This newsletter is produced in the first week of every second month.

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CONNECT survives one more issue! The response to the first issue has been pleasing. Articles and letters have come in; a steady trickle of subscriptions has arrived. I've estimated that we need 200 subscribers to stay alive - that means about 30 new ones each issue. Well, no.1 did come out at the end of the year, but we made about 2/3 of that.

If you're interested in seeing CONNECT continue, you can do three things:

1. Subscribe: $4 a year, and we're committed to 6 issues;

2. Encourage others to subscribe, or send me names you think should receive copies. Because of my geographical chauvinism, I'm particularly anxious to get to people outside Victoria;

3. Write articles - tell us all about what you're doing. The first issue concentrated on publications, but this one has more about cross-age tutoring in it. The next issue is planned to include articles on student government and participation in decision-making. Can you write one.

National Conference 1980?

I have made some enquiries about support for a National Workshop/Conference of Youth Participation in Education Projects. I've also been encouraged by the interest of people, who feel that they would like to come together for a fairly informal series of discussions. So I'm pushing ahead to the extent of trying to work out the extent of the support. On the last page of this issue, you'll find a form indicating your interest. Could you please return this to me by the end of February so that I can start preparing submissions for funding.

Here is a possible outline:

VENUE: LaTrobe University (there is the possibility of another conference of practising teachers in the preceding or following week, and an overseas guest has been mentioned - people could stay for two conferences for the price of one)

TIME: August vacation: September 1 to 5?

WHO: I suggest at least one teacher and one student from existing projects plus those involved in starting projects plus perhaps interested other participants.

FORMAT: A series of workshops with people running projects talking about them; Some general discussion sessions on the underpinning ideas; A sharing of resources and a showing of products; Basically a practical and down-to-earth participatory time.

COST: a) Melbourne Metropolitan area: no cost, but no expenses paid either;
b) Victorian area: travel costs plus accommodation met by grants - so no cost (see below);
c) Other states: a few discussion leaders may have costs paid at our end, but in-service funds in other states should be approached for travel and accommodation costs.

The general idea would be to make the costs as small as possible for all; perhaps a registration fee from people not actually involved in running projects.
FUNDING:  
a) I'm approaching in-service sources in Victoria for accommodation and travel for non-metropolitan delegates (teachers only?);  
b) I'm approaching Innovations for funding for students from anywhere in Australia - travel and accommodation.  
c) Teachers in other states should check whether they can get funding for travel and accommodation from each state's in-service education body for an organised conference/workshop. Permission of the appropriate Education Department (etc) would be required.  

ARE YOU INTERESTED?  ARE YOU INTERESTED?  ARE YOU INTERESTED?  
YES? Then I'd like the following information from you (see form on back page):  
1. How many are coming? Who are they? Teacher/student/community/other...  
2. Melbourne Metropolitan area: in an emergency, can you billet people? Number?  
3. Victoria: Distance from Melbourne (in km) - to calculate cost of travel.  
4. Other states: Fares - return air/train/bus/...  
5. Project.  
6. Would you like to run a session on anything? What?  
7. Would you like any particular sessions run?  
8. Any difficulties you see. (e.g. I would be there if/except .....)  
9. Any other points.  
I NEED THIS INFORMATION BY THE END OF FEBRUARY!  

Publication Projects: Update  

In the last issue of CONNECT we published a list of "publication projects" both in Australia and overseas. Since then, a number of other projects have been in contact with us, and this is a continuing update of the list. As with the previous projects, copies are available for borrowing.  

Australian:  

HIGHLIGHTS, Braybrook High School, 352 Ballarat Rd., Braybrook 3019  
(contact: Barbara James)  
SCRAPBOOK, Upper Yarra High School, Yarra Junction 3797  
(contact: Josine Butler, Albert Koolmees)  
NEWSWEEK, Marybyronong High School, River St., Maidstone 3012 (B. Bithiswich)  
TUTTI NO1, Fawkner Sub School, Fawkner High School, Jukes Rd., Fawkner 3060  
(now defunct)  
YABBERSTICK, Princes Hill High School, Arnold Street, North Carlton 3054  
(will appear as a newspaper in 1980)  

