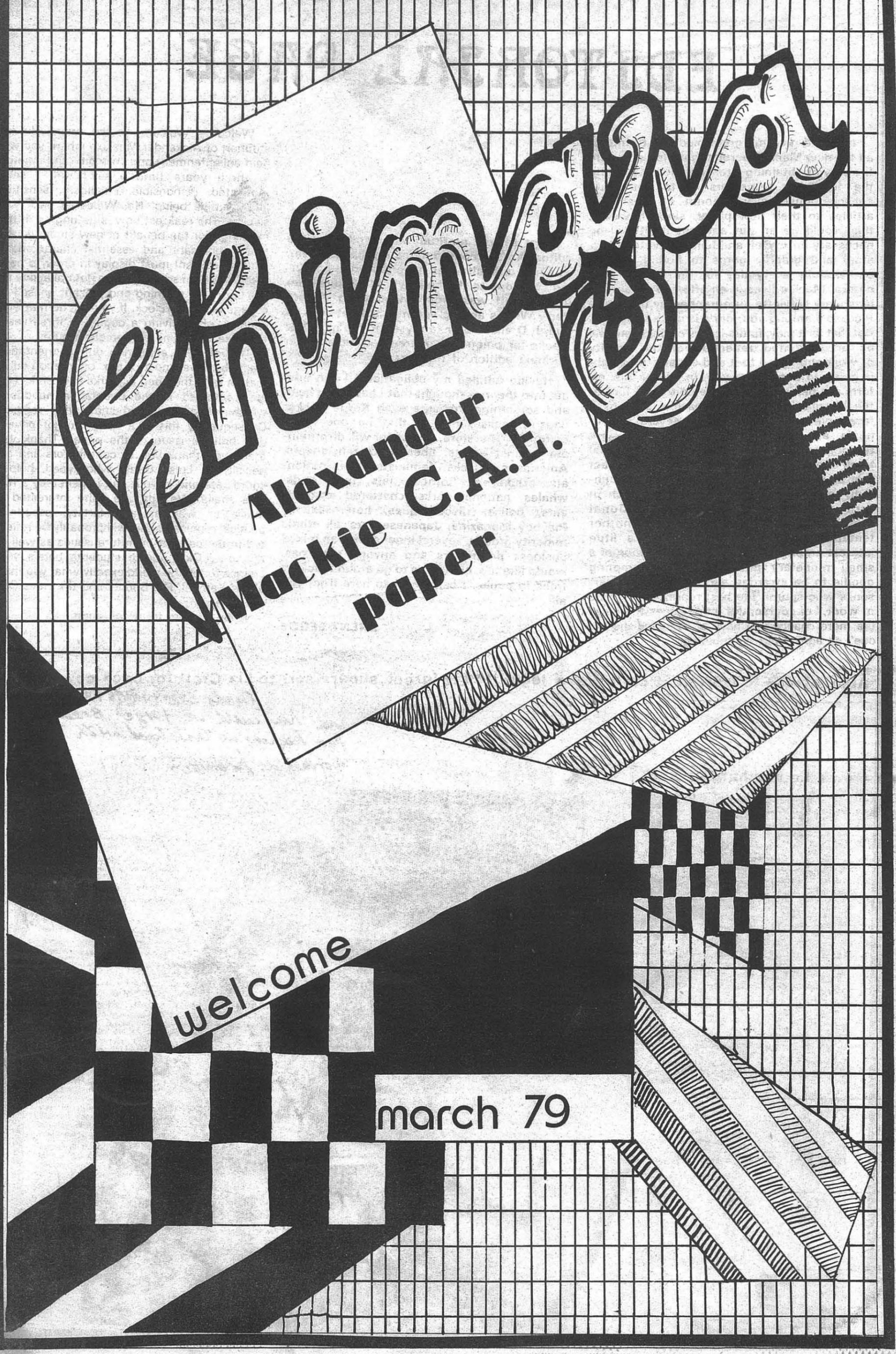


onion

Alexander
Mackie C.A.E.
paper

welcome

march 79



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 devotee 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 Chimera.

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 slackos. 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, your 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, lurks and 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-fartsty, 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...

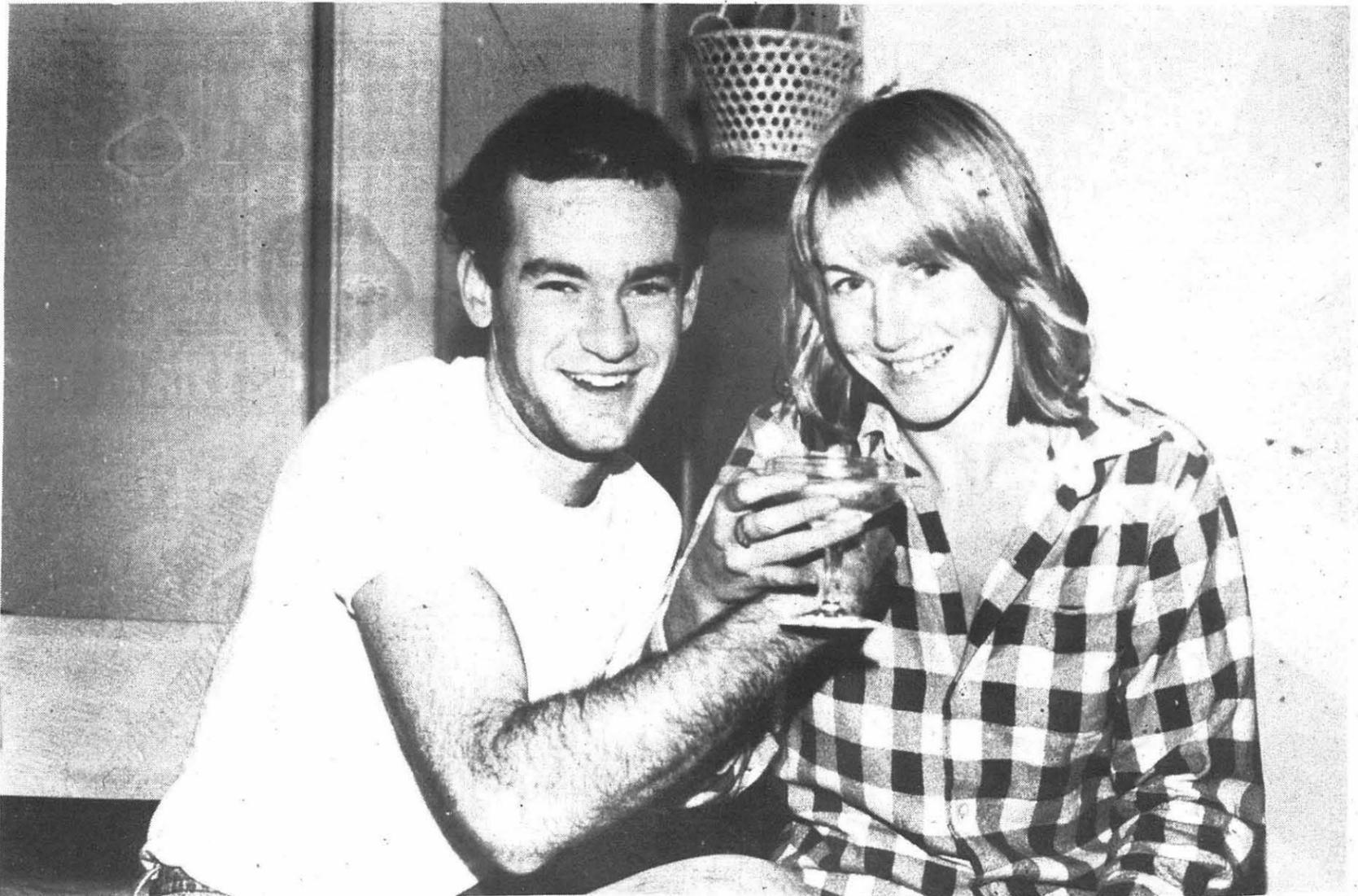
Hope to hear from you soon,

JUDI

Also thanks to Ivor (great coffee and legs), to Liz (great supervisor), to Liz Croll for back cover

*(reads EVERYTHING'S ARTIE)
and how could we forget Brad
for keeping us tantalized with
wonderful promises*

Editors hard at work



Pressie's Report *-Lide McDear.*

This year will see much activity in the burrows of the SLC. The shop for student supplies after having a successful year in '78 will be expanding to cater for photography and electromedia. This is dependent on how much you as members of the union, support the shop. We need feedback - request things so we know what students need.

Participation by students in actions and activities of the Union is a good thing to get into to get to know your fellow students so you won't be logged with knowing the few you sat next to on the bus in orientation week. Part of our participation program is to by some land for students to campat what & how they want to, for lecturers & students to use as they wish. So you could be a weekend hippy or autonomous landscapist.

A layout media area is to be established for the production of newspapers pamphlets and posters. If you're into posters here's your opportunity to practice in style. Judi Dransfeld and Brent Lesse are the editors of Chimaera this year so keep your eyeballs straight. Our women's officer, Luise West, holds meetings



regularly. Don't be intimidated in any situation. Come to meetings tell us and get support. Your national union, A.U.S., fights to protect and further you as a student and a person. We are affiliated with A.U.S.. Find out about it through our AUS Secretary, Jackie Wilson, Luise West, Garry Traynor, Shoena White and Michael Saker.

Michael Saker is our vice president and activities officer. (We all have names but operate on a participation level. Titles are for people to relate to - they're archaic) Michael gets together 6-6-gues dances and other activities like participation theatre groups and weird people. Michael is the person with pezy black hair, a smile and a terra colour.

Representation on boards & committees constitutes another main area of student activity. It's better to know what's happening than not even tho' changing it is near impossible. We're basically optimists and we're kept happy so come and find out about us or throw a cream bun at us but don't just use Chimaera to light your fires or print your silk-screen or be a cupboard radical.

SYDNEY BIENNALE

WHITE ELEPHANT OR RED HERRING?

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

A first series of meetings was held in Sydney in mid-1977. These meetings grew out of dissatisfaction with the previous Biennale and an enthusiasm to improve it. Up to fifty people attended some of those meetings and a number of recommendations emerged. What happened to them?

