

Hi Councillors, Sydney Alumni Magazine (SAM), Gleebooks and Others

**PROGRAM FROM THE HEARTLAND OF WOMEN AND KIDS FOR A CHANGE (LOCAL CONTENT)**

**RELEASE THE COMPARATIVELY WEALTHY AND OLD FROM THEIR JOBS SO THEY CAN DO THEM FOR FREE, AS I HAVE SINCE I WAS GOT RID OF AT SIXTY. THE BABY BOOMER MEN IN PARTICULAR HAVE HAD A HUGELY GREAT RUN FOR A LONG TIME. I AM A BETTER WOMAN FOR WORKING FREELY AS I HAVE ENOUGH MONEY AND A HOUSE PAID OFF.**

My last budget update from my local federal member, Tanya Plibersek, stated the 2018 Budget doesn't contain a single measure that directly addresses women's economic inequality. Labor claims it will *reduce the gender pay gap, add 10 days paid domestic violence leave to the National Employment Standards and remove the tax on tampons*. The most powerful trade unions have long championed local content in manufacturing. It is far more necessary in services like news and film production, for quality housing and other service management, designed towards more broadly honest activity. Trade unions may attack this with lawyers. Their dedication to old male norms may do all a disservice today.

One deals here with matters of communication and housing management structures as a result of what I learned mainly through retirement in 2007 and then the global financial crisis and its aftermath around the world, which I have also travelled more. I naturally took greater interest in the expression of these global relations in strata management structures for St James Court, where I own a property outright, without mortgage. Others may live on or off the plot in different relations, like renting, from parents or not, as the case may be. I share a walled pipe with neighbours, and my wall side was dripping big. As a result of the way this was treated I have further confirmed the view there is little or no good evidence base in strata management (***with key exception of the excellent Balance Sheet and Cash Payments statements***), to allow a good approach to insurance premium setting and service management, so as to ensure its quality is maintained while the global dollar is driving.

I discussed related personal issues with local bullying optometrists later at Broadway who wrongly **refer to themselves as doctors**. It is my right to refuse treatment when I have no confidence in the practitioner diagnostic motives. One formerly tried to send me for a test for cataracts after putting me fast through long batteries of tests when I explicitly wanted only reading glasses, as I had sat on the last lot and crushed them. My eyes are very precious to me, as I read and write all day. I don't want them fucked up on the basis that I'm just a silly old dill your boss wants treated with the lot in the hopes I may feel crippled and die gracefully. I'm sorry I was rude but you need to listen to what I want. That is, just a pair of long distance glasses for driving and the theatre or movies if I can't read subtitles.

This bores you, perhaps. However, insurance premiums and costs are a huge ongoing expense in housing, as well as health care. This is reflected in strata management fees and rents, as well as in treatment of people living on or off the plot and surrounding grounds.

Traditional insurance hides unfair and dysfunctional management practices, without necessarily benefiting even the litigious, who raise the cost of operations. Competing on premium price, the insurer rushes to international markets with the growing premium funds, until the rising market turns into a bust. Then the costs of the market default are offloaded onto others. Lawyers wield the whip in obnoxious, expensive, key operations.

Australians understand that design of Australian Medicare is ideally to amass more reliable population information through diagnosis and treatment, helping doctors and other body managers to operate better. A related state and data driven approach is taken to humans in regard to protection of workers from harm, as well as to rehabilitation afterwards. A person lives in a place. Strata plan management is a mix of good and bad. The strata Balance Sheet and Cash Payments statement, for example, is clear and great information, from which key historical information may be gleaned about the place.

Good open process is vital to reduce corruption, pollution and decay. Shared housing plan management values mutual ignorance about who owns and who manages each of the separate plots we live on together. This promotes ignorance and confusion as people only know and think about themselves and mates. Secrecy and voting are put ahead of information in management of the place. Some see it mainly as their residence, while others think of it as a part of their investment or their real estate or other trade business.

As I said to the optometrists at Broadway, I don't want to see normal standards of honesty and concern for patients' wishes ripped apart by sharp market operators with particular products to sell. I can see this easily happening fast and a lot with an ageing population facing the younger global market driven generations, with many new toys and problems to push. Sydney University is addressed in related regional contexts later as well as attached.

