EDITORIAL PAGE

It would give me great pleasure to inform all the new Mackie recruits that their only sure fire way of obtaining a reasonable pass during the following semesters is to contribute conscientiously every month at least two articles to their newspaper, since however, this would be an out and out lie it will be necessary for myself and fellow devotees of literary and graphic gems to hound you all unmercifully every day for the rest of your natural Mackie lives in an effort to obtain the legendary serviette autographed by the future Picasso's among you; our's is not a happy lot. But that as it may, future issues of Chimaera will be an untainted reflection of the quality of work submitted to it and equally its weight is going to depend on you. In lieu of this, efforts are being made by the editors to further the distribution of the magazine, perhaps a few copies of the paper sent to several of Sydney's art galleries with students' work reproduced there in may well prove beneficial to all concerned, equally important is the fact that an increased distribution would undoubtedly encourage more advertising which in turn will facilitate more professional reproductions of student work. Another tentative suggestion to encourage a little interest among you all is the introduction of a small monetary prize or similar tempting goodie to be awarded each issue to the person/s who submit the best reprintable "piece of work," of course, the more issues there are the more chance you have of "winning the big one" so again start contributing.

Most sincere gratitude is extended by the editors for the contributions reprinted herein, as some difficulty was experienced in obtaining copy due to the holidays, the enthusiasm of the staff was most encouraging. Future Perry Whites among you may submit copy to Judith Dransfield or to myself in the next few weeks for practically guaranteed inclusion in the next edition of Chimaera.

Having fulfilled my obligations, I can now put into theory a thought that I have long held, and something I'm sure even Kerrie Packer doesn't realise, that is that no one reads editorials: Therefore, this paper will discriminate against artists, liberals, Queenslanders, Americans, Blacks, feminists, multi-nationals, cricketers, homosexuals, fast foods, whales, national parks, chartered accountants, police, discotheques, heterosexuals, Playboy Magazine, Japanese cars, all ethnic minority groups, several inner suburban mixed business proprietors and anyone who has, would like too, or intends to go around fucking trees in public. I can't wait to here from you all.

BRENT LEGGE

Welcome. Welcome to the wonderful institution of Alexander Mackie where you will gain enlightenment and wisdom and emerge in three years time a self-reliant, self-motivated, responsible, intelligent, sensitive and creative being. Ha. Welcome back you slackers. The real test now is getting up in the morning. For the benefit of new students, the most significant and essential characteristic which a student must display in order to pass is the skill or in some cases, a natural ability to get up in the morning and present oneself at college by nine o'clock. If you can do that, chances of receiving a degree in three years time are one hundred percent assured.

This issue is appearing during orientation week, however most of the orientation information (and the good oil, perks etc.) are contained in the orientation handbook which I hope you find stimulating reading. Consequently this is a fairly straight-forward (but brilliant) issue of the paper. Thank you thank you thank you to contributors and especially to Luise Guest who typed, helped coordinate and lay-out and is generally a real nice sheila. We Eds. are quite interested in music as well as artsy-fartsy, pseudo-political rubbish so this will probably be reflected in the content of future issues as well as this one. Okay music students here's your chance to tell the world exactly what you think about Kamahl, Pat Boone, and the Hues Corporation...

Hope to hear from you soon,

JUDY

Also thanks to Ivor (great coffee and legs), to Liz (great supervisor), to Liz Croll for back cover (read everything's art), and here could we forget Brad for keeping us entertained with wonderful promises.

Editors hard at work
This year will see much activity in the bosom of the SCC. The ads for student supplies after having a successful year in '76, will be emanating to call for photography and electronics. This is dependent on how much you, as members of the school, need harder things to request... things we know what students need. Participation by students in activities of the union is a good thing to get into now, to know your fellow students so you can be much more prepared next year or on the bus in orientation week.

Part of our participation program is to, by some means, get students to comment when you want to do something. Use it as our wish, so you could be a weekend or autonomous landscaper.

A layout needs an area to be established in which you're free to examine instead of just being used as long as it's exalted. Lot less are the efforts of this year, so keep your eyelashes straight.

Our women of colour West, holds meetings. Wouldn't you please copy us a summary of your ideas?

It has been proposed that a publication be prepared and released just prior to the opening of the Biennale. The aim is to make public a discussion history of what ensues with this Biennale, to analyse some of the problems with Biennale-type exhibitions and this Biennale in particular, and to allow artist and everyone's ideas and feelings about the event.

In light of the discussions at the meetings, we have listed below the main areas that seem to need further discussion and have quoted some of the questions in these areas.

There is not much time — we must have contributions in our hands by March 10. Would you be prepared to contribute to this publication in some way? Could you organise a group of people to discuss these problems and send us a summary of your ideas?

If you wish to be involved in the production of this publication, please contact us for meeting times.

A public forum is being planned during the Biennale where it will be possible to discuss further some of the ideas. But please be active this publication can only represent you if you contribute to it!

ARIA DISCUSSION STRUCTURE

Should there be a Biennale director, or should other means of realizing art events? Should the Biennale happen or not?

As you may already know, a lot of people are unhappy about the forthcoming Sydney Biennale.

As of yet, the planning of the Biennale is in its infancy. The Committee has maintained a closed-door policy and there is in a strong feeling with many in the community that they have been deliberately kept uninformed.

Further meetings were held during '76 in both Melbourne and Sydney. These meetings included some of the participants in the Biennale, some who had already declined the invitation, some who participated in previous Biennales, and other concerned people. Again dissatisfaction on many levels was expressed about the Biennale — in general, it was felt that the Biennale as it was proceeding would once again discriminate against Australian artists.

So far, a lot of complaints and demands were put together and sent to the Director and Committee. This included demands for equal representation of Australian artists, and with 50% of those being women artists; that the Biennale be a national event and that the selection be made on the balance of work, allocated by a number of elected representatives of these organizations; and that the Biennale has a national or Australian context and not an international one.

With these demands, the Biennale Committee has been forced to make a significant decision. Of the Australian artists, 30% will now be women. (This decision has not been extended to the overseas artists, among which only about 10% are women.)

Historically, the participation of women artists in Australia is no problem, but the establishment of an important presence.

But of the other demands made by the artists, none have been met. None has yet been ignored.

It seems that the Biennale organizers believe, by making one concession, they could effectively undermine the other demands. To some extent, this is feasible. It is a beginning — some of the collective misgivings and energy has now been accommodated.

Therefore it is important that we consolidate the ground we have won, so that next time we are not struggling for the same ground, but for further gains.

What can be done to guarantee there is just representation of different cultural aesthetics, e.g., of blacks, racist groups, women, pay people and people outside the profession? Art should be open to research areas outside the traditional definitions of art.

To what extent has an elitist definition of creativity blinded the people to the creative activities of these fully owned. Can a Biennale become a worthwhile way of showing community bound work?

Museums attract a very select audience, does this really reflect the cultural needs of most Australians?

PARDON TOWERS AND SACRED COWS

Are exhibitions like the Biennale the last gasp of a dead art tradition? Does it represent the newer characteristics of few art entrepreneurs and artists still peddling the notions of avant-guardism and internationalism?

What is the present reality?

OVERSEAS ARTISTS

What? Who? Who pays? How do we find out?

FINANCES

To what extent should the spending of public money on the Biennale reflect public opinion and needs? Should a small percentage of private funding remove it from all public accountability?

ARTISTS ORGANIZATION

Should artists organize? Why?

Why to encourage to represent artists' rights in Australia? Payment for participation? Representation in organization? Constitution with artists' rights? Copyright? All artists know what they can't get away with not giving up?

Volunteer to work on Publication — Vivienne Binns, Ian Burn, Tim Burns, Nigel Lendon, Ian Milton, Terry Reid.

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education, rightly understood, is not indoctrination of any kind, but an essentially critical activity. It's function is to encourage people to think independently, to doubt, to question, to investigate, to be sceptical and inquisitive. As such, it is, in any society, a subversive force. For this process of questioning, as well as challenging and re-bating is not to be channeled into areas of study which are remote and abstruse, more often to be defined as "safe".

ANTHONY ARBLASTER
"Education and Ideology."