A recommendation was made for artist-elected representation on the Biennale Committee. This was ignored.

A recommendation was made for equal representation of women in the Biennale Committee. This was ignored.

A recommendation was made that the Biennale give emphasis to community oriented work. This has been disregarded.

The artists community wished to participate in the decision-making throughout the planning of this Biennale. The Committee has maintained a closed-door policy and there is a strong feeling with many in the art community that they have been deliberately kept uninformed.

Further meetings were held during 1978 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 a list of complaints and demands was put together and sent to the Director and Committee. This included demands for equal representation of Australian artists, and with 50% of these being women artists; that Australian artists have equal space, location, expenses, etc.; a public statement indicating sources of funding, allocation of moneys, and the basis of allocation; and statements clarifying the general aims and structure of the Biennale, the basis on which selection of artists was made, and so on.

Faced with these demands, the Biennale Committee has been forced to make a significant concession. Of the Australian participants, 50% will now be women. (This concession has not been extended to the overseas artists, among whom only about 10% are women.)

Historically, given the treatment of women artists in Australia, this is no small victory and established an important precedent.

But of the other demands made by the artists, none have been met. None even acknowledged!

It seems that the Biennale organizers believed, by making one concession, they could effectively undermine the other demands. To some extent that has happened - some of the collective enthusiasm and energy has become fragmented by their action.

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

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 documented history of what occurred with this Biennale, to analyse some of the problems with Biennale-type exhibitions and this Biennale in particular, and to provide a general forum for everyone's ideas and feelings about the event.

In light of the discussion 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 all contributions in our hands by March 9th.

Would you be prepared to contribute to this publication in some way?

Could you organize a group of people to discuss these problems and send us a summary of your ideas?

Would you please copy this letter and pass it on to others who might do the same?

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!

AREAS OF DISCUSSION

STRUCTURE

Should the Sydney Biennale exist? If so in what form?

Should there be a Biennale director, or should other means of realization be explored, such as elected committees? How do people feel about elected representatives from the art world and the community at large?

Why does the Sydney Biennale happen every three years?

Is its occasional nature an aspect of cultural control, which inhibits its development as a continuing focus for community activity?

CONTEXT

What venues . . . indoors, outdoors, museums, showgrounds, streets, Flemington markets, Blacktown CES?

To what extent do events like the Biennale shape the kind of work artists do? Do events like the Biennale reinforce the exclusion from art that most people feel?

ATTITUDES TO ARTIST PARTICIPATION AND TO COMMUNITY

Who is the artist? How do you behave to qualify and who is the judge?

Are artists white, caucasian and male? What is their natural habitat and what sound do they make when excited, especially in the vicinity of a Biennale?

Why did Australian women have to fight for 50% representation?

What can be done to guarantee there is just representation of different cultural aesthetics, e.g. of blacks, migrant groups, women, gay people and people outside the profession 'Art'?

Should money be spent to research areas outside the traditional definition of art?

To what extent has an elitist definition of creativity blinded people to the creative activities of their daily lives?

Can a Biennale become a worthwhile way of showing community based work?

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

IVORY TOWERS AND SACRED COWS

Are exhibitions like the Biennale the last gasp of a dead art tradition?

Does it represent the nostalgic fantasies of a few art entrepreneurs and artists still peddling the notions of avant-gardism and internationalism?

What is the present reality?

OVERSEAS ARTISTS

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

FINANCES

To what extent should the spending of public money on the Biennale reflect public interests and needs?

Should a small percentage of private funding remove it from all public accountability?

ARTISTS ORGANIZATION

Should artists organize?

Why is there no organization to represent artists rights in Australia?

Payment for participation? Representation in organization? Consultation with artists? Royalties? Copyright?

Are rights simply what they can't get away with not giving you?

Volunteers to work on Publication -

Vivienne Binns, Ian Burn, Tim Burns, Nigel Lendon, Ian Milliss, Terry Reid.

Box 309, Wentworth Building, Sydney University, Sydney 2006

Telephone contacts: 82 4590, 660 0869



and REALITY

A compilation from student work in a course studying Tertiary Art Education, Autumn semester, 1978.

ELIZABETH ASHBURN

... education, rightly understood, is not indoctrination of any kind, but an essentially critical activity. Its 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 and enquiring and debating is not to be channelled into areas of study which are remote and abstruse, and therefore politically "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 Sydney College of Arts 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 experience at A.M.C. the students were required to produce a series of criteria 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 AIMS) and what in fact it might be seen to be actually doing (THE REALITY).

Any statement of the aims looks toward an ideal situation and is often formed by untestable abstractions. Sarason calls these the "should be" and "ought to be" 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 explicitly as this extract from the handbook 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 characteristics 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 intellectual and 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-criticisms, initiative, creativity and an ability to change and reflect the society around you etc., the actual written word and that of practised law are after two separate entities. All too often students are encouraged to experiment and then mysteriously (?) fail in their assessments. All too often the "weeding" process is the control exerted by the separate forces that govern and control the work or "productivity" of 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 suggest that "student/teacher/administration relationships should be such that the administration cannot function quite happily on its own without students ... all courses should impart some knowledge of administrative practise for the student, so as to enable a more even power spread. Though still intensely tiered the result should, I feel, be more rectangular 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 prevents communication except 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 everyone's life."

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 are obviously productive why shouldn't you be able to continue with it. I'd find myself thinking "yuk" painting tomorrow because it was the farthest 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 is to foster the development of professional persons given ample opportunity to form a philosophy within their field in the context of individual and social needs. The school of art decides which is conducive to the development of the individual students creative potential. Students are encouraged to be resourceful, self-motivated self-reliant individuals who are positive and professional in their endeavours

The role of the Dip Art Course is to increase aesthetic awareness and skill in visual art indicating the lace of these arts in education and society. The art school is one of the primary social institutions attempting to answer symbolically the riddles 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 in the scale. We've all heard the very appropriate saying "Divide and rule."

Art is used currently for three things ... (1) as a reinforcement of cultural elitism in our bourgeois society and (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 ed., the institutions 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 creative, criticize and make decisions is destroyed. Courses are presented as consumable products which do not take into account the skills of individual students and course matter. Students will hopefully conform to views and wishes of the management because of this passivity will unquestioningly flow through the stream. Assessment is competitive and grades are awarded on comparative performance, not on 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.)

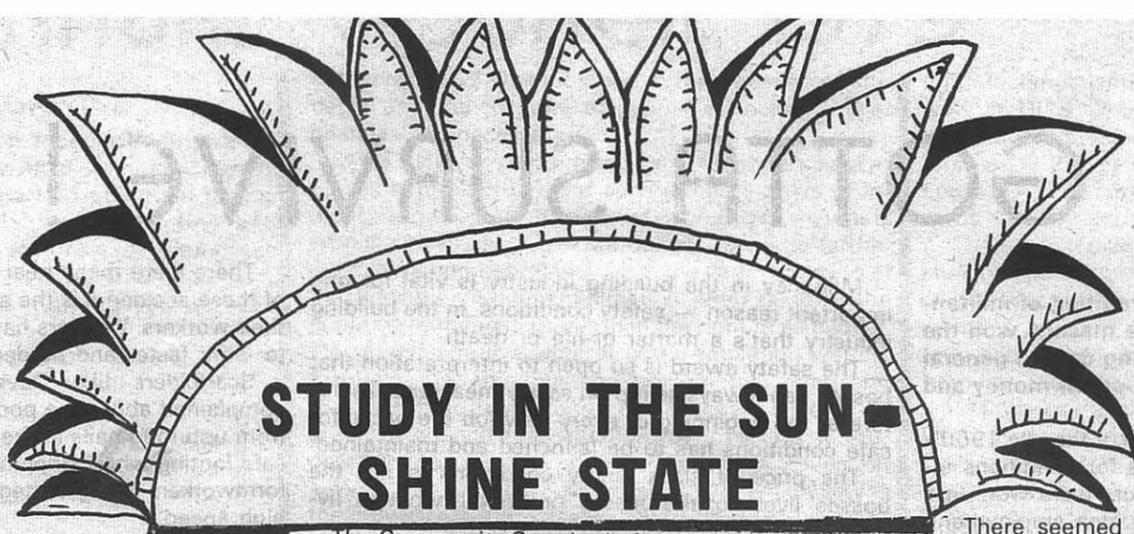
"Education should be the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world."

SURVIVAL:

There are two ways to survive and two to fail (or encounter difficulties) at a C.A.E. You can adopt active and 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 non-involved apathetic student.

Most students have realised that a student need 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*. I thank all the students in this class for their involvement in this issue, particularly the student from 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.



STUDY IN THE SUNSHINE STATE

The land of palm trees and pineapples is not, as we all know, exactly what it is cracked up to be especially for the more restless inquisitive elements such as students. On first impressions... a quick glance over the illustrious facilities available to students on some campuses one cannot fail to be impressed — peaceful garden settings, large airy buildings (Bumberland Street eat your heart out) spacious and well catered for student recreation areas.

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 Hitmen 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 me 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 Kelvin Grove.

The Community Standards Association in Brisbane have apparently taken great exception to an article contained in the union's orientation handbook. The article in question was a description of the campus homosexual group, informing new students of its existence and inviting them to participate if they wished.

The spokesman for the Community Standards Association maintained that it was a disgraceful article because, recognising that everyone has inherent, latent homosexual tendencies, he believed that it would encourage young people to fulfill their potential for homosexuality and in a few years time the community would have a race of homosexuals fronting the classrooms.

The interviewer randomly pounced on several innocent bystander, teacher trainees, nibbling their brown-bread salad sambos and most of them admitted that, after reading the article, they didn't feel in imminent danger of turning into dirty pinko commie queers. Rumour has it that the N.C.C. which is quite active on campus in Queensland tipped off the Community Standards Association and the media.

By Judi Overfield

There seemed to be a general concern amongst student unionists about impending legislation which is being formulated in Queensland, with the intent to defuse the political muscle of student unions. The exact format of this legislation does not appear to have been finalised, although one suggestion receiving some support is that proposed by Q.L.D. Liberal backbencher, Terry Gyar. Gyar's proposal is to split the present Union into two bodies:

- (1) Student Service Board — this board would still be funded by compulsory fees, and although 'run' by students, the direction it takes can be determined by the administration — not the student body.
- (2) Student Representative Council — this would be non-compulsory, and as such would deal with any "political Matters."

