

Dear Sir/Madam

I refer first to those involved in the Sydney China Studies Centre collaboration with the University of Sydney Business School event entitled Capitalising on China's Digital Revolution and to related supporters of further Australia/China Relations:

WHITHER THE PARTY? EDUCATION, ART AND CULTURAL REVOLUTIONS (A FILM)

ALT. DRAFT TITLE: WOZ I AN OZ SPY FOR MAO ZEDONG? (OR WOZ I JUST KIDDED?)

The Chinese art exhibition, **China and Revolution: History, parody and memory in contemporary art** and the Australian art exhibition, **Girls at the Tin Sheds: Sydney feminist posters 1975-90**, were at local art galleries in 2010 and 2015 respectively. Both provide excellent visual material for exploring the relevance of the Chinese Communist Party policy and practice in education in 1976, compared with today. Ideally this exploration is done mainly in interviews with artists, teachers and others in China and Australia today, compared with 1976. I would greatly appreciate your help with this film undertaking.

Carol O'Donnell, St James Court, 10/11 Rosebank Street, Glebe, Sydney. Also see www.Carolodonnell.com.au a free and exploratory self-service educational site.

PLEASE HELP ME MAKE THIS REVOLUTIONARY FILM! A CRY TO THOSE WITH INTENT TO CAPITALISE ON CHINA'S DIGITAL REVOLUTION

This 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. (I was a post-graduate education student then). Visual communication and experience help learning, whether up to some standards or not. Please help me to develop a film like this proposal.

I justify the proposed film, **'Whither the Party? Education, art and cultural revolutions'** as a key film undertaking first in the broadly international, regional and local terms in which the driving digital revolution also appears as a key part. The event **Capitalising on China's Digital Revolution** is presented by University of Sydney China Studies Centre, University of Sydney Business School, the City of Sydney 2030 (Green Global and Connected); other planning and development partners, backed by other Chinese and Australian interests. As Reason from Zimbabwe and Water Aid pointed out to me recently on Glebe Point Road, only community aid may sometimes do such poor development if government and its forces or interests appear too deeply or historically entrenched. The tragedy of those who appear too historically entrenched may be to see their history erased in others development. The world provides many such examples driving global inequality and common global loss.

The film "**Whither the Party? Education, art and cultural revolutions**", takes its main artistic expression in questioning revolutionary posters and other past artistic and cultural products (circa. 1976, compared with today). Key artistic examples may be found in a Chinese exhibition held at **Sydney University Art Galleries** in **2010** entitled **China and Revolution: History, parody and memory in contemporary art**; then in an Australian exhibition in **2015** called **Girls at the Tin Sheds: Sydney feminist posters 1975-90**. The former exhibition was curated by Stephanie Hemelryk Donald, currently Professor of Contemporary Film and Cultural Studies in the UNSW School of Humanities and Languages. The latter was curated by Katie Yuill, who previously worked at Sherman Galleries. Dr Ann Stephen, Senior Curator, University Art Gallery and Art Collection assisted her. Your support would be welcome in taking this matter forward with them and/or others.

The exhibition **Floating Time: Chinese Prints, 1954-2002**, held at the University Gallery in **2016** appears as an ideally related scholarly source on many other expressive works to help make the proposed film. The head curator of this venture, Dr Stephen Whiteman, works in the Department of Art History and Film Studies at Sydney University. He had the key assistance of Minerva Inwald, Bingqing Wei and John Clarke, who was responsible for purchasing the University of Sydney's collection of Chinese prints with funds from the Morrissey Bequest. **Whither the Party?** naturally calls for their help and to others. The Judith Neilson Chair in Contemporary Art, for example, was recently established at the University of New South Wales (UNSW). Neilson founded the White Rabbit Gallery which has hosted wonderful exhibitions of Chinese art, along with others. (I'm no art expert.)

The great engineering inventor, Stephen "Woz" Wozniak, has joined the University of Technology, Sydney (UTS) as adjunct professor – the first adjunct appointment he has accepted at any university. According to his autobiography **Iwoz**, with Gina Smith, he was born around 1950. He went "from Computer Geek to Cult Icon" in a US era where he questioned family, invented the personal computer, co-founded Apple and had fun doing it. His autobiography suggests he sees himself first as an engineer inventor and then a teacher. He has strong views on ethics, work and humour. It would be great to explore his views further in film as these are the sorts of conversations about engineering values we need. As Professor Glenn Wightwick, UTS Deputy Vice-Chancellor (Research) said "It's hard to imagine a more iconic mentor for UTS students than one of the most influential technology pioneers of the modern era". It would be a sin not to interview him for a movie like this. (Tell Lucy Kellaway I will be the first in line begging for an English **Iwoz Powerpoint** version.)