We've also had contact with the following projects which hope to start in 1980, but are as yet un-named:  

OAKLEIGH High School, Highland Ave., Clayton North 3168 (Brian Wise)  
ESSENDON High School, Buckley St., Essendon 3040 (Lorna Dee)  
BROADMEADOWS School-Community Project, 40 Phillip St., Dallas 3047  
(Karen Carkner)  

Overseas:  

STRAWBERRY JAM, SLU Lab School, PO Box 832, University Station, Hammond,  
Louisiana 70402, USA  
WILDROWS, Ron Winter, Adel Desoto High School, Adel, Iowa, 50003, USA.  
SPILE, Hollis Area High School, Hollis, New Hampshire 03049, USA.  
TARSUS Amerikan Lisesi, Müsürlügü, P.K. 6, Tarsus, Içel, Turkey.
What's happening? In a word - nuffink!

Students were advised this year to avoid single unit subjects in Year 11 as they don't count towards the HSC, so I have two students this year (potentially ideal, but neither will squeak, let alone speak!). Despite our 3-year agreement with the Schools Commission, the course will be scrapped next year.

However, we did produce two community oriented booklets: a prototype Industrial Brochure - the Chamber of Commerce and Casino Council covered the costs, and a very un-academic history of Casino, as our Local Government Centenary is in 1980.

Gail McCudden
GABFEST
Casino High School,
Casino 2470

Thanks for the newsletter. I've given a copy of it to Kit Holler, who coordinates the Open Education Network (Wattle Park Teachers Centre, 42K Kensington Road, Wattle Park SA). He is planning a state conference for people in annexes, open education classrooms etc this year. He is also talking about a national conference in 1981 with Kozol, Kohl or Freire ... I enclose a big blurb about the school.

Pat Thompson,
Bowden Brompton Community Workshop School,
85 Torrens Rd.,
Brompton 5008
South Australia.

Please find enclosed information about "The Golden Shaft" (see elsewhere this issue). Thanks for your note. Yes, I'd like to sign up for CONNECT - it's a good idea and long overdue. If you can get us any publicity on "The Shaft", please do so. We've got about 500 to flog to the world at large.

John Martin
THE GOLDEN SHAFT,
Ballarat East High School,
P.O.Box 581,
Ballarat 3350.

I shall look forward to receiving CONNECT and I hope, when I'm back from leave in Term 2 next year, that we may be able to contribute something to it. LOOKING AT BRAYBROOK was put out by a group of kids I had for English at the beginning of the year. Our unit system tends to spawn the other groups and this was one of them. Happily I found out about the printing and we decided to get out a newspaper and ended up as a result very pleased with ourselves. WHAT'S HAPPENING or HIGHLIGHTS (now the official name) are school newspapers. We haven't got far with the community idea yet, but plan to develop that more this year.

Barbara James,
HIGHLIGHTS,
Braybrook High School,
352 Ballarat Rd.,
Braybrook 3019
Sorry this has taken so long, but at last some copies of SCRAPBOOK! I have been really thrilled at the response of the students to our paper. The students producing the paper have been keen and hardworking and the paper is now really looked forward to by the rest of the school. As with most students' papers, I suppose our biggest problem (apart from lack of photos) is the standard of journalism. We don't want students to feel they can't participate if their English is not good but the 'editors' are also very aware of 'standards'!

I have personally found the whole thing very rewarding. My worry is that this year the paper may disappear as I have a year's leave.

I have enclosed a letter from one of the most involved students.

Josine Butler
SCRAPBOOK

In response to your recent enquiries about our school magazine SCRAPBOOK, the following information may interest you.

The magazine has now been in existence for five terms and comes out twice a term. All work, except for actual printing, is done by students. For each edition, a number of students are given the task of editors, which generally involves the reading of all articles submitted and the distribution of the articles throughout the magazine.

There has been a great response from all students in the school, especially to our "Ad" section which has become increasingly popular.

I enclose a couple of our previous editions which I hope you will find informative and interesting.

Albert Koolmees
Level 10 Student Editor,
SCRAPBOOK,
Upper Yarra High School,
Yarra Junction 3797.

