OUR PROBLEM IS
THE PROBLEM OF
SELF MANAGEMENT
It has been some years since a discernible art movement has risen, especially in this country—there are detractors who would say there never has been one in this country.

Its source of development is an unexpected, as this “Advance Guard” of creative thought a product of constant harassment and rational thinking in the school of Art Alexander Mackie (Cape Cumberland). In an art school—an unlikely place indeed, as we all know the truth in the old adage, “Art schools don’t make artists, people may become artists after or are before they come,” which would indicate that such a place should not produce ARTISTS let alone significant art movements.

The background of this institution may hold some of the keys to the emergence of this “New Wave”, since the physical application of its charter some 4 years ago. Conservative forces in its academic area have tried to impose regressive steps on this structure with destructive revisionist concepts of no departments, cross-disciplinary subjects and what they called “student freedom”. Luckily this trend back to the early 1900’s was fought by more enlightened souls—this has led to a prolonged period of chaos—luckily slowing down this revisionist trend. This chaos has provided the catalyst for the new movement. Its label or name has not yet been firmly established—some titles being used are “bureau-art” and ‘new forms art’, ‘triplicate’ art. This is probably due to its infancy and the lack of clear definition of the forces that lead to this period of fermentation. The revisionists clashed with the “advance guard” establishment and the administrators helped nurture the seeds of the new form, while a fourth insignificant group, contributed little to its formation, and merely concentrated on trying to learn the practical skills of art.

No matter what the label becomes this dynamic force has established a name for this college (AMCAE) that will be remembered for years to come. This art forms format had been related to the “conceptual word art” of the late 60’s. There are those who say its not new, but it’s never been taken to such rational heights as by its chief exponent Robert Peck.

“Triplicate Art”, the name I favour, finally emerged to a position of dominance, undoubtedly to its ungenius efforts. The movement has not been without its critics, many pointing out its similarity to a pedological system, and like all radical movements there has been a strong establishment backlash. Conservative members of the establishment, outraged by student acquiescence regarding Australia’s new art movement, have rallied, by launching measures they have called “students control”. The main thrust of this unequal reaction is the attempt to set up a student staff assembly to advise the ruling bodies and placing sufficient numbers of students on council and committees to make their votes count, as well as giving the academic staff the right of veto on administrative decisions.

These criticisms and attacks were proved hollow in the light of the success of this strong and enlightened movement. Its indomitable strengths are probably best shown in these lines taken from its manifesto:

“7 days notice in writing to the secretary”

“Art in office hours only”

“Work only in class time”

“SPONTANEOUS MUST BE AVOIDED AT ALL TIMES”

I think this is marvellous and long overdue. The Australian art movement is best summed up in the words of the Protestant art critic, the Reverend Lyle Reik: “It is well known that art movements are the avant garde of most social movements, so we can look far forward to an enlightened fascist state.”

“How can artistic matters be decided by students?” How can the book-keeping department handle artists if artists are not allowed in the book-keeping department?” Mayakovsky,
So what, we are back at college. Notice any changes? No? Yer bloody right mate. Same old confusion! But maybe that's a bit unfair, after all the lift in Cumberland St. is no longer a problem, it seems to know were it is going now. Speaking of lifts it seems that someone in Cumberland St. doesn't have much to do and is spending his time (I feel it is a his) taking down anywhere else and as much as $6.00 cheaper than the big rip-off art suppliers. This Friday, $1,700 worth of print making paper of various grades is being delivered to Cumberland St. Graham Kuo is going to handle it for us. The paper will be as cheap as we can possibly make it at about 4 cents mark up per sheet to cover raising costs. Materials to come are paint (Derivan and plastic) paper, pencils etc. canvas and various sundries. If you have any suggestions about what could be supplied and please if you are willing to help, contact me at the S.R.C. office. The main thing holding me up at the moment is our space at Flinders St. As well of you have seen, it is not ready yet. The work people should get around to it as soon as the photography studies at Blundell St. (what week (28th March)) I took delivery of our first order. 100 print making—come drawing folders. They are the super duper corrugated plastic type that are atomic bomb proof and also keep out the rain. Until we set up in what will be our permanent residence at Flinders St, they are on sale at the S.R.C. office at Albion Ave. Priced at $9.00 they are at least $1.50 cheaper than notices that are stuck up by us poor buggers trying to contact each other. What the hell, poor bloke is probably on $12,000 a year and we are bored to death, so keep him occupied folks.

I have finally worked it all out. One third of your course at the art school is spent waiting for the lift at Cumberland St., and now Flinders St. Report that we had requested an urn, fridge and a stove. These things should have been installed before we started back this year. This plus alas the system is, to say the least, bloody slow.

Most of the things we said we would be doing have been done or are well underway. The pool of you have seen, it is not ready yet. The work people should get around to it as soon as the photography studies at Blundell St. (what week (28th March)) I took delivery of our first order. 100 print making—come drawing folders. They are the super duper corrugated plastic type that are atomic bomb proof and also keep out the rain. Until we set up in what will be our permanent residence at Flinders St, they are on sale at the S.R.C. office at Albion Ave. Priced at $9.00 they are at least $1.50 cheaper than

Der Frez
(Alia Garry Traynor)

A number of parched students have asked me what the hell is happening about coffee and tea facilities in the Flinders St. common room. May I draw your attention to the Nov. issue of this paper in which Jude McBean (God bless her little cotton socks) wrote under Flinders St. Report that we had requested an urn, fridge and a stove. These things should have been installed before we started back this year. This plus alas the system is, to say the least, bloody slow.

The code a lecturer uses may baffle the un­ fused, it seems to know were it is going now. I have finally worked it all out. Grahame Kuo is going to handle it for us. The of this paper in which Jude McBean (God bless all the lift in Cumberland St. doesn't have much to do and is spending his time (I feel it is a his) taking down

Keeping one's ear to the ground whilst maintain­ing the obligatory nose to the grindstone is indeed rather painful, as well as it being an inelegant posture. But if you are to be an active participant in your own progress it demands a contact watchful eye and cocked ear. Browsing may be useful for lactation but useless in the classroom.

Your progress is your affair, make it your business to find out how you are going before it's too late to do anything about it. It's up to you to maintain the supply of "Course Feed­ back" (careful about the spelling!). Ask your local friendly lecturer to keep up his stock of juicy tit-bits.

The code a lecturer uses may baffle the un­ initiated, so the following table may be of use.

Lecturer says......
Real people say......

1. "Oh, and what's your name?"
   Really means......
2. "Do you own a 1979 calendar?"
   I haven't seen your assignment that was due last month.
3. "Is your background ethnic?"
   Your skills of commun­ ication are somewhat lacking.
4. "You seem to be a sound student!"
   You snore!
5. "Your contributions I can't understand and are always original!"
   Will you ever shut up and give someone else a go?
6. "You never seem afraid of speaking up!"
   Yawns are unaccept­ able!
7. I feel you should be making a greater contribution in class.
   If a failure takes you by surprise it's largely your fault — firstly, for such incredibly poor work or attendance, and secondly for being so indifferent to your own progress, and not availing yourself of the information that is rightfully yours.

If the odd enquiry about your progress somehow ends up as a discussion about un­ employment in Alaska you might then tact­ fully enquire as to how you might save your­ self from the rigours of an Arctic winter. If a description of hunting polar bear ensues, it could be a hint that as assignment is overdue.

However a sociological interpretation of your head may hint that your group interaction is far from satisfactory. Discourses about the diff­ iculties of the transference of hunting wisdom from one generation to another could be taken as a fat hint that information is going straight over your head. Finally a standing of the infirm and elderly to die amid the snowy wastes means that your academic life expectancy is highly suspect — Be warned! (careful about the spelling!) . Ask your local friendly lecturer to keep up his stock of juicy tit-bits.

The code a lecturer uses may baffle the un­ initiated, so the following table may be of use.
This is one of many which will be used to inform all students of the many facilities available within the college and activities which are arranged by the Sports Union.

The Sports Union consists of:
- Ian McLeaughan - president 76P
- Cheryl Large - treasurer 76P
- Glen Chesher - secretary 76P
- John Nolan - Lecturer and Administrative advisor.

Feel free to ask any of the above people about any questions which may arise.

At present, on Monday nights a Mens and Womens basketball team is entered in the University competition at the Uni of NSW. There are still vacancies on the men's team but both teams are going quite well.

During the year the following clubs will be in operation and any enquiries should be directed to John Nolan in C Block next to the canteen, or to the Sports Union Committee.

The clubs are:
- Tennis
- Squash
- Fencing
- Yoga
- Scuba Diving

Throughout the year, intercollegiates are held at different CAE's around the state with all CAE's competing.

These are:
- June 17/18, Bathurst - Mens League, Womens Softball.
- June 17/18, Sydney - Netball, Mens/Womens Tennis
- Sept 30/Oct 1/2, Wagga - Rugby Union, Mens/Womens ... Table Tennis, Badminton, Cross Country, Fencing.

Q. Would you tell us what Art Galleries you went to overseas and what there were?

A. Europe's answer to the Antipodean Nationalist Movement...The Art Machine as seen in Georges Pompidou Centre, Paris. This self-programmed, self-motivated, self-functioning thing does everything. No longer did I have any worries of originality, inspiration-felt qualities etc. etc. and where de yer git it?

Q. What was your involvement with Feminism whilst away and what did you think of it?

A. I'd never been affected by Feminism before I left and I don't think it's valid to the Australian way of life. In Italy it is worse. With the Italian male one has to kick and throw things at them as they follow you onto buses - everywhere, into restaurants even. No rude word is no longer did I have any worries of originality, inspiration-felt qualities etc. etc. and where de yer git it?

Q. What is the latest in Punk Rock. Did you go to any concerts?

A. Went to the Vortex where I saw Heartbreakers. This was enough, done my bit. Did see Blondie at the Rainbow but this was really non-Punk. Very sophisticated New Wave. Screams, jumps and Pogos around. Now a plug for Jimmy and the Boys. They're Australian musicians and very good.

Q. What is a typical day at a Health Farm like?

A. One wakes up at 8.30 am. and one has tea. One slips into sauna - not very nice and then a manicure followed by pedicure - smart orange nail polish, a warm-up on the slendertone - very Punk actually. Then sun-ray lamp, lots of weird things. (i.e. suckers for really fat people whenever you have trouble breaking fat down - very electronic). Then one is ready for lunch, half a boiled egg very nicely prepared etc. and one glass of black coffee. Then one has a rest or a walk. At 3 pm. tea with lemon. AGONY until dinner consisting of celery and grated cheese and salad and then an apple or orange. COFFEE - this is a feast. WOW...I wonder what's for dinner tomorrow night.

Any one interested in exhibiting for YIN BILLIKO School Exhibition please contact GAY on 660-7365/660-0037 or 440-8709.

YIN BILLIKO is a happy school for children aged 3-12 years which extend its facilities to Artists and Crafts people once a year to exhibit their work.

Canberra 1/2 April.

On this weekend we have had a very enjoyable trip to Canberra with a mens and womens Hockey team. Both teams played 8 games each, unfortunately the standard was very high and although both teams tried exceptionally well we managed to lose every game, which were close, with the result not being known until the final whistle. The girls team scored a goal in their last game which resulted in the spectators overrunning the field in enthusiasm and disbelief, unfortunately the girls lost 2-1.

All CAE's who participated in this inter-col had favourable comments about Mackie's attitude and sportsmanship during the games. We were also very fortunate in having a celebrity play with us, namely Harry Butler who came out of the wild to help us out.

On the 21st August our reciprocal college, Kelvin Grove CAE Brisbane arrive to participate against us in 9 sports over four days. Those days and nights are very enjoyable and competitive but more about that at a later date. To finish up our first report, don't forget the Harbour cruise on the 19th April. The cost is $2.50 which includes a chicken supper and a disco. Yet can get tickets from Ian (Cheryl or Glen).