I also seek to revisit the Kwantung Teachers College, for this film, for example, to compare their education management account from a personal view today, compared with 1976. I visited China in January 1976 on a students and teachers' tour of China and have a clear and verifiable, albeit narrowly personal account of Chinese education policy then. I wrote long letters home, have slides and published an article entitled 'Training in a Chinese Teachers' college' in **Education News (Vol. 15, No. 9 1976)**, then independent and funded by government. This addressed the integration of theory and practice and the attempt to be better read and expert, expressed in tours of the Kwantung Teachers College with its

accompanying farm and factory and in other places. The revolutionary committee showed us over the College and took questions. They had 3 aims: productive labour; research and gaining new knowledge, so the whole place was geared to this. Whither direction today?

In retrospect, these earlier development principles have much in common with Australian policy direction as I experienced it as a NSW public servant for over a decade under Labor and Liberal governments, commencing with the passage of anti-discrimination legislation, health services and national retirement (super) fund development. I taught on such policy matters for eleven years at the Faculty of Health Sciences at Sydney University. Lectures I gave have been on my site www.Carolodonnell.com.au since my retirement in 2007 under the Learning sidebar.

I don't wish to take a personally intrusive presence in the proposed film other than to offer a written eye-witness account and images as an Australian student and teacher in January 1976, acting as a friend of China. I had first gained an ASIO record in my teenage years for taking part in demonstrations in Brisbane against the US War in Vietnam. I later joined the Communist Party of Australia for two or three years. It speaks volumes about Australian cultural security and freedom of practice that this did not stop my employment in Australian high schools, in state government and in universities later. I took it for granted at the time.

Sadly, I am a woman without dual language or the technological capacities necessary to make this film. This is also why I appeal to you. My working life has been dedicated to shorthand typing and writing, which I managed to do increasingly well, albeit only in English. I have PhD and education qualifications. During the 1980s international publishers accepted my four books on women and children's protection, education and employment concerns.

Although I commissioned many short films while working in the NSW Department of Industrial Relations and Employment and the WorkCover Authority from 1985-1995, I have personally made only two short amateur films at work. They were both 7minute films made for Tropfest with students from the Faculty of Health Sciences freely providing the technological and acting necessities for the venture. At that time, I was trying vainly to provide support for student film products in assessments. Films seemed to me a vital alternative product for assessment in the case of students whose foreign background, knowledge and skills were being badly underutilised in typical English writing and related university course tick-a-box expectations. This was just before the advent of mobile phones. A more recent film autobiography, made with the help of Glebe Computer Project is at www.Carolodonnell.com.au People with diverse rather than like skills should combine. They may question each other from more diversely experienced positions. This is good.

In 1976, **Quotations from Chairman Mao tse-Tung**, begun when China was in civil and global war, were influential for Marxist inspired artists, teachers and other communities in Australia, Europe, the Americas and elsewhere, besides China and the rest of Asia. This is

clear, for example, in the exhibition in **2015** called **Girls at the Tin Sheds: Sydney feminist posters 1975-90**. In 1975 Australia was galvanized by the sacking of the Whitlam Labor government. Its national health care scheme was dismantled, (returned in 1985), and its plans for a national disability insurance scheme were shelved. Related tensions over women's and minority rights and other environmental concerns were then building to be reflected in many future state initiatives. In 1975 the University of Sydney's Power Institute invited prominent American feminist Lucy Lippard to give its annual lecture and Joan Grounds was appointed the first woman director of the Tin Sheds in 1976. The place was a riot by Australian standards, which comparatively may appear more like a local tea party.

Do we depart on development goals and practice more broadly in harmony today? This question is ideally explored in film to prevent development from key misunderstandings and breakdowns. Key scholarly and artistic sources underpinning the film text besides the visual ones are **The Communist Manifesto; Quotations from Chairman Mao** and **In Quest: Poems of Chou En-lai**, translated by Nancy T. Lin. Key interviews with members of the **Kwantung Teachers College** also appear as a vital connection with the past, which was decidedly Maoist when I was a visitor in 1976.