During Autumn semester some students in the Diploma in Art attended a humanities class which was concerned with studying Tertiary Art Education. The group travelled to the various segments of Alexander Mackie, to the Tin Sheds at Sydney University, to the Real and Imaginary Art at Balmain to the School of Art and Design in Technical and Further Education at East Sydney Technical College and to the Art School of Newcastle, C.A.E. With these experiences, and together with their personal experiences at A.M.C. the students were required to provide a handout which they thought were appropriate in evaluating tertiary art school. What in fact was presented by the students was an examination of what the School of Art said it was trying to achieve (THE AIDS) and what in fact it might be seen to be actually doing (THE REALITY). Any statement of the aims seeks toward an ideal situation and is often formed by educational ideals, interactions. Sarason calls these the "should be" and "ought to" types of statements that refer to virtue and sin without any specification to the listener about criteria he/she can use to determine if actions based on these statements are consistent with them or not. Aims can be stated simply as this extract from the handout does for the Diploma in Arts programme:

The Diploma of Arts Programme aims:
1. To provide an opportunity for students to undertake rigorous and demanding studies at tertiary level from a wide range of approaches and disciplines within the visual arts.
2. To provide the opportunity for students to explore aspects of the visual arts through critical examination of the possibilities they offer and by the use of available technological resources.
3. To encourage students to develop an increased self-motivation and commitment to their studies.
4. To provide an environment in which students may develop as far as possible the following characteristic and abilities both during the subsequent to their involvement with the programme:
   - an understanding of concepts relevant to aesthetics and the visual arts
   - an understanding of the various media through practice and experimentation with such media
   - a confidence and competence in decision making, together with an appreciative and informed awareness of viewpoints in the visual arts other than their own.
5. To encourage students to realize their own creative potential.
6. To increase students' awareness of and sensitivity to their environment.

... or aims can emerge through the day to day operation of the school. It is in the consideration of the differences of implicit and explicit aims and the identification of the observable consequences in behaviour practices or relationships which should occur in order to decide if intent and action are consistent with each other, that concerned the students.

"I think that it is important to note that while many students handbooks may stress very noble qualities such as self-criticism, initiative, creativity and an ability to "challenge" the status quo, the actual written word and that of practised law are after two separate entities. All too often students are encouraged to "test" and "challenge" you etc. I fear this makes an institution. Bryan later identifies these forces as relating to finding "a hard learned lesson is always remembered and the hard earned tax payers' money whether coming from federal, state or local government always have strings attached -- ever heard the saying "you don't get something for nothing." The pyramidal structure of control concerned many students, who form the base of the pyramid. Brent suggests that "student/teacher/administration relationship should be such that the administration cannot function quite happily on its own without students... all courses should impart some knowledge of administrative practice for the student, so as to enable a more even power spread. Though still intently tiered the result should, I feel, be more regular than triangular."

Many students examined relationships inside the school and with the community as relevant to the aims and reality of the school of art. Jane suggested that "the process of individualisation or perhaps isolation which is probably passed over as only natural to an art college is a direct link to big business, through competition. Not only are we isolated within ourselves but as a community using esoteric visual languages, eliminating the world, our duty to society and the transmission of culture.

Peta saw "art schools as isolated from the community, they perpetuate the idea that art is for the privileged few who can either produce it or afford it, rather than the idea that art can be a part of everyday living in every sense."

The problems of the conflict that can occur between institutional practice and the development of self-motivation and commitment to studies are illustrated by Susan ... "I know that in any institution you have to have rules or there would be chaos, but it would be great if class allotments and times were a little less rigid. For instance I am the type of person who really concentrates on one thing and I become quite obsessed with it. This semester I chose to do weaving as a minor and became immediately involved. I would work all night and every spare moment. When you are that interested in one thing and you are the type of person who are obviously productive why shouldn't you be able to continue with it. I'd find myself thinking "Yuk" painting tomorrow because it isn't the best thing from my mind but I still would have to go to the class and waste all day trying to get interested when I could think only of weaving."

Finally a pessimistic comparison from Anthea of the aims of the school, the reality and of survival.

AIMS OF
1. Philosophy.

"The aim of the Diploma Art Course is to increase aesthetic awareness and skill in visual art indicating the ease of these arts in education and society. The art school is one of the primary social institutions attempting to answer symbolically the riddle of life by means of conscious irrationalisation. Art affects cultures and is an extension of human experience through the sharing of imagination and feeling. Its main objective is aesthetic communication.

Academic discussion is allowable, but questioning of one's own place and its basic philosophy is not for fear of detrimental discussions from higher up the scale. We all held the very appropriate saying "Divide and rule."

Art is used currently for three things ... (1) as reinforcement of cultural elites in our subsystem, (2) there is the therapeutic, cathartic use of art to promote passivity, (3) art is used commercially, as a direct link to big business.

THE REALITY OF...

The Real Philosophy of A.M.C.

Their aim is to maintain the status quo and the standing of the diploma to persons outside the institution. Upon arrival students are considered uneducated and have unrealistic ideas and this makes any contribution to tertiary education, the institution and course organisation and assessment irrelevant. The institution is created to suite the needs of the academics not the students.

Because of the rigidity of institutional learning the ability to be critical, creative and make decisions is destroyed. Courses are presented as consumable, which do not take into account the skills of individual students and course matter. Students will hopefully conform to views and wishes of the many who believe this passivity will unquestioning flow through the stream. Assessment is competitive and grades are awarded on comparative performance, not the quality of individual work. There is no sensitivity to the and characteristics of individual students. Academic attempt to prevent student involvement with rules and regulations on the grounds that the education objective of a course is to introduce students to a body of knowledge in a particular discipline. (One course is specifically designed to eliminate this concept --- this is Design B.)

"Education should be the means by which men and women develop critically and creatively, and discover how to participate in the transformation of our world."

SURVIVAL:

There are two ways to survive and two to fail (encounter difficulties) at a C.A.E. You can adopt active or interacting attitudes or be passively flowing with the stream. You can also adopt an active attitude but be too threatening to the philosophy of the institution and therefore be treated as insignificantly as the extreme cultural elites in our subsystem. Most students have realised that a student needs not be enthusiastic or dedicated, just simply appear interested passively, and she/he will have no worries. The key word to survival is MANIPULATION whether it is done by you or to you."

This article I would hope might lead to further discussion of these issues in later articles of Chimaera, thank all the students in this class for their involvement, this issue, particularly the student for whose essays the above quotes are taken. These quotes are out of context from the larger argument presented by the student but I hope the quote has accurately indicated the students particular position.
The Queensland Institute of Technology even boasts a large modern bar which would rival any R.S.L. Club... minus the pokies however because they are one of the many no-nos in Queensland. In my function as Hitman groupie I was able to observe from the sidelines in our travels, a few Queensland campuses and while I didn’t officially meet any of the union heavies, I did bump into a few of them who happen to like rock and roll. Consequently I managed to suss out a little of the political situations of unions in Queensland.

The first night of the tour saw us glued in front of an eight-inch black and white television set (I really should hang out with Rod Stewart I bet he has a dozen twenty-six inch color sets) and what should come on tele but our sister school Kelving Grove.

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NEW FROM K-TEL!
The building industry has a tradition of militancy. As early as the 1850’s stone masons won the struggle for an eight hour working day. In general the present building award is good on money and hours.

During the building boom period of the late 1960’s and early 1970’s many struggles for conditions including high wages and good hours were won. In a period of high production there is high employment. The pressure is on to keep up production and the bosses make enough money to grant workers’ demands for better conditions thus maintaining the high level of production.

When weeks of high employment can win economic demands. Also during the building boom political builders labourers made demands of a political nature. The N.S.W. executive of the Builders Labourers Federation included militants such as Jack Mundie, Bob Pringle and Joe Owens. Greenbands were imposed upon exploitative projects such as the Rocks Redevelopment Scheme and the Victoria St. scheme. The latter was the baby of ex-Ostic chairman Frank Theeman who like many other businessmen stood to make a lot of money by tearing the heart out of the inner city.

The boom period was a time of militancy among workers.

Immediately after Dave’s fall there was a walk out. At a mass meeting next morning a new site safety officer was elected and a new site committee formed. The company recognised these people. The workers refused to go back to work whilst unsafe, deadly conditions lasted.

The site was inspected by the Department of Labour and Industry. The government inspector found twelve safety faults on the site. The site safety officer found thirty faults!

A ban was placed on all work except safety work until the four pages of safety breaches drawn up by the union were fully rectified. But even the next day the bosses had workers doing construction work unrelated to safety measures.

After a week’s work a tremendous heat wave hit Sydney. This was in early January. The workers went out at 12 noon on the first Tuesday of January. After a week’s work they were awarded the Jobs on the Tuesday afternoon but the two weeks. After two weeks they were awarded the job on the Tuesday afternoon but the building bosses.

There were many near accidents. The main of these accidents is the speed at which work is rushed. Workers have continually to work faster and harder.

Scaffolders like Dave Shaw had complained about the poor safety conditions from upturned nails in the formwork, pass gas faoetoing when stripping down scaffolds — formworkers being forced to dismantle form high speed.

The North Gate scaffolders came very close to walking off the job when Ray Hayes, a scaffolder was transferred because he,strug better conditions.