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Sports Union.
The Mildura Sculpture Triennial was inaugu-
ated in 1961 as the Mildura wine sculpture prize.
It has grown over the years to become the show
place for contemporary sculpture in Australia.
This article is a personal view of this years
exhibition.
I, as a member of a group of students, was
offered the trip of a three-year span, that is to
go to a little town, situated right in the corner
of Victoria, twenty miles from the South
Australian border and one hundred yards from
New South Wales. This confine was to become
my home for the next five days. This of course
could only be the Mildura Sculpture Triennial.

THE TRIP

We all met at Central station little suspecting
the following ordeal. The group held Vasco,
Dave, Steve, Merre, Lesley, Les, Bronwyn, Allan
and yours truly: It took fourteen hours to reach
Melbourne, in a train that seemed to go much
backwards than forwards. Its only redeeming
feature being that it had a bar where it is said
many a stout person had been seen to cry and I
must confess that a few tears welled in my eyes.
But the worst was yet to come, in the form of
that Queen of the South, Melbourne. This I
hope is not taken as a shot at that brave and
industrious outpost on the
SouthAustralian border.
It's only redeeming
thing is built from the ground up, this is to
ensure that the work is discovered as art and not
subjectively presented to a viewer as art. The
pedestal still remains though, designed as part of
the work, by hanging it from the roof or making
the object large, or by merely putting the object
on legs and then saying "look, no pedestal!"
Other devices used to present objects were
barriers, walls, string, lines drawn on the ground
and showcases. It must be mentioned before I
go further that four distinct areas were supplied
to present works in. Studio or gallery environ-
ment; enclosed brick or stone walls, you know.
Theatre for performance pieces, Parkland,
closely cut lawns set in gardens. Bush, this was
the largest area, it was a reclaimed garbage
dump on the river flats with a low shrub and
grass covering, described by some as savanna.
This dicotomy of presentation lead inevitably
to a dicotomy of styles.
Studio Sculpture: perishable, filmy intricate
figures etc.
Theatre Sculpture: kinetic, situation, real.
Parkland Sculpture: brave big, true form.
Bush Sculpture: mystical, ritual, freeform,
nature.

Some pieces were echoes of the sixties within
canyons of minimal forms. One of our number
took a seven inch cube and placed it in the
garden, on the grass, and then painted it with
images from the Bible. This was a little insincere but progress was being made.

A NIGHT ON THE PISS

As you can imagine Monday was a misty
morn, running around not sure what to
expect, buying food and acclimatising. Recollections consist of
heavy thirsty type rain from the afternoon until midnight, and on first night on the piss.
Two of our number due to increased finance and
energy when it is
energy when it is
two of our number.

Good things were happening on the social
front, earlier inhibitions were breaking down, we
were meeting other students and sculptors from
other areas. People were actually talking, at first,
a little unsure but progress was being made.

Parties began to spring up like flowers after a
desert rain, and of course in the interests of
communications, I went to as many of these
as I could. I did get through a lot of
conversations and wine before the lights went
cut, my lights that is, and as I write I recall a full
bellly and an empty head.

GOODBYE

As with all things, it came time to move on.
Enough to say that it was a good experience for
me to eat, drink and sleep in an
atmosphere of continual and all-encompassing
"art". But this experience of living needs to
be approached in a more specific way, one
must face oneself and what is being lived by the
nose, know when to give your all and when to be re-
erved, lest you deplete your energy when it is
needed most.

F. Neillon
Lesley ate a hamburger

Mr. JIRO TOKUYAMA an eminent Japanese
will be making a nation-wide tour of Australia's from April 8-29. His tour is sponsored by the
Australian Administrative Service, Department of Trade and Industry. Paul H. Root, Tokyo, the
Research Director, and Diane S. Banting, Manager, Intr. Research
Australia, will be accompanying him on his journey.
Mr. Root will be responsible for the coordination of the activities.

Mr. Tokuyama is Manager of the Japan Trade
Research Center, New York (April 8-29). His tour is
planned to present a cross-section of Japanese
people and their society to Australian audiences, and to
provide an opportunity for closer mutual understanding between the Japanese and
Australian peoples .... Japan's view of her

home and position in the world in the area of

PUBLIC MEETING

will be held at the

Robert Stephen Theatre
University of Sydney

TUESDAY, 18TH APRIL at 8.00 p.m.
Enrolment $4.50 or for Full-time Students,
$2.00. Brochure and Enrolment Form available from
Dulcie Stretton Associates
70 Glenmore Road,
PADDINGTON, 2021.
Tel: 31-8288

Excerpts from Mr. Tokuyama's Curriculum Vitae:

"A fluent speaker in English, Mr. Tokuyama
graduated (M.A.) in Economics at Tokyo
University in 1954 and continued his education at the
International Seminar of Harvard University
under Dr. Henry Kasinger. He was a
research fellow of the Rockefeller Foundation
at Princeton and Columbia Universities in
1957-58. He has been Assistant to the
Japanese Minister of Defence; Deputy Executive
Director of the Japan Trade Centre in New
York; and Director of the New York Office of
Noruma Research Institute, of which he is now
Managing Director.

Jiro Tokuyama is author of several books
including "Nixon's Economic and Foreign Policy"
(1969). He has translated many works
including Alvin Toffler's "Future Shock" and
Louis L. Budberg's "Future Without Shock".
He has contributed to the International edition of
"Newsweek" since early 1974, and was one of
eight Japanese interviewed by "Fortune"
magazine (November issue 1977) for its feature
"Japanese Managers Tell How Their System
Works". He participates frequently in top level
meetings including the recent U.S.-Japan trade and economic talks in Washington, and in Hawaii."
Think of an image. Multiply by ten. Square the product. Add prestige. Take away the thing that first made you think of it. Sell it. Print it. Film it. Broadcast it...And the answer is UNREALITY. 1

The technology that lifted men and women out of both their environment and their bodies, allowing them to enter and leave limbo at will, has now become so familiar, so environmental, we make that trip with the numbness of commuters, our eyes unseeing, the mystery of self-confrontation and self-discovery gone. When Alice went through the looking glass, Victorians called her a fairy tale figure, but the coming of new media meant we would all go through that vanishing point from which none return unchanged. 2 I'm feeling uneasy about technological proliferation, particularly of the image-reproducing systems which so many of us adopt so readily with little or no thought of the possible consequences, as if they were no more than toys. (The toys of technology?)

One could equally take the view that the technology of imagery is the essence of our pseudo-democracy—under capitalism and the epilogue of this materialistic, exploitative society. Unfortunately, this viewpoint is rarely shared—maybe because of its implications with regard to responsibility and action. Is this increasingly syndicated, surrogate reality the objective of our modern world? Is this the essential meaning of "progress"? "Technology," the Swiss novelist Max Frisch observes, is "the knack of so arranging the world that we don't have to experience it." The technology of information and imagery ultimately grow from and support the technology of political control and the technology of war. Of course, this speculation is factually based. But we should develop further than the mere consumption of information: "...to utilize facts contextually, in order to understand their basis; to move behind the surface of events and phenomena; to refuse to simply accept them and the world as 'given'; to enter the realm of critical thought." 3

The following is a series of extracts from "The Private Future" by Martin Pawley, 1973. Pan Books. $1.75.

Standing amongst the hundreds of cars parked at any suburban railway station, we must begin to question the anomalies. Can these shreds of anonymous commuters fed on sports reports and salacious advertising really be called "commuters"? Are those thinly populated, fenced-off brick boxes really the homes of "families"? Do ten or twenty million of them amount to a society? Surely not: there must be other words to use.

Consumer society fragments, and universal consumer society fragments universally. The machines and the images do the trick unaided, not by inventing needs and persuading gullible citizens to work towards their fulfilment, but by providing the technology for those citizens to move out of the component organism of "society" altogether. Which in the end, moralist and prophet of doom notwithstanding, is what they really want to do.

There is something about the economy of means by which such cheap implements as the refrigerator, the TV and the car can undo the social patterns of centuries that makes them seem like tools designed especially for the job. These things were designed to reduce human contact, to reduce the amount of time worrying about the goodwill or hostility of others.

With an army of anonymous energy slaves no individual need concern the self with the interlocking obligations of community, family or social life (the telephone for example is at least as useful for not having to "see" people as it is for making contact with them). These shoals of anonymous energy slaves no individual need concern the self with the interlocking obligations of community, family or social life (the telephone for example is at least as useful for not having to "see" people as it is for making contact with them). 4

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Consumer society fragments, and universal consumer society fragments universally. The
The fact that music and drugs, and not revolution, assembled the culture army to begin with, was no accident. Both are key components in the technology or privatization which can be relied upon to sever the bonds of community with laser like speed irrespective of their composition. Music and drugs, like cars, houses and freezers, are part of the wonderfully complex western system of technotherapy which converts the pain of isolation into the anesthetic pleasure of autonomy. It does this by searing off even the elements of consciousness so that the vicious circle whereby spiritual isolation and terror act directly upon the motor functions of behaviour, is broke. We are not prisoners like rats in a maze because we have ceased to act as whole rats: by an enormous system of chemistry and technique, we have become bits of personalities linked only by a music which must never stop because if it does the pain will be absolute and instantaneous.

In this way all the trinkets of technology from the heroin needle to the long playing record, are geared to keeping bits of ourselves alive in isolation. Divided we stand, united we fall. Our medicine is continual surgery between the parts of ourselves, and in that sense the drugs, the cars, the mortgages, the police and the dope freaks are all together in the same voluntary concentration camp. And it is as occupants of one single camp that all the citizens of the consumer societies of the West will pursue their own private means of escape from the terrors of the public future - an escape facilitated, like the collapse of community itself, by the electronic incarnation of secondary reality.

The growth and development of communications media into a network that embraces almost every person in the western world can be seen as symbiotic with the whole process of privatization. Without the camera, the telephone, the gramophone, the popular newspapers, the cinema, radio, television and the tape recorder, there would be no suburbs, no demand for single person housing, no instrumental counterculture created to politicize demands for the liberation of irrationally denied pleasures. Without the limitless ingenuity of media technology, without the panorama, the close shot, the face shot, the jump cut, the freeze frame, the pixilation, the zoom and the slow motion replay, the magic of the old public realm might not have succumbed to scrutiny and exploitation. Politics might not have ossified into a sterile technique, and sport might have evaded the commercial sophomore and become the triumph of sensation divorced from action. When the barbarians arrive they will find us like some ancient Greek sage, lost in contemplation, terified and yet fearless, listening to ourselves.

REFERENCES:
When the Teacher Education courses started in 1971, students didn't really know what they were in for, but the atmosphere was good. Compared to our fellow school-leavers attending teachers colleges we had favourable flexibility in courses, progressive lecturers, excellent facilities and freedom from petty regulations.

I deferred for a while to reassess ambitions. Returning to college, my course adviser, who taught only graduate students but was an undergraduate adviser, managed to get me enrolled in a renamed unit which I had already passed.

Spare time...was non-existent after practice teaching and the demands of abused continuous assessment.

So be prepared to ask as many questions about the proposed content of the course and read as much about the various forms of assessment that you can get your hands on.

With employment prospects for teachers as bad as they are now, even if you still want to teach after a three or four year course, you may be forced to look elsewhere.

What can you do with an education degree other than teach? With the public service cutback, you can't even become a graduate clerk, if you were desperate enough to ever consider the option.

The atmosphere of the School has altered since the early days. Many staff are impersonal.

My first year at college: excitement and expectations

Before coming to college, I worked for two years as a teacher's aide, a job I got very involved with. I decided to come to college to firstly get that bit of paper (I was stuffed without it), and secondly to hopefully develop my skills with an understanding of growing people.