Thank you so much for the newsletter. It was really great to see what some others are doing and that people really are involved with publishing for and by students. Only really had a quick look and passed it on to our local English Consultant who wanted it for a conference. Also passed on some copies of ASCOLTA for viewing by those attending.

Our latest edition of THE KHS FLYPAPER turned into posters, and has been very well received.

I am very interested in attending a conference this year as I do feel that I need a new burst of enthusiasm. Our kids when surveyed have requested a return to a school end-of-year magazine. I'm not interested in working on that so may keep a newspaper going on the side anyway. We're offering a year 10 unit called Journalism and at least one newspaper-type thing will come out of that.

The unit is proposed to last for one term and will include looking at news reporting, eg, styles of writing, introductions, headlines, etc as well as photojournalism, and will culminate in students producing their own work. It's meant to be a combination of background and on-the-spot work - am sure that the first-hand experience will be the most meaningful. I proposed this course because I wanted an alternative to running our school newspaper project on a 6-week long activity cycle. There was too much chopping and changing of newspaper staff. Don't know - maybe I don't have the charisma to keep kids enthused, or else they found it too demanding, but most only stayed on for 6 weeks. Also, I felt that this being offered as part of the course work, that students might somehow feel more directly accountable for their contributions. We'll see how this works. I saw it working very well in schools I visited in the States, and even though it was offered as a course, there was merit and prestige to being on the school newspaper staff.

Enclosed is an article that I hope will be suitable for CONNECT. Feel free
PROJECTS:

Cheer Leaders and Other High School News

A press room greeted my gaze as I entered the journalism classroom at Morse High School in San Diego, California. It was January 1979 and I was visiting my high school 'alma mater' with the idea of gaining ideas, materials, and a shot of enthusiasm from what I knew was a well-developed journalism curriculum.

As I'd expected, my visit became a story. My photograph was taken with a school, reporter, and I was interviewed about living in Australia.

This was one of a half dozen schools that I visited on the west coast of the US. Virtually every high school offers journalism studies, sometimes as a part of media studies, and it is often offered at the junior high level as well.

I've been assisting with school newspapers at the two high schools where I've taught in Victoria. On this trip I wanted to find out why the American schools seemed to have such success and professionalism with their established school news productions.

As far as class organisation was concerned, I found that students were organised into jobs similar to those found on any daily paper; the atmosphere seemed as professional as in any newsroom. They used equipment such as light tables for layout, and there were electric typewriters. Some schools even have teleprinter machines installed. But it wasn't just the room and equipment that impressed me. Students were trained in journalistic techniques. There were exercises to promote critical analysis of news coverage and students learned to recognise and practise writing in different styles. They were expected to show the initiative to search out articles and would sign up on the board to reserve space for their article for the coming week - an interview, feature, sports feature, editorial comment, etc.

Students writing their own articles is a basic similarity with student productions here. Nut students appeared to be more accountable for the success of their newspapers in the schools I visited. Journalism was offered as a course and this meant assessment. It is a recognised elective course, taught by people trained in journalism, and is seen to develop skills valuable for later life. Contributions in the States were not derived from assignments in other classes and did not seem to be out of context. None of this hanging-something-into-the-paper-and-hoping-that-no-one-finds-out-that-it's-yours attitude that I've come across here. They take credit and responsibility. Perhaps it stems, in part, from the prestige of being part of the newspaper staff.

Because schools are larger, journalism courses can range from beginning to advanced. There are district journalism consultants to assist teachers in individual schools.

Also, there is greater continuity and follow-up from one issue to the next because the student-run newspapers come out frequently - often once a week; seldom less than once each month. So, there is the realistic feel of newspaper production with a deadline to meet.

Sandy Shively
THE KHS FLYPAPER,
Korumburra High School,
Korumburra 3950.
Content appeared to be quite light, mainly information about events and personalities in the school community. The papers were used to promote school spirit and pride. Sports photographs dominated.

School newspapers are heavily sponsored by local advertisers as well as big spenders like Coca Cola and the Army recruiter. One student's job is to solicit and coordinate advertisers. All this adds to the authenticity and credibility of the student-produced newspaper. Printing costs are more competitive in the States too.