Through the solidarity of the scaffolders potential hold up of bosses’ profits, the backed down — telling the scaffolders that conditions would be restored.

Of course these were empty promises. Dave’s death the company had refused to tell the site safety officer and the safety committee by the workers. There was not even a companied officer on the site.

With the Christmas break coming up workers pushed to keep the time schedules set by contractors and the sub-contractors. Conrise Dave Shaw is dead.

Militancy in the building industry is vital for one important reason — safety conditions. In the building industry that’s a matter of life or death.

The safety award is so open to interpretation that bosses can always scrimp on safety measures. Therefore at the beginning of every new job the battle for safe conditions has to be launched and maintained.

The price of slack safety conditions is not the bosses’ lives not the bosses’ profits but workers’ lives.

In Australia at least one building worker is killed every week. In 1973 forty-three workers were killed in N.S.W. alone.

On Wednesday, December 20th, 1978, David Shaw, 23, died after falling fifty feet from a scaffold at the North Gate shopping complex in Hornsby. Dave Shaw’s death was not a freak occurrence. He was doing a normally dangerous job, he slipped.

His death was due to the pressure that workers are under to work fast so that more profit can be made for the bosses’ pockets.

ENACOM’S North Gate shopping complex site had a history of accidents during 1978. Scaffolds and form work collapsed on two workers’ legs, workers suffered electric shocks from faulty tools and a newly constructed section of roof collapsed — miraculously without injury.

Where do the workers turn for support? The Department of Labour and Industry will inspect the safety conditions on construction sites. However, up to one month’s pay is given to the bosses to make sure the safety conditions will pass the inspection.

Safety can be won only by the militancy of the workers on each building site.

The militant work sites in Sydney are the safe sites. For example Centre Point, The Qantas site, The High Court Site in Canberra. At IC Botany chemical plant a $15.00 wage demand was thus smashing wages indexation"

But at the North Gate site many workers are migrant and the bosses took blatant advantage over a situation in which many languages hinder clear communications. The bosses are the last ones to want to explain workers’ rights in different languages.

So building workers keep on dying.

The general public can easily forget, that’s if the capital press informs them in the first place. The capitalist press and officialdom turn hard workers into martyrs who sacrifice themselves to progress.

At the opening of the disastrous Westgate Bridge paise waslavished upon the forty martyrs who gave their lives for the great achievement.

The plain truth is that bad engineering killed forty men — bad engineering designed to save time and money.

The building industry is now in a state of depression. The only jobs in operation are huge projects designed for bosses profits. There is a shortage of housing in N.S.W. but no housing is being built. There is a glut of office space in Sydney yet more office space is being shoddily and speedily pushed.

How do we get the buildings we need rather than buildings built for capital investment?

What’s needed is a long term co-ordinated strategy which links the demands of all building workers on all sites. Band aid victories which come after the death of fellow workers are not the solution. Workers’ solidarity and militancy has to be launched. It’s not enough to leave the bargain wrangled union officials who turn to the peculiar breed of ineffectual reformist bureaucrats. The building industry is now in a state of depression. The only jobs in operation are huge projects designed for bosses profits. There is a shortage of housing in N.S.W. but no housing is being built. There is a glut of office space in Sydney yet more office space is being shoddily and speedily pushed. Factory workers are told that it’s up to each man to remember to keep safety guards down on machines in hurry. If you’re working on the work site is no one responsible when the bosses refuse to do what it takes to build adequate safety rails on scaffolding.

Safety precautions are time consuming. The bosses even make the worker pay time for the safety隼or the process line the who takes time out to ensure his or her safety example by using safety guards will be slower. Safety conscious workers miss out on quick work.

Unfortunately the building worker doesn’t miss out on his pay but pays with his life.

MARY JANE DIETHE
THE RIGHT TO ORGANISE

The real question which faced the Australian Union of Students, at its 43rd Annual Council, was the whole future of student unionism in this country. All the debates, wrangling, procedural hassles, the majority of delegates realised, that what was at stake, was their very right to organise. AUS is fighting for its very existence.

The opening sessions of Council included discussions on organisation and the question of defending student unions in the face of these attacks. The President, in his report to Council, outlined legislation introduced by the National Party Governments in Western Australia, ACT and Victoria.

Legislation coupled with writs taken out against student councils and AUS, by individual members of the Australian Liberal Student's Federation and the Liberals. This is the battle that student unionism in this country, Liberals and the so-called 'Coalition to Reform' AUS, have also gone out, in their demented policies and their scheme of making processes of the Union. These attacks on AUS are an effort to stop the political organisation of students, to crush their unions and to destroy any effective student voice.

Independent student organisation, through political campaigns and student unions has played a major role in securing improvements in student living standards and achieving greater access to education, for students, as well as supporting and furthering the rights of other students and other groups involved in the basis of this organisation is compulsory unionism.

Only compulsory unionism necessarily involves all students, in their own organisations. This is made a representative basis. Students as a social group have particular needs and interests which are expressed by an organisation independently, and democratically on their own behalf, especially in autonomous compulsory unions.

Compulsory unionism means that all contribute and all benefit.

The opponents of AUS are not so much opposed to the right to organise itself - they would be quite happy with it, if the majority of students elected them to the leadership of the Union and accepted their policies. These arguments are used to destroy the union itself. Taking into account that the Liberal students, have announced publicly that they are of their own way, at least a majority, and that their actions back up this statement, Council passed a resolution saying:

"AUS demands the actions of the Australian Liberal Students Federation in seeking to encourage the Federal Government in their attacks on student unions. AUS sees the actions of the ALSF as a threat to the rights of students and to the future of student unions and condemns their undemocratic attempt to enforce their own minority views via government legislation on an issue that has been democratically decided by students."

These Bills in various forms do the following: to make the processes between students and the "women's and 'welfare' functions of student unions, to make membership of political unions voluntary, to make the policies of the Apache, the elections of the delegates to be members of welfare unions which provide food and sporting facilities etc. in some cases still have to actually pay the union fee which is then appropriated by the campus administration, rather than students themselves being able to decide what they will do with their own money.

In WA and ACT the payment of fees to AUS is actually optional and some local governments have actually made it illegal for students in those states to be members of AUS.

EDUCATION

Through our work in education, AUS has over the years developed an extremely comprehensive and well thought out education policy. The clear direction of this policy was once again put to Council, thoroughly debated and overwhelmingly reaffirmed by the majority of delegates. Points of this policy, which are elaborated in the 1978/79 AUS policy statement, were debated throughout Council many times and were still accepted as important parts of AUS policy on education.

The Focus of AUS Policy on Education

The details of AUS Education Policy - debated through some 250 motions - all lead to one of the central issues raised in this report: what is the role of the present education system? Who does it benefit? How accessible is it? Is it structured democratically? Does it work, in the interests of students and the majority of people in society? Change is necessary?

AUS believes that present post secondary education is controlled by the interests of the industry and business. The majority of people - that is, working class people - are denied access to further education, particularly education of the very beginning of the education system. Education, then remains the privilege of the rich, rather than the right of all people. The undermining of the education system, the bureaucratisation of the education system, then undermines this situation and prevents full, open and critical debate by students and teachers alike.

AUS seeks to change this and to involve all students in the process to bring about an education system that is equally accessible to all, which serves the interests of all, rather than the interests of the few, the rich minority and which is truly critical and questioning rather than conformist.

To make these principles a reality, AUS has laboured for and accomplished certain things. Students organising in AUS were instrumental in the abolition of fees and the introduction of the Tertiary Assistance Scheme in the 1972-73 budget. Important steps had been taken in ensuring access to education to all people not just the rich. Further to this, AUS has raised the immediate demands that a living wage should be guaranteed to all people of all ages, who wish to study, and that the students' movement, through the AUS, is the vehicle of democracy.

"Over and Over Again"

The majority of delegates at Annual Council accepted the need for a living income for students. This is the AUS position. "AUS believes that all people should be granted a living income by society and recognise that despite the successes of the AUS and the resources of Australian society this will not occur in the immediate future, since privilege and poverty are built into the structures of society, therefore calls for an indexed living wage for all students as a long term perspective and recognises, that until all students receive a living income by society, then the minimum wage, tertiary education will not be open to all people of all ages who want it."

Those of us who have fought to accept their defeat on the Council floor and kept moving to recommit the question. This process at Council, allows for a motion that "AUS believes that the right to education of students is essential to a democratic and civil society system, and recognises that students need to know what the National Civic Council is and about its involvement in student politics, they also need to know that, that elusive group, 'Centre Unity or Coalition to reform AUS (CUC), also any one of its many other names. Which claims to be moderate, often seems to be out to discard the student movement. Students as a group are under attack by the National Civic Council, students need to know where the attacks on their union come from, but more importantly, we need to get on with the real business of being in a union, and working together and campaigning around Education, Women, National Affairs etc."