The aims of the Teacher Education courses quoted in the course advice booklet for continuing students were exciting and inspiring. These aims included the development of sensitivity to the needs and characteristics of children, awareness of the social context and implication of education, a desire for continued study and development, and flexibility enabling constructive work in given conditions including the seeking of better solutions.

I also read that in order to be consistent with these aims, "students are consulted to obtain agreement on the assessment procedures to be followed and to assist in the continuing processes of evaluation and further development in the courses".

Storm clouds develop

I scored the usual warnings about college being dehumanising, a tool of the establishment, and so on. This rolled off my back like water off a duck's back. (like this article?). I fronted up on enrolment believing I was going to be told the truth and nothing but the truth. That I was going to work hard and do my best.

And that I would drop out sooner than sink to the level of doing assignments merely with marks in mind (distant sounds of hollow laughter).

I will divide my thoughts on my year's experience of college into several categories so as to make it slightly comprehensible and/or relevant.

I would still like to encourage you to ask questions about assessment, course content and the workload of units you might take in the future.

Ask as many people as you can.

Secondly, assessment assignments and workload.

Continuous assessment has become so fashionable that I am not likely to do a test or exam while I'm at college.

So far this has meant that three or four assignments are worth about 30 per cent each of the marks in a unit, and tutorial participation the other 10 per cent. If you did four units assessed like this it could mean a major assignment each week.

I have heard a lot of people longing for a return to exams for the reason that you can stop proceeding bludgeon till the last two weeks. With continuous assessment the pressure is such that you can't expand on something which specially interests you or follow up a new idea.

Is there an alternative? Some form of self-evaluation.

A lot of people freak when they come up against this. Maybe if they can't see assessment as being anything except a competitive measure which shows them their position is among their fellow students. Insecurity.

But even when it got a bit strained there was more communication between tutors and students than in other units.

Thirdly, lectures, lecturers, tutorials and tutorials.

Lectures I have attended have ranged from unbelievable boring to so inspiring that the students clapped. Whether I went depended on whether whether were compulsory or interesting, (I suppose because of their small size, I found tutorials were much more important than lectures)

They were usually not just a "fill the vessel" event like lectures. The tutorials which worked best did so because the tutor was tolerant and dynamic, and the students were of varying ages, and had different interests and ideas to contribute.

Those which worked worst did so because it was a compulsory unit with nothing to encourage students to do anything except summarise the books on the reading list.

Why? Why? Why? My ideas about the reasons for a lot of problems at college are certainly not original, but I feel strongly about them.

If you read the aims of the Teacher Education courses after one semester, you may find them a little inconsistent with reality...although a cynical friend of mine says that "aims" are something you never expect to achieve anyway.

After one semester, maybe some of the following questions will be relevant:

With how much sensitivity have your needs and characteristics been treated?

- How much are you asked to examine the social context of your own college education?
- Are you still, or have you, become involved in your assignments or are they just things you have to do for marks?
- How often have you been asked, individually or as a tutorial group, how you want to be assessed, or what you think of your course?
- If you have been asked, was it with positive help and encouragement, or was it "we gave you a chance and you didn't come up with anything did you?".

If you came up with any negative answers to these questions, who's to blame? Staff, students, administration, politicians or companies which manage trained manpower, or those which do, or should influence trends in tertiary education, and more specifically Teacher education. I think students come a sorry last, in fact, we are almost ignored.

You may notice I haven't offered many positive alternatives. Well, I'm working on it. I hope you think about it too, even if it does give you an ulcer.
Learning & Assessment

"Assessment has a certification function and a learning function. Traditionally greater stress has been placed on the certification function where a course is taught, the students assessed, to see how much has been learnt and their performance graded accordingly."

In a structured learning environment, such as C.C.A.E., education has been dominated by 'assessment for credit' - an administrative grade, select and certificate students. Essential to this grading is a comparison between students.

Is competitive assessment motivation to learn? Without studying you will fail your exams, which does not directly assist the learning process. Lacking in most currently used forms of assessment is meaningful "feedback" from the assessment to the student. Otherwise assessment is counter productive, as the learning function is lost within assessment for certification.

"Feedback assessment" is to directly assist in the learning process by providing critical guidance on the individuals progress. For the student it is a way of indicating strengths and weaknesses and areas for further work, and not that you have just passed or failed. It should be an indication to the lecturer of his performance in conveying his knowledge and creating interest and involvement in his course and which areas need more work.

The main uses of assessment performances include deciding which students fail or pass, deciding entry into other courses, the granting of scholarships, entry into a profession and selection for employment.

From this we can define competitive assessment as a system based on the "assessment for credit" function in which student performances are comparatively graded.

Controls of the learning situation

In the main those running the courses, the academics (lecturers and tutors), decide the subject areas, the aims of each subject, its content assessment methods, to be used (including any options to be offered), the work to be assessed, and the standards to be achieved. They set the assignments, mark the work, award the grades and decide who is to pass and fail.

Until recently, academics have had total control of the learning situation. They feel any student involvement or control is both a weakening of their status and security within the institution. There may be some consultation with students and staff and students may have limited choice on some matters, but these are essentially concessions. The assumption is that power lies with the academics. Exceptions that do exist are few.

Even more resistant to change are the various school/faculty academic committees and college academic boards which have a 'duiuty' to maintain the status quo of the degree to those outside the institution. Students are regarded as uneducated when they come, and therefore have few realistic ideas as to how a tertiary education institution and individual courses should be organised and assessed. Even though it is the students who are receiving the education, they are not allowed to have any say in the course content, or its assessment. After all, the institution is for the academics not the students really.

Subject centred learning

Academics will attempt to prevent student involvement on the grounds that the educational objective of a course is to introduce students to a body of knowledge in a particular discipline. Therefore the staff are in the best position to make fundamental decisions because students haven't yet acquired the knowledge, would not know which areas to be studied or how to assess what has been studied.

Learning and Assessment

This subject-centred learning is competitive assessment as an integral part. The object of a course is to teach a body of knowledge and associated skills to students. Each student is then assessed to see how much he/she has understood and whether the requisite skills have been acquired. A grade is then determined, taking into account the performances of the other students.

Many students believe the assumption that they cannot plan their own courses, work process and assessment, a lack of confidence in themselves which has been created since they started their conditioned thinking through years of schooling to accept without question the authority and superiority of the teacher.

"Education should be the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world."

This concept of education accepts that students can develop ownership of their "subject centred learning". It removes the traditional barriers to studying current thought and knowledge relevant to the present day world and society. One of the main drawbacks of institutionalised "textbook" education is that it does not include current knowledge. It can take from one year to several to change course content and evaluation. The rigidity of institutionalised learning destroys people's ability to be creative, critical and to make decisions. "Competitive assessment" allows flexibility, does not include current knowledge. It can take from one year to several to change course content and evaluation. The rigidity of institutionalised learning destroys people's ability to be creative, critical and to make decisions. "Competitive assessment" allows flexibility,.

Content is decided, teaching methods are basically the same as fifty years ago, assessment is still competitive and grades are awarded not on the quality of a student's work, but how the student performed in comparison to the other students. If the student conforms to what the academic wishes to be studied and his/her views, then the student is assessed on what the academicians wish to assess. If the student conforms to what the academic wishes to be studied and his/her views, then the student is assessed on what the academicians wish to assess. This can be achieved students will be able to redefine the ability and confidence to deal critically and creatively with their education.

Major principles of assessment

As adopted by the University of Adelaide Committee on Assessment August 1975

(a) Assessment should be used as effectively as possible for educational purposes, assessment should be comprehensive and the student's performance comprehensively assessed between staff and students.

(b) There should be open discussion on methods of assessment and on courses to be studied. For instance assessment should be used as an integral part. The object of a course is to teach a body of knowledge and associated skills to students. Each student is then assessed to see how much he/she has understood and whether the requisite skills have been acquired. A grade is then determined, taking into account the performances of the other students.

(c) Assessment methods should be related to the aims of the course and the needs of individual students with a choice wherever possible.

(d) Assessment should be used as an integral part. The object of a course is to teach a body of knowledge and associated skills to students. Each student is then assessed to see how much he/she has understood and whether the requisite skills have been acquired. A grade is then determined, taking into account the performances of the other students.

(e) Stress should be on individual students and the course subject matter.

To implement any principles on assessment it is first necessary to re-educate both teachers and students to accept that students as well as academics have the ability to control and design courses, to assess their progress, and that such changes do not destroy the control of the academics or the institution. The conservative nature of academics must be first overcome to the perpetuation of the present system. A student's performance aims are to be objective and systematic assessment. If this can be achieved students will be able to redefine the ability and confidence to deal critically and creatively with their education.

1. The University of Adelaide Committee on Assessment Report, "Student's Edition". Students Association of the University of Adelaide August 1975, P2.


3. The University of Adelaide Committee on Assessment Report "Student's Edition". Students Association of the University of Adelaide August 1975.
The big excitement for March was Peter Noonan's visit to an S.R.C. meeting. Peter Noonan is our new president of A.U.S. and he started off his tour with a tour of campuses around Australia. He came to Sydney to collect a compulsory fee and talk to students. At the meeting he also briefed us about what was happening at University's S.R.C. and penalties for art common rooms and Michael Saker on the 18th of April at Flinders street common room... it's a wonderful common room... be good when people start brightening it up with posters... Anyway Peter raved about a few things but in particular he stressed that this is going to be a very difficult year for student unions, with governments legislating all over the place to make it illegal for administrations to collect a compulsory fee and illegal for student unions, S.R.C.'s etc. to affiliate with A.U.S. However in N.S.W. with a Labor government it doesn't look as if we will have any problems. Accompanying Peter was Steve Bolt, newly appointed N.S.W. Trainee Teacher Organiser. He stressed that he'd like to work in close contact with trainee teachers on campuses. He also briefly us about what was happening at Sydney University concerning the Eynesick business, and consequently a motion was passed condemning the University's actions in penalising students for their participation in the demonstrations and expressing the S.R.C.'s solidarity with those students involved.

I should remind people that A.U.S. regional conferences are held six times during the year in each region and any student, provided that they are endorsed by the S.R.C. can attend. Some are held in the country and transport and accommodation are provided for.

One of the issues that we will have to vote for by extraordinary resolution in the near future is that of direct election of the national officers of A.U.S. Because of the mall strike we haven't as yet received much information about this debate, however we did receive a letter from the president informing us of policy decided at Annual Council this year.

This article is to give an outline of the issues and matters discussed this year at SRC meet­ings. Until Easter we were meeting weekly. As the large bulk of work has been dealt with at the meetings are now fortnightly – the next one is on the 18th of April at Flinders street common room.

**AMENITIES AND FACILITIES**

The office at Flinders Street is nearly com­pleted so we will be moving soon. The Primary and Music Committees will be taking over the Alblon St. office. Mike Mel Baker is in charge to see that matters pertaining to Alblon St. Drink machines are operating at Cumberland and Flinders street common rooms, tea and coffee facilities will soon be available. See Garry Tray­nor for art common rooms and Michael Saker for Alblon Ave if you have ideas or suggestions. Do you like the piny machine – we couldn’t get one that operated for five or ten cents so twenty cents it is.

**FLOOR COVERINGS?**

At Flinders Street the painting studios have bare cement floors. The SRC wrote to the administration asking what was planned for cov­ering. This issue was hotly debated by the SRC – surprising what we get off on. The debate cen­tered around what sort of covering if any would be most suitable – Richard and Ross declared they would take the matter to the students concerned – painters – by conducting a survey. At the next meeting the results were presented. One hundred and three painting students particip­ated. The results were:—

- Seawgrass matting – 6
- Moveable carpet mats – 4
- Concrete (i.e. as is) – 23
- All weather carpet – 9
- Lino – 67 (18 of which would like lino plus moveable carpet mats)

The survey shows lino is thought to be the most suitable – it stops the unhealthy effects of working on concrete, while allowing any activity carried out in the name of painting to occur.

