

Thea Van Veen, Rights and Permission Office, National Gallery of Australia

Hi Thea,

**REGARDING DOCUMENTARY FILM AND RELATED RECORDS OF TONI ROBERTSON, ONE OF THE GIRLS MAKING POSTER ART IN THE TIN SHEDS AT SYDNEY UNIVERSITY**

Thanks very much for your unexpectedly speedy and clear response to my question about National Gallery of Australia holdings for the artist Toni Robertson, born 1953. **How much do you charge per high resolution image? Would you send them to me, or only to Toni, for example?**

I note you appear to hold only **one high resolution Image** of the original **six posters** in regard to Toni's **Taking marketown by strategy series** (82613)1976-77. I wonder whether the Gallery would take an interest in acquiring the full set, to take high resolution images, or not. **Please let me know your interest and normal requirements in such situations.** A brief overview of the **Taking marketown by strategy** series of six posters is provided later.

I also wonder if the National Gallery would support the regional film and intellectual property explorations discussed below, in related policy papers attached and on [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au). Please consider these matters with anyone handy.

For example, would the National Gallery of Australia take an interest in the production and distribution of the film currently being made, first with Toni Robertson and Nick Torrens which is provisionally called **Art of the girls in Tin Sheds?** **I would be grateful for any information, and especially for provision of the technical support for the film, which started production by filming Toni.**

See more about me on [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au) Sadly, I have now lost Nick Torrens, an award-winning film maker on business and the Chinese Cultural Revolution in China as well as for national affairs. Understanding and use of any picture technology is totally beyond me. Do not let this regional vision die. (Why do I always feel like Tinkerbell? Only I know.)

I have seen wonderful films made by students so I would love to work with many kinds of people who could pick up the second half of the **WORDS AND PICTURES** mantle which is made to accommodate regional and related global and strategic teaching, research, and community development reaches. See attached discussions regarding Taiwan and Redfern or elsewhere on [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au), for a start, for example. In this film partnership I am most happy to provide words and need one or more others to shoot the pictures with other technological support. I take shorthand, write and touch type fast. However, I am a technological dinosaur and don't want to spoil my record. Life has not prepared me for any era where women are expected to use lots of machines. This is ironic. Please recognise the vision I and others provide in this film is globally appealing in Australia.

I would be delighted to come to Canberra to discuss these communication matters further with you and others and can be contacted at [cfodonnell@gmail.com](mailto:cfodonnell@gmail.com) or on 0498777665.

## **AUSTRALIAN NATIONAL AND INTERNATIONAL CONTEXTS FOR HEALTH AND HERITAGE PRESERVATION OR RENEWAL FOR REGIONAL LEARNING, TOURISM OR WHATEVER**

### **(I SHARE A LEAKING WALL WITH NEXT DOOR NEIGHBOURS, IN STRATA, FOR EXAMPLE)**

The government established the Select Committee on Regional Development and Decentralisation to inquire and report on matters including the following, which I too address:

(a) best practice approaches to regional development, considering Australian and international examples, that support (viii) a place-based approach that considers local circumstances, competitive advantages and involves collective governance.

The House Standing Committee on Communications and the Arts inquiry into: ***Factors contributing to the growth and sustainability of the Australian film and television industry*** are addressed in related regional contexts and practical film terms. The Senate Environment and Communications References Committee inquiry into ***Australian content on broadcast, radio and streaming services*** is also addressed with particular reference to term of inquiry:

c. the value and importance of ***local content requirements*** for television, radio and streaming services in Australia, and Australian children's television and other content.

This recommended stress on **pictures and words** in regional communication contexts for production contain the proposition put in Tom Wolfe's book **The Kingdom of Speech**. He contends that all civilization, including all in any markets, must first be based on speech, as it is learned in various historical and cultural contexts. He implicitly mocks the mathematical view of the world, as being essentially based on money and numbers. Words and pictures come first in any reality. Australian media provides good support for better development.

**The Kingdom of Speech** is maybe an ironic title when it is most often mother who does all the early teaching in our neck of the woods, at least? I guess not. We pass globally from the age of manufacturing, through to services and communications but the rest of the powerful pack have never caught up. Why would they? The essence of our law reverts to feudal practice with legal words and numbers dominating all through the Constitutional tops. The most important lesson I learned in government is the importance of plain speech and open glossaries for democratic operation. A related film making case is presented below and supported attached in related discussions of normal collegiate operations and insurance. Intellectual property issues are naturally explored in related contexts. This is your area. Please support these development and research propositions, starting in film and building.