These basic premises of AUS work with women students were challenged when the motion to defer delegates at Council. The "moderate feminists" group (which was revealed by a document circulated at Council, to be an NCC front). fed this attack on the Women's Department. They proceeded with some of the most distorted logic and underhanded tactics attempted to destroy the Women's Department. They succeeded in reducing this Department and this was the Women's Department. Some examples will suffice:

- a motion initially moved by Kim Tulit, and taken up by other Newsham delegates the "moderate feminist candidate for Women's department"

- in view of the condition of the Women's Office, AUS regrets that the slogan "A Woman's Right to Access to "AUS" must be respected in her own body" was not as popular when Mrs. Antolovich was expecting a baby:

- another of their motions: "AUS supports groups such as "Pregnancy Care" and "Women's Aid" who call for resources to be provided by AUS to an extent Centre, and that $8,000 be allocated to ensure the establishment of local campus groups."

On the face of it this motion was directed to all women, including women's liberationists, would support, but the fact is that "Pregnancy Help and Pregnancy Support" are both anti-abortion groups, who try and get into campuses and if AUS has strong pro-choice for abortion policy (as
decided by campus votes last year and reaffirmed at this Council meeting is a particularly slimy way of getting AUS to have anti-abortion policy.

The abortion motion was one of the most crucial at Council, especially by the actions of a tiny minority of students who, decided by campus vote, they decided to appoint a Travel Company to represent student control over student finances in the company, and whether student money spent in areas they agree with. Not content with the Kaye judgement which cut AUS work in these areas, these students moved to have the non National associations.

The annual general meeting was called to discuss the changes, and the changes need a two-thirds majority to be carried at AUS. One says that individuals who pay fees are members of AUS, while another says that students associations are members of AUS. As it is, the Liberals support the abstract concept of free speech, but present society denies 'free speech' to most people, and have free access to the mass media, in fact, such as the media actually ensure that certain privileged groups have 'free speech' while others don't. Shouldn't our students have free access to the mass media, while those people who oppress, have virtually no opportunity to tell their side of the story? Because of those questions the majority of delegates felt unable to support a blanket approval of 'free speech'.

One of the snarls that has been thrown around quite often is that AUS gives money to the PLO and other 'terrorist organisations'. AUS does not give money to the PLO or any 'terrorist organisation.' The two motions that were carried at Council this year on the Palestine/Israel question, proposed a broadsheet and speaking tour giving both sides of the issue. Even this simple, democratic and fair debating of the question was too much for the Zionists, who support Israel.) As soon as these motions were carried by a clear majority, the Centre-Unity (a large section of which were Zionist) began threatening secession. Their tactics were clear — if AUS doesn't give us what we want, we'll destroy it — simple blackmail. These motions were cut in the budget session due to financial constraints, but the policy still stands of promoting fair and even debate.

CONSTITUTION/STRUCTURAL CHANGES

Many long hours at Council were given over to proposed constitutional changes. The most important constitutional changes were suggested to make the constitution conformed to the reality — but constitutional changes need a two-thirds majority to be carried at Council, and this did not occur. Liberal students were the leaders in getting: this constitutional amendment defeated. They argued that individual students would lose their rights, i.e. their 'right' to sue the union, as the Liberals seem to be fond of doing. In fact they are right — if the constitutional amendments had been carried, it would have been much more difficult, not only impossible, for individual students to sue AUS, and also for Governments to enforce membership.

As it is, the Liberals would be happy to see AUS destroyed and so voted, with some support of other anti-union groups, against the amendments. A Planning Committee was set up to look into possible structural/constitutional changes and the effects of government legislation on the union.

SERVICES

The Annual General Meetings of the AUS Friendly Society and the AUS Travel Company were held during Council, so that all delegates could attend.

Decided to appoint a Travel Committee to investigate these problems, the future of the Travel Company and report to the executive on the matter. Then the next weekday was a secession debate — about the Travel Company and the Friendly Society amongst students. Only then will students be more aware of the political consequenc of AUS's membership in the areas.

NATIONAL AND INTERNATIONAL

AUS work in these areas has been greatly hampered by the actions of a tiny minority of students who, being unable to convince the union membership of their sincerity, have used governments and courts to prevent student money being spent in areas they disagree with. Not content with the Kaye judgement which cut AUS work in these areas, these students moved to have the non National associations.

AUS will fight against sexism and racism, and this did not occur. As it is, the Liberals, to 'irside of the story? Because of those questions the majority of delegates felt unable to support a blanket approval of 'free speech'.

A controversial debate in the sessions on National Affairs was over the concept of 'free speech' This debate has been continually distorted by Centre Unity and the rest of the right-wing to discredit the Union. They love to use their contacts in the media, to inform Australia that AUS is against freedom of speech.

In fact, Council voted against a motion that supported the abstract concept of free speech, but had no relation to present reality. Such an abstract principle means nothing without the recognition that the less privileged have 'free speech' to most people don't. Shouldn't our students have free access to the mass media, while those people who oppress, have virtually no opportunity to tell their side of the story? Because of those questions the majority of delegates felt unable to support a blanket approval of 'free speech'. When a subsequent motion was put to Council, pointing out some of these problems, most delegates could support it.

But the damage was already done. The right wing had succeeded in tarnishing the Union's image in the eyes of the public. Such slanders often gain great coverage in the mass media, and maybe if there was the Freedom of speech in this country, AUS might have equal opportunity to answer.

One of the slanders that has been thrown around enough often is that AUS gives money to the PLO and other 'terrorist organisations'. AUS does not give money to the PLO or any 'terrorist organisation.'

AUS is about politics, but then that's what being in a union means. As soon as students start sticking up for their rights as a group, they're bound to be knocked away at someone else's privilege. The Liberals and other right-wingers who benefit from the education system and society being as it is, realise this.

They don't want their privileges taken away, and when they can't convince students to shut up about the injustices and the oppression of the education system, they do anything to destroy students only organised voice — their unions. At Council they used endless procedural points and redeeming to disrupt probing and discredit Council — and then go to the media, saying it's a farce — they are in the ones that make it a farce. Now they'll use attempted secessions and anti-union legislation to achieve their goal.

Some of us may not agree with this or that policy of AUS, but rather than destroy the Union just to get our own way, we'd rather be active in the Union itself, and help decide that policy together with other students. That policy begins with the Local Education Action Groups, Woman's Collectives, Anti-Uranium Groups, etc., — all students should try to get involved in these groups. It's only by working together that anything can be achieved. This is our right. Don't let it be taken away from us!

— MARILYN MCCORMACK
NSW Regional Organiser for AUS

their sincerity, have used governments and courts to prevent student money being spent in areas they disagree with. Not content with the Kaye judgement which cut AUS work in these areas, these students moved to have the non National associations.

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This is the second year for the National Graduate Diploma Scheme of the Open Program of the Australian Film and Television School. The School was established by an Act of the Parliament in 1973. It is a National School and has two programs: 1) Fulltime Post 25 (3 years part-time) for fulltime students each year for a three year course. 2) The Open Program which is concerned with the community at large, the film and television industry and with education.

In the years to come it is hoped that the Open Program of the School may, with the co-operation of other institutions throughout Australia, offer Graduate Diplomas in various aspects of media. For instance, business management in film and television or the law relating to the media. As its first venture into this field it has chosen to begin with a Graduate Diploma designed mainly for those people already concerned with media education, but who lack a formal qualification in this field.

Making it possible for students to attempt the qualifications within their own system the Co-operation of those tertiary bodies already teaching media was necessary.

This program was piloted in Western Australia and Victoria in 1978 and it is anticipated it will be fully national at the beginning of 1980. It will give students knowledge of a course of study which is fully transportable from one State to another without loss of standing. In 1979 the course is offered in Western Australia, Victoria and New South Wales.

**POST-GRAD PROGRAMMES IN ART SCHOOL**

It may be possible for the School of art to offer a postgraduate programme in professional studies in 1980. It is not yet certain what number of students will contain, nor if it will be offered one year full time, two years part-time, or if both options will be open. If it is offered part-time it is hoped that this will be flexible, i.e., studies both at night and during the day. The programme will be open to students with a diploma or a degree in the visual arts area. It will also be desirable that the potential students have spent some time outside and institution and this experience will be taken into consideration for their entry.

The postgraduate diploma will offer all the disciplines currently offered in the diploma - painting, drawing, photography, design, the crafts, printmaking, electronic media, sculpture and those contemporary areas not so easily categorized e.g., project design, post studio film, performance work etc. However ALL the disciplines MAY not be able to be offered EVERY year. Every effort will be made to do this if at all possible.