**YOUTH CONCERT TICKETS**

Any student who purchases an ABC Youth Concert Ticket can get a $4 subsidy from the SRC. Bring your ticket to the SRC office and Chez will give you $3 cash. This subsidisation hopefully enables more students to go to Youth Concerts as it softens the blow on the pocket.

**SRC ELECTIONS**

Another victory for democracy was recently witnessed in the SRC elections, Art Committee and Primary Committee elections. Everybody nominated was automatically elected as not enough people nominated to require an election. Here is the latest up to date list of members:
THE ONE EXTRA DANCE GROUP

For this year's Adelaide Arts Festival, we present A PROGRAM OF LIVE MUSIC BY KAT Y CHAN, COLIN DAVIES, RONALD WEINBERG AND OTHERS, FEATURING THE DANCE OF ORIENTAL COUPLES. PHOTO DISPLAY: WORK BY S. T. S. and others.

SATURDAY AND SUNDAY 22ND APRIL TO 14TH MAY @ THE STANLEY FALKER CULTURE PALACE, DARLINGTON

PUBLIC: $3.50 CONCESSIONS $2.50 ENQUIRIES 319 8720

dance workshop no.vi

$1 heffron hall APRIL 29

Mental is Anything

1978 ART COMMITTEE
Jenny Young
Jane Bird
Jackie Wilson
Karen Naylor
Robert Grey

1978 PRIMARY COMMITTEE
Michael Baker
Rhonda Fackender
Peter Thrussell
Lyn Murray

1978 SRC GRANT

Last October the SRC passed a motion to establish a yearly grant for a project carried out by students or a student. Applications will be called for within the next month or so. A finance committee was set up to determine the amount of the grant and from which funds it would be drawn from. A selection committee was also formed to determine the guidelines of the grant. A selection committee will be established later to allocate the grant.

APPROPRIATION OF STUDENT'S WORK

Many students have experienced this appropriation by the college. At the moment the college legally owns any work you produce on campus, so they can and do take your work. (Read AUS report, Chimes No 4, a letter has been sent by the SRC to the college protesting this situation).

SOCIAL AND CULTURAL ACTIVITIES REPORT

The SRC has a policy pertaining to priority in this area. Mainly that college bands (i.e. bands with students as members) be given priority in employment. This really is part of the general SRC policy of employing students whenever possible. If you are in a group let Garry or Luise know.

ART STUDENTS SHOP

Garry tells all in his "Fireside Chat"; how $10,000 has been allocated to establish an art materials shop. The SRC have applied for space for the shop at Flinders Street adjacent to the new SRC office. We expect to be granted the space, after all, an art supply shop is an expected adjunct to an Art School.

STUDENT HANDBOOK

The handbook published by the college appeared two weeks into the first semester. This meant that students, especially first years didn't obtain information necessary to operate especially in the selection of courses, the SRC received many complaints about this. A committee is to be set up to produce a students handbook i.e. one written by and for students. This involves a lot of work — if you could help by writing articles for it contact Jude McBean about it.

LAND

The SRC is considering purchasing some land — rugged non agricultural stuff to provide a place where all sorts of activities could happen — from camping for the hell of it to holding classes, building environments etc. We want reaction and feedback on this idea. Tell your nearest SRC member.

DISCRIMINATION

If you experience any form of discrimination — sexist, racist, classist and such, while at college let the SRC know. Also see the person/persons practicing the discrimination. If unsatisfied go to the Programme Committee, then to your representative on the Board of Studies (Ula Tsirekas) then if still no results to go the Academic Board Rep (Geoff Perrin) then the next step is the College Council (Polly McCallum is your rep there).

RESIDENTIAL CONFERENCES

We want to know what you want and don’t want to happen at these compulsory camps. A group of students will be getting together to formulate ideas and suggestions. Let the SRC know your thoughts. The same dissatisfaction will happen again if you sit back and let someone else do all the thinking.

GRADUATION BALL

This is being held on 5th May at Paddington Community Arts Centre.

Your participation of lack of, determines the amount and quality of activities of the SRC Art Committee, Music and Primary Associations, so come and talk to us instead of the toilet door.
Q1 As I have already told you my name is Detective Senior Constable Ronald Austin. We are Commonwealth Policy Officers. I am going to ask you certain questions in relation to an overpayment of approximately $2,180 which was paid to you under the tertiary education assistance scheme from 20th February 1976 until July 1977. Before I ask any questions I must warn you that you are not obliged to answer any questions unless you wish to do so as anything you do say may later be used in evidence. Do you understand that?
A1 Yes.
A2 Yes.
Q2 For the purpose of this record of interview what is your full name, date of birth and address?
A3 R.G.M., 1st September 1953 and I live at the Studios, Harbour Gate Lane Sydney.
Q3 Are you currently employed?
A4 No, I am a full-time student.
Q4 I show you a document consisting of eight pages headed Australian Department of Education Tertiary Education Assistance Scheme Application for assistance 1976. (Document handed to M who appeared to examine same) Did you sign the students declaration at the foot of page two of this document?
A5 Yes.
A6 Yes.
Q5 In the same document on page four under section five did you show that your wife S.A.B. was fully dependant on you?
A7 Yes.
Q6 Did you also show on page four of this document under section four B that you had a dependant child by the name R.N.M.?
A8 Yes.
Q7 When you signed the students declaration were the above facts true as at the date 31st October 1976?
A9 Yes.
A10 My wife and I separated about the 20th February in 1976 and she took custody of my son. Sometime in March I sent a letter to the Department concerned notifying them of my change of position. I received no reply and continued to receive tertiary allowance in 1976.
Q8 When you signed the students declaration were the above facts true as at the date 31st October 1976?
A11 I was, but I rang the department they told me to make the notification in writing which I did.
A12 Did you continue to receive the allowance for the rest of 1976 at the rate of yourself plus a dependant wife and child?
A13 Yes.
Q9 I refer to page four section B where you claim for a dependant child allowance for the child R.N.M. Is that your handwriting?
A14 Yes.
A15 I kept it although I did by some clothing for my son, I couldn’t say just how much.
Q10 Did you while receiving assistance for the year 1976 acclaim to the number of the dependants?
A16 Yes.
Q11 Were you aware of the requirements of the Student assistance regulations and that you had to notify the Department within seven days?
A17 I now show you a document headed Commonwealth Department of Education Tertiary Education Assistance Scheme Application for Assistance 1977. (Document consisting of eight pages handed to M who appeared to examine same). Did you sign the students declaration at the foot of page two of this document, dated the 8th January 1977?
A18 Yes I did.
Q12 I refer to page three section three B to the question, “I am/was married” and the sub-question “If separated, divorced or spouse deceased give date,” and your answer “N/A.” Is that your writing?
A19 Yes.
Q13 Were you aware that from the time you separated from your wife on or about the 20th February 1976 any payments made to you at this rate were not your entitlement?
A20 I refer again to page four section five where you have applied for your wife S.A.B. as dependant. Did you answer that question in your own handwriting?
Q21 When you signed the student declaration of this document on the eighth of January 1977 were your wife and child fully dependant upon you?
A21 No, but at the time we were seriously considering re-uniting.
Q22 When did you consider that you would be re-uniting with your wife?
A22 About Christmas time 1976.
Q23 Given a couple of months did you then re-unite with your wife?
A23 No.
Q24 Did you advise the Commonwealth Department of education this fact?
A24 No.
Q25 Did you receive an allowance from the Commonwealth Department of Education for yourself, a dependant wife and child for the year 1977?
A25 Yes until July.
Q26 What occurred to make the payment last until July when you had in fact applied for a full twelve months assistance?
A26 I received a letter on the 15th August 1977 stating that my allowance had been withdrawn because it had been discovered that I was no longer entitled to payments for a wife and child.
Q27 During the period from January 1977 to July 1977 did you assist your wife financially?
A27 I bought the occasional gift for my son. They were mainly clothing and toys.
Q28 Could you give an estimation of how much money you received as an overpayment on your assistance allowance for the years 1976-1977?
A28 According to the department it was in the vicinity of $2,180 I think that would be about right.
Q29 Do you wish to have a break from this record of interview so that you can have a cold drink?
A29 Yes thank you.

RECORD OF INTERVIEW SUSPENDED 3.00 pm. WHilst M. PArtook OF SOME REFRESHMENTS

RECORD OF INTERVIEW RECOMMENCED AT 3.10 pm.
Q30 Did you realise that from the time you separated from your wife on the 20th February 1976 that you were not entitled to the allowance for your wife and child?
A30 Yes.
Q31 Were you aware that your wife was receiving a separate pension from the Department of Social Security?
A31 Yes.
The following motion has been moved by the Executive and seconded by
the Victorian Regional Organiser, Chris Hobson:

"That we believe students alone, through democratic
decision-making processes, should determine the fees,
functions, powers and membership of organised student
unions (including SRCs, Student Associations and Student
Guilds). Such decisions should not be made by Governments
and campus administrations.

We believe therefore that students have the right to organise
in compulsory student unions if they so desire, with
provision for conscientious objection in inexpressible religious
or moral grounds.

We note that at present the rights of students to control
their own affairs have been infringed by legislation passed
in Western Australia in 1977, by proposed legislation in
Victoria and New South Wales and suggested legislation in
Queensland. Student autonomy has also been infringed by a
small group of students who have attempted to restrict student
union activity through court actions rather than democratically
persuading students to their viewpoint.

Accordingly we demand that:

1. Existing legislation on student unions that is not decided
democratically by students should be withdrawn.
2. No legislation on student unionism should be passed or
implemented unless it is supported by students in a
democratic vote.
3. The Australian Union of Students (AUS) should coordinate
a nation-wide campaign of students until these demands are
achieved."

The following motion has been moved by the Executive and seconded by
Swinburne Institute.

"That AUS support an immediate national campaign of students
taking the form of general meetings, petitions, protest
rallies and solidarity meetings, organised on campuses and in
the regions, co-ordinated by AUS with the assistance of the
AUS national secretariat, aimed at:

1. Publicising the demands of F.R. 11:78 and the slogans
"student control of student affairs", "hands off student
unions" and "compulsory unionism is our right";
2. In Victoria, Queensland and Western Australia, building
a strong student response to the Government's attacks in
order to force them to revoke/withdraw their existing/
proposed student union legislation;
3. In New South Wales, South Australia, ACT and Tasmania,
alerting students to the dangers of such legislation in
case it is proposed in the future by their State
Governments, and building solidarity with the students
in the other States who are more immediately threatened.

Actions in support of this campaign should be devised so as
to inform as many students, trade unionists and community
groups as possible. Therefore such actions will be varied.
But because of the extreme urgency of the situation, the
co-ordinated nature of the attack on student unionism and the
effectiveness of students when they speak with one national
voice, a joint national action is necessary as part of the
campaign:

Therefore, AUS support a national day of rallies in May or
June around the demands of the campaign, the date of the
national day of rallies to be fixed by the AUS Executive."

"The AUS support an immediate national campaign of students
taking the form of general meetings, petitions, protest
rallies and solidarity meetings, organised in the regions,
co-ordinated by and with the assistance of the National
Secretariat aimed at:

1. Publicising the demand for student control of student
affairs.
2. Expressing solidarity with students in Victoria and Western
Australia who are at present in the forefront of
Government attacks.

Actions in support of this campaign should be devised so as to
inform and involve as many students, trade unionists and
community groups as possible. Therefore such actions will be
varied and may differ from campus to campus, although some
campuses may decide on joint actions. Public demonstrations are
not one tactic in any campaign and a single national day of
rallies/mobilisations is not the most effective tactic at this
stage for every campus.