I would greatly welcome assistance and advice from others. I must first call upon those who may be willing to use their images and/or be interviewed to increase the value of this film. It would be impossible for me to approach such tasks alone as I stress I only speak and write English and have no technological skills or contacts, let alone those devoted to film and distribution. Offers of skilled support or backing in these necessities would be appreciated.

This film also calls out to be made, as technological development should also drive personal growth and security more broadly to be more democratic. This ideally starts with those poorest, as the World Health Organization has often pointed out since 1946. Growth and security may also be contradictory in driving dialectical terms. Freud alluded to this, for example, in basic observations that the organism first seeks shelter and stimulation from its environment, starting with food. L. Ron Hubbard made similar points in **'Dianetics'**, which does not make the practices of psychoanalysis or scientology scientific, whatever anyone might wish for certification and related legal purposes. The concept of a work and life balance, on the other hand, suggests that work is not part of life. Like it or not, it is.

Regional and historical keys may be crucial for conceptualizing the future of development better for all. This is a vital conversation started at University Gallery by the **China and Revolution: History, parody and memory in contemporary art** exhibition in **2010**. It is ripe for more discussion as the subject is vital for Australian questioning and understanding of place in the world today. Digital ventures are part of that place. This film presents clear investment opportunity also aimed at reducing the threats of development which commonly lead to costly losses and disability as the global underwriting cycles turn.

Australia's world is no longer ruled by our English or US scripts alone, but ideally operates increasingly in global and regional economies where China appears equally or more driving

than the normal US and British or other European masters. In this global sea, in which Australia must swim, this film is part of an international self-help and related management effort, ideally aimed at broader protection through regional dialectical approaches which include properly disciplined measurement. These should assist driving in wider population interests than purely commercial or more secretive professional family norms can. Global, regional and historical arenas incorporate professional and disciplinary evidence codes, whether voting is involved or not. Women may also question engineering, maths and physics, etc. as CP Snow questioned Oxford and Cambridge after World War 2, perhaps.

Technological development often drives ruling interests more broadly to mingle with those of common and diverse herds. Think, for example, of the US view, often supported in US discrimination related discourse, that every sane home deserves a gun to protect it. This has led the US to by far the highest rates of domestic community homicide in the developed world. In Australia, anti-discrimination legislation may be more broadly seen as a planned insertion of women's and minority groups cultural studies and health concerns into regional development for democratic reasons related to securing quality of life for all. Technological development and common convergence of global interests have made this question of party and related development design and intent globally vital topics for regional planning and project development. This is particularly so, perhaps, for those affected by China's One Belt One Road plans. Construction and politics are normally historical and institutionally based. They may also take place on particular local lands where many may differ over their intent.

I hope you assist and back this film as part of broadly supportive development actions also designed to promote the opening of the Chau Chak Wing Museum in the environs of Sydney University in 2019. In this regional and global development context, your attention is also drawn to the ***Independent Review of the NSW Regulatory Policy Framework***, chaired by former premier, Nick Greiner in 2017. This film proposal for **Whither the Party?** occurs in global energy and related regional service and policy contexts where PM Malcolm Turnbull has recently emailed a short film clip to voters. In it he states in regard first to regional and North Korean relations, 'We have America's back and America has our back'. **'Whither the Party'?** raises the next obvious question, "Can we also have China's back"?

TOWARDS MAKING 'THE PARTY, EDUCATION, ART AND CULTURAL REVOLUTIONS'

Whither the Party? takes its film inspiration from Raoul Peck's treatment of Marx and Engels, which was very popular at the 2017 Sydney Film Festival. His film on black American writer James Baldwin, was voted the most popular of the festival. Contemporary American populists, however, surely cannot ignore the central global place of Marx and Engels thought forever. The recent film on the art of Brett Whitely, which integrated and showcased a uniquely beautiful Australian and global artistic vision and life, also inspired this film on developing more regional partnerships today. This is a film discussion of our ideal and real, grounded forms of technological integration and regional development.