The shared or other fund management design ideally supports a broadly regional and related demographic approach to data. This is used with respect to the body to reduce risk and improve knowledge. The comparative lack of an evidence base in shared housing management is a big issue. It forces more broadly and honestly inquiring and informing minds in trades and other professions, whether employees or self-employed, to give up and wear the blinkers in sharing with the bigger brotherhoods. In this context you can do all the innovation you like. The market is with many more irrational US and international forces.

If Tanya Plibersek thinks her Labor program is any good, in practice she's whistling Dixie. It is addressed to a dwindling proportion of the industrial population in a global economy where **family money matters more visibly** than before in Australia. Get rid of the rich old blokes as well as the rich old women and let them work for free like me. They can afford it and they should openly consider how they should spend the rest of their lives. This would be the simplest, most direct and best competitive route for many women and kids now and in future. Women were barred by law from many occupations until very recently. There should be very little that is remarkable in inviting old people with plenty of money to dedicate their skills to something better, foregoing full wages or living on their own security.

Perhaps the above solution to the inequality problems of women and kids is too simple for a lot of people but I like it a lot because it appears so productive as well as generous, competitive and sustainable. Bigger the crowd funding because in my experience key skills for production are rarer than money on many occasions. There are plenty of vitally skilled old people in many fields who should be given greater opportunity to continue working for free, until they go completely gaga like me and have to be locked away, perhaps. The old wealthy should leap over the wall loudly. When I was young, Fromm's **Fear of Freedom** was popular. Tell the rich old men they are too timid to take the obvious route to their death planning. Lead them along it on TV. In this context, Glebooks, for example, has a customer base which would be a gold mine for those like me, interested in contacting a certain kind of skilled labour base, shown by reading interests. Take film or architecture for example.

I approached Jack and others from Glebooks later about my strong urge to make my spare room into a film production studio to continue making the film '**The art of the girls in tin sheds**', based on an exhibition of the same name at Sydney University. **I beg for tech. support and I don't want to learn to operate key film technology myself.** I like to read and write all day. However, it is a great exercise to clearly examine and explain your own needs in regard to film making and distribution technology, rather than simply accepting whatever is shoved at you to perform on yourself. Let an expert perform with it. I like writing.

**US FAKE NEWS IS SOURCE OF CORRUPTION: AUSTRALIAN FREE TO AIR WORDS AND PICTURES ON TV AND ELSEWHERE ARE OUR NATIONAL TREASURES**

**REGIONAL DIVISION OF LABOUR IS SENSE. FORWARD PLACE BASED DIRECTION IS ATTACHED, STARTING WITH A MODEL STUDIO AND FILM ENTITLED 'THE ART OF THE GIRLS IN TIN SHEDS' ABOUT A COMPARATIVE PERIOD OF CULTURAL REVOLUTION CIRCA 1976**

**SUPPORT LOCAL CONTENT BY PROVIDING KEY KNOWLEDGE AND SKILLS TO MAKE IT. (I WRITE AND TOUCH TYPE. I DON'T OPERATE NEW INFORMATION TECHNOLOGY, DO YOU?)**

**REFORM THE MANAGEMENT OF SHARED HOUSING AS IT IS POOR FROM THE POINT OF VIEW OF THOSE LIVING AND WORKING ON THE PLOT, AS DISTINCT FROM SO MANY PICKING UP THE CHEQUE FROM THE INVESTMENT, ALWAYS WANTING VALUES TO GO UP.**

I was impressed with the clear demographic data on which Bernard Salt based his talk to the **Future Asia Business Summit** regarding the place of Sydney in the world economy today, compared with the past and with future projections. I was also grateful to be alerted to this key event by Lord Mayor Clover Moore on email. Later I also thank all those associated with Clover Moore, for a wonderful recent weekend spent in Sydney.

In stressing the adaptability of Australians Salt tends to suggest that as we have been US cultural market dupes for so long, we will accept anything shoved in our collective gobs by big business, including typical US or Chinese. One assumes their legitimacy rests on their family court or market views of corruption, whatever they are. Residents should worry

about the strain on our resources and the destruction of our unique natural environment and native flora and fauna. Cherish the parks and gardens instead of outer space for a start.