PROPOSED:

1. Marquarie University
2. Adelaide University
3. University of New England
4. La Trobe University
5. Murray Park C.A.E.

ISSUES:

1. STUDENT UNIONISM
   - voting & discussion on ERs 11, 12 & 13.
2. ACCESS TO FACILITIES
   for studio practice
   - the myth of doing 10 to 20 hours of
   studio practice required by your course.
3. STUDENTS' ART SHOP
   - why isn't the administration giving
   it space?
GET TO KNOW THESE FRIENDLY FACES

your new 1978 SRC MEMBERS

Peter Thussell
Jockie Milton
Jenny West
Jim Bellon
Gary Murray
George Charles
Rex Neilson
John Higin
Robert Grey
AFTER THE REVOLUTION

S'VAGE (SK 16-94,961/1) FUEL INJECTED, AMPHOMORF REGULATED) THE TOP ASSASSIN FOR THE RULING FATALIST PARTY IS AMBUSHED BY HIS CURRENT ASSIGNMENT, ELLA (EO 691-864, CARNIVORE/CANNIBAL, ADRENALIN ADDICT), O.R.A. (OUTER REGINAL ANARCHISTS)

*JOHN MARSHA*
I have collected most of this material from two books, “Radical Technology” edited by Geoffrey Boyle and Peter Harper, and “Step by Step Organic Vegetable Growing” by Samuel Ogden. Although they were written for organic gardening I will too (mainly because you to have an organic kind of garden.)

The first innovation was replacement of labour by machine. The number of “horseless” machines, on farms increased from 350,000 (1942) to over three million in 1983. Machines increased the effectiveness of the system by imposing apparent technological order on the workforce. The increase in organisational efficiency by raising the proportion of output to input, appeared to legitimate the authoritarian and hierarchical relations of production that accompanied this process.

A second basic innovation was the introduction of a “package deal” the use of artificial fertilisers and new pesticides and new plant strains — during the late 50s and early 60s. In the UK nitrogen consumption and potassium doubled in the 20 years after 1950. Insecticides were the first pesticides to be widely used, but now herbicides are used in greater quantities. Plant breeders concentrated on making new strains that were ever resistant to new waves of pests. Corn varieties were selected to produce less straw; A mini “green revolution” took place.

He goes on to say what are the advantages of such a system. Agribusiness is claimed to be efficient but he says it is not. Not in terms of energy. British wheat growers produce 2.2 energy units for each unit expended; potatoe growers produce 1.1 units and sugar beet when refined to sugar, gain only 0.49 units. Battery hens produce 0.16 and broiler chickens produce 0.11 units of energy for every unit used. This is paltry compared to Yucatan maize farmers who produce 19-20 units of food energy and primitive gardeners in New Guinea who produce 2.2 energy units for each unit used. Energy inputs into agribiz are increasing but food energy produced is rising marginally. For instance, in the USA food energy consumed has risen from 100 keal 10^12 in 1940 to about 2250 keal 10^12 in 1970. Whereas energy input rose from 700 keal 10^12 in 1940 to 2250 keal 10^12 in 1970. Nor is agribiz efficient in terms of productivity — that is, output per acre. In England and Wales yields of barley and wheat increased from 17.4 and 19.0 cwt per acre (1946-44) to 28.3 and 32.1 cwt per acre (1961-65). Production of wheat rose from 1½ million tons to 3.4 million tons and output of barley from 3.2 million tons to 5.7 million tons, during the same period. (These increases were accompanied by extensive monoculturing of crops and establishment of larger farms as main food producers.)

Its not even true to say that efficiency of agribiz is determined solely by economic criterion — the ratio of gross monetary output to input. All other considerations, including productivity are secondary. According to the Ministry of Agriculture, Fisheries and Food there are two sorts of farms. High performance (HP) farms — those with highest ration of output per one hundred pounds input — which have “higher net incomes, specialise more and have lower labour, rent and machinery costs per acre”. And low performance (LP) farms — the quarter of farms with the lowest such ratio. Advantages of large farms is clear — reduced labour and machinery costs per acre. But the productivity bears no relationship to this measure of performance. So called ‘low performance’ mixed farms (of all sizes) consistently out-yielded ‘high performance’ farms during 1970-72. LP farms produced eighty five pounds per acre, HP farms sixty five per acre on average. Greatest discrepancy occurred on the larger farms (over 1800 acres) where high performance farms produced only 70 per cent of the output of lowe performance farms. The only thing is that high performance farms have a higher return on labour costs (about 555 pounds compared to 410 pounds per 100 pounds) and higher net farm income (about 28 pounds compared to 7 pounds per 100 pounds). Thus, talk of making our farms more efficient in order to provide for increased food demands is pure mystification. Agribusiness does not make more food automatically nor is that measuring stick of success. It produces efficient labour and capital and if it produces more food so much the better. But that is a secondary consideration.

The use of chemical fertilisers and machinery also to lessen labour etc. has other effects too on the environment. The most widely used pollutants in our land is the pesticides, their undesirable properties are persistent, have a broad range of activities and
The best place for a garden is on the side of a hill protected from the wind with plenty of warmth. If your garden is on a hill the rows must be at right angles to the slope with a retaining wall at the top.

This has two very important functions; stopping the soil from eroding away and retaining moisture. If you plant in rows with a minimum of shadow cast on separate rows especially if they are slightly raised. Another important point is not to water you crops too early to trees as the competition for food and moisture is usually too much. You must determine the size of your garden so that you can consistently meet your needs. There is nothing disheartening as finding your have to do a lot of work for something you don’t really need. Size will be determined by family needs, space available and the amount of time you can devote to your garden. It is a good idea to have two plots even if they are small so you can rotate crops. This stops any exhausting of the soil. More about that later. Big spaces between rows is a no-no, so Ogden recommends “small seeds be planted in rows eight to ten inches apart, peas in rows thirty inches apart, corn in hills thirty inches apart in each direction, that most of the transplants can be placed eighteen inches apart in rows twenty four inches apart, summer squash in hills three feet apart and winter squash in rows thirty eight inches apart”. By doing this you conserve moisture in the soil because the plants provide shade for one another. It also helps reflect heat which causes damage to the soil. Recent changes to using extract instead of old fashioned fore example is being used to control pests and diseases has also brought its pollution problems. These include - transfer of organic material to streams to air and soil, loss of elementals, loss of yields and further leaching or nitrates to ground water. It also blocks pores in soil reducing aeration. The harmful effects of pesticide is related to the systemicity, - the way the pesticide goes through the plant. While pesticides and other pest control systems do damage ecosystems directly then the very nature of agriculture alter the a-co-system drastically, they have been shown to not be natural and as a result we get pests.

Another example of how modern methods destroy nature is the use of pesticides. These poisons kill the predators but leave the way clear for secondary insects. For example pyrethrum, pyrethrin, DDT, BHC, Dieldrin, are all poisons that are very injurious for your mental state of mind. For example “there are other things about pyrethrum. It is a flower which makes great beer, very much worthwhile”. “Gardening will by virtue of its practice tend to develop in us an understanding and a perception of the world, he who practices it may become a better and wiser person”. He feels that the close-ness, the fact that we have to use our hands, is also a good thing that vegetables on sale at the green grocer are produced commercially, fed with chemical fertilisers and handled with machinery, and the result is that the vegetables do not taste good.

In organic gardening the soil is all important. Samuel Ogden says “the important factors are the structure, the way the material is mixed and turned over, the air and moisture content, the presence or lack thereof of rocks and other debris in the soil. The depth is also important. If your garden is on a hill the rows must be at right angles to the slope with a retaining wall at the top. This has two very important functions; stopping the soil from eroding away and retaining moisture. If you plant in rows with a minimum of shadow cast on separate rows especially if they are slightly raised. Another important point is not to water you crops too early to trees as the competition for food and moisture is usually too much. You must determine the size of your garden so that you can consistently meet your needs. There is nothing disheartening as finding your have to do a lot of work for something you don’t really need. Size will be determined by family needs, space available and the amount of time you can devote to your garden. It is a good idea to have two plots even if they are small so you can rotate crops. This stops any exhausting of the soil. More about that later. Big spaces between rows is a no-no, so Ogden recommends “small seeds be planted in rows eight to ten inches apart, peas in rows thirty inches apart, corn in hills thirty inches apart in each direction, that most of the transplants can be placed eighteen inches apart in rows twenty four inches apart, summer squash in hills three feet apart and winter squash in rows thirty eight inches apart”. By doing this you conserve moisture in the soil because the plants provide shade for one another. It also helps reflect heat which causes damage to the soil. Recent changes to using extract instead of old fashioned fore example is being used to control pests and diseases has also brought its pollution problems. These include - transfer of organic material to streams to air and soil, loss of elementals, loss of yields and further leaching or nitrates to ground water. It also blocks pores in soil reducing aeration. The harmful effects of pesticide is related to the systemicity, - the way the pesticide goes through the plant. While pesticides and other pest control systems do damage ecosystems directly then the very nature of agriculture alter the a-co-system drastically, they have been shown to not be natural and as a result we get pests.

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After trying for weeks to write a review for this bloody paper of an exhibition that had impressed the midriffs of Varnishing Paintings at Watters Gallery I had decided to give up - "it's too hard, I'm too iliterate, art critics are full of crap anyway". What I started thinking about in terms of a concept that's thrown around a lot these days - "Is there such a thing as a female aesthetic?". In the words of art historian Ljuda Nocil in "The Art of Distinction and Reproductive Feminine Style. Differing both in form and expressive qualities from that of men artists and possible in the unique character of women's situation and experience?"

Theoretically this sounds logical - female experience being different from the way men experience the world, it should lead to a different kind of expression in the field or art, an expression identified as either feminist or feminine. And in the past this has not been so, due, I suppose to the fact that traditionally it was women who worked in male dominated fields, they are forced to adapt male characteristies - a male consciousness, (very much the same argument that makes Australians fear and dislike migrants if they retain too many of their native customs, "They should try to be like us").

So if there are examples of art distinguished by a "female aesthetic", the artist has been consistently rejected the male tradition. With an increasing feminist consciousness and the realisation that there is an international women's art movement (recent exhibitions in Germany, Los Angeles and Adelaide), women can be far less fearful of rejection if they consciously create a female kind of imagery or use previous stereotypes scorned by feminists, like embroidery, sewing, applique etc.

If you decide that there actually is a female aesthetic, qualitatively different from the predominant male one, this raises all sorts of problems: for example the question of quality," should women art be viewed in the same context (i.e., galleries) as the status quo dictates - perhaps we should be attempting to redefine art, art, etc. etc.

The quality question seems to me to be very important. A lot of all-women exhibitions have made the illusion that the men exhibiting are not as good as the men exhibiting. Unfortunately this results in fiascos like last year's Bondi Art Exhibition, and the women want to succeed in male dominated fields and be accepted as equals."

As the potatoes are dug, plant cabbages such as Winter Monarch (bred for raw eating in salads as well as cooking) or Christmas Drumhead in August, and from July till the end of August but in leeks. These can be put in April and put in by dropping a plant, roots down, into a hole eight inches deep. Fill the hole with water and after perhaps two hoeing to keep the weeds down the need no more work. Leeks are perhaps the ideal winter crop, for thought they only grow about an inch thick from August planting they provide a source of Vitamin C in the leaves if these are only shortened by about three inches, instead of being cut to stumps as they are by greengeese. Two other good winter crops are kohl-rabi and Chinese radish. Both are left in the ground until about March, for pulling as required and both are best grazed raw for salads. Kohl-rabi is a Hungarian vegetable (you can buy the seeds in nurseries). It has a swollen stem, so it starts by looking like a haywire turnip growing above the ground, and its nutty flavour is wasted by cooking, as is the Vitamin C. Parmis, sown in April or even early May so they are not woody are also nice raw than cooked, but the finest value for root salads is Cook's Delight beet, so called because it needs no cooking. Sown in March for summer eating and in May to store through the winter (between layers of peat in a box in a dry shed like carrots) it will grow more food value to the square yard than almost anything that is saved in a small garden. They can grow to about 4b without growing woody.