The students in this programme will have a tutor to supervise their studies in the area of their choice. Full and part-time staff as well as visiting lecturers will be involved in these studies. It is hoped to provide permanent work areas for students appropriate to their discipline throughout their studies.

It is also hoped to offer a second postgraduate diploma with a strong vocational intent some time in the next two years. This graduate diploma would offer to graduates with a diploma or a degree studies which would be appropriate for careers in arts education and television and radio administration, gallery management, or as community officers or technicians in educational or other institutions.

When further information is available in Chimaera, you would like to discuss these studies please contact Elizabeth Ashburn, Director post-Graduate Studies, Cumberland Street, 277204.

**THE NATIONAL GRADUATE DIPLOMA (IN MEDIA)**

AIMS: To make the subject of media more widely available to teachers at all levels of the educational system.

To facilitate access to the widest possible range of media units of study.

To encourage imaginative and innovative ideas and practice in media education in a national context based on the overview provided by the Australian Film and Television School through its workshops and seminars.

OBJECTIVES: At the completion of the Graduate Diploma a student will be competent to:

- teach media/communications at the level of their choice
- design and implement a curriculum for all level of educational needs
- be a self-motivated and independent attitude as a result of a multi-institutional professional network.

NOTE: As this is not a financially based course of study it is not possible to be explicit about the objectives of the course, because the objectives will be largely dictated by the needs and choices of the individual participant. However, when contracting units a student will be required to furnish, in writing, their own objectives.

**FINANCE**

The School cannot directly pay participating institutions for teaching students enrolled in the Graduate Diploma in Media. What it is doing is providing each participating institution with resource material to help in its teaching program. The School will also be running special weekend seminars during the year for Graduate Diploma students.

**INSTITUTIONS PARTICIPATING IN NEW SOUTH WALES IN 1979 ARE**

- Kuring-gai College of Advanced Education
- Milperra College of Advanced Education
- North Ryde College
- University of New South Wales
- The Australian Film and Television School
- University of New South Wales
- Sydney Teachers College

**WHERE IS ALEXANDER MACKIE?**

From the handbook, Graduate Diploma in Media, N.S.W. 1979 Australian Film and Television School, Box 126, P.O. North Ryde, 2113. Telephone 887-1866.

Linda Coombs

School of art.
Daisy: "If you teach me to skate this afternoon, I will give you something you have always wanted."
Donald: "You mean... . My 1872 coin."
Nephews: "Wow! That would complete our coin collection, Uncle Donald."

There is one basic product which is never stocked in the Disney store: parents. Disney is a universe of uncles and grand-uncles, nephews and cousins; the male-female relationship is that of eternal fiancés.

Women are not very susceptible to men or matrimonial bonds, the masculine role is necessarily and perpetually composed of bachelors accompanied by nephews, who come and go.

They are not engendered by any biological act, Disney characters may aspire to immortality: whatever apparent, momentary suffering are inflicted on them in this universe of uncles and grand-uncles.

Patriarchy in our society is defended, by the patriarchs, as a matter of biological predeterminedness (undoubtedly sustained by a social structure which institutionalizes the education of the child as primarily a family responsibility). Uncle-authority, on the other hand, not having been conferred by the father (the uncle's brothers and sisters, who must in theory have given birth to the nephews, simply do not exist), is of purely de facto origin, rather than a natural right. It is a contractual relationship manifesting as a natural relationship, a tyranny which does not even assume the responsibility of breeding. And one cannot rebel against it in the name of nature; one cannot say to an uncle "you are a bad father."

Within this family perimeter, no one loves anyone else, there is no experience of affection or loyalty towards another human being. In any moment of suffering, a person is alone, there is no disinterested or friendly helping hand. One encounters, at best, a sense of pity, derived from a view of the other as some cripple or beggar, some old down-and-out deserving of our charity. Let us take the most extreme example: the famous love between Mickey and Pluto. Although Mickey certainly shows a charitable kind of affection for his dog, the letter is always under the obligation to demonstrate his usefulness and heroism. In one episode (D 381), having behaved very badly and having been locked up in the cellar as punishment, Pluto redeems himself by catching a thief (there is always one around).

The police give Mickey a hundred-dollar reward, and offer another hundred to buy the dog back. Mickey refuses to sell "Oh, Pluto, you cost me around fifty dollars in damages this afternoon, but this reward leaves me with a good profit." Commercial relations are common coin here, even in so "maternal" a bond as that between Mickey and his bloodhound.

With Scrooge McDuck, it is of course worse. In one episode, the nephews, exhausted after six months scouring the Gobi desert on Scrooge's behalf, are upbraided for having taken so long, and are paid one dollar for their pains. They flee thankfully, in fear of yet more forced labor. It never occurs to them to object, to stay put and to demand better treatment.

Instead of coming to the realization that he ought to open his mouth to say no, Donald reaches the very opposite conclusion: "Me and my big mouth!" Not even a complaint is permitted against this unquestioned supremacy. What are the consequences of Daisy's Aunt Titty discovering a year later that Daisy had dared to attend a dance they disapproved of? I'm going... and I am carrying you out of my will, Daisy! Goodbye!" (D 367)

There is no room for love in this world. The youngsters admire a distant uncle (Uncle Zorke McWhak) who invented a "spray to kill aphids." (D 455. D 5/68). "The whole world is thankful to him for that... He's famous and rich," the nephews explain. Donald sensibly replies "Bah! Brains, fame, and fortune aren't everything." "Oh, no? What's left?" asks Huey Dewey and Louie in unison. And Donald is at loss for words: "er... um... let's see now... uh...

So the child's "natural dispositions" evidently serve Disney only insofar as they lend innocence to the adult world, and serve the myth of childhood. Meanwhile, it has been stripped of the truth qualities of children: their unbounded, open (and therefore manipulable) trustworthiness, their creative spontaneity (as Piaget has shown), their credible capacity for unreserved, unconditional love, and their imagination which overflows around and through and within the objects which surround them. Beneath all the charm of the sweet little creatures of Disney, on the other hand, lurks the law of the jungle: envy, ruthlessness, cruelty, terror, blackmail, exploitation of the weak. Lacking vehicles for their natural affection, children learn through Disney fear and hatred.

It is not Disney's critics, but Disney himself who is to be accused of disrupting the home; it is Disney who is the worst enemy of family harmony.

Every Disney character stands either on one side or the other of the power demarcation line. All those below are bound to obedience, submission, discipline, humility. Those above are free to employ constant coercion: threats, moral and physical repression, and economic domination (i.e. control over the means of subsistence). The relationship of powerful to powerless is also expressed in a less aggressive, more paternalistic way, though gifts, to the vassals. It is a world of permanent profit and bonus. It is only natural that the Duckburg Women's Clubs are always engaged in good works: the dispossessed eagerly accept whatever charity can be had for the begging.
Mass culture has granted to contemporary man, in his constant need to visualize the reality about him, the means of feeding on his own problems without having to encounter all the difficulties of form and content presented by the modern art and literature of the elite. Man is offered knowledge without commitment, a self-colonization of his own imagination. By dominating the child, the father dominates himself.

Mass culture has opened up a whole range of new issues. While it certainly has had a levelling effect and has exposed a wider audience to a broader range of themes, it has simultaneously generated a cultural elite which has cut itself off more and more from the masses. Contrary to the democratic potential of mass culture, this elite has plunged mass culture into a suffocating complexity of solutions, approaches and techniques, each of which is comprehensible only to a narrow circle of readers. The creation of children's culture is part of this specialization process.

1. IDENTITY. Primitive. Two groups: one quite barbaric (Stone Age), inhabit Africa, Polynesia, outlying parts of Brazil, Ecuador or U.S.A.; the other group much more evolved but degenerating, if not actually in course of extinction. Sometimes, the latter group is the re-p Osborne of an ancient civilization with many monuments and local dishes. Neither of these two groups has reached the age of technology.

2. DWELLINGS. The first group has no urban centers at all, some huts at the most. The second group has towns, but in a ruined or useless state. You are advised to bring lots of film, because everything, absolutely everything, is jam-packed with folklore and the exotic.

3. RACE. All races, except the white. Color film is indispensable, because the natives come in all shades, from the darkest black to yellow.

4. CLOTHING. Loincloths, unless they dress like their most distant ancestor of royal times.

5. SEXUAL CUSTOMS. By some strange freak of nature, these countries have only males. We were unable to find any trace of the female.