In a nutshell, the unions would have no control over their own monies, and because the political body would be non-financial it would have no power to launch campaigns. For instances if a union desired to agitate for an increased living allowance, how would it finance leaflets, posters and rallies without funds? Such a move would effectively stifle any criticism of governments and administrations.

In N.S.W., late '77, this sort of legislation was being discussed however, for the time being it looks as though unions here, under a Labour government are not going to be tampered with.

the last sentence of the letter printed below is a fair indication of the QLO Gov. attitude.



Office of the Minister for Education,
Brisbane, Qld 4000.
27 June 1978

Dear Mr. Kersley,

I refer to your letter of the 8 June 1978, regarding your expressed alarm and dismay at the proposed State Government legislation regarding campus unions.

You must be referring to newspaper speculation concerning this matter as I at this stage have no legislation regarding Student Unions in preparation. Certain proposals have been made to me, and I am aware of actions which have recently been taken by the Western Australian, Victorian and Commonwealth Governments in respect to Student Unions in their own areas of responsibility.

I am presently in the process of consulting with the Governing bodies of Queensland's Tertiary Education Institutions. As a result of my discussions, I expect to be in a far better position to be able to advise my Government of the actions it should take in respect to the Student Unions in Queensland.

I am sure that if and when any action is taken by the Queensland Government it will be the most appropriate action for the situation which exists in Queensland.

Yours sincerely,

Mr. D. Kersley,
President,
Queensland Institute of
Technology Union,
G.P.O. Box 2434,
BRISBANE, Q. 4001

Col. Reed
Minister for Education

Reprinted from: UNIT, July 31, 1978 Page 3.



NEW! FROM K-TEL!
GENUINE AUSTRALIAN
LIVE for your front lawn

THERE ARE ONLY A FEW LEFT OF
THIS FAST VANISHING TRIBE...

payments from \$8.99 per wk.

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PLEASE SEND me my
garden aboriginal
will speed!...

Fiona Buckland

YOU GOTTA SURVIVE!

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.

Workers in periods of high employment can win economic demands. Also during the building boom politicised builders labourers made demands of a political nature. The N.S.W. executive of the Builders Labourers Federation included militants such as Jack Munday, Bob Pringle and Joe Owens. Greenbans were imposed upon exploitative projects such as the Rocks Redevelopment Scheme and the Victoria St. scheme. The latter was the baby of ex-Osti 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.

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 scimp 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' pocket.

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.

There were many near accidents. The main cause of these accidents is the speed at which bosses push their workers. Workers have been continually pushed to work faster and harder.

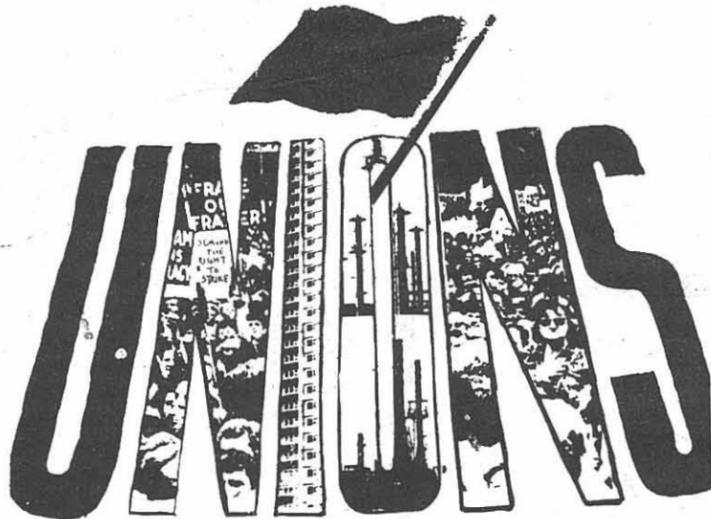
Scaffolders like Dave Shaw had complained about the poor safety conditions from upturned nails in the formwork, passage of workers without safe footing when stripping down scaffolds — formworkers being forced to dismantle formwork at high speed.

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

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

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

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



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. On Wednesday of the following week the union went before the Conciliation and Arbitration Commission.

The magistrate awarded them the three hours pay that they had lost on the Tuesday afternoon but refused to grant pay for the following week declaring their lack of reason.

They went out for a further two weeks. After two weeks they were awarded the full three weeks pay plus the three hours.

A victory for the workers at North Gate at the cost of a life but still a bandaid measure by bosses to get workers working.

One week later man fell from faulty safety rails in the city and another fell from the North Gate site. This time it was all hushed up. (One can't have details like this spoiling the Xmas Break).

Dave fell because of the lack of safe scaffolding and safety rails. He fell from unsupported scaffolding fifty feet up.

Good safety means time. Time means money for the bosses. The bosses, operating through their foreman curtail the construction of safety measures because of the time factor.

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 warning period can be 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 e.g. Centre Point Tower, The Qantas site, The High Court Site in Canberra.

At ICI Botany chemical plant a \$15.00 wage demand was thus smashing wage indexation.

But at the North Gate site many workers are migrants 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 capitalist press informs them in the first place. The capitalist press and officialdom turn dead workers into martyrs who sacrifice themselves to progress.

At the opening of the disastrous Westgate Bridge praise was lavished 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 put up.

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 enough. Workers' solidarity and militancy has to be maintained. It's not enough to leave the bargaining to well-paid union officials who tend to turn into a peculiar breed of ineffectual reformist bureaucrats.

During the post boom period trade unions tended to become more conservative, all the militants, Munday, Pringle and Owens have been expelled from the Builders Labourers Federation. Industrial unionism through rank and file organisation is essential to smash the murderous profit building bosses.

Profit kills people. Profit builds buildings, workers don't need.

We have to counteract the mentality that the middle class impose on workers. Safety "is up to you."

Workers are told that it's up to you to remember to wear your hard hat, your safety glasses, your masks, combersome items which aren't provided anyway.

Factory workers are told that it's up to each worker to remember to keep safety guards down on machines they operate.

Safety on the work site is no individual responsibility when the bosses refuse to all workers time to build adequate safety rails on scaffolding.

Safety precautions are time consuming.

The bosses even make the worker pay for safety time. In the factory or on the process line the worker who takes time out to ensure his or her safety for example by using safety guards will be slower. Thus safety conscious workers miss out on bonuses for 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. Amidst all the debates, wrangling and 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 of the anti-union legislation and the methods of defending student unions in the face of these attacks. The President, in his report to Council, outlined legislation that has been introduced by Liberal/Country Party Governments in Western Australia, ACT and Victoria.

This legislation coupled with writs taken out against student councils and AUS, by individual members of the Australian Liberal Students' Federation, clearly show that the Liberals are out to destroy student unionism in this country. Liberals and the so-called 'Coalition to "Reform" AUS,' have also gone out of their way to discredit the policies and decision 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 all students and other groups in society. The basis of this organisation is compulsory unionism.

Only compulsory unionism necessarily involves all students democratically, and ensures that decisions made have a representative basis. Students as a social group have particular needs and interests which can best be furthered by organising 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 compulsory unionism 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. As this is not the case they would rather destroy the union itself. Taking into account that the Liberal Students, have announced publicly that they "are the unblushing assassins of AUS", and that their actions back up this statement, Council passed a motion saying:

"AUS condemns 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 blatant denial of student control over their own unions and condemns their undemocratic attempt to enforce their own minority views via governments and court interference on decisions that have been made democratically by students."

*These Bills in various forms do the following:

- make an arbitrary division between 'political' and 'welfare' functions of student unions.
- make membership of 'political' unions voluntary while still making it compulsory for students 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 prohibited, which means that the 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 a minority of delegates saw as questionable, 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 some of the central questions which AUS raises in this area. 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? What changes are necessary?

AUS believes that present post secondary education is controlled by, and serves the interests of industry and business. The majority of people — that is working class people — are denied access to further education, oppressed even from the very beginning of the education system. Education, then remains the privilege of the rich, rather than the right of all people. The undemocratic structures of the education system, maintain this situation and prevent full, open and critical debate by students and teachers alike. AUS seeks to change this situation, by involving all students in the process to bring about an education system that is equally accessible to all, which serves the interests of the working class, rather than the rich minority; and which is truly critical and questioning rather than conformist.

To make these principles a reality, AUS has lobbied for and demanded certain things. Students organising in AUS were instrumental in the abolition of fees and the introduction of the Tertiary Assistance Scheme. These were two very important steps in ensuring access to education to all people not just the rich. Further to this, AUS raises the immediate demand of a nonmeans tested TEAS, which is available to all at 120 percent of the Henderson Poverty Line. (approximately \$79). In the long term, AUS believes that a living wage should be guaranteed to all members of society, including students, so that tertiary education will be open to all people, of all ages, who want it. AUS also raises the question of democratic campus decision making and student choice in assessment and course content.

'Over and Over Again'

The majority of delegates at Annual Council accepted the need for a living income for students. This is the motion that was carried:

"AUS believes that all people should be granted a living income by society and recognises that despite the massive productive resources of Australian Society this will not occur in the immediate future, since privilege and poverty are built into the structures of present society. AUS therefore calls for an indexed living wage for all students as a long term perspective and recognises, that until all students receive a living wage, equivalent to the minimum wage, tertiary education will not be open to all people of all ages who want it."

Those who argued against this, refused to accept their defeat on the Council floor and kept moving to recommit the question. This process at Council, allows for a motion that has been either lost or carried, to be redebated and voted on again. Usually delegates only take up this procedure, if voting on the motion was extremely close, but as only 5 campuses are necessary to move that an issue be recommitted, the question of the living wage was debated 'over and over' again and still accepted by the majority of delegates.