Another bargain for space is Sutton's Windermere lettuce, which is a frilly kind for maximum C, but the highest carbohydrate and leaf protein that bring the average specimen up to 1b of lettuce. Their real value lies in the fact that they can last for more than a month from a single sowing, if the thinnings are transplanted about eight inches apart each way. Growing from March to August will keep up a supply right into autumn. Another valuable vegetable is onions from sets (small bulbs) planted in March an inch deep, with care taken to prevent any of the brown skin showing so the sprouts know where they are. They need none of the attention that seed onions need and are immune to onion fly. (But some people prefer seed onions because they taste better and become bigger). Dig them and dry them inAugust with time to plant late cabbages such as January King after them.

DON'T FORGET TO ROTATE CROPS

Vegetables of the cabbage family, brussel sprouts, cabbages, radishes, Chinese radish and khol-rabi should be concentrated together because they are all eaten raw in salads (in which case no complity effective chemical or organic solution. Farmers control it by rotating their crops for it is the soil after 9 years, and by timing and keep in to Ph7.0 it can be kept down. Someone I know uses wood ash to side dress his cabbages to control clubroot and maggots. He also uses it on turnips and onions for maggots, and beets for scab.

One old remedy is to drop three inch sections of rhubarb stem down the holes which can be effective. Organic growers should keep their cabbages together so the soil gets some rest. Potatoes should not be in the same place twice either. If the garden contains but two plots a rotation would be the selectest, at odd juding any form of selectivity at all to be a discriminatory masculine tool. Unfortunately this results in this being a process of the years Bondi exhibition, and it presents to male critics a convenient excuse for dismissing the entire women's art movement.

I haven't any answers to any of these problems, but I'm thankful for any development in the art world that gives rise to political, racial, and less of an elitist sink.

Unfortunately a lot of crap had been talked about the concept of a feminine aesthetic - being liquefied or reduced by the only possible interpretation of any round or hole-like object as a cunt symbol. It seems to be that there is need to define a consistent or immutable set of criteria for deciding whether work has a feminine content - nothing is worse thandefinitions of female art that use words like "delicate", "subtle", "fragile"...

So thank God for paintings like Vicki Varrie, controlled and spontaneous at the same time - and thank God for painting in which the context is art, not technique. As far as I can see, just about the only energy anywhere in the art scene at the moment is in the womans art movement.

Another is get some garlic (quite a bit) crush it up and add while oil and garlic vinegar to a spray on your citrus trees whose young shoots are attacked by them. Aphid works because a few people have found out how true this is but a lot of people use mini-gold to repel aphids - the orange colour and small repellens. Growing hemp near your cabbages is supposed to repel cabbage moths. People with fruit trees often have crab apples planted near to keep the birds away. Birds are supposed to prefer sour fruit but we have deputed them to eat sweet fruit. This is probably true because our plums or crab apples have no fruit.

I work in a nursery and there are natural insecticides made by the bigger companies. Anything with Pyrethrum or Rotenone is in its natural Pyrethrum is made from three species of chrysanthemum flowers. Rotenone is prepared from two tropical plants roots (Derris and Cule). Sometimes they are added to other things but I am not sure about them. The natural insecticides can't harm humans or animals. They don't accumulate in the body tissues. It is always a good idea to compost off - it's DDIT in it. Slay-afe insecticide spray is natural and so is Derris dust for cabbages. On the other hand they have the chemicals or whatever they want. A dead sure give away for poisonous insecticides is the label. THE COMPANY TAKES NO RESPONSIBILITY FOR THE WATER. TAKES NO RESPONSIBILITY FOR THE PRODUCT. WHETHER USED ACCORDING TO DIRECTIONS OR NOT. If they do not say that look at the safety directions, if it says IF SWALLOWED INDUCE VOMITING. USE SPECIFIC SYRUP Stay away from it. Sparing is used to rectify DDT poisoning and the more major poisons.

The accumulative poisons that I know are DDIT, skrtn, Delktrin and Paraquat. All these and skrtn are sold in little brown glassed bottles. Pretty cheap too for such a major poison.

P.S. If you want to know more about the vegetables and how to grow them etc. any book on organic gardening will do. A good one is Step by Step Organic Growing by Samuel Ogden $3.95 at the Compendium Bookshop.
A long, long time ago (in the early '60's), when people spoke of tertiary education, they usually meant universities, which, as everyone knew, were hotbeds of protest and idleness for students who wouldn't, when they finished their courses, be able to apply their training directly to a job.

Milg was busy packing off the boys to Vietnam when it was decided to set up the now-hallowed Martin Committee to examine tertiary education.

In essence, the Martin committee and the several other lesser inquiries which followed decided that a "third tier" of tertiary education was needed to give something of the practical training of technical institutions with the academic basis of universities, to produce graduates with sound academic training who could, because of their practical training, walk straight into a job in their own field.

Thus, colleges of advanced education were born.

The main snag came with the appointment of staff. Since it just wouldn't do to have people who had not themselves a university degree teaching in a semi-academic institution, and since the new colleges could not get enough staff from institutions such as the English polytechnics, they had to get a good many of their staff from the university system.

Those who were recruited, however, understandably did not want to lose the status and other benefits of university life. So instead of deliberately trying to help create something new, they tried to make colleges like the institutions they were used to.

Of course, they paid lip service to the things which were supposed to make CAE's "equal but different". Occasionally, they took bold and previously unheard-of steps, like allowing people without matriculation to enter their hallowed doors. That is, until too many people started applying to come.

Then, they reverted to the quasi-English Public School system of places for those with the best HSC passes. After all, one could only take so many students with the money doled out by the government.

What does all this mean to the average student? Probably bugger all.

Despite record expenditure on tertiary and other forms of education by the Labor Government, there are still gross inequalities of opportunity for those wanting a tertiary education.

Having pioneered the new field, the academic bureaucrats lost little time in rapidly expanding their empires by setting up new courses at their own suggestion, or that of the Government, allegedly to train people in specific skills. To do that, of course, they needed more staff, more equipment, more status.

But to our average student, it really doesn't mean all that much. For the school leaver, a CAE place was possibly the only tertiary place available, he or she couldn't get into uni.

All the external trappings of a university are there — lectures, tutorials, wise academics, halls of residence, and lots of other young people. They certainly learn something, even if it has little to do with what is said in class.

For the women, it's a good place to search for a husband, especially with lots of part-time male students around.

Of course, CAE's opened up the field for part-timers somewhat, even to the point of trading off part of their independence (if it ever existed) for services rendered by employers, not the least of which is the Australian Public Service.

Although the participants occasionally grumble about their part in the great CAE game, few are bold enough to suggest real changes, for fear of disrupting their little niche in the game.

Academic discussions are one thing; questioning basic philosophy of one's own place is quite another.

For this reason, no questioning is likely from the one group who could be said to have really benefited from the CAE system — the "mature age" students. While it can be argued that there are still not enough places for these people, the ones in the system, together with their fellow students, are hardly likely to criticise their own position.

Nor, of course, is it in the interests of academics to question the system too closely if it suits them, for fear that too much stirring might lead to decisions higher up which could well be detrimental.

So, who is going to question the work of the CAE system? Maybe it's the job of those who have been through the system and have no further vested interests in it. But one hopes that it can come at least partly from those involved in it for in some respects, they can be its own critic.
Gay teachers organise!

Melbourne Gay Teachers Group

"School was the worst time of my life," is a frequent remark in homosexual circles. It's no paradise for homosexual people when they leave school. After school, in the eyes of the community, they are no longer children, no longer students. School closed, and for many of us, school is the last place we can clearly see that the system which professes to enlighten us fearfully in the dark about our sexuality, which attacks us against the forces that say it's sick/immoral/immature/or in some way inferior to other values or people for someone of your own sex

So our system actively persecuted us; more often it achieved a similar effect by pretending homosexuality does not exist.

Having experienced this oppressive process ourselves and encoding that things are not much better today, many of us are not going to take it lying down any longer. A Gay Teachers' Group was formed at the National Homosexual Conference in Melbourne in 1975, and about 500 people attended National Seminar "Homosexuals in Education" attended by 200 people, about one third of them from interstate.

Some teachers are homosexual, and it is quite likely there are homosexual teachers in every staff room. They exist; however, you probably don't know who among your colleagues is homosexual, and who isn't. And for good reason: there are strong social, personal, and legal reasons for people to hide their sexuality. We are often forced to deny our true selves, appear heterosexual and conform - or at least pretend to conform - to the expectations of everyone around us.

We are the invisible people camouflaged in the crowd, and worse is the homophobia that hides behind the anonymity of the group. The majority of teachers are heterosexual, and view homosexuality with a mixture of pity, revulsion, and evenlecified to talk about homosexuality. Homosexual teachers have publicly come out yet, and as we saw at the last year's Royal Commission into Homosexuality, the fact is that many students know they are heterosexual equivalent, not be doubly punished for their socio-sexual feelings.

Staff responsible for sex education often feel ill-equipped to talk about homosexuality. Such teachers should seek assistance from those who can talk about it. Homosexual teachers, with encouragement, could become excellent resources. Many would welcome the opportunity to help students to develop a better understanding of what it is to be homosexual.

If there appear to be no homosexual teachers in your school, it is possible because the anti-homosexual climate of that school has kept them underground. Often this is not done deliberately or maliciously - just by thoughtlessness, muddling of popular misconceptions and putting-downs about homosexuality.

Nearly every homosexual person has been made to feel at some time that s/he is an unsuitable person to be involved in close personal contact with students, such as sex education, participating in excursions, etc. Yet it is the homosexual who risks "coming out," is in the best position to correct the ignorance and misinformation, and be a truly educative influence for all staff and students.

The conservative silence about homosexuality has begun to break in the last few years, but most schools have been slow to take up the challenge. If schools are responsible for educating students about homosexuality, then by default the students are educated into accepting the myths and prejudices of their homophobes.

Children pick up information and misinformation about sex and sexual roles in the school yard, on the street and from television and other media. Parents who try to encourage open discussion of sexuality, including homosexuality, report that their children are embarrassed to discuss their own bodies. Children are often taught to disguise their own feelings about sex and begin to parrot anti-homosexual platitudes they have picked up from their environments. A good teacher, however, can help correct this haphazard learning, and can reassure students whose anxieties have been aroused by half-truths.

Schools have greater freedom in this area than is often acknowledged. A few years back the press sensationalized the presence of homosexual speakers who had been invited into schools. An intensive campaign launched by the three Melbourne daily papers petered out however, when the Director General, Shears, admitted that he had received no complaints from parents.

Generally, we're not so much the problem; but say- to the Royal Commission on Human Rela­ tionships which is currently working to have the law reformed to at least bring it into equality with the present law for heterosexual conduct. We look to the legislation to be put forward in the coming years. It is the homosexual who risks DOUBLE INJUSTICE

-anti-homosexual discrimination is implicit in the Public Service regulation that makes a person liable for automatic discipline by the Tribunal if accused of a criminal offence punishable by imprison­ ment. The Victorian Crimes Act of 1956 provides for punishing consenting male homosexual conduct by up to 50 years imprisonment.