I found that most of the schools were shifting from the broadsheet format to what they term "news magazine" style; about the size of Time magazine. It seems to be an easier size for students to handle.

As well as each school running a newspaper, there is a school annual (the equivalent of a school magazine) staff who are responsible for this more formal book published at the end of the year. Most schools also produce a literary magazine for poetry, stories and artwork at the end of the year. So the school newspaper doesn't have to be multifold; to act as a student handbook, annual record for the archives, as well as try to be entertaining and newsy. Perhaps this is the key - its aim is to be informal, entertaining and informative ... and it seems to succeed.

When I showed the Korumburra High School newspapers (and Pursuit) to the American kids, they were very interested but were cluey enough to point out that they weren't journalistic and thus seemed to lack punch. Again, a compromise situation here of trying to combine a literary magazine, school yearbook and newspaper into one; and it just doesn't work.

And so I returned, enthusiastic, to Korumburra High and tried to implement a few things that I had learned. We employed the news magazine style - the student reaction was that it didn't seem that they were getting as much though it did solve the problem of fitting it into binders.

I tried incorporating the newspaper into course work. It was too late to timetable a journalism unit, but an existing typing unit took responsibility for the production of the last issue. This turned out to be a great success - the newspaper took the form for four giant posters at the end of the year. Part of the course included a Melbourne excursion that included visiting the ASCOLTA office, The Sun and Herald publishers, and the Education Department Publications Branch. For 1980, a journalism unit has been devised and will be offered as a middle school elective at our school.

Anyone who is interested in establishing a journalism unit or who would like information regarding American contacts in the schools I visited, please do not hesitate to get in touch with me.

Sandra Shively
Korumburra High School,
Korumburra 3950.
BALLARAT EAST

EARLY last year I began collecting pieces of children's work for eventual publication, (hopefully) as a book. I had felt that much of the work I receive deserved a wider audience than one teacher, and maybe a parent or two.

The collecting proceeded in a rather desultory fashion until I came across the "Foxfire" books. Inspiration and stimulus! At last I had a model to go by. At this point the year had drawn to a close, but I kept the thirty or forty pieces I had collected, and decided that 1979 would be the year to really push it. (A happy coincidence with 1979 being declared the International Year of the Child.)

Early this year I duplicated a sheet listing the type of contributions wanted, and gave it to each English teacher in order that they also could encourage their kids to contribute. Taking the cue from "Foxfire" I listed, (besides the usual stories and poems), oral history, folk remedies, cures, recipes, social comment, and a category of my own - "Interpretation", which involved students interpretations of famous sayings and aphorisms.

A small committee of interested kids was formed and we drew up a time schedule/flow chart of how we wanted to proceed. We spoke to the whole school at assemblies and told them what we wanted. We said that anyone in the school, including teachers, could have at least one piece of work in "our book" if they wished. Our first task was to set a deadline for contributions, and to work in with teachers to see that the writings of their kids were fed through to the committee.

The next major step in the "flow..." was to gain the assistance of typing classes for rough typing all the material. Our final and most difficult step of all would be to attempt to raise the cash through pre-publication sales.

We set the deadline for contributions as Easter, and we found that a little over three hundred kids (out of a school population of eight hundred) had submitted articles, stories, poems, and so on by that time. We then began the long task of arranging the typing, and in the cases of kids who had submitted more than one piece, of selecting the best.

When the typing was completed, some of us employed the talents of the kids in our own English classes as sub-editors. We then had another session for English teachers only, in which we went through the material again.

Then came the laying out, the art work, (again involving many kids and teachers), the preliminary negotiations with printers, and the endless running around that all this entailed.

When the laying out was completed, we found we had a book of 280 pages in length.

The lowest quote for the best possible job entailed approximately $5000 for 1000 copies or $7000 for 2000. We decided to aim at a print run of 2000 in order to lower the cost of each book, and set a target of 1000 sales, on a pre-publication basis, within the school. We fixed the price of a single copy, at $4.50 or $4.00 for orders of two or more. We calculated this would give us approximately $4000 and we would scratch around the community to see if any kind, generous philanthropic institute or firm would underwrite us for the balance.