I re-read Mao recently at the age of seventy at the Whitsundays, in retirement from a former life as an academic, public servant and teacher. I find, firmly in hindsight, that I struggled often with older legal orders to put Maoist principles into practice in corporate and regional planning in the 1980s and beyond. At the time they were UN, WHO and UNESCO principles to me. This occurred mainly through working in state departments of industrial relations and employment, a new state workers compensation authority and in many related health service and community arenas. This broadly shared concern is also reflected in the subjects I taught in the Faculty of Health Sciences at Sydney University, which appear under the sidebar entitled Learning at www.Carolodonnell.com.au

Australia has been influenced strongly by English, Scottish and Irish Catholic institutions, before the US became its dominant military and market patron. The Second Vatican Council (1962-65) led to further revolutionary tendencies in consideration of women and children's protection and rights. 1976 was a time when **Quotations from Chairman Mao Tse-Tung**, "the little red book", were used in universities and other places around the world to express a revolutionary feeling I shared, which was decidedly fringe and youthful then, but which has increasingly been both main-steamed and buried by more law over time.

Chinese and Australian development in the period after World War 2 have been different in a great many ways. The question: **Whither the Party?** is still increasingly relevant, however, in any arena which values mutually agreed open development to avoid adversarial relations and financial instability breaking down common or higher wellbeing, in secret or not. This film proposal enquires into those regional spirits seeking more global and regional security and inclusiveness, in pursuit of more honestly informed and democratic service.

This film proposal seeks also to explore how relevant key Maoist principles appear to be to stakeholders and development partners in China and Australia today. Mao addressed some in Chapter 1 of the **Quotations** entitled **The Communist Party**. He said, for example:

"Only through the practice of the people, that is, through experience, can we verify whether a policy is correct or wrong and determine to what extent it is correct or wrong.....Therefore, before any action is taken, we must explain the policy, which we have formulated in the light of the given circumstances, to Party members and to the masses.....If we actually forget the Party's general line and general policy, then we shall be blind, half-baked, muddle headed revolutionaries, and when we carry out a specific line for work and a specific policy, we shall lose our bearings and vacillate now to the left and now to the right, and the work will suffer."

I merely express myself comparatively well in English and type very fast. Because of this limitation I would be grateful if you would help me to make this globally vital film. I stress, I have **none** of the **technological and dual language** cultural knowledge and skills, required to make this film. Funds may be elastic on a project such as this, however, to reflect personal or other development associations. I have enough money to pay for expenses on a very modest film, for example, but not for wages and distribution. I would be grateful for

personal or broad institutional advice or assistance consistent with mission. I hasten to add, however, that I seek no particular role in front of the camera or anywhere else. On the other hand, I like to see something I think I started finished and often try to make sure that it happens. This has naturally been with mixed success.

China is pursuing global and national development with the One Belt One Road development strategy in which Australia presumably wishes to cooperate, according to its own policy and development concerns. Amid an anti-corruption campaign, Chinese President, Xi Jinping recently quoted Mao in a speech at Beijing's Great Hall to mark the 90th anniversary of the Peoples Liberation Army. He made similar comments in a huge military parade in Inner Mongolia, pointing out that the party must command the military, not the reverse. He said this was a fundamental safeguard and that there should be no doubt, hesitation or ambiguity' (Australian Financial Review, 2.8.17, p. 12). This film proposal is therefore presented and justified early, to the Capitalising on China's Digital Revolution partners collaboration event - as a collaboration event in the light of dual national interests.

It is also presented to engender more conscious recognition and understanding of key regional contradictions in development in global and local environments in which the digital revolution partners will probably work better for more people by acting in more broadly open discussion for harmony together. This insistence on recognition of the regional arena and its history involves a view of competition championed in the seminal work supported by all Australian governments, **National Competition Policy** (1993) by former Vice Chancellor, (VC) of the University of New South Wales, Fred Hilmer. Prior to that he ran Fairfax press. Hilmer defined competition as '*striving or potential striving of two or more persons or organizations against one another for the same or related objects*'. This is vital as it allows data to be collected and measured regionally in the hope of acquiring values besides money.

Developers of projects, such as this proposed film, for example, ideally also appear mindful that earlier this year, the NSW Minister for Better Regulation, Matt Kean, said in his introduction to the ***Independent Review of the NSW Regulatory Policy Framework***, chaired by former premier, Nick Greiner: '*I am committed to reforming regulatory policy by utilising new data and digital technologies while focusing on the real experience of business and community*'. The Independent Review found, however, that over-regulation (red tape) is the state norm and increasing. It found that ***more effective engagement with those experiencing regulation is required to communicate the development and implementation of complex regulation in a holistic, user-centric way that is focused on better outcomes.*** These differing regulatory regimes must come to terms with serving wider interests. One may naturally thus begin this process of discussion in film for broad free distribution.