The regional demographic approach which is typically taken in Australian health care must take fair account of interrogating history. Otherwise it succumbs entirely to the markets. The markets strive to carelessly crush the old to bring in the new technology and building faster than ever before, often against terrible market odds, as in retail. The point of the demographic approach, as so brilliantly shown on **Planet America** on TV, (in relation to US rates of reproduction and prisons), is to show a better truth than is possible for a people who start from the wrong Constitutional base that marketing guns brings more personal safety, rather than less. These folks have hated any inconvenient truths from the start.

A very black man in the street in Italy said on TV recently that he didn't see his problem as racism. He saw his problem as being a lot of ignorant, bad and mean people who voted for fascist politicians. It's people like him that I always feel I could talk to on common ground with Hannah Arendt about the banality of evil. Baby, it's just wearing blinkers to get ahead.

Salt can provide little or no cultural analysis with his demographic analysis, other than to show Australians are an extremely diverse and apparently malleable lot who will accept pretty much anything shoved down our necks, perhaps. Is this a load of rubbish, a worry or something else? The design of Australian media content and intellectual property are addressed attached to argue for better regional approaches to cultural communication.

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. See reference to a film studio and film example later to be produced in strata managed home premises in Sydney.

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.

One addresses **local content requirements and intellectual property design** in the light of what Australia has learned about such matters in **health and work portfolios**, for example.

A major finding of the **Productivity Commission Inquiry into Intellectual Property (IP)** (2017) is that 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 and in property management, where I live. Services are ideally better aligned with the interests of national free to air broadcasting which keeps the population learning, rather than being drawn to purchasing US or other 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. Don't trash it.

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 as the law is often weighty. It is often written from the perspective of top providers, without better location of their roles 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.

As I wrote to Bruce Beresford, the famous Australian film-maker who is of similar but far rarer vintage than a grandma like me *'Remember the man in the tower in Monty Python's Holy Grail who wanted to sing'*? I want to write and make a film on **The Art of the Girls in Tin Sheds** for reasons outlined in regional policy terms attached. I need someone to handle the filming and other technological product. Do you know of anybody? I posed a similar question in the related requests below and attached to Sydney Secondary College, and to others near my Glebe home and spare room which I want to turn into a film studio.

As a means to an end the technological fix may or may not be lacking. For example, the latest issue of the Sydney Alumni Magazine, (SAM) has an interesting article on Steven Bai who wants to make the world a happier and better place. He does it as the co-founder of Sencity, a company which uses persuasive technologies. He says he thinks I use a rubbish bin about ten times a day and rarely think about it. His answer is to make the rubbish bin more technologically exciting as a Tetris style game. Actually, I think about rubbish a lot because I'm constantly picking up rubbish those passing through our suburb constantly drop or leave behind on the street or in parks, drawing the line at their dogshit. **Steven Bai should stick to Vivid unless he is interested in helping to address the regional direction here. In this local light, I respond eagerly to SAM's invitation to ask: Will Bai take this up?**

The communications direction started under the Rudd government is addressed later below and attached. It is even more relevant for women and children today. It erects fewer barriers to their participation in key events which appear currently to be the source of their comparatively powerless position vis a vis wealth. **The technological fix, according to Mr Bai, is about 'Connecting, helping, making every day a little bit easier'. I am a desperate old woman in Glebe. Please get me film-making expertise. Why is it so hard?**

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 or researching 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 regional strategically planned approach to development appears to serve the national community and its related communities better than more typical market, professional and state relations can. Markets only see women as markets for a start. We don't see ourselves that way as much as being the centre of the earth, to which the market panders. History is the teacher and Bernard Salt avoids the culture wars we have to have.

Later, I take local content in film as regionally related equity examples, starting with where I live at St James Court. One also applies the regional service paradigm to communication and property values, intellectual and otherwise. I started making a model film entitled **'The Art of the Girls in Tin Sheds'** but lost the key person with the technological capacity to do it. I am bereft but still with beruf, as the great sociologist, Weber, might have observed if here now. Please find me a person or persons to take up my project offers, in files attached and on [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au) under the Heritage Way side bar; under Art and Life.

