mind or to art drives within you at all? You like magic and yet you feel a calling for art. Do you see a link?
 B.P. I know what you mean. I can see a definite link in a lot of what I do. Magic is a strong departure point. Things I do are often departure points from what I know from conjuring.
 G.A. Yeah almost like tangents.
 J. McB. Where do you get your knowledge of magic?
 B.P. From books and other magicians. I used to belong to a couple of magic clubs.
 J. McB. There's clubs and societies is there?
 B.P. There's the International Brotherhood of Magicians.
 G.A. I.B.M! (laughs)
 B.P. Yes. That's really funny, that word connection. They're having a convention here in Easter. The International Brotherhood of Magicians. A lot of amateur magicians are doctors or lawyers, which I find interesting...
 J. McB. Have you ever come across people who are Free Masons in magic?
 B.P. Yes. A lot of old magicians like Kellar, Thurston and Blackstone were involved with the masons and a lot were involved with the rosicrucians too.
 J. McB. Are you interested in Occultism?
 B.P. No, not in the least. I wouldn't go out of my way to study it. I don't find any truth in it. I'd be more interested in religion and science.
 J. McB. How have you found courses at Mackie?
 B.P. I enjoy it and Flinder's St. looks great - a lot of open space.
 J. McB. What was that course you were talking about?
 B.P. Oh yes. I'd like to see a course, a humanities subject, that was completely student controlled. That was not under any lecturer. That was concerned about the real interests of the students as only they could know them, and which worked towards resolving those concerns a course devoted to self management. I've got pragmatic reasons for being interested in conjuring too. It gives me contact with people, like kids, who I wouldn't normally have contact with...I really think that if arts is about anything it's about exercising a maximum amount of freedom, in that you work for yourself rather than for someone above you. And art-magic offers me that opportunity.
 Interview ended abruptly - tape ran out.

Photography

- Judi Dransfield

Black & White

Unfortunately, the fact that this subject entails hefty expenditure on the student's behalf, discourages many a potential photographer. It is a pity because theoretically every department should be accessible to every student in the Art School, and no student should be prevented from exploring her/his potential in any area. However, the situation at the moment is that whilst the Art School provides the fundamental requirements for making a photograph, the chemicals, and the equipment, it is still up to the students to provide their own photographic paper. At twenty bucks for a box of paper (100 sheets) for black and white photography, it starts to eat into the old pocket money.

If you take photography as your major, it's advisable to have three or four grades of paper to cater for all types of negatives and for different effects. It's sensible to buy paper by the 100-sheet box because it works out cheaper in the long run. You'll probably find that it won't take nearly as long as you expect to go through a box of one hundred sheets....say you take a roll of film, 36 shots and all of them are good, so you want one print from each - that's 36 sheets of paper straight off. It's quite common for even experienced photographers to make two or three prints before they make the perfect one. Starting to add up eh?



As negatives are such precious little buggers, it is imperative that the photography student has an adequate negative filing system. According to personal taste, you can have an album with removable leaves or separate folders which hold approximately two rolls of twenty shots but shoving your negatives between two sheets of paper from the paper dispenser in the toilet and sticking them under your bed when you get home is just not good enough! Making a print is one thing and reproducing the same negative is another. Unless you record the time of day, the exact location, the light reading you used and the exact timing and methods you used in developing the negative, then it's impossible to reproduce the negative. That is of course only assuming that what you have taken is stationary, or can be set up again - if what you have taken is

one of those rare moments in time which so often constitute a brilliant photograph, it's unlikely that you'll be able to re-shoot it. So take heed - look after your negs - one minuscule scratch can ruin a good picture.

Even if you are fastidious in your care of negatives when enlarging you are still likely to encounter dust spots on your negatives when enlarging. A great deal of time and money can be saved by simply giving the negative a thorough clean before making the print. The Art school provides metholated spirits and rags for this purpose. Some people prefer to use specially prepared cloths which you can buy from photographic stores, and others use blower brushes. Some people use all three and some don't use anything - they like spotty photos.