### **STARTING PROPOSITION**

**WORK FOR THE FILM 'ART OF THE GIRLS AT THE TIN SHEDS': THE IGNORED BUT MORE POWERFUL ANTITHESIS OF MAMBO? (THE GLEBE LOCAL AND GLOBAL APPROACH)**

The **girls at the Tin Sheds** story ought to be told quickly now in film because its artistic and sexual role was central to a wide variety of small and gradual social and environmental movements. These changes occurred in the Australian state and delivery of services which formerly worked to male feudal assumptions, starting at the top with lawyers. The girls at the Tin Sheds story easily appears more wide-reaching and significant as organised and inclusive community and state sets of influence, than, for example, Mambo t-shirt production over related periods. The film "**Mambo – Art irritates life**" from male, anarchist, surfer, stables, was last shown on ABC TV yet again on 7.11.2017. The boys love a martyr at home, especially the Catholic ones. We all know that. Try the girls for a change.

**Why not support making something different, from a woman's point of view. You film and I write.** (It's magic. It's called the fucking division of labour which appears more intelligent than the norm. This may be compared with the normal limitations of the discipline, which appear so horrendously dysfunctional for effective production in common learning environments like many in universities, for example. One addresses collegiate life attached.

A major finding of the recent **Productivity Commission Inquiry into Intellectual Property (IP)** (2017) is that the costs associated with Australian IP arrangements are borne by Australian consumers largely for the benefits of overseas rights holders. This appears to be the case in Australian film production, which is ideally better aligned with the interests of national free to air broadcasting which keeps the population learning, rather than being drawn to purchasing US rubbish which will downgrade all our lives. From this policy perspective ABC and SBS free to air TV and radio are clear health leaders, starting with kids. **ABC Kids Channel is national, pester-power free, fun and educational.** You'd want that keenly as a busy parent so it is vital not to let US forces trash it to thrust rubbish at you. (South Americans especially take note.)

The Productivity Commission found that although the objective of the **innovation patent system (IPS)** is apparently to promote innovation by Australian small and medium state enterprises, these same enterprises would be expected to be major beneficiaries from abolishing the IPS. This doesn't surprise me because of the weight of the law. This is often written from the perspective of the providers, without any location of their role in regional rather than occupational, party or financial relations. Traditionally these may never be mentioned, let alone their family connexions. The World Health Organization and UNESCO led theoretical ways out, very often more hampered in the breach than the observance.

The PC study and others by the Australian Law Reform Commission and the National Health and Medical Research Council in **Gene Patenting and Human Health** and **Essentially Yours: The Protection of Human Genetic Information in Australia, (2003)** made many consistent recommendations in regard to regional operations appearing better for health than normal commercial arrangements. A lot of work went into this. Don't just throw them out. The national Plant Breeders Rights direction, for example, might support and be supported by those who also support the weekly, hourly, **Gardening Australia** program on ABC TV.

See below, attached and at [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au) for related discussion, especially under the Heritage Way side bar. I look forward to hearing from you further.

Yours truly,

Carol O'Donnell, St James Court, 10/11 Rosebank St. Glebe, Sydney 2037 (Also known as Lilith the Magic Pudding, Chief Alternative to Faith and Queen of the Monkeys)

**AN ACCOUNT OF TAKING MARKETOWN BY STRATEGY: 6 POSTERS BY TONI ROBERTSON**

**DOES THE GALLERY WISH TO ACQUIRE MORE POSTERS IN THE TAKING MARKETOWN BY STRATEGY SERIES PRODUCED BY TONI ROBERTSON? IF SO, ON WHAT TERMS?**

**WOULD THE GALLERY SUPPORT THE RELATED FILM CURRENTLY IN PRODUCTION STARTING WITH TONI AND ENTITLED 'THE ART OF THE GIRLS IN TIN SHEDS'? HOW?**

The Art Gallery of Australia has many prints by Toni Robertson, but only one of the six in the Taking marketown by strategy series. Please also consider this in the context of the related regional directions for better joined-up regional and community governance discussed later and attached.

**Taking marketown by strategy** is a history of the time and also a reference to **Taking Tiger Mountain by strategy**. This Maoist reference was also girls not taking things too seriously. How would people maintain this over a lifetime, taking part in political action? What would women's liberation mean over time to keep these activities going? People enjoyed having representations of what motivated them on their walls. Is there room for maintaining one's politics over a lifetime?