Opposition to the concept of the living wage, came mainly from members of the National Civic Council and Liberal students. The NCC argued that as the majority of tertiary students are what they term 'upper/middle class' then the granting of a living wage to all, only serves the rich who are already in tertiary institutions, rather than the working class. It's interesting that the Liberals supported them on this issue, as it is obvious that what the Liberals and Fraser are on about is keeping education the privilege of those rich 'upper/middle' class students. The guarantee of a living wages does not go all the way to getting rid of the inequalities and injustices of the education system, but is an absolutely necessary step, before working class people can even contemplate tertiary education.

The NCC/conservatives solution of denying a living wage to all so that we can ensure that the small percent of rich people in this society don't get it, is a twisted way of taking from the rich and not giving to the poor.

Some of the most twisted, hypocritical arguments came from the right wing students at Council — these included the NCC, Liberals, Centre-Unity, etc.* Loudly professing to protect the rights of the working class, the oppressed, including women, they did by their arguments, actions and political views, seek to reinforce that oppression — both in education and the wider society. It is that oppression that denies these groups any real access to education.

Main Areas of Activity in Education During 1979

AUS is very concerned about the increasing rate of unemployment in Australia, especially of graduates and teachers. A national campaign for all teachers

right to employment, will be a major part of AUS work in 1979. One part of this campaign will be the organisation of two conferences throughout the year: one on "Education, Unemployment and the Economy" and the other on "Teacher Unemployment and the future of Teacher Education."

The other major area of work in education will be student financing and education funding. This campaign arises from a recognition of the following points:

* Australian students as a group are under attack from the Liberal-NCP Federal Government.

* Cutbacks in education spending have been a feature of the policies of Australian Government starting in 1975.

* Further restrictions on TEAS, the introduction of a loans scheme and the reintroduction of tertiary tuition fees all threaten students and potential students.

* Cutbacks in funding directly result in reductions in the quality of education and reduced access to enrolment.

A major part of AUS work and budgetary allocations are given over to education — AUS works in the interests and welfare of its student members. This necessarily means opposing Liberal/NCP government (and any others) who work against these interests. It also means taking up the rights of women, homosexuals and other oppressed groups, who are denied the educational privileges so readily accorded to a minority. In this way it can be seen that AUS, in working for students, is very much a political union

WOMEN

If AUS is to be seriously concerned with access to education, then it must work actively against the oppression of women, which is a definite barrier to women fulfilling their capacities — both as students and generally as members of society. The Women's Department is very important to women students — it is a political tool through which women have been able to take a greater part in student unions, as well as taking greater control over their own situation. Both of these developments are necessary for women to overcome the sexism of education institutions. AUS has developed policy around women and work, childcare etc., — all from a firm commitment to women's liberation. This commitment arose from women themselves organising on their own campuses and in AUS.

(Many students may not know what these groups 'N.C.C.'s, Centre Unity ect., are on about. Often they seem irrelevant to what most students are interested in or what the real concerns of the union should be. It can be hard to write a report of council that doesn't just describe one group bashing another. The problem is 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 A.U.S." (or any one of its many other names). Which claims to be moderate, often seems to be out to discredit the policies and decision making procedures of the Union, 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 in our campaigns around Education, Women, National Affairs, etc.)

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

a motion initially moved by Kim Tulk, (and taken up by other Newcastle delegates) the "moderate feminist" candidate for Women's Officer:

"In view of the condition of the Women's Officer, AUS regrets that the slogan 'A Woman's Right to Choose' and 'A Woman's Right to Control her own Body' was not as popular when Mrs. Antolovich was expecting a bouncing baby Gaby."

another of their motions:
"AUS supports groups such as Pregnancy Help, Pregnancy Support and the Rape Crisis Centre, and that \$8,000 be allocated to ensure the establishment of local campus groups."

On the face of it this motion seems one that any women, including women's liberationist, would support, but the fact is that 'Pregnancy Help and Pregnancy Support' are both anti-abortion groups, who try to push women into continuing their pregnancies. As AUS has strong pro-choice for abortion policies (as

decided by campus votes last year and reaffirmed at this Council) this motion is a particularly slimy way of getting AUS to have anti-abortion policy.

The abortion debate was one of the most crucial at Council, especially for revealing the methods of the right wing. Even though the pro-choice for abortion stand had been overwhelmingly supported by students late last year, the right wing groups at Council moved that we have 'no policy.' They were in effect trying to deny a decision that had been made by students.

Not only that, but they refused to admit that their 'no policy' is in reality a pro status quo stand, i.e., stand in favour of the situation which denies many women access to safe abortions when they need them. Suddenly they were all concerned about the 'oppression of women,' saying that abortions oppress women, babies don't!

I would say that being forced to live out an unwanted pregnancy is a more oppressive situation, than being able to **choose** whether one wants a child or not. Most of Council recognised the importance to women of having this choice, and resolved that the fight to ensure a woman's right to choose abortion, would be a major campaign during 1979.

The abortion debate illustrates the tactics of the 'moderate feminists' and generally the whole National Civic Council at Council. Take an idea that has support in AUS — such as the fight against sexism and oppression — twist it around so that it still sounds good but means the opposite thing. This tactic was used time and again by the NCC, but was seen through and thoroughly rejected by the majority of delegates at Council.

As the NCC position was rejected AUS still has a firm commitment to Women's Liberation, as an absolute necessity for full access for women, to an education system that can really answer their needs and doesn't work against them. In recognition of this AUS will continue its campaigns against sexism in education and around sexuality, health, rape, abortion, childcare, etc.

CONSTITUTION/STRUCTURAL CHANGES

Many long hours at Council were given over to proposed constitutional changes. The most important of these concerned contradictions within the constitution's references to individual and campus membership of AUS. One section of the Constitution says that individuals who pay fees are members of AUS, while another says that student councils/associations are members of AUS.

The reality is that AUS is an association of student associations. Individual students cannot join AUS — they only become members after a campus vote has made a decision to affiliate to the union. Constitutional changes were suggested to make the constitution conform 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, though not impossible, for individual students to sue AUS, and also for Governments to enforce voluntary membership.

As it is, the Liberals would be happy to see AUS destroyed and so voted, with some support of other anti-union students, to defeat 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. AUS Services in this area continue to be cause for contention amongst many students. For example with the Travel Company problems arise over student control over student finances in the company, and whether its operations are in line with AUS's own policy — in many cases it is clear that it is not. Some students would like to see an immediate separation of the Travel Company and AUS.

Council decided to appoint a Travel Committee to investigate these problems, the future of the Travel Company and report to the executive on the matter. There needs to be much wider — less sensationalised debate — about the Travel Company and the Friendly Society amongst students. Only then will students be more aware of the political consequences of AUS's involvement in these 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



Two Mackie delegates

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 'no policy' on National and International Affairs. This in effect meant a gagging of students, and once again that AUS supports the status quo, and ends up being a 'do nothing,' 'say nothing' union.

Students have every right to seek solidarity with students of other nations and groups who are sympathetic to their own aims and objectives. AUS continues to support all people struggling against their oppression, whether in Vietnam, Zimbabwe, East Timor or (especially if you are black) in Queensland.

As part of its policy on National Affairs, AUS throughout 1978, had a firm commitment to opposing the mining and export of uranium. We organised a Feminism and Uranium Conference, produced a broadsheet on Uranium and Black Land Rights, and took part in the wider anti-uranium movement, of which students are a major part. AUS work in other areas of National Affairs, include support for Aboriginal Land rights, Trade Union rights, Homosexual rights and for the right to march.

AUS is also concerned about the crisis level of unemployment in Australia, and has worked specifically on the question of graduate unemployment. By working with various organisations such as Trade Unions we are attempting to pressure the Government to do something about this appalling situation, instead of just perpetuating the myth of the 'dole bludger.'

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 present society denies 'free speech' to most people, and in effect institutions such as the media actually ensure that certain privileged groups have 'free speech' while others don't. Should racists or Nazis have free access to the mass media, while those who these people 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 true 'freedom of speech' in this country, AUS might have equal opportunity to answer.

One of the slanders that has been thrown around often enough 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 are Zionists) began threatening secession. Their tactics were clear — if AUS doesn't give us what we want, we'll destroy it — simple blackmail! The speaking tour was cut in the final budget session due to financial constraints, but the policy still stands of promoting fair and even debate.

ates were directly elected, and not just appointed by Student Councils. This is an important step towards more effective democracy in the Union. Actually being at Council is often a horrifying/politically educative/enjoyable experience for many delegates. The developed political factions within the union, as evident at Council, testify to the highly political nature of the union itself.

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 knocking 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 redebating to disrupt, prolong and discredit Council — and then they go running to the media, saying it's a farce — they are 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, Women's Collectives, Anti-Uranium Groups, etc., — all students should try to get involved in these groups. It's only by working together that we can achieve anything. This is our right. Don't let it be taken away from us!

MARILYN McCORMACK
NSW Regional Organiser for AUS

Student Health Scheme

Student body offers lowest health rates

The Australian Union of Students Friendly Society announced yesterday that cheap new health insurance rates would be available to about 240,000 tertiary students in all States.

For NSW, Queensland and ACT students the society is offering insurance at \$66 a year or about \$1.25 a week. Its charge for covering 100 per cent of scheduled fees is \$99.80 a year (\$1.92 a week).

These rates, for single people, are slightly lower than those of other big friendly societies.

On hospital tables the society offers the biggest savings. For \$40-a-day cover the charge is \$40 a year (77 cents a week). For \$60-a-day cover it is \$70 (\$1.35 a week).

These are about half the rates offered by other funds.

The Sydney Morning Herald, Wed, Oct 25, 1978

WHERE TO JOIN?
Forms are available at your SRC/Union/Students' Association, and A.U.S. Friendly Society Pharmacies.

ENQUIRIES
Contact A.U.S. FRIENDLY SOCIETY, C/- GRAND UNITED ORDER OF ODDFELLOWS, 147-9 CASTLEREAGH ST., SYDNEY, 2000, OR PHONE GRAND UNITED ON (02) 26-6834, AND ASK FOR THE A.U.S. FRIENDLY SOCIETY.



AUS Friendly Society

Another service of the Australian Union of Students

JUST BEING THERE . . . WHAT NOW?

This Annual Council was the first where all deleg-

GRADUATE DIPLOMA SCHEME of the AUSTRALIAN FILM & TV SCHOOL

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 Federal Parliament in 1973.