Most lecturers will provide students with all the basic information required and leave them to discover which techniques are the most suitable for their own needs. That's not to say that they'll give you a brief spiel on how to do something and then run off and sit in the pub all semester. They're always hanging about the place, ready to give you assistance with any technical problems, such as what grade of paper to use, and how long to expose the paper for. They are really handy when you are doing something wrong (and wasting lots of paper) and you just can't put your finger on what it is.

While money (and lack of it) could be a deterrent to students considering doing photography, you shouldn't let the technical aspects of photography be a deterrent. The technology involved in photography is very simple, and as with anything else, ultimately it only requires patience and hard work to master the subject.

Favorite subject selected by photo students 1977
Photo courtesy (1/2)



TEAS

The Commonwealth Department of Education would like to arrange living allowance payments to first year students as early as possible. To do this it needs your co-operation.

TERTIARY EDUCATION ASSISTANCE SCHEME (TEAS)

BEFORE YOU LODGE YOUR APPLICATION FORM: check each page for completeness. Particularly check the following points:

- have you signed the form on page 2?
- have you provided full details of parents incomes? Note, if your mother has no income, say so on the application form and state her full name and address.
- have you completed the declaration of enrolment on page 7?
- have you given full details of your proposed 1978 studies on page 7?

HOW TO LODGE YOUR APPLICATION: Lodge your Application form as soon as you have completed your formal enrolment, preferably on the same day.

A TEAS Rep will be on campus during the enrolment period to assist you and to collect your form.

Alternatively you can post it to:
Director,
Commonwealth Department of Education,
P.O. Box 596,
HAYMARKET.

or take it into the office yourself at:
25th Floor,
323 Castlereagh Street
SYDNEY (between Hay & Campbell Sts).

WHEN TO LODGE YOUR APPLICATION:
All students, whether first year or re-enrolling should lodge their application forms by 31 March. If your application is received after 31 March it will be accepted by the TEAS Office but you will not be eligible to receive assistance for any part of the period from 1 January to the date your application is received by the TEAS Office;

BENEFITS ARE NOT RETROSPECTIVE AFTER 31 MARCH: No acknowledgement will be sent but after 4-6 weeks you should receive your advice of entitlement. If you are eligible, you will get your first cheque in the mail soon after the advice. If you do not hear from the Department within 6 weeks, do not send in a second application form. Telephone the TEAS Office on 2188800 to make enquiries.

AFTER THE CHEQUE ARRIVES: Once you have received your first cheque, don't forget that others will follow at 4-weekly intervals. To avoid further difficulties for yourself and the TEAS Office, remember the following points:

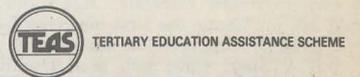
Have you changed your home or term address? Prompt advice about this, in writing, will avoid cheques or other vital information posted to you from going astray.

Have you considered the benefits of a cheque account? A cheque account in your name means TEAS allowance can be paid directly into that account and there will be no more problems with lost or stolen allowance cheques. Send in a letter giving the name and branch of your bank as well as your account number.

Have you changed your enrolment? You must advise the TEAS Office in writing of this, particularly about discontinued subjects as this could make you ineligible for further benefits in 1978, or cause problems with continued assistance in 1979.

Have you read section 9 of your TEAS booklet.

You must remember your obligation to advise the TEAS Office of any other changes to your circumstances which may affect your entitlement such as changes to your estimated income for 1978 or the award of any scholarships.



FULL-TIME STUDENTS

LODGE APPLICATIONS BY 31st MARCH, 1978

BENEFITS NOT RETROSPECTIVE AFTER CLOSING DATE

APPLY NOW

INFORMATION AND APPLICATION FORMS FROM:

- Your information and enrolment centres.
- T.E.A.S. campus representative at enrolment times.
- Commonwealth Department of Education, 323 Castlereagh St, Sydney.



THE PRIMA GEACH AWARD

In terms of the Bequest in the Will of the late

Miss Florence Kate Geach

"... for the best portraits painted from life of some man or woman distinguished in Art, Letters or the Sciences by any female artist resident in Australia during the twelve months preceding the date fixed by my Trustees for sending in the pictures and who was born in Australia or was British born or has become a naturalised Australian and whose place of domicile is Australia ..."