In the six posters in the series, shoppers and workers of marketown were going to take it over in some way. The first poster sets it up. The second poster is about women's work. There are two women talking about the grenades being inside the frozen chickens. This was also a reference to Steggles chickens and women's working conditions there. Poster 3 has the men following. Poster 4 shows we are going to take it into the food co-op. and so on.

The six posters for **Taking marketown by strategy** were made during **1976 and 1977 at the Tin Sheds which were part of Sydney University**. At the time there were a number of things going on. It was the early stages of feminism, the year after many **International Women's Year** events during the Whitlam government and Toni was twenty-two and learning to make screen-prints. She had done some screen-making posters for one off community events and students were reproducing feminist posters from around the world as part of art history and philosophy studies. She said she wanted to explore something that was not a single event. It was clear the posters were popular and people wanted them. These posters were ambitious as she was not professionally trained as a printer. They related to many of the women's movement key concerns at the time.

**WITH REFERENCE TO THE SIX POSTERS IN THE TAKING MARKETOWN BY STRATEGY SERIES PRODUCED BY TONI ROBERTSON: THE ART GALLERY OF AUSTRALIA HOLDS MANY OF TONI ROBERTSON'S POSTERS BUT ONLY ONE IN THIS SERIES.**

**DOES THE GALLERY WISH TO ACQUIRE MORE POSTERS IN THE TAKING MARKETOWN BY STRATEGY SERIES? IF SO, ON WHAT TERMS?**

**THE NEED FOR REGIONAL AND HISTORICAL APPROACHES TO BE TAKEN TO EVENTS TO DEVELOP SERVICES MORE BROADLY, RELIABLY, DIVERSELY AND CHEAPLY**

The policy directions attached were to initiate key film production primarily made to address key industry problems. They are that the bureaucratic design appears geared to applying for funds and teaching further, rather than using knowledge from diverse regional contexts to better effect for all regional beneficiaries, or at least a wider range of them. The City of Sydney partnered with Carriageworks to present the exhibition **1917. The Great**

**Strike**, to mark the centenary and explore the legacy of one of Australia's largest industrial conflicts, in which Everleigh Railway Workshops and related interests played leading roles. The enlightening interests of the times are addressed again in regional documentary film and related writing ventures. One seeks wider regional support for cultural understanding through preservation and display of our past associations, as they grow rusty over time.

Many film associations appear to labour under an illusion, based on their dysfunctional but legal attitudes to intellectual property. This appears wrongly designed to be owned and exploited in comparative mutual ignorance of any broader potential. The identification of higher quality lies in broader regional planning, where quality may or may not be deemed to be primarily for development to some standard or not. It may lie in the eye of the beholder, or not, depending on the case. The key point in film delivery is surely to start any news with the democratic ideals of openness and truth. From this nationally more open perspective there are far better consultative models of operation than the submissions-based funding model. This is discussed attached in regard to population services and **Screen Australia**.

The film industry illusion generally appears to be that the association service is necessarily acting in the members' interests and presumably in any related populations' interest. This is not the case because the approach is driven by technological and professional associations, not more broadly open regional ones, globally and locally. The evidence is that the Australian film industry needs reformation to support Australians and their trading partners better, including film-makers and others working on the plot in or around a place.

I pursue this film to make key regional and historical points which may also be supported in any discussion of housing management in NSW. As I said to my neighbour who is also on the St James Court, strata plan committee, where we both also live, in Glebe, for example.

*Thanks for the prompt minutes Lysistrata (not her real name), which seem fine to me. Just to return to our discussion last night about whether this place is badly managed. If we were the board of a gold mine, with the strata manager as CEO; instead of being on the owners committee of a strata plan for 18 inner city townhouses, we would be a failed laughing stock of complete ignorance about our joint affairs guaranteed to be pushed around by anybody in the industry big enough to do so.*

The situation of tenants is often far worse in terms of their power to be treated fairly, according to their position in regard to the contract. People are accommodated in places, according to particular conditions which contribute to the health and wellbeing of all. Industry association matters are addressed in related communication directions attached. This is a life cycle approach to the extent that it starts with sexual expression leading to children who may reproduce at varying rates with varying repercussions, ending in death. We all need homes in which to live. The strata home is not well-valued even as investment. Take it from a Glebe grandma and a former public servant and teacher of various types. Housing may be another story for another time. Here one treats image and film matters.