6. MORAL QUALITIES. They are like children. Friendly, carefree, naive, trustful and happy. They throw temper tantrums when they are upset. But it is ever so easy to placate them and even, when we say, despises them in good form of a gift. They are disinterested and very generous. Clergy who are tired of dealing with spoiled juvenile delinquents, can relax with some good old-fashioned missionary work among primitives untouched by Christianity. Yet they are willing to give up everything material. EVERYTHING. EVERYTHING. So they are an inexhaustible font of riches and treasures which they cannot use. They are superstitious and imaginative. Without pretensions to erudition, we describe them as the typical noble savage referred to by Christopher Columbus, Jean Jacques Rousseau, Marco Polo, Richard Nixon, William Shakespeare and Queen Victoria.

7. AMUSEMENTS. The primitives sing, dance, and sometimes for a change, have revolutions. They tend to use any mechanical object you might bring with you (telephone, watch, guns) as a toy.

8. LANGUAGE. Almost all of them speak Esperanto.

9. ECONOMIC-BASE. Subsistence economy. Sheep, fish, and fruit. Sometimes, they sell things. When the occasion arises they manufacture objects for the tourist: trade: don't buy them, for you can get them, and more, for free, by tricking them. They show an extraordinary attachment to the earth, which renders them more natural. Abundance reigns. They do not need to produce. They are model consumers. Perhaps their happiness is due to the fact that they don't work.

10. NATURAL EMBLEM. The mollusk of the invertebrate family.

11. POLITICAL STRUCTURE. there is a natural democracy. All are equal, except the king who is more equal than the others.

12. RELIGION. None, because they live in a Paradise Lost, or a true Garden of Eden before the Fall.

13. NATIONAL EMBLEM. The mollusk, of the invertebrate family.

14. NATIONAL COLOR. Immaculate white.

15. NATIONAL ANIMAL. The sheep, as long as it is not lost or black.

16. MAGICAL PROPERTIES. They tend to use any mechanical object you might bring with you (telephone, watch, guns) as a toy.

17. FUNERAL RITES. They never die.

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11. POLITICAL STRUCTURE. There is a natural democracy. All are equal, except the king who is more equal than the others. His native subjects suffer from a rather curious weakness: always wanting to re-institute the monarchy.

12. RELIGION. None, because they live in a Paradise Lost, or a true Garden of Eden before the Fall.

13. NATIONAL EMBLEM. The mollusk of the invertebrate family.

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16. MAGICAL PROPERTIES. They tend to use any mechanical object you might bring with you (telephone, watch, guns) as a toy.
...In a time where so many people are out for as little, or at least as non-committal enjoyment as they can get, where standing back from the lights, huddling together in some pseudo-elite clique, sarcastically remarking on the negative aspects of the surround is the only form of enjoyment one can find: a band has arrived like a long overdue fresh breath of air. The programme itself is the only form of enjoyment one can have. The desire is for something we have needed for so long—something alternative to the mindless, superficial forms of ‘musak’ to dullness.

...as long as these myths are hurled at us everyday the desire is for something new, without thinking of the negative consequences awaiting the prisoner held in the death-row venues of Sydney... The fear stems from the fear of commitment, of enjoying something new, without thinking of consequences, without the approval of peers who only reinforce the walls of the pit that contains us— who make sure that negative consequences await the people who make the choice. They can be beautiful and clever, they can have a husband and babies, and go to university. They can be independent; but Charlie’s Angels manage to do both. They are good at loving sports, tennis, swimming, dancing, riding etc etc with not a curl out of place. They are a young girl’s complete dream. And that is what is sinister about this programme. In this...
Perhaps you remember the "fuck me or fall" schemozzle of late last year ... the graffiti, wild rumours, not so wild rumours, staff paranoia, and very justified anger on the part of a lot of the women students about the issue of "academic rape." What you should also realise is that this was not an isolated incident at Mackie, and that the phenomenon is certainly not confined to our campus.

In fact, the "academic rape" issue was very important at A.U.S. Annual Council this year, and is one of the priorities of the A.U.S. Women's Department for campaigning on campuses.

A.U.S. recommends that the term "academic rape" includes the many cases in which male academics apply sexual pressure to female students; a fact which reveals not only manipulation of the double power structure involved but also reveals some totally undemocratic assessment procedures.

Further, that A.U.S. actively supports all action necessary to combat such exploitative behaviour, including publicity to create awareness among students that these situations can and do occur.

Furthermore, A.U.S. recognises that because of the social conditioning of both parties, stereotypically "feminine" behaviour is frequently rewarded in terms of assessment, thus once more reinforcing the sexist and power-based nature of the relationship between the sexes, even when this does not lead to further sexual harassment and discrimination.

Moved: Alexander Mackie CAE
Seconded: Sudhakar CAE

There are several separate issues involved here, but basically they all centre around the fact that women in tertiary institutions are discriminated against in many subtle and not so subtle ways.

One of these ways is the sexual pressure of different kinds placed on female students by male lecturers, for example the implied or directly stated threat of academic failure if a woman refuses to comply with a lecturer's sexual demands. This is something that did cause a deal of controversy at Mackie last year, specifically where the students attempting to act on the issue came up against the blank walls of lecturers all madly protecting themselves.

The issue even includes the fact usually accepted as a part of the status quo — that women frequently feel impelled to use their sexuality in a stereotypically "feminine" manner to influence the lecturers' assessments in their favour. It should be recognised that so-called "feminine" behaviour is a product of socialisation as is so-called "male" behaviour, and thus is inevitably political; based as it is on a system of rewards and punishments as reinforcement of what is supposed to be "natural" behaviour.

Thus the lecturer in these cases is in the position of manipulating (often CYNICALLY) and exploiting the inequality of power in the relationship between men and women, the discrepancy of course being invariably in his favour.

By doing this he uses a double power structure — he has a certain degree of power over the student in the hierarchy of the education system AND he has the power over a female student that all men have over women in this patriarchal system.

By exploiting the DOUBLE nature of his power over a female student he reinforces the inequalities of power between the sexes, and also uses a somewhat despicable basis for his assessment procedures — i.e., a "fuck me or fall"/"A for a lay" basis.

This kind of power manipulation extends also to actual violent rape. ALL men benefit from rape in that the threat of rape reinforces women's oppression and the fact that we remain powerless — therefore ALL men, in some way, in some situations, benefit from having power over women. (This includes those men who are struggling against their oppressive conditioning.)

The possibility of rape and/or violence is what keeps women powerless, and in the situation where a male academic uses sexual harassment as a threat against a female student, he is taking an active role in maintaining our powerlessness.

LUISE GUEST
Women's Officer

ED NOTE:

The administration asked us to inform students that they, that is the Dean and Programme Co-ordinators, wish to be consulted in any overt or covert case of sexual discrimination. Further, if the students feel intimidated or embarrassed in any way they would be happy to discuss the matter with an S.R.C. member or the Women's Officer who would act on behalf of the student.
The International Campaign for Abortion Rights asks you to support the International Day of Action of March 31st, 1979. We ask you to support our demand for a woman's right to contraception and abortion, and against all forced sterilisation. These demands are international.

Nowhere do women have the absolute right to control their fertility, the absolute right to decide whether or not to have children or the facilities to make their choice a real one.

Millions of women suffer mutilation and death because their right to safe, legal abortion and contraception is not permitted by state or church law. Women are injured by back-street abortion. Sometimes imprisoned and because their right to safe, legal abortion is not permitted by state or church law. Millions of women have to give proof of rape, and are unable to express their sexuality freely.

Women are not alone in the problems they face. Through the world women are fighting for the right to control their reproduction under safe conditions. Huge numbers of women die each year from back-street abortions when it is well known that abortion is a very safe operation when performed under good medical care. In the USA, where only 18% of public hospitals perform abortions medical insurance for abortion has been withdrawn although 90% of the cost of sterilisation is paid for.

In many countries there is no right to abortion and severe penalties for women who have one. In other countries rights have been given and then withdrawn. Israel, for example, is about to restrict abortion to women whose lives are endangered, and in New Zealand, a new law allows abortion on the narrowest of grounds, which do not include rape. Women prisoners raped by their guards in Chile are refused abortion because a recent law gives human rights to the foetus. In Eastern Europe, it is now argued that a woman's right to choose should be secondary to the population and economic need of the state; Romania and Hungary have made contraception and abortion difficult to obtain.

Population control programmes are used in parts of Latin America, Africa and India, and among oppressed minority and poor women in the USA to force unwanted sterilisation and contraception on women. In Puerto Rico, 35% of women—bearing age have been sterilised. Women are told the lie that poverty is due to 'over-population' and economic aid from foreign countries carries with it a forced sterilisation program. In many countries doctors are paid more to sterilise than to give information on contraception. Everywhere forced sterilisation is the sign of racist policies and imperialist domination.