Whither the Party? is a question relevant in Australia today. It also appears relevant in other former colonies and political systems set up as adversarial. This is ideally discussed regionally in an attempted integration of World Health Organization, UNESCO and Millennium Development goals, after the UN Declaration of Human Rights at the end of World War 2, before the related period of global reconstruction and Cold War descended.

The later history of development suggests that the family, party and related associations leading to voting may naturally invite corruption in any regime, if you want to call it that instead of sensible business for key organizations and followers, made according to law or not. If more intelligently active women come aboard they will perhaps point to this obvious reality, we hope, unless family and party associations hold them back. From this global perspective post war development In China, South Korea, Japan, the Americas and Australia may be seen to have a lot in common. Explore these matters openly in some harmless film.

In the 1980s Australian governments introduced managed health care, work injury rehabilitation, health insurance and retirement services for all. This nationally consistent approach differentiated the expected key service performances from US fund management expectations, in search of services to meet the national public and voter interest better. 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.

Ideally, in **‘Whither the Party’**, I focus comparatively often on the art and views of artists and university teachers, (such as Liu Dahong in Shanghai and Toni Robertson in Sydney), for example, to explore views on education policy and practice in China in 1976, when leaders Zhou En Lai and Mao died, compared with today. I hope to treat other Chinese and Australian artists and teachers in this expressively political artistic and ethical tradition of production in a related fashion. I don't have any personally prescriptive view on how the film should take its course, however, and would welcome a lot of further advice and dual language, technological and other checking and communications capacities to call on.

Professor Toni Robertson, a most admired artist, whose work is on the cover of the **Girls in the Tin Sheds** exhibition book, for example, is currently Adjunct Professor, School of Software in Human Centred Technology Design at the University of Technology Sydney (UTS). She is interested today, according to her website, in issues surrounding the use of technology in actual work and social settings, including:

1. how an understanding of actual work practices can be developed and then used to design information systems that are usable and fit well with their situation of use;
2. participative approaches to, and methodologies for, the design of information systems;

3. the use of computers and communications systems to support cooperative work and other social activities;

4. ethical issues in system design and the representation of work; and 5. how different metaphors for human cognition and work can affect the design of technology.

I will approach her in personal communication soon as these are also key issues relevant for the proposed film. Robertson, like Steve Wozniak is in my age cohort. I had her great Wonder Woman poster which asks the question *'Where do correct ideas come from'?* on my bedroom wall for years until the second copy also fell to pieces.

I loved the works of Liu Dahong most at first sight in the **China and Revolution** exhibition. I found his artistic product and understanding so beautiful, contemporary, funny and congenial to my purely personal perceptions. He was born in Qingdao in 1962 and is currently a Professor and Supervisor of PhD students, as I understand it, at Shanghai Normal University. Will he take part? Will other artists represented at this exhibition or elsewhere?

Such personal proposals about a film focus on the art of Toni Robertson and Lui Dahong are certainly in no way to denigrate any other artists in either great exhibition, or in other relevant exhibitions, or of works I haven't remembered, seen or known of. I would ideally love to see and use many other works, with or without relevant interviews to accompany the artistic images. I would greatly appreciate any other artists prepared to volunteer their works or time to this project.

MORE ON PERSONAL INFORMATION AND PRODUCT TO ASSIST THIS FILM DEVELOPMENT

My interest in teaching and development were first spurred as a teenage girl - as a shorthand typist visiting Upper Mendi in New Guinea in 1966 in a Queensland University sponsored aid program to help villagers plant a cash crop of pyrethrum. Before the trip I heard the electrifying black activist, Margaret Valadian speak after I enrolled in Queensland University on a scholarship after completing secondary schooling at night. This era was the beginning of a cultural revolution generated by youth and others across the world, often in resistance to imperialism, often defined by the US War in Vietnam. Queensland University was no different. Life was a tea party compared with other reality, as I saw later in Africa.

In 1969, I travelled to Europe and India. Shortly afterwards I spent two years as a secondary school English teacher in Government Boys College in Kano, Northern Nigeria, an area where Boko Haram exists today. In 1976, the year that Chinese leaders Xhou en Lai and Mao Zedong died, I visited China, albeit briefly. I worked then and later for Australian universities and in state government. I retired from the Faculty of Health Sciences at Sydney University in 2007. The 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 is my question today.