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The majority of Australian secondary students still do not receive systematic sex education, except for the occasional mother-daughter/male son discussion. The great majority of tertiary students, including most teacher trainees, receive no sex education whatsoever. For example, Monash University has only just introduced a third term elective in Human Relationships for its Diploma of Education students. Thus the future of sex education in schools does not look much brighter than at present. However, the Victorian Secondary Teachers' Association has asked that in-service training in sex education be provided for its members, and some Victorian secondary teachers are already studying with the Social Biology Department of Melbourne University.

Some teachers are using the Australian Science Education Project syllabus, which has a unit called Males and Females, designed for Form 1 students. Males and Females concentrates on the physiological and reproductive aspects of sex, and makes no mention of homosexuality. Like How Human Life Begins, an English textbook which is quite widely used here, it is remarkable for the fact that nowhere in its anatomic descriptions does it even mention the clitoris, thereby doing a great disservice to the students, whatever their sexual future.

We know of some Victorian secondary schools (only eight, to be exact) where the teachers are developing their own programmes. Talking to these teachers is a sobering experience. They are discovering that reading the textbooks: a good teacher can compensate for the deficiencies of the books. However, the teachers devote a very limited amount of time to homosexuality.

We call on all teachers to put an end to this part of the problem, and whether active or passive, in perpetuating the oppression of all homosexual people.

FOOTNOTES


2. Published by Hamlyn in the Life, Love and Family Series.

SEX EDUCATION

Laurie Bebbington/Jocelyn Warke

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Male homosexuality tends to be more often disguised than female homosexuality and is as though homosexuals are punished for breaking the most sacred rule of all - that real men and real women are not supposed to do, but no single category of behaviour is quite so harshly proscribed as homosexuality. The moral and social possibility and the public health implications of the fact that nowhere in its anatomic descriptions does it even mention the clitoris, thereby doing a great disservice to the students, whatever their sexual future.

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Some teachers are using the Australian Science Education Project syllabus, which has a unit called Males and Females, designed for Form 1 students. Males and Females concentrates on the physiological and reproductive aspects of sex, and makes no mention of homosexuality. Like How Human Life Begins, an English textbook which is quite widely used here, it is remarkable for the fact that nowhere in its anatomic descriptions does it even mention the clitoris, thereby doing a great disservice to the students, whatever their sexual future.

We know of some Victorian secondary schools (only eight, to be exact) where the teachers are developing their own programmes. Talking to these teachers is a sobering experience. They are discovering that reading the textbooks: a good teacher can compensate for the deficiencies of the books. However, the teachers devote a very limited amount of time to homosexuality.

Male homosexuality tends to be more often disguised than female homosexuality and is as though homosexuals are punished for breaking the most sacred rule of all - that real men and real women are not supposed to do, but no single category of behaviour is quite so harshly proscribed as homosexuality. The moral and social possibility and the public health implications of the fact that nowhere in its anatomic descriptions does it even mention the clitoris, thereby doing a great disservice to the students, whatever their sexual future.

We call on all teachers to put an end to this part of the problem, and whether active or passive, in perpetuating the oppression of all homosexual people.

FOOTNOTES


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SEX EDUCATION

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Revolutionary change is generally considered to be the special province of ideologists, those who perceive themselves in positions of power which they wield on behalf of "the people." When we think of revolutionaries, we think of Lenin, Mao or Che Guevara leaping to mind and hold our attention as the embodiment of revolutionary passion. This is understandable; it is the world that turns its attention when social change becomes impassive to its continued health and sanity. Social progress, it would thus appear, is dependent upon the strength and courage of the political leaders and in the idealism to which we seem to be beholden for the brave new world of tomorrow. But this is a tragic error in judgment on the world's part, for it is the artist rather than the revolutionary leader who is the real architect of basic social and cultural change.

In proclaiming art rather than politics the true revolutionary force in society, we do not in any way accept the argument of artists who insist that only the noble few have the power to change the world. On the contrary. With Benedetto Croce we must come to see that "the aesthetic fact is not something exceptional, peculiarly the exceptionally gifted seen, but a ceaseless activity of man as such, a form of the world, so far as he does possess it, only in the form of representation-expressions, and only known to him as far as he acts himself." We are artists all, to paraphrase a well-known expression, and the consequences of our art is inevitably a beautiful world. But we do not consciously work toward this end; we are working toward an ideological design in terms of organizing ourselves and our activity. Life itself is our only blueprint and the discipline we discipline by is the spontaneity that is furnished to man only by art. Character. At best, as Croce points out, is "the quantitatively different separating the aesthetic from the social, the source of energy for both is common human nature. Were the average man today seeking in aesthetics and artistic sense, no artist could talk beyond nature. Were the average man to think of oneself as a social personality, it is impossible to draw a hard line between the individual and the collective."

Central to Prout's contention that social progress stems from the activity of man's creative spirit is the correlative principle that art and the artist are essential to the health of society. The diabolical surge toward human perfection wends its way from one plateau of beauty to another. Truth, to Proout, was nothing less than the continuous progress of mind from poverty to prose. The work of Prout, like Plato before him, insisted that the poet must never allow himself to become a parasite on a cause, whether that cause be social, political, or religious. For "every society declines the moment it fails to contribute to the betterment of the human condition, whether that cause be social, political, or religious."

It is no doubt true, as Benedetto Croce points out, that Prout's work was greatly preoccupied with morals, and that his anarchist, for that very reason, had a distincively religious ring to it. Croce is much too severe, however, when he argues that Prout viewed art merely as a means to social reforms. Art, for Prout, had the same basic function that it had for Shelley or any other artist. But like Shelley, Prout felt the need for social reform so deeply that the subject was rarely off his mind, and thus it was impossible for him to discuss the one without at least an oblique reference to the other. What is really fundamental in Prout's thought is his libertarian idealism which led him to hope that man might in the future realize the social strengths he is capable of by nature. "Man is not a mere bear, — that is, — not essentially ill- dishing, but rather ill-done, — and it is his destiny perpetually re-created in himself," Prout wrote.4 This is what Flagg, the "greatest of all painters," meant when he thought that the function of the artist is not to portray man and things as nature made them in their original state as they should be made, Prout continued. In the final analysis it is the artist — painter, writer, poet, philosopher — who must give society crucial insight into its own nature. Where they fail to provide such guidance, society and its institutions continue to establish a social real order.

Peter Kropotkin, adapting anarchist theory to the nineteenth century, discarding the political form of political institutions but upon the education of mankind in the ways of its own social nature, for man is basically a creative being who has been robbed of his natural social possibilities by the meaning weight of the political restrictions he has imposed upon himself over the centuries. To the extent human races derive insights into the content and meaning of his own basic nature, he becomes capable of perfecting himself and living in freedom and social unity with his fellowmen.

Displaying a genuine commitment to society in the very basic sense of the term Prout could not refuse to confine his thinking within the rigid boundaries of any intellectual discipline, and hence he acknowledged poetry and art as being at least as important as sociology, economics, or political economy. In Prout's view of things, social progress takes place as the human race becomes reeducated in the ways of its own natural society. According to Prout, this is essentially a collective rather than an individual process.

Kropotkin saw clearly in his own mind that it is individual rather than upon whose progress really depends. Mass society has no form apart from the individual; it follows that if social progress can only take place to the extent that the individual differentiates himself from mass consciousness he is not the mass mass. But, Prout argues, the individual's redemptive progress cannot proceed faster than the faster the social advance made by society as a whole, and hence it is impossible to draw a hard and fast line between the individual and the collective.

It was for this purpose that Kropotkin called upon the poets, painters, sculptors, and writers to join the ranks of the great social revolution. For the principal mission of the artist is to demonstrate to the people the futility of existing society and the "absurdities of the present social order."5

And when the poet has found the proper expression for his sense of communion with the Cosmos and his unity with his fellow-man, he becomes conscious of it, not by the contemplation of himself, but by the contemplation of the great naturalists of the nineteenth century such as Byron, Lamontiv, Goethe, and Shelley who, by escaping from nature the inspiration for good and beautiful lives, Kropotkin wrote, why should today's poet fail to do the same?

Kropotkin gives expression to his deep interest in aesthetics in Man's Alternative, one of his most important works. The breathtaking beauty and grandeur of medieval architecture was not so much due to the skill of the medieval craftsmen, according to Kropotkin, as to the beauty and profundity of the medieval concept of life. Medieval art "was grand because it was born out of a dream," the poet wrote. The vivid spring of medieval art, as with Grecian art before it, was the brotherhood and solidarity which craftsmen daily experienced in their workshop. The exultant vigor which founded edifices on its cathedrals was a reflection of the vigor of the medieval idea. Medieval architecture was magnificent, Kropotkin held, because the souls of those who created it were surmounted in an effort of purpose to seek the mutual truth. If the present age is to duplicate the artistic accomplishments of the medieval period, it must first create a social order which will allow men to develop healthy social personalities. It was the artist in Kropotkin as much as the social reformer that caused him to write: "Art in order to develop must be brought up with industry by a thousand industries degrees, identified, so to say, as Ruskin and the great Socialist Morris have so often and so well. Everything that suggests a life of purpose to do good is a social art which will bring men together, for it is only by industry that we can develop the abundant sources of energy for the aesthetic development.

The essential key to a correct understanding of anachronistic thought lies in its con­ception of nature as it relates to the aesthetic. Nowhere is this more vividly illustrated than in the writings of Ba­tolomeo Venezali as he languished in prison awaiting execution for a crime which he had not committed. Exhibiting an intro­ductive approach to the problem of society, a problem that is only in a society where all men and women enjoy not only leisure and comfort but also have the ability to enter into the heart of the human race rises to the surface. In an anarchistic social and political完善 organized community of the twenties, the sickle and hammer stood for a world where all artists could paint with the broadest of colors without regard to fashion and thearchy, or where the artist, poet, sculptor, or sculptor can work in peace.

Faced with the question of the meaning of art, Kropotkin, following his own logic, the artist to perpetually do that which he is capable of. The "greatest

Art this article first appeared in 1972 in the U.S. magazine Arts and Society, the author, William O. Reichert, is professor of Political Science at Bowling Green State University, Ohio.
III
Solid philosophical foundations for the
involves the attitude toward nature is to be
found in the writings of a number of
tightly related modernists and existentialists, of whom
directly or indirectly found their inspiration in a
day-to-day existentialism, in the kind of social
psychology derived from the Enlightenment.
"It cannot be stressed enough that
is fundamental understanding, but only
of man, but of the world as well,
occurring in the relation between
and so-called "existentialism."

lras. Drawing a close
equating between the human unconscious
situation, until it has developed a
be:"

atheistic view
lOA.
mechanistic

as a highly useful
to human freedom.

REFERENCES


2. ibid., p. 15.


5. The Myths of the Nineteenth Century are described in an article, "Proudhon and Kropotkin on Chaos, Anarchy, and the Idea of Man", in Revolution and State, IX (Winter, 1967), 87-100.


7. "To the extent that art and nature are synonymous, anarchism presents itself

8. a force implanted in things which he describes as revolutionary persuasion.

9. This is a discussion of the writings of Ernst Cassirer and Susan Langer is indispensable.

10. the aesthetic inclinations expressed by

11. Science creates nothing; it establishes and conserves only the creations of life.

12. ibid., p. 170.

13. the writings of Shaddock Cassirer point out that the


A sense of context should be extensive enough to see the correspondences a practice has to its various contexts in which it is set. But beyond that connection, you will never know the extent to which the accepted assumptions, procedures, and results will be a product of a particular cultural/ideological context.

5. It is especially important, of obvious, not to assume that self-evident or unconditioned reflex. A practice or a set of more than one of these factors is conditioned rather than unconditioned reflex.

Contrary to this point, it's widely assumed that art activities are ideologically neutral. In such a light, one reads feigned innocence in Carl Andre: "Art is what we do, culture is what is done by others. Similarly, Joseph Beuys: "A potato that is cultivated and cared for by a farmer doesn't suffer any damage even if the farmer is a merchant, he is a producer of art. Therefore, art is not degraded by the abuses of the market; it remains thoroughly and absolutely intact!"