Information on and access to contraceptives often remains a privilege of the rich. Research into safe, sure methods of contraception is not carried out because of the control of the multi-national pharmaceutical companies which determine their priorities, not according to the women's needs, but according to what will bring the most profit. Side-effects of contraceptives are sometimes hidden leading to serious illness among some women. The use of contraceptives by minors is actively discouraged, and in many countries there is a rigid ban against advertising on television and in the popular press.

Unsafe conditions at work, poisons used in the environment and at war impair women's reproductive organs and give miscarriages. The dioxin explosion at Seveso in Italy, and the spraying of defoliants by the USA on North Vietnam led to miscarriages, sterility and monstrous foetal deformities.

Anti—woman laws and attitudes affect the women and the reproductive and sexual lives. It is widely dictated that women - unlike men - must separate their sexual lives from reproduction. For example, girls' sexual organs are mutilated, infibulation and clitoridectomy in some countries, so that when mature they do not experience 'sexual pleasures'. Lesbianism is considered abnormal, and killing of unfaithful wives is not murder but a 'criminal honour'. Marriage laws accept rape within marriage as normal. In some countries abortion is only legal if the married woman has committed adultery. Women are unable to express their sexuality freely, living in societies which penalise sex and childbirth outside marriage.

Women are not alone in the problems they face. Through the world women are fighting for the right to control their reproduction under safe conditions and to decide if an when to have children.

The struggle for the right to safe and legal abortion has been carried forward by the Women's Liberation Movement. But this struggle concerns all movements and individuals who stand for deliborative rights and social justice. The issues of women's right to reproductive control - contraception, abortion and freedom from compulsory sterilisation, have become international political issues forcing debate and confrontation around the world. The forces against a woman's right to choose are powerful. They include governments, churches, the medical profession, political parties and anti—abortion organisations which force women to suffer and die in the name of morality. The outcome of the struggle to defeat these forces will have an impact on all fights for basic human rights.

**WOMEN DEMAND**

- **THE RIGHT TO CONTROL THEIR OWN BODIES**
- **THE RIGHT TO CONTRACEPTION**
- **THE RIGHT TO FREE ABORTION**
- **THE RIGHT TO REFUSE FORCED STERILISATION**
The parallel to be drawn between the title of this article and its contents is not as fanciful as it first appears. When one wants to score it is important to know that one will not get ripped off, either in the quality of the deal or financially; consequently reliable dealers get known and the good word spreads. This same grape-vine exists in the art world where the reputations of the various dealers and galleries are known to interested people, clients, artists as well as art students. It is these last two groups that interest me here.

I am assuming now that the artist (student) produces work that would normally be shown in a gallery, rather than the performance artist or those who believe the gallery system to be either unnecessary or outdated. The argument for this case need not concern us at this stage. The term dealer is generally misused and often misunderstood, as most dealers in this country are as much artists’ representatives as they are art dealers. The artist’s representative is the commission agent working for the artist and the true dealer is a buyer and seller of art objects of the past as well as the present working for himself (N.B. working for the artist). The artist looking for an exhibition should be looking for a person as well as a space, a representative as well as a gallery.

There is a myth that the dealer is all powerful and probably, if not dishonest, at least disinterested in the unknown artist waiting for an exhibition. The dealer is not all powerful as he needs good artists as much as the artist needs him and therefore he is not disinterested. Who would have heard of Kasmin without Hockney, or Volland without Picasso?

One of the problems in a dealer-artist relationship is that both parties have a different approach to the same thing – the ‘art’. They are seldom able to discuss the art together, as they see it from different positions, one as a creator and the other as a distributor; one looking to be surprised by the other few of the artists wanting to exhibit and exhibition with me have ever been into the gallery before, and when asked what brought them offer, somewhat flinching as well as unflattering comments, “Well Frank Watters is looked for two years. Barry Stern is in the South of France. Clive Eckett is at the races and I just happened to notice your poster in the shop window across the street.” That is unlikely to be the start of a mutually stimulating relationship, is it? You must do your homework. Go to all the galleries and look at the shows, and space, and talk to the person behind the desk. Obviously the exhibition on the walls will tell you the type of work that gallery likes to promote and therefore what is likely to interest the owner his probable reaction to your work.

One of the problems in a dealer-author relationship is that both parties have a different approach to the same thing – the ‘art’. They are seldom able to discuss the art together, as they see it from different positions, one as a creator and the other as a distributor; one looking to be surprised by the other few of the artists wanting to exhibit and exhibition with me have ever been into the gallery before, and when asked what brought them offer, somewhat flinching as well as unflattering comments, “Well Frank Watters is looked for two years. Barry Stern is in the South of France. Clive Eckett is at the races and I just happened to notice your poster in the shop window across the street.” That is unlikely to be the start of a mutually stimulating relationship, is it? You must do your homework. Go to all the galleries and look at the shows, and space, and talk to the person behind the desk. Obviously the exhibition on the walls will tell you the type of work that gallery likes to promote and therefore what is likely to interest the owner his probable reaction to your work.

Even new galleries like my own are asked many times a week to see artist’s work. Some of the more established galleries must get as many as twenty five calls in that time. I suggest that a telephone call for an appointment is a simple and polite way to arrange an interview. Strange as it may seem to the gallery owner being the person behind the desk has often got work to do even though they may appear just to be having another gin. Gin sells pictures! Of course the dealer can go to student shows and, based on what he sees, approach the artist spontaneously. I try to do this as often as possible but am often disappointed by the standard of the work. When I mention this to a student I am told that the best work is in some travelling art prize or other, or for some other reason is not included in the show. If student shows are to introduce young artists to their potential clients let them show the best of the student work available. Don’t blame the system, it is your work – arrange it. Surely it is possible to arrange the dates of the shows so that they don’t coincide with something of equal importance?

There are two or three students who are consistently showing me their new work and keeping me informed of their progress and it is this sort of interest that will probably form the basis of an artist-dealer relationship in the future. Of course some will fall by the wayside or the work become too difficult, but that is to be expected. I think it is unfair to expect the dealers and galleries to go on understanding new movements indefinitely; new movements will throw up new talents. Some might think it is the job of a gallery to always be abreast of the times. This may be so, but naturally one works best with people and art that one understands and finds stimulating. Let the new generation find the new dealer. The ‘central Street’ group found Chandler Coventry and ‘tuck’ Funk found Frank Watters was it the other way around? Somewhere in the future new art will produce a new outlet, be it gallery as we know it, publisher or God knows what.

I realise that asking a stranger to look at your work is not an easy thing but strange as it may seem from the gallery owner’s point of view a similar problem exists. Any new work shown in the gallery will eventually affect the reputation of the gallery and the other artists associated with it, so it is essential to be as careful as possible when promising someone a show. This of course gives rise to a certain amount of conservatism and it is at this stage that the dealer – God syndrome manifests itself. Naturally, if you get a show you think the dealer is wonderful but not you write him off as an insensitive pig. In both cases the artist is inclined to overreact. Will you get a show then don’t give up, the dealer may not respond to your work, but that does not mean the work is not good and if he does not respond there is little point in pursuing the issue maybe it is the dealer that is no good.

When looking for a gallery listen to what is said about the various galleries and then go and look for yourself. See whether the space suits your work, talk to the person behind the desk and get an idea of their attitudes and interests. If they are not interested in talking to students or are too busy, forget them and go to someone who is. It is probable you will have to compromise as some of the best spaces are run by people with whom you will have little rapport, so settle for the sympathetic person first; the space second. The spaces can change people probably will not.

Rex Irwin

Two Photographers

John Adair

Paul White

Feb. 20th-March 10th.

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The dialogue is wonderfully funny, full of throwaway lines, but as Claudia recognises, the important work is going on in the action itself, in the new visual metaphors, in shading in classic relief fashion, the tones of dialogue, of relationships. There is a passage for instance which illustrates this, where Anna demands of Susan -

"You're not seeing an old man?"

"We're only having lunch" Susan replies

"Well, maybe a little desert too."

Tall tales and true from the legendary past, pathos, drama and grand passion this film is not. However, from seemingly mundane material Claudia Wein creates a simultaneously compelling and light-hearted film which describes a turning point (no I'm not talking about Ann Bancroft and Shirley MacLaine in the lives of two women who are incidentally girlfriends. One chooses family life with all its domestic trappings and the other endeavours to pursue a career and make a name for herself in the art world.

It is extremely invigorating to see a film about 'ordinary' people doing everyday things, living through events which, traumatically as they seem to us to be, don't rate as far as Hollywood material goes. It is also quite a relief to myself and the other daggy members of the Frumps Society to have a not particularly glamorous protagonist to identify with.