So began the great harangue, the constant reminding of the kids to bring their money, and the initiation of incentives. Mars Confectionery in Ballarat donated two gross of Mars bars, and these were distributed to kids if their particular form managed to average one book order per person. We ran off little brochures showing samples of the work, together with an order form, and the kids began to go around selling to the unsuspecting public! We received publicity on BTV 6 Ballarat, and in the Ballarat "Courier". We deposited sales brochures in the two biggest book shops in Ballarat. (Result: One order.) We made $20, $10, $5, available as prizes to the three kids who ordered the most books.

At the moment of writing we have collected over $2000 and our pre-publication sales stand at around 600. We have fallen short of target and will have to look at a print run of only 1000. We have no underwriting guarantees for the cash balance, although there are still several iron in the fire.

Whether or not the book will be printed is still a very open question. I feel very weary in my heart, and often wonder if it's all been worth it. In my saner moments I know it all has been, if only in terms of the support and encouragement given to the project by so many kids and teachers. One feels that a project of this kind should not be quite so difficult to get off the ground.

JOHN MARTIN
Ballarat East High School

Printing a Book

Out of the blue, a copy arrived in the mail in December. Hurrah - the difficulties had been overcome. It was a fascinating book, crammed with a flow of lively article, poetry, stories, recipes, saying and so on. We were particularly interested in the oral history sections - young people exploring their past through the voices of their relatives.

In December, John Martin dropped in and we talked about the difficulties and the eventual triumph of putting out THE GOLDEN SHAFT. He's now sent us the following article outlining some of the reactions to the book, and some of the reasons behind its production. But no second hand account can compete with reading it yourself - make sure you get a copy.
The Golden Shaft: The Light of Day at Last

On November 22, 1979, at Ballarat East High School's assembly hall, Mrs Nina Valentine, freelance interviewer for the ABC and Courier book critic, launched THE GOLDEN SHAFT, a 272 page book of recipes, remedies oral history, social comment, interpretation, poems and stories contributed by over 300 students at the school.

Any student, regardless of ability or year level, was encouraged to have something in the book. Because of this, the quality of the work is uneven but a compensating factor is the sheer range of experiences, abilities and forms of writing. To me this gives the book life, strength and vivacity that one does not usually encounter in any book.

So all the work is that of the student' except for a couple of staff contributions. The look on some of their faces when they read their own work in a real book - indescribable. But what it meant to them - let them speak for themselves:

"The enjoyment of seeing my story in the book is a great thrill to me. It makes me feel like a famous writer. I wrote The Lost Recorder which is quite true. I hope people like my story." (Year 7)

"Extremely satisfying to know my poem is in 1000 books." (Year 9)

"It makes me proud that I am part of the school book. It makes me feel good because it is a chance in a million." (Year 9)

"It is a good chance for other people to read your work, therefore it means a lot to me." (Year 9)

"I didn't have one in but it was good to read other people's stuff and ideas." (9)

"I am pleased East High has done something good that not many other schools have done. It is a type of defence for when someone says something against the school we can then turn around and say look what our school has done. I am very proud of the way it turned out and hope we can put out a second edition." (Year 9)

"It feels good to be in the book, because it is the first time I have ever been in, or had something in anything that is published around Ballarat." (Year 9)

"It was good to have had something in the book because you feel proud to be a part of something nearly everyone in the school has contributed to." (Year 8)

"It is a great thrill to see your work in print. The cover looks fantastic and as the old saying goes, 'You can't judge a book by its cover.' But the content of the book is even better! At least we at BEHS, a poor deprived government school, have got something on all the private schools." (Year 8)

"When you see your name you feel like a real author." (Year 7)

"I think that the GOLDEN SHAFT book is a very good idea because later on in your life, you can look back at what you've written and be pleased that you'd contributed your work in a book." (Year 7)

"It was a real proud feeling to see my poem in the book. All the effort that everyone put into it was definitely worth it. The school made no money out of it, they mostly did it for the benefit of the children so they would feel they have, achieved something real. It is nice to show your parents and friends and tell them that it is a good feeling to have an item in the book." (Year 7)