It is a National School and has two programs:

1. The Fulltime Program which accepts up to 25 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 tertiary 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.

By making it possible for students to attempt the qualifications within their own States the CoOperation of those tertiary bodies already teaching media was necessary.

The Scheme was piloted in western Australia and Victoria in 1978 and it is anticipated it will be fully national at the beginning of 1980. This will give students the advantage of doing 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.

This is an experiment in education. The scheme has been described 'as without precedent' and at the moment the School is in the process of seeking accreditation for its Graduate Diploma in Media from the Australian Territories Accreditation Committee for Advanced Education.

It should be understood that the School is the equivalent of a College of Advanced Education, but is set up somewhat differently from other tertiary institutions. It is not responsible, through a State body, to the Tertiary Education Commission in Canberra. Neither is it funded, like other institutions, on the number of Equivalent Fulltime Students it has enrolled. The School is a statutory body (similar to the ABC) and is responsible to the Department of Home Affairs. Under the Act which established the School it has the right to award degrees and diplomas without seeking accreditation.

However, by a decision of the Academic Board of the School it has been decided that we should seek accreditation in order to bring our awards into line with those degrees and diplomas offered by other tertiary bodies.

When you look through the unit offering listed in the hand book you will notice that each has been assigned a credit point rating. This is based on the percentage of time that unit represents for a fulltime student plus a weighting for the difficulty of the unit. To achieve the award you will need to score 100 credit points. Approximately 90 of these may be gained through doing selected units as more than one of the participating institutions and the other 10 credit points will be awarded directly by the School for attendance and participation in Australian Film and Television School workshop and seminars, and in some cases for a final summation of work done prior to finishing the Graduate Diploma. This may take the form of a written essay or a combination of essay, film or video tape.

It must be stressed that this is not a normal course of study — to a very large degree students will, with counselling, design their own course. That is, they will decide their own **educational objectives**: students must decide what it is that they wish to be able to do on completion of the Graduate Diploma.

POST-GRAD PROGRAMMES IN ART SCHOOL

It may be possible for the School of art to offer a post graduate programme in professional studies in 1980. It is not yet certain what number of students it will contain, not 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. Potential students will be required to submit a portfolio, or where this is not appropriate, eg craft, electromedia, painting, sculpture, some alternative mode of submission, and the possibility of attending an interview to present an outline of the studies they would attempt.

The post graduate diploma will offer all the disciplines currently offered in the diploma - painting, drawing, photography, design, the crafts, printmaking, electromedia, sculpture and those contemporary areas not so easily categorisable eg. project design, post studio arts, 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 and the level of their studies.

It is also hoped to offer a second post graduate diploma with a strong vocational intent some time in the early 1980's. This post graduate diploma would offer to graduates with a diploma or a degree studies which would be appropriate for careers in arts criticism and journalism, arts administration, art gallery management, or as community officers or technicians in educational or other institutions.

When there is any further information it will appear in Chimaera. if you would like to discuss these studies please contact Elizabeth Ashburn, Director post Graduate Studies, Cumberland st. 277204.

LIZ ASHBURN

OH MY LITTLE AUGUSTINE SCHOOL PROJECT

We've found a little school in Balmain, badly in need of attention. The teachers there are still miraculously with energy and enthusiasm the system has not yet destroyed them. So we thought why not ignore the environment - great idea - but lets take it further and set up resources and support people so that the kids and teachers in the school can determine what happen to their environment, actually physically change their school and the whole education offered in the school.

So we have a 'team' - Morrice Shaw (architecture lecturer, Sydney University), Sue Groundwater-Smith and Viv Nicoll (education lecturers Sydney University) and yours truly Linda Coombs advising /supporting/ guiding the kids and teachers of the Saint Augustines Primary School in their search for a creative, involving curriculum where people do rather than say, where kids decide rather than being told (and so do the teachers) etc. etc. We all (the 'Team') have small groups of students who will work together to offer their particular skills and the group of B.Ed. III students involved from Alexander Mackie will be in a vital position—they are the link between the skills of the committed creative artist/ craftsman/ designer and the committed educator.

So for 1979 we will need lots of help — build paint, sculpt, make films, photograph, pot weave, make kites, garden and just bewith the kids to give some time (even just a day) at the school with the kids and teachers. Please contact me if you'd like to involve yourself in something that would explore what 'education' and 'art' mightbe about.

linda coombs
School of art.

Linda Coombs

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 ensure total transportability of credits gained in a course of study without loss of credit points or standing.

To facilitate the possibility of self-initiated and designed courses of study making use of the contracted unit system.

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 of media studies with a **balanced emphasis on practical and theoretical work.**
- show a self-motivated and independent attitude as a result of their **multi-institutional** professional needs.

NOTE: As this is not a traditionally 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 Colledge of Advanced education.
Milperra Colledge of Advanced education.
New South Wales Institute of Technology.
Macquarie University.
Sydney Teachers College.
Australian Film and Television School.
University of New South Wales.

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 887-1666.



How to read Donald Duck

FROM

by Dorfman & Mattelart

UNCLE, BUY ME A CONTRACEPTIVE . . .

Daisy: "If you teach me to skate this afternoon, I will give you something you have always wanted."
 Donald: "You mean . . ."
 Daisy: "Yes . . . My 1872 coin."
 Nephews: "Wow! That would complete our coin collection, Unca Donald."
 (D 433)



There is one basic product which is never stocked in the Disney store: parents. Disney's 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 sector 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 sufferings are inflicted on them in the course of their adventures, they have been liberated, at least, from the curse of the body.

Patriarchy in our society is defended, by the patriarchs, as a matter of biological predetermination (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 masquerading 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 never an expression 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 latter 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 itself, but Mickey refuses to sell: "O.K. 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 Tizzy discovering a year

unusual phenomenon of the social body and appears as an isolated incident removed from its social context, so that it then can be automatically rejected by "public opinion" as a passing itch

dilution: banalize an symptom of a cancer, in such a way that it appears as an isolated incident removed from its social context, so that it then can be automatically rejected by "public opinion" as a passing itch

For example, the adoption by the fashion industry of the primitive dynamite of the hippie liberation movements. Or, the attempts of advertising, in the U.S., to liquify the concept of the women's liberation movements. "Liberate" yourself by buying a new mixer or dishwasher. This is the real revolution: new styles, low prices. Airplane hijacking (TR 113) is emptied of its social-political significance and is presented as the work of crazy bandits. "From what we read in the papers, hijacking has become very fashionable." Thus, the media minimize the matter and its implications, and reassure the public that nothing is really going on.

later that Daisy had dared to attend a dance she disapproved of? "I'm going . . . and I am cutting you out of my will, Daisy! Goodbye!" (D 38 DD 7/67).

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

So the child's "natural disposition" evidently serves Disney only insofar as it lends innocence to the adult world, and serves the myth of childhood. Meanwhile, it has been stripped of the truth qualities of children: their unbounded, open (and therefore manipulable) trustfulness, their creative spontaneity (as Piaget has shown), their incredible capacity for unreserved, unconditional love, and their imagination which overflowed 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.

ERIALIST IDEOLOGY
IN THE DISNEY
COMIC



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.

IT'S A RIP OFF

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), habitat 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 repository 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 exotica.

3. RACE. All races, except the white. Color film is indispensable, because the natives come in all shades, from the darkest black to yellow don't step on them; they are harmless.

5. CLOTHING. Loincloths, unless they dress like their most distant ancestor of royal blood.

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

7. 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, how shall we say, deceive them in the 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 may describe them as the typical noble savage referred to by Christopher Columbus, Jean Jacques Rousseau, Marco Polo, Richard Nixon, William Shakespeare and Queen Victoria.

8. 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.

9. LANGUAGE. Almost all of them speak fluent Duckburgish.

10. 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 even 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.

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 reinstitute 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.

14. NATIONAL COLOR. Immaculate white.

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

16. MAGICAL PROPERTIES.

Being in close communion with the natural environment, the savage is able to radiate natural goodness, and absolute ethical purity.

17. FUNERAL RITES. They never die.



Continued on page 18

THE HITMEN

...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 surrounds is the only form of enjoyment one aspects of the surrounds is the only form of enjoyment one can find; a band has arrived like a long anticipated, much dreaded, and even more desired shock of electricity to the prisoners held in the death-row venues of Sydney.

The band is the Hitmen. The fear stems from the well developed rut which most people have carved for themselves 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 independent thinker, and, even worse, the independent doer.

The desire is for something we have needed for so long now—an alternative to the mindless, superficial forms of musak, to tongue-in-cheek and o-so-cute teenage rock 'n' roll, to the clichés which are the barstards of punk, to the illusions of a harmonious and perfect life, pure and heavenly romance and good times unending.

As long as these myths are hurled at us everyday in these hackneyed and half-hearted (at best) musical styles, as long as we are brainwashed into accepting them, we will remain forever in our crustaceous and bland humanoid shells.

...The Hitmen don't play the good life—nor do they play true romance; probably because they would like to believe that their audiences are more intelligent than to believe they exist.



L to R Johnny, Phil, Chris, Warwick, Ivor

Their music is powerful; dynamic. The slower songs contain the same high level of energy—the same driving force as the rest.

Each member of the band is vital to the whole; Ivor Hay on drums provides the solid foundation—Phil Somerville on bass reinforces it—Chris Masuak on lead and Warrick Gilbert on Rhythm guitar hold everything in place, while Johnny Kannis rides with it all, his powerful vocals and commanding stage presence heightening and intensifying the effect and captivating the audience. The combination of players, and the effect, is unequalled and unrivalled.

...The songs they sing are mostly originals, although they do play some covers such as 'Shake Some Action' (flaming groovies), 'Strychnine' (sonics), 'Nobody But Me' (the Human Beinz) and 'King of the Surf' (the Trashmen); old songs with added intensity.

Their originals are even better: written by Masuak and Gilbert, some by Kannis, they are immediately captivating—you don't forget the music is biting, and the lyrics as sung by Kannis cut you like a knife. Themes run from love which are seen as one entity, as in 'No Cl...