But the tacit assumption that art is not affected by economics, politics, or linguistic, or sociological, or political, or anthropological, or ideological. This is a tacit assumption that art is not affected by economics, politics, or anthropology, or sociology, or linguistics, or ethics, or anthropology, or politics, or ideology. By the contexts they derive from and occur in. (Interview, October 1971). It is a tacit assumption runs much further, that the ideology that is, the ideological background of such contexts must be extended rather than unconditioned reflex. This is an ideological background of the way in which that activity is already presupposed.

6. Since contextual dependence admits ideological correspondences, a practice that claims itself as ideologically neutral also have to be an ideological background of what is involved in an activity is meaning or sense of art-activities are contextually dependent. Any analysis of meaningful textuality of what you have with which to sort things out. When things problematic in one context may be regarded as normal in another. The assumption that what "high art" regards as problems should essentially the problems is more difficult to swallow — it also exemplifies the hierarchical’s typical point of view and the problematic in one context may be regarded as normal in another. The point is that they are not value neutral on the whole. And so on.

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8. Once it's realised that we are dealing with different contexts and contexts with different priorities of knowledge, even different cultural/ideological contexts, to judge that "style" in England by the values of the American "style" is to judge the British style as of lesser value, whereas one should judge it in relation to its own context. (One may decide after all, that in relation to its own context, is does have a "lower value" than does the American style in relation to its context — but that is an entirely separate issue.) Hence, if a practice or a set of more than one of these factors is conditioned rather than unconditioned reflex.

Many other areas, for example much of philosophy and scientific research, tend to conceive of themselves as non-ideological, or supra-ideological. The point is that they are not free, but bilutely assume they are this guides their ambitions — the consequences of which is that the activities become trivialised, ineffectual and harmless in the face of the world's relentless business-as-usual.

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9. Insofar as the vaunted American art has been largely a product of the past twenty-five years, it’s important to see how it relates to art in other places. That is, under the hierarchical arrangement of contexts, each context maintains its power over lower echelon contexts; furthermore, it’s important to be able to see the ways in which authoritarianism consolidates its powers and controls.

There is characteristically one main relationship that at the highest level between higher authority and lower orders. One can gauge from this relationship the effects ensuing from the hierarchical structure of knowledge. Whether the hierarchy is being observed or not, maintains a cultural imperialist policy on the part of those in the “high art” context. What is arrived at is a novel extension of the ideologically different situations, but what sort of internal effect do such assumptions have upon the American art world (in its popular art form, “high art”)? The result is the source of normative controls, a number of sociological conditions have been unavoidably maximised. From a de-alignment of different contexts, “avant-garde”, “Modernist historicism” etc, while initially of psychological importance as a means of justification, as the “higher” context has lead to the hierarchical conception of the “art world”. What started out as a mere simplification of cultural imperialism, under such self-sustaining pressure, has come to be accepted as the factual and only description admirable — so that all significant “experiences” occur in terms of this framework.

The consequence of such authoritarianism has been an unaided standard — like character. While open to changes, oired internally, an academy is closed to extern- nal recommendation (it would lose its particular academicism), it distains the possible of alter- native norms and values, and so is incapable of seeing its own shortcomings. Power and control percen- tualized; it becomes closed in terms of its commitment to cultural contextual norms in order to maintain its (narrow) sense of authority. The academy develops a resistance to change and impels the “outsider” to join the academy merely in order to be acknowledged. The hierarchy has encouraged such an autonomous structure as “high art”. The auton­ omy evokes protective terrors in order to defend and sustain its concept. Terrors evinct outside competition and the practice becomes so routine that the slightest novelty is confused with the norm. Autonomy relieves the burden of justifying one’s activities, thus eliminating many generative and problemat­ ic aspects of the context. And, in so doing, the context unwittingly becomes a barrier to its own growth. Consequence of such a deserted exist­ ence is typified, whereby we are reduced to either conformity or trivially trivial two terms which might well be applied to much of recent American art.

10. A provincial context may be inter­ nally-defining but what defines the context as provincial is significantly externally-determined. This is to say that, in order to study a provincial context, one has to look for external factors, as well as, internal reasons, to explain its internal structure. What provincialism really means is that significant judgements are being made according to the context of its arrangement of knowledge, an ideologically-different context. What are defined as the relevant issues are defined by external forces, conditioned by the same, and what is defined is focused in relation to an external context.

The hierarchical viewpoint has encouraged sch­ emes in which the institutions and the context of his be­aviour which give its activity its meaning. On the other hand, prediction implies that, through access to all the rules and the institutions of a context, one can (within reason) predict how someone following a rule will interpret it — appealing to the possible range of acceptable behaviour current in that context. But — and this is where one’s prediction falls — someone following a rule in contextually-different circumstances will interpret that rule, or even interpret it differently. Following a rule. One predicts from the context of the rules not from the rules themselves.

Thus, one says that the congruence between “explanation” and “prediction” which holds within a context does not hold between contexts, even if the two contexts are adhering to the same rules. That is, one can see a possible to predict (i.e., “create”) what are likely to be innovations (i.e., “important art") in another context than one’s own. It means that internal predictions, such as “invented” by Johns, Stella, Judd, et al. about what was problematic, generative, and thus significant in the “high art” context, were essentially and necessarily internal predictions and in no sense could have, been made externally. It means that they had to be made by individuals ideologically entrenched in that context.

Yet despite this, it’s still supposed that the rules of the dominating context carry for all contexts, external/institutional factors which gave rise to those rules are not accessible (perhaps not even believeable) to individuals who are not in the context. But since the rules alone are not enough for signific­ ant predictions from provincial contexts, it is for the provincial to develop a circular views to this or the domin­ rant. The only “success” open to the provincial artist is one which is a priori sanction­ ed by the American “high art” context — and, by implication, its corresponding ideology. Another account may point the way to alternative self-descriptions.

12. That is a simple picture of the affect such hierarchical assumptions have upon ideologically different situations, but what sort of internal effect do such assumptions have upon the Amer­ican “high art” context? The point is that the autonomy thesis (in its popular art form, “high art”) has been accepted as dominant during the past twenty-five years, it’s important to see how it’s not enough to say that, since it’s been accepted as dominant during the past twenty-five years, it’s important to see how it's been accepted as dominant during the past twenty-five years, it’s important to see how it’s not enough to say that, since it’s just as ideological innocence about Vietnam doesn’t stop that being the case; and, in so doing, what are likely alternatives that is important, it is the strength of the interplay that counts and which in turn encourages and develops future actions. Rejuvenation or the genesis of new ideas depends largely on what amounts to cultural cross-fertil­ isation between contexts and, in this case, the present belief: at this time, it’s a matter of “better anthropology”, of acknowledging what is the patronising attitudes they reflect and in which the idea is, despite the presently entrenched pre­ suppositions, we have to conceive of the game as never having having the tried and true, but the ones that enables Americans to win — we have to conceive of it as a whole new game.
MOVIES

coming up

KEN LOACH'S
"DAYS OF HOPE"
"IT STONES WEEKLY"
HERZOG'S
"EVEN DWARFS STARTED SMALL"
"SPIRIT OF THE BEEHIVE"
BUNUEL'S
"NAZARIN"
VERTOFS
"MAN WITH A MOVIE CAMERA"
"MENACE"
"CHAC"
"THE HARDER THEY COME"
"PEPÈ LE MOKO"
"BLOOD OF THE CONDOR"
"MR SMITH GOES TO WASHINGTON"

The little Train to Plona von Kante (1973)—The prolific young Fassbinder, aged thirty-one, writer and director of more than twenty feature films, here makes a film about lesbians that is furnished with elegance and ingenuity. Like Bergman, Fassbinder works with a troupe of actors that he has trained and retrained, and he plays the two roles in a manner that enhances his power of sensibility. The story is that of a young woman who is not interested in love as such, but who accepts it and uses it as a weapon. The film is a study of the power of sensibility, and it is a study of the power of the senses. The film is a study of the power of the senses, and it is a study of the power of the senses.

The Parallax View (1974)—Alan J. Pakula

THURSDAYS ONE P.M.
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LUNCH TIME CONCERT COMING SOON
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IGNITE

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Mental as Anything

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$2.50 til after midnite

For Sale

Longair Sewing Machine. 32 Months Old. Zig-Zag, 6-position embroidery. Automatic $75. See Kym, A Block.
NARROW ESCAPE FROM NUCLEAR GARBAGE: Comon 564, the Soviet nuclear-powered satellite which spread radioactive waste across Northern Canada when it disintegrated and crashed on January 24, missed Australia by 20 minutes. According to the Age (March 19), "the final track went straight over NSW and intersected the populated coastal regions around Adelaide and Brisbane."

Not very subtle: The Australian Mining Industry Council, in a report presented to the Federal Government last month, says that Northern Territory black claims for land rights — based on compensation from mining companies that "become extravagant, unjustifiable and detrimental to the entire Australian community" — i.e. the profit of the mining companies will suffer. The report described the notion that blacks should be compensated out of company profits as "unjustified" and warned that "possible racial strife" could break out in the Territory because of black claims for uranium royalties. ("Age", February 17).

Even less subtle: Pancontinental Mining Company, currently mining uranium in the Territory, recently released a 179-page glossy propaganda book justifying its activities. The book, selling for $21 and described by the "Age" (February 21) as "by far the most impressive and expensive produced propaganda work by an Australian mining venture", contains less than 12 lines of type on the impact of uranium mining on blacks.

The least subtle of all: And Queensland Premier Joh Bjelke-Petersen said on February 19 that "white Australians would be converted to second class citizens unless mineral rights were removed from Aboriginal land legislation." ("Age", February 20).

AN INFINITELY EXPANDABLE ELECTORATE: Swiss conservationist Franz Weber wants endangered species of animals to have their own — human — representation at the Supreme Court. The Presbyterian Church, for example, has obtained money, claiming to be a charity, the faithful: The American founder of the Church of Scientology, Mr. Ron Hubbard, has been sentenced to four years imprisonment and fined $8160 for fraudulently obtaining funds. Hubbard and two other Scientology officials were tried in their absence. The judge said the church had obtained money, claiming to be a charity, when it was really "a strong well-run commercial enterprise." ("Age", February 16). Hubbard, who lives in a luxury yacht on the Atlantic, did not comment.

BIBLICAL CONTRADICTIONS

(ANS): Feel sorry for those who base their lives on the assumption that the key to life (and eternity) lies in the Bible! It's a contradictory document. For example, consider the following:

- **The Bible on the nature of God:**
  - God is love (1 John 4.8).
  - God is a consuming fire (Hebrews, 12.29).

- **The Bible on God's competition:**
  - The Lord is only holy (Revelations, 15.4).
  - The Lord is not the only holy one (Psalm 86.3).

- **The Bible on overthrowing the social order:**
  - Riches a blessing (Proverbs 10.15, Job 22.12, Job 42.11).

- **The Bible on contradictions:**
  - God is not the author of confusion (1 Corinthians, 14).
  - God is the cause of confusion (Isaiah 45.7).
for when cleaners forget
HOW CAN ARTISTIC MATTERS BE DECIDED BY ADMINISTRATORS? IF ARTISTS ARE NOT ALLOWED ANY VOICE IN THE BOOK-KEEPING DEPT.

ART STUDENT

STAFF

It is hard to remember that administration is a support system.

ADDITIONAL INFORMATION:

CHIMAERA POSTER COMPETITION

A competition for posters showing the relationship between students, staff, and administration. B&W or COLOUR (4 colourmax)

Winning poster to be printed with copies for the winner plus campus paste up

All entries to s.r.c. members or office by May 30th.