Unlike Steven Bai, I don't see the university as a collaborative place compared with government and God knows I've seen a lot of both in my seventy-one years. I have often deplored the bringing of like minds together in the disciplinary based tea-rooms of academia on the basis that government does better with much more unlike minds, who must work together on a practical project, bringing their completely different sets of skills and assumptions to the table. This may weed out a lot of the bullshit of those mainly seeking to bottle up another more expensive product to sell to students of every stripe. There is a driving and often destructive US technological force for this nevertheless.

Frankly, when I think about a lot of this stuff I don't like the odds and who gets the money. The constructive elements that make Australian health care service delivery more broadly available, reliable and cheaper than health care delivered in US states are service elements also worth fighting for elsewhere. This is so in communications, building management or any other key services for living, like global, regional or local news and documentary, for example. This is addressed in files attached and on [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au)

Old boys should resign in packs, living off their earnings and doing what they like. I am convinced you can live doing only what you like in retirement and still die wealthy. Unlike Brian Cox, professor of particle physics at Manchester University, I often say that being old is a lot like being young except that if you are lucky you have money instead of good looks. This is the open, low risk approach to life, keeping away from dodgy professional operators because they always like to see you feeling anxious, sick and depressed instead of angry. Not that I would ever accuse professor Cox of anything nasty in regard to outer space.

ABC and SBS TV provide great models on earlier BBC links. The ethical contexts in which they operate appear broader than common university models and more inclusive. This is the story, which interrogates rather than denying passions. Some women are great at

getting this out. ABC TV picked up hugely with the new free to air TV channels for example. Pursue it because only when the personal story is included can it really put women as well as men in the picture. This is related to the way paid work has been regulated by Australian men since 1907, as a protection for the male wage, set at a level to support a wife and 2-3 children in 'frugal comfort'. Warren Mundine said he has 10 kids. How could he afford it?

It was a shared government insight in the 1980s that there can be too much competition. In the 1990s, Australian leaders also cleverly concluded that it is possible to compete for social and environmental goods, as well as money. Too much competition may destroy business and community funds while treating comparatively ignorant or otherwise vulnerable people dangerously and unfairly. This may occur while insurers trade funds in the usual manner to make more money, until the market crashes. One therefore seeks to define competition in global contexts which speak to the local land and related social environments, rather than bowing primarily to professional association interests in closure, starting with lawyers. This is a key policy point to this plea for advice and help in regard to equipment and film making.

This recommended stress on **words and pictures** in regional communication contexts for production, assumes 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 historical or lifetime reality. Australian media provides good support for better development so that the person is more effectively served in their regional place.

**The Kingdom of Speech** seems an ironic title when it is most often mothers who do the early teaching in our neck of the woods, at least. We pass globally from the age of manufacturing, through to services and communications content but the rest of the powerful pack have never caught up. Why would they? The essence of law reverts to feudal practice with legal words and numbers dominating all from 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 discussions of normal collegiate operations and insurance. Intellectual property issues are naturally explored in related contexts. This is Bai's area. Please support these development and research propositions, starting in film and building. Thanks for Issue 7 Semester 1, 2018 of SAM, sent to someone we had never heard of at St James Court. I would have missed your invitation for contact in my normal email inbox.

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

Are you interested in my two-part cultural project below, to make a model film studio and film? Description of the model citizen's two-part cultural project follows, addressed in related practical and cultural policy terms locally, regionally, nationally and globally in files attached, for example. (The broader communication and cultural policy context is at [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au), particularly under the **Heritage Way** side bar, under the heading **Art and Life**.)

Also note later letters to **Sydney Secondary College, Blackwattle Bay and others** outlining the proposed and running projects, which are also designed in cultural policy and service interests.

## CITIZEN PROJECTS

**(1) I am thinking of making my spare bedroom into a film-making studio for use by a photographer and person or persons otherwise skilled in the technological arts of communication. (What equipment do you recommend and why?)**

**(2) I am also currently making a film called 'The art of the girls in tin sheds', based on an Exhibition entitled 'The art of the girls in tin sheds' held at Sydney University in 2015. (Can you take the key technological part in its production?)**

Would you be interested in discussing the above or related project proposals together? If so I would be glad to come to the university to discuss them or to do so elsewhere, such as at my place at Glebe. I am on 0498777665 and am also on email at [cfodonnell@gmail.com](mailto:cfodonnell@gmail.com) I prefer email to phone as a rule as I can consider the matter in my own time and respond on my own record as well as yours. I look forward to hearing if you or those you know are interested in accompanying me in this direction or any related one. You are welcome to have the footage I have collected so far for **The Art of the Girls in Tin Sheds**, to play with or to use it in almost any way you like.