...there's death at your fingertips there's death when I kiss your lips..." ...to FUN—not the mindless everything's kind of fun, but the who-gives-a-shit-anyway the call for spontaneous enjoyment in the face of a crummy world we live in.

...if you love fun, if you want to commit yourself to a good time and screw the consequences, Hitmen.

The Hitmen throw no myths — they are intelligent and positive at the same time, but never a middle-of-the-road.

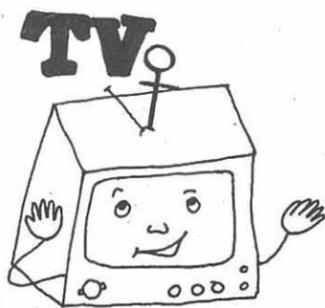
BUSTER LANGS



They're glamorous and tough

CHARLIE'S ANGELS. I.T.V. (Tuesdays 7.30pm)

Yes, *Charlie's Angels* is a very badly made programme, costing over 330,000 dollars an episode to make—it has sloppy scripts, dull to inept camerawork, wooden acting, the whole works. As the producer says: "We're more concerned with hairdos and gowns than the twists and turns of the plot..." And ostensibly it's made to appeal to the same people that 'Pan's People' danced for, men who need some minimal excuse for ogling bare-legged women. Irredeemably sexist. But—captivated in spite of myself—I think it's both more interesting and more dangerous than, say, the Miss World contest. Charlie's Angels look pretty competent with their guns, and although they are not quick-witted they manage to out-manoeuvre the even dumber men around them.



For all their bikinis, they come across as sexless—rather sporty and good fun, actually. I don't suppose the men who sit focused to their thighs notice, but it seems that the programme is also catering for an entirely different fantasy.

One 12 year old girl I talked to said she would like to be a Charlie's Angel when she grew up—because "They're glamorous and tough", and never fall for the men they lead on episode after episode. In real life we're all faced at puberty with a choice between being feminine, attractive and loved and being active and independent; but Charlie's Angels manage to do both. They are good at skiing, 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

Reprinted from
Spare Rib

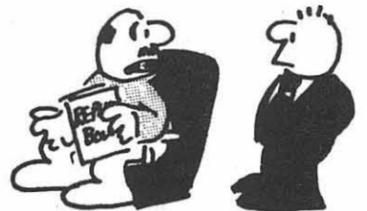
'liberated' world, girls might be dissatisfied with having to choose between being women and being people. So they are now told they don't have to make the choice. They can be beautiful and clever, they can have a husband and babies and be top brain surgeons—well, they can believe it until it's too late, and find that they are stuck where women have always been stuck.

And the programme itself is very clear in where it draws the limits; one of the Angels isn't so model-girly, is a bit more sharp, and she is subtly put down by men, in the programme and by publicity outside (she's not very nice, say the publicity blurbs). Little girls don't want to be her. In fact, the programme is in reaction to us in the Women's Liberation Movement. Of course you can be liberated, it says—and now you'll all stop struggling and go home, won't you? But maybe it'll backfire on them yet. The girl who wanted to be them was clear about what she liked best about Charlie's Angels. "Well—they're women and they beat men."

IT SAYS YOU ARE A SATISFACTORY STUDENT.



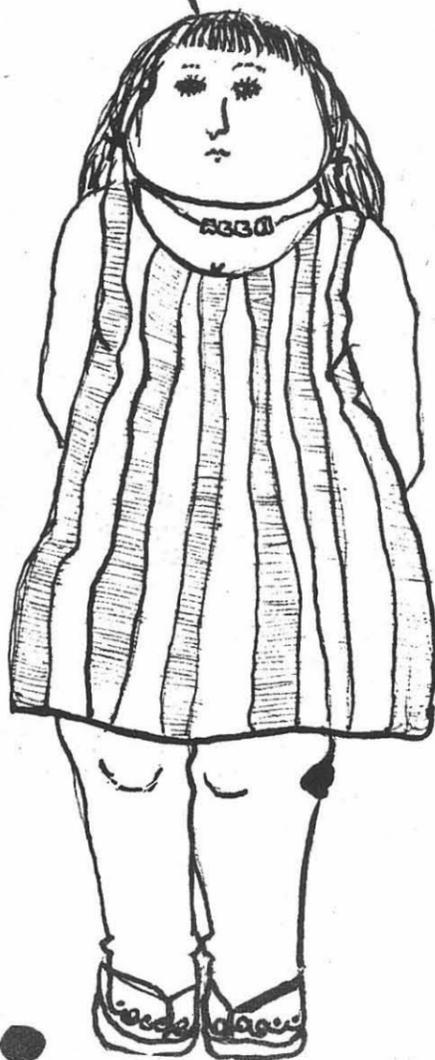
WHAT DOES THAT MEAN?



IT MEANS THEY DON'T KNOW WHO I AM.



A "cosmopolitan" woman
is well-groomed;
calm, capable, prepared
and a good screw
at ALL times...



academic rape

Perhaps you remember the "fuck me or fail" 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. Womens' Department for campaigning on campuses.

91.AUS 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 AUS 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, AUS 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: Sydney 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 fail"/"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 womens 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
Womens' 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 suspected case of sexual discrimination. Further, if the student feels 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.

bio-logics: lesson 1

men and women are people like Everybody Else.

a woman has a cunt, uterus.

a man has a prick, hallus.

This makes fucking or intercourse possible.

abies can start in a woman from intercourse.

But pregnancy is not simply a woman's Natural Instinct.



struggle starts here...

...not the end!



when it hurts...

make sure it's not your pocket

AUS HEALTH SCHEME COSTS LESS!!

CHECK AND COMPARE: (Cost for a single person per year in NSW & ACT)

		AUS Medibank	MBF	Druids	Hibernian
Medical	(75% Schedule Fee)	66.00	81.61	80.00	70.20 80.00
Medical	(100% ")	99.80	112.33	—	109.20 119.00
Hospital	(\$40 day benefit)	40.00	101.29	93.75	96.20 112.50
Hospital	(\$60 " ")	70.00	127.69	126.25	127.40 142.50

If you are already enrolled in another (more expensive) health fund, you can transfer to the AUS fund, with no loss of benefit eligibility provided you take out an equivalent table of benefit. All health funds will refund advance payments.

Underwritten in NSW, ACT, and QLD by the Grand United Order of Oddfellows. Enquiries, phone Grand United on 266834/262941, and ask for AUS. Another service of the Australian Union of Students

WOMEN DEMAND...

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 always humiliated because they demand this right. For example, women from Portugal, Spain, Magreb, Italy and Ireland are forced to make expensive trips to other countries to have abortions under safer conditions. Huge numbers of women die each year from having back-street abortions when it is well known that abortion is a very safe operation when performed under good conditions.

In some countries, such as Switzerland, Holland, West Germany and Belgium, abortion is still illegal, but tolerated in practice. Thus women are still denied their right to control reproduction, while such formal restrictions help to raise the price of the operation and keep it as a fearful and guilt-ridden experience.

Liberalised laws passed in countries such as the USA, France, Italy and Britain place severe restrictions on the right of choice such as time limits, denial of the right to minors and non-citizens, and 'conscience' clauses which make 'legitimate' the refusal of doctors to perform abortions. Under such laws women have to give proof of rape, mental 'instability' and 'grave' risk to health to get an abortion, and in most countries the medical profession controls these decisions.

These laws do not guarantee or provide for the necessary facilities to be set up. The medical establishment controls service and often resists free, socialised health care for women thus forcing the price of abortion up and leaving only back-street abortion as the alternative for poor women. In Britain, where health care is free, abortions are in practice an exception, with over 50% done in private clinics for

payment. 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; Rumania 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 of child-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 call for reduction in population. 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 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 en-

vironment and at war impair women's reproductive organs and give miscarriages. The dioxin explosion at Sveso 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 whole of female reproductive and sexual lives. It is still widely dictated that women - unlike men - must not separate their sexual lives from reproduction. For example, girl children's sexual organs are mutilated by infibulation and clitorrectomy in some countries, so that when mature they do not experience sexual pleasure. Lesbianism is considered abnormal, and the killing of unfaithful wives is not murder but a 'crime of honour'. Marriage laws accept rape within marriage as normal. In some countries abortion is only legal if 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. Throughout the world women are fighting for the right to control their reproduction under safe conditions and to decide if and 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 democratic 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's representatives as they are art dealers. The artist's representative is a 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 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 Vollard 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 art together as they see it from very different positions, one as a creator and the other as a distributor; of art but both as lovers, (one looking for the cause, the other looking at the effect). It is essential to remember this when looking for a gallery or approaching a dealer. I never cease to be surprised how 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 fatuous as well as unflattering comments. "Well Frank Watters is booked for two years, Barry Stern is in the South of France, Clive Evatt 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 the 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.

THE DOPE ON HOW TO APPROACH A DEALER

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 visitor 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 concerned. 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 dealers. Some may 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 'ocker Funk' found Frank Watters or 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 effect 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 if not you write him off as an insensitive pig. In both cases the artist is inclined to overreact. If you get a show so much the better for both artist and dealer; getting good shows is much harder than it appears, as one cannot always get the artists one wants. If you don't get a show don't give up, the dealer may not respond to your work but that does not mean the work is no good and if he does not respond there is little point in forcing 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. Spaces can change, people probably will not.

REX IRWIN

TWO PHOTOGRAPHERS



JOHN ADAIR



PAUL WHITE

REX IRWIN
ART DEALER

Feb. 20th-March 10th.

GIRLFRIENDS

by Claudia Weill

It took some fast talking and a great deal of nagging to persuade my companion to come along to see this film, since he has that dreaded complaint which afflicts many modern males, known as feminist-phobia. Once we arrived at the theatre in swanky downtown Double Bay, he tried desperately to convince me that I would much rather see 'Superman' which was showing in the adjacent theatre. However, drawing upon my feminist-inspired assertiveness (cynics read obstinacy) I had my way and we saw the film, which much to my surprise and delight he enjoyed as much as I did.



'Girlfriends' is a film made specifically by, about and for women but it has an appeal which through its sensitive and witty examination of relationships in general is universally felt. Claudia Weill when discussing the film said that she had 'eighty-year-old ladies coming up to me after the film, saying 'my grand-daughter is just like that.' young kids come to see it - everybody comes... The politics aren't made explicit, but they're there to be read in every gesture.'