I would greatly welcome committed offers of the right to film artistic product. I would be deeply grateful for any donation of time and service to the film, from Mandarin speakers and from film, music and sound recordists, editors, translators, promoters, etc. **As I am retired** I intend to work on the film for love of the topic and could pay limited costs of key others so inclined, related mainly, I expect, for travel to and within China to film and record.

(You will note that the Pope recently hit his head on the top of his pope-mobile and was given a black eye. If that wasn't a message from God, I don't know what is, but who am I to judge? More on this vital question is revealed later and on www.Carolodonnell.com.au)

Cheers and thanks for your interest in this proposal.

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

www.Carolodonnell.com.au Phone: 0498777665

Hi Lucy

IDEAL TEACHERS REGIONAL DEBATE ON POWERPOINT (PLUS MAO AND WOZ IN OZ)

I enjoyed your article '**Who will cut it back in the classroom?**' and pictures from Now Teach, your program where workers over fifty are sought out to retrain in teaching towards the end of their former careers (Australian Financial Review, 5.9.17, p. 36). I'm thrilled 29 documentary film-makers have tried to persuade you to turn the Now Teach experience into television. I suggest they offer generic support in some regional film effort to assess and question Maoist thought in development today. See Australian example later below.

Your views on Powerpoint shock me although I certainly see why you might have spent two decades despising it. Hate the men who used the Powerpoint potential so ill in their efforts to avoid any clear, logical or honest account of their long boring speeches remaining for later scrutiny, helpful for not. I think Powerpoint is ideally the art of the old French precis we used to do at school. It wonderfully tests the writer and student alike in finding the key points of the discourse, to render them clearer and for shorter accuracy in bureaucratic practice, perhaps. Powerpoint and reason go together, to review and build upon or not.

Powerpoint also gives the student of non-English speaking background a better basis for understanding the subject by learning through the Powerpoint key language discrimination and presentation potential. Powerpoint ideally helps in the integration of life practice and theory that Paulo Freire referred to in his book 'The Pedagogy of the Oppressed'. Little is better for understanding than a giant talking head beamed on the wall accompanied by

Powerpoints. A British Columbian showed me that in Sydney. Just like Big Brother but much nicer. Then we rise up and tear it to pieces in debate. Didn't you do that at Oxford?

I can understand your fury at the stupid technology which seeks constantly to sabotage the Powerpoint content that you had prepared so carefully for so many hours. Never mind. Now that you have the Powerpoints, you have a key basis on which you will be able to revise your thoughts, or not. You won't have to reinvent the same lesson every time from scratch. Powerpoint is then a kind of transferrable content quality identification and control, like a short book. Everybody should know what goes on in class, although they never do I guess.

I've seen that kind of presentation technology sabotage of which you speak happen more often at Sydney University than I've had hot dinners. The simple old overhead projector was often a boon in comparison. You walk up and switch it on and off you go, answering questions. My most admired speaker anywhere, however, was an American medical doctor who had his own clip-on microphone bow tie. The simple, immediately independent self-control of the event produced a fabulous effect. No more waiting around for Mr Nice Guy.

Cheers Carol (See Mao VS Woz in Oz below. I would be grateful for all help as usual.)

Dear Asia Society (Attn Professor Wightwick)

REQUEST FOR MISSION SUPPORT FOR A FILM PROPOSAL ENTITLED 'WHITHER THE PARTY? EDUCATION, ART AND CULTURAL REVOLUTIONS'

(TOWARDS THE OPENING OF THE CHAU CHAK WING MUSEUM IN SYDNEY, 2019)

I refer to your mission and desire for a **Conversation Between Civilizations** to ask for your support in this film direction. The attached proposal for a film entitled **Whither the Party: Education, Art and Cultural Revolutions** was made first to the recently held China Studies Centre collaboration with the University of Sydney Business School in an event entitled **Capitalising on China's Digital Revolution**, and to related supporters of further Australia/China relations, such as the **China Council for the Promotion of International Trade in Beijing**. I await their responses. More information about our regional and personal direction is attached and on www.Carolodonnell.com.au Please offer this film your support.

In relation to this proposal I first hope, for example, that you and Glenn Wightwick, Professor and Deputy Vice Chancellor (Research) at the University of Technology Sydney (UTS), will encourage Stephen (Woz) Wozniak to be interviewed in **Whither the Party: Education, Art and Cultural Revolutions**, as well as giving it other organizational support, such as you think fit, after reading the attached proposal. Woz Wozniak, the world famous American engineering inventor and teacher is the Distinguished Professor of Technology in the Department of Engineering and Information Technology at UTS. How lucky to have him!