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 purely 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 handle the tools of production and I will write.*** This appears as the division of labour which often seems more intelligent than the norm, where like people crowd together in disciplinary models of operation, to meet others like themselves when the point of development is to meet and work with somebody different from yourself, with different perceptions and skills related to the problem or product and its service context. This may be compared with the limitations of disciplinary service models, which seem dysfunctional for effective production in common learning environments like many in key industrial contexts, for example.

The PC study of intellectual property (IP) 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.

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

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 here again in regional documentary film and writing ventures on cultural revolution, circa 1976. One seeks wider regional support for cultural understanding through preservation and display of past associations, as they grow rusty over time. The attached policy directions are on the side of those who seek the widest possible access to more reliable and clear information for all, against those who bottle it all up. I fear them a lot - the professional and cultural elites, like Donald Trump. What can he do except send himself up? (Who did he learn it from? Jews, Baby, Jews.)

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 as the approach is driven by top monied, technological and professional associations, not more broadly open regional ones which protect local content, including Australians and other diverse peoples, globally and locally. The evidence is the Australian film industry and related state and private contacts need reform to support Australians and trading partners better, including film-makers and others at work on this plot and/or others.

## **SERVICE STARTS WITH HOUSING AFTER THE GUYS HAVE BLOWN YOUR HOUSE TO BITS OR WAS IT THE WEATHER? (SEE ATTACHED ON INSURANCE FOR HEALTHIER DEVELOPMENT)**

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 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 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, a former public servant and a teacher of various types. Housing may be another story for better informed people like the strata managers in real estate agencies who manage competing interests. Here one treats image and film matters.

In our travels many Australian grandmas like me have seen the differences between the planned garden cities which value their heritage in Europe, and the concrete, car and cancer societies that war-devastated Asian cities were forced to put up quickly to house and feed the homeless millions when war was thrust upon them by Japanese, US or other forces. Culture wars matter as the Chinese Communist Party would be the first to recognize, I guess. Take up this related Australian ABC and SBS connexion and extend it in a manner designed to maintain its quality. Innovation requires vision in a broader regional light.

God alone knows what all the Sydney building management systems are, besides strata. However, they are naturally coming to Sydney in construction first and plonking themselves down on our land, with good results or not. Problems in strata and other management, must be common in any country where secrecy makes any community knowledge and rational judgment impossible. Justice lies in opening all plots to discussion and inspection in the context of knowing of the existence and interests of all others involved in the bigger plot. My old boss, the Manager of Insurance and Fund Management, once told me that trouble always starts at category margins. How true. This is why one may have plenty of groundsmen in an area, for example, throwing rubbish, comparatively speaking, over the fence. Then there is the orphan space, always passing the buck to City of Sydney Council.

Retirement in 2007 radically changed my perception of my time on the St James Court strata committee because I was suddenly living at home all day instead of at work at Sydney University. The global financial crisis occurred in 2008, pushed there by an expansion of US state and federal housing programs and tax incentives. Like many Australians as well as comparatively rich foreign investors, I took refuge in local housing as an investment. One has observed since, that as a result of the way building and related technologies operate, the **top subcontracting relations** often appear to seek to transfer risk to all of us **residents**, as the weakest links in the production chains, in terms of industry knowledge and power.

Risk is ideally addressed instead in broader and more reliable health and welfare terms, as it is embryonically addressed in Australian health care portfolios, for example. This is so in spite of general tendencies and limitations of medicalizing situations so as to treat them as 'mental health'. In strata law, for example, we would like to know what some of our neighbours' owners are thinking, when apparently neglecting their responsibilities in the place. A strata management structure such as ours appears driven in the interests of big

off-site landlords, serviced by too many secretive and dysfunctional real estate managers and tradesmen. The more subcontracting occurs the more quality and accountability may be easily lost. The expected IT practice may be part of the solution or part of the problem.