SUPERMAN BY RICHARD DONNER

Yes we did finally get to see Superman. Be warned - don't go along to this film expecting to extract intellectual tidbits or philosophical morsels to chew on for the next six months. Expect to encounter a bright, exciting and fun movie and you won't be disappointed. Take along your kid sister or the orphan from down the street and your appreciation will be increased ten-fold. That doesn't mean you get the kids to pay stupid, it means that kids know how to enjoy things more openly than you constipated dilettantes. That is not meant to imply, however, that the movie is strictly kids' stuff.

I presume that the film was produced to attract an adult audience as well and it certainly has some sterling qualities to engage a mature mind. The visuals for instance were nothing short of spectacular at times. Poignant parting scenes were subtly emphasized by stunning camera work and 'tasteful' music. Nothing else in the movie could be described as 'tasteful.'

This fast-action satire is cram-packed with every hackneyed cliché known to modern filmmaking, which is, in fact, entirely appropriate to the type of story which unravelled during the course of the film. Superman's wholesome home-spun philosophies on the 'American Way' might have been palatable in the thirties, when the comic character was originally conceived, however modern audiences tend to take them with a grain of salt. It is actually quite disappointing when archvillain lex Luther, played by Gene Hackman, has his ingenious plan to create a new reale estate market in California foiled. Christopher Reeves as a physical 'type' is perfect for Superman, with his fabulous 234 pound frame (correct me if I'm wrong, Lois) he convincingly closes up the chasm created by the U.S.A. Missiles which Luther fired at California's San Andreaa Fault.

The dialogue is wonderfully funny, full of throwaway lines, but as Claudia recognises, the important work is going on in the action itself, in meticulous visual descriptions and metaphors; shading in classic relief fashion, the tones of dialogue, of relationships. There is a passage for instance which illustrates this, where Anne demands of Susan - 'You're not seeing an older man?'

'We're only having lunch' Susan replies

'Is that all?'

'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 Weill 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, traumatic 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 and 'artist' although I chose photography as her potential career. She isn't meant to be special.'

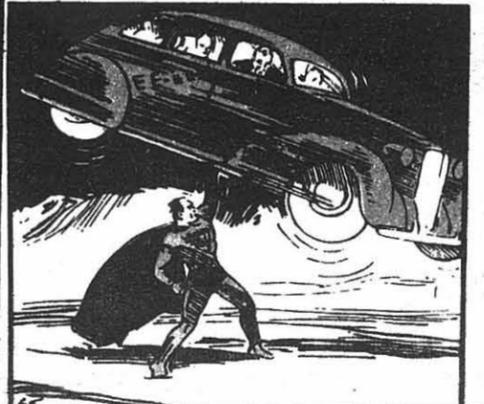
'Girlfriends' is by no stretch of the imagination an escape from reality, on the contrary it is a refreshing tonic concocted from the very same stuff.

Reviewed by Judi Dransfield.

Because of Richard Donner's manifestations of good and evil being reduced (with good (Superman) assuming messianic proportions and evil being reduced to petty crooks and a ridiculous psychopath) one's grip on the conceptual thread of the movie 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 Facistic or Communistic 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, butglar, but not the philosophies 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 history. Throughout the movie I kept waiting for Superman, blessed with all the wisdom of the universe, to realise his enormous boo-boo. It took the death of his beloved Lois to wake him up to the fact, but that was no probs for Superman - he just zapped around the planet a couple of times and everything was A-okay. But it wasn't. As far as I can see, unless Superman went 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 35million dollar production as a bit of a cop-out, and other pedants such as myself may find the plot line a little perplexing, I think all will agree, provided they are well-equipped with popcorn and choc-coated ice creams, that it sure is lots of fun. *by Judi.*



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A Chimaera exclusive, probing, in-depth, SCOOP interview with the suave, internationally famous pop-star....

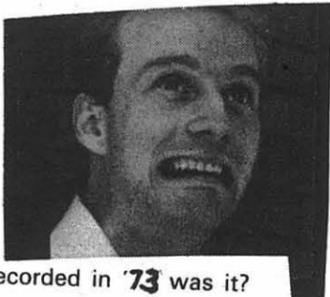
★ ED ★ ★ KUEPPER ★



The Saints

Judi: When did the Saints start playing together as a band?

Ed: A long time ago. About 1973. It was a three-piece because we couldn't get anybody else. We were miles and miles too futuristic. We were fifty years ahead of our time both in music and in attitude and it was impossible to get anyone good enough to play with us. The only things that musicians wanted to do in those days was play boogie or heavy rock or some kind bastardised jazz-rock.... all fairly repulsive to myself and my cohorts. Also they had to be good-looking. We made an exception for Ivor because we pitied him.



J: Stranded was recorded in '73 was it?
: No, '75.

J: Which month?

E: Which one?

J: No, which month?

E: Oh 1976 um oh shit roundabout May, June. I remember because its when my parents went for a holiday in Germany.

J: Ivor was saying that it was recorded even before any of the English groups had recorded....

E: Oh years before. What you've got to remember is that we didn't write it the day before. We had that song and quite a lot of the stuff that ended up on the first album some time before. There was just never any prospect of getting into a studio and it just sort of occurred to us that since there wasn't any interest from the established record companies we just went on the same basis as what the smaller labels were doing in the fifties, when there was some kind of a musical revolution going on.

At that stage we weren't aware of any musical revolution going on. Stranded was getting on for two years old by the time we recorded it. The only reason we recorded that song was because we took a miniature Gallup poll amongst our fans to see which song would make the best single and the majority picked Stranded because it had a catchy chorus. That came out about the same time as the Ramones first album but there was definitely no influence from the Ramones.

It came out long before Sex Pistols and garbage like that.... so you know I'm always a bit wary about that stuff and we're always classified in with those bands.

J: Then the music that you were writing was more or less in a vacuum, because you didn't know about bands anywhere else, overseas?

E: Brisbane is isolated even from Sydney and I suppose Sydney is the closest approximation of an overseas city we have even though it is still on an average a year or two years behind the trends ... which I don't think is necessarily a bad thing because trends in themselves are just manufactured. I usually prefer people who go without trends and do what they want to do.

J: What were your influences in the early days?
Blue 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....

J: What did you see?

E: Ivor having a shower... Why I was actually so repulsed by the whole thing was because when I was still in Australia, in Brisbane — it wasn't just me I think I can speak for the whole band — we were under the impression that something was happening overseas which was actually going to change for the better the music industry and set up some sort of alternative, even if it didn't become immensely successful, at least an honest sort of cooperative music alternative. It didn't really matter to us that we had no acceptance here whatsoever. We thought that at least somewhere there would be some sort of utopia. When we got to England we found that the music business was much the same as the business here except that it decided to follow a different fashion and of course it was a bit more professional, because they'd been at it longer and London is the music capital of the world. Comparing London to Sydney is like comparing Metropolis to Smallville.

If I knew then what I know now, it wouldn't have bothered me and I would have been prepared for it... prepared to find something basically corrupt and decadent. That's why I usually get very pissed off about being identified with the bands involved in punk rock, with whom we had no ideological similarities even though we all only knew three chords when we started out — except that we used them better.

J: What sort of coverage did you get from the press in England?

E: Before we went over we got some phenomenal press. It was unbelievable for a band in our situation. We had sold only five hundred singles and were getting mentions on the front covers of newspapers which have got circulations of over one hundred thousand, and got single of the year and all that shit. When I went over there punk was at its sickening height and when a lot of people a year before had been putting down the various innovators of that particular movement were now suddenly latching onto them, and they became incredibly reactionary and tried to convince people they were punks all along. It is also common knowledge that we were never a band which was fashion conscious (which is what punk rock is) and we disapproved of that sort of thing. The majority of early criticisms we received were basically about the fact that we didn't look like a punk rock group.

There wasn't a great deal of talk about what we actually did because at that time people weren't particularly concerned about music. They were more concerned about a band's image and their superficial statements. Another thing — after we got over there and saw people—bands talking about this 'new age'—the freedom—and then seeing those people in real life.... well we saw the phoniness. A lot of them were just out and out liars. I was incredibly disillusioned. Now, I would never listen to anything an entertainer would say.

You can't make revolution and money. There has to be a separation. You can't even get involved with record companies if you see yourself as a true revolutionary. Bands like the Clash made ridiculous statements such as they signed with C.B.S. so that they could change the structure from within. Its laughable yet that received serious coverage. There were so many bands around writing so-called politically oriented songs — it was absurd, it was bullshit.

J: In the forties there was Sinatra, in the fifties there was Elvis Presley, in the sixties there was the Beatles; do you think that there is any person or group that fits the bill in the seventies?

E: Apart from myself, no. Actually I think that cult figures and heroes etc.. are like a cancerous growth on humanity's progress and should be eradicated.

In a way the Saints were doomed to failure because we were in a bind — we did want to be pop stars and we didn't. There was a continual conflict which put us on the wrong side of record companies and on the wrong side of our lovely manager because they assumed that taking that sort of an attitude wasn't professional.... wasn't realistic and I disagree with that.

I can still write, record and have records out and people can appreciate them. It all has to do with the personality cult i.e. Mao Tse 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 pop band together.

J: Do you think people listen to the lyrics of songs?

E: No. I learnt that you can't change people through the lyrics of a song. You can affect people on a one-on-one basis but you can't stand on a stage and sing a song about whatever and then see yourself as some sort of reformist. You immediately set yourself up as a leader. Whatever good you may have done you destroy at the same time. A rock band can't really change anything except in a superficial way because its tied to the music business. The music business is made up of multi-national corporations and they aren't going to let you go out and say the system sucks if you become a real threat to them. All that I've said doesn't mean that I don't think that music should be for people. its entertainment. Apart from the fact that music can make you feel good listening to it, it doesn't do much on a political level.

J: How do you compose a song?

E: I haven't got a formula. I was once told that I should develop a formula and churn out lots of pop songs ...