ABC TV channel 2 is directed to helping kids and parents. Other channels have comparatively reliable news and SBS TV is a multicultural language and translation set-up. Radio is attached. Such channels and key national newspapers provide a lifelong spine to meet our national interest. Americans crushed this by design in their own country with 'fake news' as a result. This is an important time to reconstruct something better or lose

our trump development card which are our media, health care and education approaches supported by better forms of fund management in the population interest which begins with having children. In **Words and pictures versus money and numbers**, Jews are tops. **WOULD THE GALLERY SUPPORT THE RELATED FILM CURRENTLY IN PRODUCTION STARTING WITH TONI AND ENTITLED 'THE ART OF THE GIRLS IN TIN SHEDS'? HOW?**

Yours truly

Carol O'Donnell, St James Court, 10/11 Rosebank St., Glebe, Sydney [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au)

**TO BRUCE BERESFORD, FAMOUS OZ FILM MAKER ( A CRY FOR TECHNOLOGICAL HELP)**

Hi Bruce (Others too - a cry for technological help)

I included you because I know you knew nothing about this and I was hoping you might be able to help a fellow Australian of a similar era. If I had spent my life in the Australian film industry trying to make films I guess I'd want to rip the joint apart by now. The man on the cover of '**The Best Film I Never Made**' should stand up.

Fortunately, I was a public service nine to fiver and an academic instead but haven't we all wanted to make movies all through our lives? I could never have reached your giddy heights but I like to think I know my policy onions. The less said about my technology onions the better. In short, I have always relied on others for technology handling and could seldom bring myself to do it. Nevertheless, the replacement of the typewriter with the personal computer and email thrilled me to the core, as you may imagine. One could email anybody suddenly with fantastic information available on Google, no longer limited to reaching one's bureaucratic boss.

Please, please, I beg you as an old woman, take over all technological aspects of this movie because I don't know my arse from my elbow when it comes to tools.

**I would be delighted to discuss any related funding arrangements** and would welcome **any film-making assistance which isn't to do with reading and writing. That is I don't do technology of any kind other than take shorthand, write and type very fast. I desperately need someone to do the filming while I arrange the other writing stuff, like this and the regional policy direction attached. I don't want someone to teach me, I want them to take filming over.**

**Remember the man in the tower in Monty Python who wanted to sing? I want to write and make a film on The Art of the Girls in Tin Sheds for the reasons outlined in policy terms attached. I need someone to handle the filming.**

All suggestions welcomed with grovelling gratitude, See three related background discussions of film industry and collegiate culture attached.

Cheers, Carol (nationally depending on you. I am available on 0498777665 but email is better.)

St James Court, 10/11 Rosebank St., Glebe, Sydney

[www.Carolodonnell.com.au](http://www.Carolodonnell.com.au)

## **UNDERSTANDING CULTURAL REVOLUTION AND WHERE WE ARE TODAY(WORDS AND FILMS ARE US. PLEASE HELP)**

I found your reference to Humphrey McQueen interesting but take strong issue with him today, because in 1973 or thereabouts he stated the following as his philosophical self (and supposedly not other criticism) in the reference that you gave us. He said:

*'The last of my self-destructing objections is that I have been guilty of what Claude Levi-Strauss would describe as 'primitive thinking'. I have uncovered a body of new data and to interpret them I have merely stood the old interpretation on its head. No native would be so unsubtle. But like most twentieth-century middle-class Europeans I am a long way from the art required to think in complex, fluid, dialectical ways. My mind has been reduced to a railway track and it takes me a very long time to see what is obvious to a savage.'*

Surely it is the native ('savage'?) of any place who is more likely to merely have stood the old interpretation on its head? Only the outsider, like the Jew in Christianity may see more broadly. This point is not just a quibble, it is a vital part of growing up. Is Humphrey being ironic and if so does it help? I remember being impressed with him in my Queensland youth but the above very important statement he makes is wrong. If Humphrey is being ironic, like the lawyer, he is merely playing to his own gallery with a nod and a wink.

See discussion on the 70's cultural revolution period attached. I want to make a documentary on The Art of the Girls in Tin Sheds and I need technological help. I will happily do all writing, transcription and typing. Please provide me with technological support. I will happily discuss the terms.