In strata it is the big end of big building which pushes its taste and associations down the gobs of the rest, while constructing a big building style which finds it easier and more lucrative to erase the old communal space, whether it was valued or not. Yet who can live without the open parks and gardens that the global aristocracy has always favoured for itself so strongly before? The answer, apparently, is those who trash its streets and let their dogs shit all over the place while they throw down their cigarette butts. As I said to the lady in the park, the City of Sydney has insufficient powers or will to manage the private sector driving fast in association with construction industry interests wanting to build up again.

(See related poems under 'Howling in Sydney' [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au) under the **Questioning** side bar, last on the page, after sexual harassment. Policy includes poetry, or feeling, beneath.) With US and international IT forces, such as Amazon, aligned against the rest of the Australian retail population, which pays tax, I can see a lot of sense in Donald Trump. Surely Australians don't want to be caught in an international race to the bottom of the market which strips away the benefits of living in a green and pleasant land to trawl in more stuff than ever before, to wipe out whatever went before it? John Howard's description of Australians as ideally being relaxed and comfortable while also alert but not alarmed springs to mind. As an old woman in strata I strongly fear it's not going to be enough to stop the concrete, car and smog forces sweeping through the parks and gardens. I don't envy Americans for their problem dealings with security systems and telcos, either.

I would be delighted to discuss these communication matters further with you and others and can be contacted at [cfodonnell@gmail.com](mailto:cfodonnell@gmail.com). Cheers, Carol O'Donnell,

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### **GRANDMA'S GREAT SYDNEY WEEKEND (ELIZABETH FARRELLY IS A SILLY FOOL ON VIVID)**

I'd like to thank all those associated with Lord Mayor Clover Moore, for a recent great weekend.

The China Cultural Centre held the **Exhibition of Creative Products Inherited from the Palace Museum** in Taiwan on Friday 8<sup>th</sup> May. This was the Feast of the Heart of Jesus, as I learned from the Catholic school around the corner in Glebe. There was reference to his burning love. I looked forward to seeing Wim Wenders movie on **Pope Francis: A Man of His Word**, at the **Sydney Film Festival** on Sunday. See my filmed life and petition to the Pope on my website [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au)

As I said to the man in the same row, about the **Encyclical on the Environment, Laudato Si**, I strongly doubted St Francis could change the Church as an institution, but I bet he could give a large shove to church and state property relations in Australia to good effect, with a

little help from his wider bodies of friends, as usual. I also address these matters elsewhere on site, under the **Heritage Way** sidebar, under the section heading **Art and Life**.

However, it was still Friday, the night was young so I went to **VIVID** and found it totally beautiful and the way it was managed totally made sense. It would be a dream to go with toddlers and find gum-nut babies, **Snugglepote** and **Cuddlepie**, right behind the Circular Quay Train station, with Samsung, the Opera House and other great exhibits on a controlled loop through the Botanical Gardens. There the harbour also looks so beautiful at night and one may take great pictures of the ferries and other harbour features cleverly lighted-up. Elizabeth Farrelly dumped on **VIVID** in the weekend Fairfax press. She is often silly.

The quality of performance, like love, however, may depend on the meeting of minds which may vary a lot. By writing to you one seeks to open and strengthen regional associations in film and all related communications as well as in related key measurement systems. The achievement of the broader public interest, in which all business is included, appears also to depend on many more open and reliable monitored inquiries, and in communications media which cares about the quality of its content in more openly related regional terms. Giving reasons for views or action also appear as key motors of personal growth and civilization.

Related local, national, regional and global strategies regarding film and other place, time and person-based products are addressed in this context later and attached to demonstrate how regional approaches appear superior to professional and market driven ones for improving the welfare of all involved in any production, paid or not. Small business starts unashamedly with the family but state development often teaches denial of the bond. **Why?** (This is the regional policy context in which we interrogate our policy together.)