J: Women seemingly participate a great deal more in bands with the advent of punk rock, not just as singers but as musicians as well i.e. Gaye Advert ... do you think there has been an improvement in the situation or is the appearance of more female musicians just another example of the sexism manifested in all aspects of punk rearing its ugly head again?

E: No, I don't think there has been any improvement in the situation. I was astounded by the sexism in some of the early fanzines that came out ... to the point where it was embarrassing to read them. All I can remember reading about Gaye Advert was the way she looked and how badly she played bass. Things haven't changed much.

J: I think possibly they are worse.

E: Quite possibly. This is the seventies, not the fifties, yet people are still behaving the same way. On the other hand you have the trendies who will support women in a tokenist way one minute and who are just as likely to forget about that support the next minute.

J: Why did the Saints split up?

E: I think things got too much for us ... the pressures from the record companies and management and there was also a growing lack of confidence from these same people, yet at the same time I feel it was they who were responsible for our lack of commercial success because they just didn't have a fucking clue how to promote us. They tried to push us like an ordinary rock group, and even though their conventional methods of promotion failed they were reticent to listen to our ideas because they had no respect for us because we didn't sell in large enough quantities — it's a real Catch 22 situation. I put so much into that band, all the original members did but it was a real weight off my mind when we decided to split, it was getting so depressing even though we were getting better and better as a band.

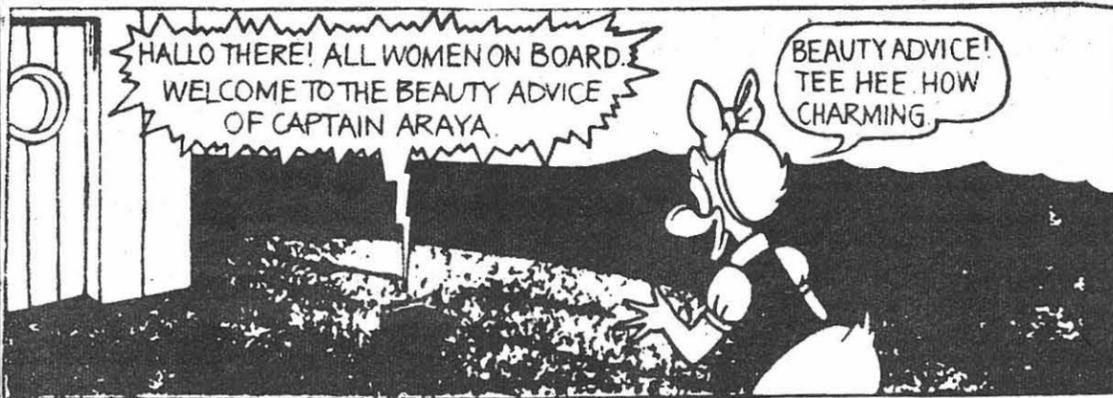
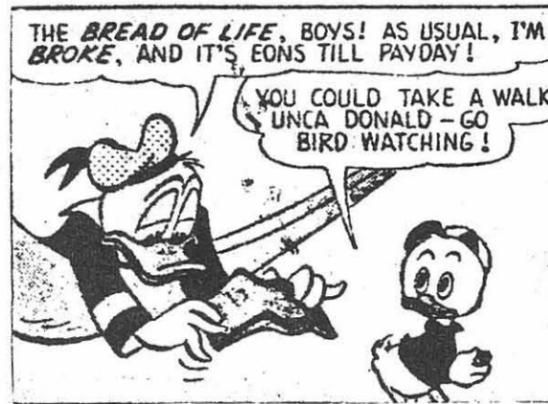
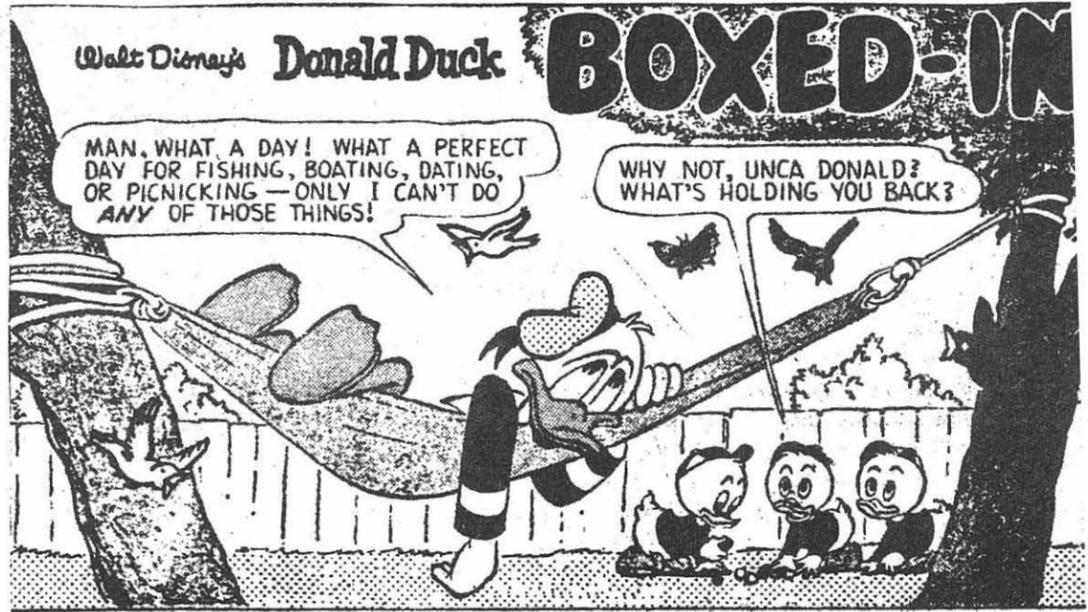
J: What sort of musical directions will you be pursuing now?

E: To the top.

J: What sort of music will your new band be playing?

E: Brilliant music.

how to see
and read cont.



ordinate to the male. Her only power is the traditional one of seductress, which she exercises in the form of coquetry. She is denied any further role which might transcend her passive, domestic nature. There are women who contravene the "feminine code," but they are allied with the powers of darkness. The witch, Magica de Spell is a typical antagonist, but not even she abandons aspirations proper to her "feminine" nature. Women are left with only two alternatives (which are not really alternatives at all): to be Snow White or the Witch, the little girl housekeeper or the wicked stepmother. Her brew is of two ingredients: the homely stew and the dreadful magic

poison. And since she is always cooking for the male, her aim in life is to catch him by one brew or the other.

If you are no witch, don't worry ma'am: you can always keep busy with "feminine" occupations; dressmaker, secretary, interior decorator, nurse, florist, cosmetician, or air hostess. And if work is not your style, you can always become president of the local charity club. In all events, you can always fall back upon eternal coquetry — this is your common denominator, even with Grandma Duck (see D 347) and Madame Mim.

In his graphic visualization of this bunch of coquettes Disney resorts constantly to the Hollywood actress stereotype. Although they are sometimes heavily satirized, they remain a single archetype with their physical existence limited to the escape-hatch of amorous struggle (Disney reinforces the stereotype in his famous films for "the young" as for example, the fairies in *Pinocchio* and *Peter Pan*). Disney's moral stand as to the nature of this struggle is clearly stated, for example, in the scene where Daisy embodies infantile, Doris Day-style qualities against the Italianate vampiress Silvia.

Man is afraid of this kind of woman (who wouldn't be?). He eternally and fruitlessly courts her, takes her out, competes for her, wants to

rescue her, showers her with gifts. J. troubadours of courtly love were not carnal contact with the women of the these eunuchs live in an eternal form their impossible virgins. Since they fully possess them, they are in constant losing them. It is the compulsion of gratification, of pleasure postponed for elimination. Woman's only retreat in a world of physical adventure, criticism and even hood has been denied her, is into her sexuality. She cannot even enjoy the domestic pleasures permitted to real-life as enslaved as they are — looking after and children. She is perpetually and waiting around, or running after some idol, dazzled by the hope of finding a man. Her only *raison d'être* is to be a sexual object, infinitely solicited and pursued. She is frozen on the threshold of satisfaction and repression among impotent people denied pleasure, love, children, communion. She lives in a centripetal, introverted, world; a parody of the island-individual. Her condition is solitude, which she can never escape as such. The moment she questions her position will be struck from the cast of character.

How hypocritical it is for Disney to announce: "We refuse to accept advertising for products harmful to the moral and health of children, such as cigarettes, beverages, or gambling ... Our intention always been to serve as a vehicle of his creation and entertainment, amidst all the blemishes besetting us." All protestations to the contrary, Disney does present an implicit sexual education. By suppressing true sex, fact, coitus, possession and orgasm betrays how demonic and terrible he wants them to be. He has created another world, an asexual sexuated world. The sexual is more evident in the drawing, than in the dialogue itself.



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ST)*

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 a 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 deathbed of energy and enthusiasm for teaching. The Federation has demanded that all 'reserves' be given firm placements in classroom teaching positions.

Mr 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 of last year demanded an injection of government funds into Public Education to reduce unemployment and to meet the needs of the children. Student members (Trainee Teachers' Association) of the Federation are rapidly becoming disillusioned with their future prospects and are slowly seeing the need for action. The Teachers Federation believes that as students are so vulnerable to unemployment 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 organisation 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 activists in second term and a series of unemployment seminars throughout NSW.

The Federation call for students to join the T.T.A. and get active, according to Mike Davis, is made at a time when teachers, students and their union 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.

ART GALLERY OF NEW SOUTH WALES

BESSIE GIBSON
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17 February - 25 March

NAVAJO BLANKETS
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3 March - 1 April

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

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(dates subject to alteration)

Second series: March 4 Australian painting to W.W.1
PATRICIA CRAWFORD March 11 Australian painting to W.W.1.

Third series: March 18 Cezanne and early Cubism
March 25 Cubism and its offshoots
PETER HAYNES April 1 Fauvism
April 8 Expressionism

Fourth series: June 3 Australian painting to W.W.2
PATRICIA CRAWFORD June 10 Australian painting to W.W.2.

Fifth series: June 17 Abstraction and its offshoots
June 24 Pop, Realism
PETER HAYNES July 1 Conceptual, Minimal, Performance, New Art
July 8 Sculpture since W.W.2.

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

Admission will be free.