Cheers

Carol O'Donnell, St James Court, 10/11 Rosebank St., Glebe, Sydney 2037

Hi All,

I wrote to the famous Australian film-maker, **Bruce Beresford**, below to see if he can help me by taking over all technology responsibilities for making a film entitled '**Art of the Girls in Tin Sheds**', while I do all necessary transcription and writing to bring the artists to the table and to make the film and distribute it. It always seems to me there are plenty of writers. **Can you help me find a person to film and undertake related technological tasks of production?**

**Surely writers and people with film-making technological capacities ideally fit together? Why don't they appear to do so in organization, at this time when visual communications have become so important in global and Australian life?**

**This seems to me a general and major Australian communications, jobs, learning, production and entertainment problem. This is written to support more global and local content in Australian broadcasting. See related regional policy discussions attached.**

**I would be grateful for any offers of film-making technological capacity and would gladly discuss any related terms.**

Carol O'Donnell, St James Court, 10/11 Rosebank St., Glebe, Sydney  
2037 [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au)

#### **MARKETOWN POSTERS – TONI ROBERTSON**

##### **Why did you make these posters?**

I will be talking about the six **Taking Marketown by Strategy** posters which I made during 1976 and 1977 at the Tin Sheds which were part of Sydney University. At the time there were a number of things going on. It was the early stages of feminism, the year after many International Women's Year events during the Whitlam government and I was twenty-two. I had done some screen-making posters for one off community events. We were reproducing feminist posters from around the world as students of art history and philosophy. I was learning to make screen prints. I wanted to explore something that was not a single event. It was clear the posters were popular and people wanted them. These posters were ambitious as I was not professionally trained as a printer. The posters related to many of the women's movement key concerns at the time.

Shoppers and workers of Marketown were going to take it over in some way. The first poster sets it up. The second poster is about women's work. There are two women talking about the grenades being in the frozen chickens. This was also a reference to Steggles chickens and women's working conditions there. Poster 3 has the men following. Poster 4 shows we are going to take it into the food co-op. and so on.

##### **How did you feel about the outcome at the time?**

**Talking Marketown by Strategy** is a history of the time and also a reference to **Taking Tiger Mountain by Strategy**. This Maoist reference was also us not taking things too seriously. How would people maintain this over a lifetime, taking part in political action? What would women's liberation mean over time to keep these activities going? People enjoyed having representations of what motivated them on their walls. Is there room for maintaining one's politics over a lifetime?

It was ambitious my taking the project on as I had no money. I was pleased with the outcome and I felt glad about the completed series. At the time, I was working at the Tin Sheds under Joan Grounds when she noticed the first poster I had left on the table. She asked for one. She ended putting all six posters up in her office. They were finished for an exhibition of women's art. People bought them and took them home. Around 35 of the 50 sets for sale were bought at the opening of

the exhibition. I felt I had achieved something. I would see the posters in various places. The favourite and remembered one is about the grenades being inside the chickens. In historical shows these posters get put up as clearly representative of the particular times.

### **How do you feel about the posters today?**

Looking back, I now get enormous pleasure that I was the young woman who made these posters. They have been widely appreciated and printed. They speak to a period when we were young and wanted to smash the patriarchy. I feel they capture the youthfulness and optimism of the time of women's liberation.

### **PLEASE CONSIDER THE RELATED REGIONAL DIRECTION IN THE WIDER REGIONAL DOCUMENTARY PROJECT SEEKING YOUR SUPPORT**

#### **WHITHER THE PARTY? EDUCATION, ART AND CULTURAL REVOLUTIONS**

The proposed larger film project, **'Whither the Party? Education, art and cultural revolutions,'** tells the regional film **Story of Australia** in this regional historical context. This attached proposal for shared film development seeks help from regional partners and backers with intent to capitalise on China's digital revolution first. This film is provisionally titled **'Whither the Party? Education, art and cultural revolutions'**. It expects Chinese education policy and practice today will be discussed and compared by artists, teachers and others in the Chinese and Australian hindsight of education policy and practice at the supposed end of Chinese cultural revolution in 1976, when Xhou En Lai and Mao died. See related international policy direction addressed attached in regard to risk and insurance management. I was intimately involved in this before I retired and became a grandma.

Hi All,

I wrote to the famous Australian film-maker, **Bruce Beresford**, below to see if he can help me by taking over all technology responsibilities for making a film entitled **'Art of the Girls in Tin Sheds'**, while I do all necessary transcription and writing to bring the artists to the table and to make the film and distribute it. It always seems to me there are plenty of writers. **Can you help me find a person to film and undertake related technological tasks of production?**

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