According to his autobiography **Iwoz**, with Gina Smith, Woz was born around 1950. He went “from Computer Geek to Cult Icon” in a US era where he questioned family, invented the personal computer, co-founded Apple and had fun doing it. His autobiography suggests he sees himself first as an engineer inventor and then a teacher. He has strong views on ethics, work and humour. It would be great to explore his views in film as these are the sorts of conversations about engineering values we need to preserve and enhance our regional grounds in the broadest interests of the people globally and locally. This discussion is naturally started through the historical medium of art as usual. (Give girls the dinkiest bits.)

The Chinese art exhibition, **China and Revolution: History, parody and memory in contemporary art** and the Australian art exhibition, **Girls at the Tin Sheds: Sydney feminist posters 1975-90**, were at Sydney art galleries in 2010 and 2015 respectively. The former Chinese art exhibition started this conversation, to my knowledge. Both exhibitions provide excellent visual material for exploring the relevance of the Chinese Communist Party policy and practice in education in 1976, compared with today. Ideally this exploration is done mainly in interviews with artists, teachers and key others in China and Australia today, compared with 1976 when Mao died. I would appreciate your help with this film and ask you to consider what roles you might take up in respect of your organizational mission.

Professor Toni Robertson, a most admired artist, whose work is on the cover of the **Girls in the Tin Sheds** exhibition book, for example, is Adjunct Professor, School of Software in Human Centred Technology Design at UTS. She has agreed to take part in the film, along with others. Key scholarly and artistic sources underpinning the film text and questioned within it are also **The Communist Manifesto; Quotations from Chairman Mao** and **In Quest: Poems of Chou En-lai**, translated by Nancy T. Lin.

(As a Marxist grandma I take the Jews rule the world personal position, starting with Marx and Engels, and hope that Jews will naturally join in this filming venture in regard to Maoist thought. I also pick a fight with Buddhists of the Pure Land in Taiwan attached and will be writing to the Corporate Body of the Buddha Educational Foundation in Taipei soon.)

This is surely the best time and method to approach matters addressed attached. I look forward to your response and any contribution or support you might offer this film venture.

Yours truly with many thanks for your consideration of these matters.

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

www.Carolodonnell.com.au

CONVERSATION WITH BUDDHISTS

DEALING WITH LIFE ISSUES; WORKING WITH ANGER (Ven. Thubten Chodron)

This book makes me angry because it is written by the normal kind of white American woman who most appears to resemble a damaged child. She appears to assume that I share her key views about life already, whereas I don't. My anger comes from once again finding that I am reading an American woman's stereotypic account of the world, with the implied message that it would be hurtful and wrong to question it, let alone strongly. On the other hand, I agree completely with her message that if someone valuable has put up with you and then leaves, you should be grateful for the fact that they stayed so long before they did so.

(I am not American. As an Australian I have felt ashamed and dirty my whole life through the Australian/US foreign policy association. They say kill, we say how many, etc. etc.)

My key problem starts with 'Dharma Guidance on World Events'. Chodron seems to think that when planes crashed into the World Trade Centre in 2001 everybody experienced fear, anxiety and anger. As an Australian I saw it as mildly amusing that people who had bombed, starved and maimed so many millions in Korea, Vietnam, Cambodia and elsewhere, and who tested their bombs wherever they wanted in the Pacific, had a nasty little shock one morning in their own country. When my workplace sent round a condolence book to be signed I pointed out that nobody had ever sent round a condolence book for any group of murdered people in the world before, to my knowledge. If I was going to be expected to start signing condolence books in future, my practice wouldn't start with condolences for Americans.

This woman also appears to assume we all abhor suicide. As a woman of seventy today, I fought against the Christian church prohibitions on contraception and abortion when young, to ensure that I did not reproduce children that I would not be able to care for properly. As an old woman, I demand the government help me to kill myself painlessly when I want to go. I don't want to be kept alive for years, whether demented, incontinent and in pain or not, at either the taxpayer's expense or my daughter's. I want to save the state huge amounts of money by being assisted to die when I want, so that my body can be used for something helpful to other people, rather than being a sad reminder and torment for my daughter. Let me quit life when I'm ahead and help me do so. Mince up my body and throw it to endangered species by all means. I find Chodron's view we all must cling to life repugnant.

I find it funny Ven. Thubten Chodron thinks we all think like her. She fills me with anger.