MUSIC STUDENTS

The Music Association represents YOU and needs your support. The Committee is as follows.....

PRES: HELEN MOLLOY
 VICE PRES: KEN NAUGHTON
 TREAS: MARK PORTER
 SEC: DEBBIE MASTON
 PROGRAMME REP. BERNARD TOLA
 SRC REPS. KEN NAUGHTON
 PENNY LOMAX
 DAVID GLANVILLE
 CLIVE COUTMAN
 DAVID WOOD
 LYNDA TOOTH.

Information regarding meetings of the executive and of General Meetings can be found on the Dept. of Music notice board in C. Block. All students are asked to attend. Visitors are welcome. For any other info regarding elections or any probs. please contact Mrs Howard in the Music Department.

odds & ends

WANTED - ONE HOUSE WITH A SUNNY GARDEN. CONTACT JUDE - 211 2695.

FOR SALE - CRUMBED FOAM STUFFING FOR CUSHIONS - \$6.00 FOR 7 KILOS. CONTACT JUDI - 51 7447.

WANTED - ONE SOCCER TEAM, MUST HAVE ALL EQUIPMENT, ARMS & LEGS. APPLY WITHIN TWO WEEKS OF PERSONAL TRAINING TO MANAGER GEORGE CRAIGLIE TO (2ND YEAR DIPLOMA HELD) TO THOMAS KNEALIE WRITER IN RESIDENCE AT ALEX. MACKIE FOR 1978.

ENTRIES MUST BE IN BY MAY 31st.
 SO START WORKING NOW!! THE AWARD IS \$2,750 - A TIDY LITTLE SWIM - POCKET MONEY FOR A COUPLA WEEKS EM!
 GOT REMEMBER GOALS ONLY!!!!

STOP PRESS!

PRIMARY EDUCATION PROGRAMME

1978 is a very important year for it sees the introduction of the new course in the diploma of Teaching. First year students will be the first to experience the new programme which emphasizes the skills and competencies required of the modern day teacher. General Studies will cater for the cultural, scientific and aesthetic interests of students. Second and third year Primary students will of course, continue in their ongoing programme until it phases itself out on their graduation.

SKIING HOLIDAY

The College hopes to repeat the very successful skiing venture held last year.

This year, we are planning to go to the snow during the inter-semester break (July 16th - 20th). Our host will be Warrick McCabe at Enzian Lodge. The rates (including meals and ski hire) are very reasonable. 48 Bookings, and we take over the Lodge for the week. All those interested are invited to contact Terry Coulton, the College Counsellor, at Albion Avenue, or Cumberland Street.

FIRST YEAR RESIDENTIAL CAMP

First year Primary Education students will enjoy the residential camp/conference organized for the period Wednesday 29th March, to Friday 31st March. The camp is held at the Narrabeen Fitness Camp, Wakehurst Parkway, Narrabeen, and offers a variety of activities all geared towards a major aim of "getting to know you".

ORIENT WEEK

activities

For every body

where...

1

This is a guide for the activities designed to give you more than a timetable & a hole in your card.

↓ first day of autumn
 ↓ Join de sac prez Garry Traynor.

WED 1st March

AT PARK PIT
 (B-B-Q)
 (near Drayley Rd)
 Albion St.



Catch a bus 1.00-1.15 pm at Albion Ave

Starts 1.30

Bring your sound instruments

B-B-Q

BRING YOURSELF ONLY FOOD & DRINK PROVIDED BY SAC

2. Thurs 2.30 to 5.00

CONCERT

AT ALBION AVE ON THE LAWN

FANTASTIC IT'S Check it out

3. WOMEN IN ART

DISPLAY of INEO, VIDEO, CHARTS, ART.

4. FILMS

FRIDAY

11.00 a.m. 3rd March 5th floor, Cumberland St.
 Don't be too Polite, girls.
 Who Who May Wilson.
 Time Changes.
 Slipway dreaming.