The director said: I did everything possible to stop the characters becoming 'types'. The middle class rabbi, who Susan has an affair with, isn't paternal: Cecil a lesbian who wants to seduce her, isn't super - sophisticated; and Susan herself isn't some 'artist' although I chose photography as her potential career. She isn't meant to be special.' "Girlfriends" is to say that part of the imagination an escape from reality, on the contrary it is a refreshing tonic concocted from the very same stuff. Reviewed by Judi Dransfield

Because of Richard Donner's manifestations of good and evil, 'Superman' assumes messianic proportions and evil being reduced to petty crooks and a ridiculous gypsy cost, one's grip on the conceptual thread of the film becomes a little tentative. I believe Donner deliberately chose this approach for a couple of reasons. Firstly it was his desire to adhere as closely as possible to the framework of the comic book, and secondly he intentionally made 'Superman' apolitical. He said, I could have put him into a political role. I could have annihilated everything Facist or Communist or whatever in the world. But I thought, let's eliminate all the contemporary ills of our society and just make it the mugger of the cat, but not the philosopher or the problems of the world. Because God knows they would be the wrong answers to give; they wouldn't be real and that's a hell of a fantasy to give somebody."

There's one particular aspect of the film that really bothers me. We were repeatedly reminded of Superman's father's warning never to interfere with human affairs. Throughout the movie I kept thinking for Superman, blessed with all the wisdom of the universe, to realise his enormous booo — booo. It took the death of his beloved Lois to wake him up to the fact, but that was no probe for Superman - he just zapped around the planet a couple of times and everything was A-Okay. But what about the part where Lois dies, Superman right back to when he first landed on earth and saved his earth - daddy's life, then he still has a great deal of interfering in human history to answer for and he might well be in big trouble in Superman 2. That brings me to problem number two. How can Superman help mankind as Marlon Brando instructed him to do, if he's not allowed to do anything?

Although some may see this 3.5 million dollar production as a bit of a cop — cut, and other pedants such as myself may find the plot line a little confusing, I think all will agree, provided they are well equipped with popcorn and chocusted ice cream, that it sure is lots of fun.
A Chimaera exclusive, probing, in-depth, SCOOP interview with the suave, internationally famous pop-star....

**J:** What did you see?
**E:** I very much enjoy... Why I very much enjoy... Why I very much enjoy...

**E:** I very much enjoy... Why I very much enjoy...

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**J:** What was your influence in the early days?
**E:** Cheer, Archie Shepp, John Lee Hooker, Dusty Springfield and coloured folk like James Brown and Al Green.

**J:** What did you think of the English scene?
**E:** I hated it. I found it revolting. I thought it was as bad as Australia. I was disgusted by it, by the things I saw.

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In a way the Saints were doomed to fail because we were in a band where we didn't want to be superstar and we didn't. There was a continual conflict which put us on the wrong side of record companies, on the wrong side of our lovely manager because they assumed that taking that sort of attitude wasn't professional... wasn't realistic and I dis...

I can still write, record and have records out and people can appreciate them. It all has to do with the publicity cult. I mean Tso Tung. I prefer true anarchy in a way where people are true individuals rather than imitators. But at the same time I hope to get a famous... 

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**J:** Do you think people listen to the lyrics of songs?
**E:** No. I can't learn that you can't change people through the lyrics of a song. You can affect people with one basis but you can't stand on a stage and sing a song about whatever and then see yourself as...

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**J:** How do you compose a song?
**E:** I haven't got a formula. I was once told that I... I should develop a formula and churn out lots of pop songs...

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**J:** What were your influences in the early days?
**E:** James Brown, Shepp, Sinatra, in the sixties there was Elvis Presley, in the sixties there was the Beatles: do you think that there is any person or group of people who were... 

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**J:** What sort of musical directions will you be pursuing...
**E:** To the top.

**J:** What sort of music will your new band be playing?
**E:** Brilliant music.
FORCEFUL ACTION. The D'Artagnan tradition, of which the Disney film is a part, presents a world which is divided into two worlds: the courtly world of men and the domestic world of women. These two worlds are represented by male and female characters, respectively. The women are depicted as passive, emotional beings who are dependent on men for their survival. The men, on the other hand, are powerful, strong, and independent. The women are shown to be inferior to men in every way, and they are expected to be subservient to them. The film reinforces these gender roles by depicting women as being weak and helpless, while men are shown to be strong and capable. This reinforces the idea that men are superior to women and that they should be in charge of society.

The film also reinforces the idea that women are not capable of making their own decisions. Women are shown to be dependent on men for their safety and protection. The film depicts women as being unable to take care of themselves, and they are constantly under the protection of men. This reinforces the idea that women are not capable of making their own decisions and that they should be protected by men.

In conclusion, the film reinforces the idea that women are inferior to men and that they should be subservient to them. The film also depicts women as being weak and helpless, and it reinforces the idea that women are not capable of making their own decisions. These gender roles are still present in our society, and they continue to reinforce the idea that men are superior to women.
COURSE TUITION

Tuition Fee: $530 per course (accepted by cheque only) $1147

FACILITIES:
- Etching
- Lithography
- Silkscreen
- Type Setting
- Linoprint
- Woodcuts
- Photo mechanical
- Screenprinting, Black & White
- and Colour

COSTS:
- Students & recent post graduates: $8 per day or night
- Professional Artists: $15 per day or night

QUALIFYING FEE:
- For "INITIAL" Supervision:
  - Session: $20

BOOKINGS:
- 6 - 8 p.m. Mondays on site
- EXPENDABLES PROVIDED

TUITION & EDITIONING AVAILABLE ON APPLICATION

COURSE & BLOCK BOOKING IN ADVANCE

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WANTED:
- Strong bodies to build a unique house on Scotland Island (Pitiutara)
- Employment on short time, casual basis
- An opportunity to participate in a creative architectural project - and get paid for it!

CONTACT MORRICE SHAW (660375) OR LINDA COMBS CLUMBERLAND (372291)

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ART GALLERY
OF NEW SOUTH WALES

BESSIE GIBSON
Project area, Ground floor

NAVAJO BLANKETS
Basement

3RD BIENNALE OF SYDNEY, EUROPEAN DIALOGUE
First floor, ground floor, basement

17 February - 23 March
- 3 March - 1 April

Second series: March 4 - March 25
- Australian painting to W.W.1
- Australian painting to W.W.1

Third series: March 18 - April 8
- Cubism and its offshoots
- Expressionism

Fourth series: June 3 - June 24
- Australian painting to W.W.2
- Australian painting to W.W.2

Fifth series: June 17 - July 8
- Abstraction and its offshoots
- Conceptual, Minimal, Performance, New Art

Sixth series: July 15 - July 22
- Movements in Australian painting since W.W.2

Admission will be free

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TEACHERS' ASSOCIATION

As the 1979 school year begins, thousands of trained teachers are left on the sidelines. Teacher's Federation organiser, Mike Davis, stated that the estimated 5,000 plus unemployed teachers in N.S.W. between 60 and 80% of them have graduated from University and College in the last two years. The only graduates from 1978 to be employed in 1979 were priority or ex-bonded scholarship holders, plus small handful of Home Science trained people. This is the second year that the Department of Education has not employed any unemployed teachers in the State's primary schools.

Federation officers have been told by the Department that there are approximately 2,000 'reserves' in High Schools and 1,000 in Primary and Infants Departments. A 'reserve' position attracts full salary but is often regarded as the dead end of every and enthusiasm for teaching. The Federation has demanded that all 'reserves' be given a firm placements in classroom teaching positions.

Mike Davis also predicted that no new positions would be created without firm pressure by union members and that teachers will become the largest single occupational group of unemployed by 1980 with over 15,000 unemployed teachers by the end of that year.

The Teachers Federation Annual Conference in December last year demanded an injection of government funds into Public Education to reduce unemployment and to meet the needs of the children. Student members ('Training Teachers' Association) of the Federation are rapidly disillusioned with their future prospects and are slowly seeing the need for action. The Teachers Federation believes that its students are so vulnerable to unemployment that action that action on all campuses is an essential ingredient for success in winning more jobs.

The T.T.A. has upgraded its membership procedures this year and records will be computerized. Tighter organization and the additional information will help the T.T.A. to mobilize more numbers. A series of activities are planned to 1979, including a trade union training school for teachers in second term and a series of unemployment seminars throughout N.S.W.

The Federation told students that the T.T.A. and get active, according to Mike Davis, is made at a time when teachers are facing the greatest crisis in Education in the sixty year Federation history.

For more information please contact Mike Davis, N.S.W. Teachers Federation Organiser on (02) 616021.

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