Integration of new technology in development in pro-social ways must be of interest to all but especially to any woman like me, who feels women must be seen as comparatively incompetent, frightened and lacking in financial commitment by male standards. From being a baby, however, I have found the idea that if a thing is worth doing it is worth doing badly has served me well. In any advance, one naturally must depend first on many better-grounded others for help. Whether they will do so in regard to making a film with local and global Australian origins, is my general policy question in this context. This is posed in the light of international and regional communications on cultural and related matters attached.

The design of Australian media content and intellectual property are addressed attached to argue for better regional approaches to cultural communication. See below, attached and at [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au) for related discussion, especially under the Heritage Way sidebar. I look forward to hearing from you further.

Cheers and thanks for your interest in this film and studio proposal below.  
Carol O'Donnell, St James Court, 10/11 Rosebank St., Glebe, Sydney 2037

Sydney Secondary College, Blackwattle Bay [sscbwattle-h.school@det.nsw.edu.au](mailto:sscbwattle-h.school@det.nsw.edu.au)

Dear Responsible Teacher

### **A LOCAL FILM-MAKING PROPOSAL TO THE RESPONSIBLE TEACHER AND STUDENT OR STUDENTS**

I am writing as a 71 year-old self-funded retiree and typist, and as a former teacher, NSW public servant and academic. I have lived at St James Court, 10/11 Rosebank Street Glebe since 1994 and in Glebe since 1975. Ours is a block of 18 town houses under strata management close to Sydney Secondary College at Blackwattle Bay. I am on the strata committee at St James Court and talking to my neighbour on the committee also prompted this film and related technology request to you. See more about my background and interests on [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au)

**I am thinking of making my spare bedroom into a film-making studio for use by a photographer and person or persons otherwise skilled in the technological arts of communication. I am also currently making a film. Would any staff, students or others from your school be interested in discussing related project proposals together? If so I would be very glad to come to the school to discuss them or to do so elsewhere, such as at my place. I am on 0498777665 and am also on email at [cfodonnell@gmail.com](mailto:cfodonnell@gmail.com)**

I have been making a film called **The Art of the Girls in Tin Sheds** about the Australian post-war cultural revolution which came in with the Whitlam government. This film started with an interview and filming of the posters of Toni Robertson, now a retired Sydney professor, filmed at my place. Toni is well represented in the national art gallery, along with some other artists of the poster genre of the period. However, Nick Torrens, formerly an ABC and SBS TV documentary maker, has now moved to other projects. Sadly, I am lost without any technological smarts, being just a writer and organizer in this or any business. My neighbour made the excellent suggestion that some staff and students at Sydney Secondary College, Blackwattle Bay may be prepared to discuss some joint venture in this regional film direction. This is why I write to you with the question below.

**Do you know of any person or persons in your school, who might be interested in discussing IT construction emphasising key film making and distribution skills provision with me? This is aimed at achieving a mutually satisfying business design and development and to finish The Art of the Girls in Tin Sheds film project and perhaps make related technological input to other projects.** I don't seek normal commercial arrangements, for example, as this is my hobby. This is a venture aimed at small, low-risk projects with limited international, national, regional and local distribution. In Glebe I back the local. Then when I go to the other country I see a lot of it is better, for example.

I transcribe fast in shorthand, I also write and touch-type fast without ever having had writer's block in my life. I have published four books with international publishers in the eighties, when it meant something. I have a PhD and a lifetime of teaching experience. At my age I don't intend to be taught to use much technology and instead prefer to depend on the reliability of others in this broader regional policy direction. On the other hand, I always like to understand how things work socially speaking because making policy input has always been my major interest, in or out of paid work. This is words and pictures speaking first, not money and numbers.

Philosophically this approach is related to the debate that **Tom Wolfe**, the famous US journalist and author of the magnificent **Bonfire of the Vanities**, laid out in **The Kingdom of Speech** just before he died earlier this year. In Australia, I have recently sent out related historical responses to our communities. Humphrey McQueen was important to some youth, of my generation, for example. See the brief discussion below of how he was mixed up about natives. As I often said (just kidding) to LP Hartley, the past is not the only plot that's another country. We should get to know it better.

Related regional film and other policy files are on my website at [www.Carolodonnell.com.au](http://www.Carolodonnell.com.au) particularly under the Heritage Way side bar, under the heading Art and Life.

Cheers and hoping to hear from you soon.

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

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## **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 merely to 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