"How do I feel about having something in 'our book'? I think THE GOLDEN SHAFT was a golden opportunity for students and parents and the people of Ballarat generally to excel and express themselves in literature, poems, etc. I have a poem and a piece of prose in the book and I was and still am incredibly excited about seeing my name and work in print. It was a valuable experience because it tended to build up my confidence and I doubt if the opportunity to be a part of a book like this would have been open to me anywhere else at any other time. This no doubt will set an example for other schools." (Year 10)
"... the kids feel they have achieved something worthwhile (for once). I think that the people who managed to get stories from parents and grandparents deserve praise as these stories were great to read. Although the teachers slaved very hard to get this book published it would have been a dead loss without the help of all the enthusiastic kids who expressed all their thoughts and let them run free." (year 10)

"It gives students, many who would never have the courage and confidence otherwise, a chance to have something of theirs in print. Many of the articles in the book are interesting and informative." (year 10)

"It gives everyone a chance to have a say as how they feel and what they think. It'll be there for a long time to come. It was a good idea." (year 10)

"It was really good getting the book ready - sketches, covers, orders, etc." (10)

"This book has done a great deal for me to see my poem actually in a book in print before my eyes. This has also opened up new fields for me in writing - it has given me confidence and excitement within myself and has shown me that poems from all the students of my form and the whole school compare with some of the best poems and stories ever written." (year 10)

"Having some poetry in this book I felt like I had really achieved something. Especially to see my drawings actually in print in a book. They were something I could look at and say they're actually mine. I felt proud to be a part of a book like this. But above everything, I felt really great about the cover." (10)

"Putting something in a book was really a dream come true for a lot of kids at BEHS. For me it was really good to have something of mine in a real book. To have all our hard work turned into something that will live in the minds of many." (year 10)

"It is hard to realise that when I look at my story I can honestly see that's my story - I wrote it." (year 10)

"With my article in the book it feels as though it isn't your essay but done by a pro. writer. The book also boosted my involvement to get more interested in writing for a pastime and school." (year 9)

"I think THE GOLDEN SHAFT is a very interesting book. I got a good laugh out of it, and I think it was good to read articles that are written by people our age." (year 9)

"The stories, recipes, poems and all the other contributions to the book were really good. I got a lot of laughs out of the book, and I am proud of BEHS because they are the only school in Victoria who has made a book like ours." (9)

"I feel that 'our book' was a fantastic idea. I felt really good being able to contribute something to it and it's given me more confidence in my writing. Being involved in the book made me feel that I was doing something worthwhile and I enjoyed the thought of doing something with our school." (year 10)

What can we say about these comments?
There is a strong feeling of pride in their own achievement, and also a pride in their school.
There is a sense of power and self worth ("my story in a real book").
There has been appreciation of hard times and struggle on many fronts - writing, editing, layout and selling.
There is great pleasure in the thought that so many people will read their work.
There is a very generous and giving spirit in the comments. Kids have loved to read the work of others and have gained an idea of the range of talent and ideas in the school.
What are the wider implications of doing this? The justification of course need not go beyond the feelings aroused in the kids. Yet there is more at issue, I can do no more than quote "three basic instructional objectives" that Eliot
Wigginton said one should be needful of in projects of this type:

"I think a project has to be attentive to three basic instructional objectives. One is that it pays particular attention to whatever basic skills you're mandated by the school system to teach, 'cause at its basic level, what it is is another vehicle for getting the skills which we've been mandated to teach, into a kid's head. It's another way of doing the same old job.

"The second one is that it pays real attention to whether or not the student is developing a consciousness about the concept of community

... "And the third one is the whole idea of whether or not the project pays sufficient attention to a child developing a true, solid, concept of self, self-worth, self-image, competence - I can do, I can perform, I can act, I can make a contribution, I'm of value as a human being ... you know ... I am, I have worth."

(interviewed by Roger Holdsworth, Secondary Teacher, No. 14, September 26, 1979.)

I don't really care what projects kids are involved with, but I hope they can say such things as: "I didn't know I could do it", "I am proud of this", "I have given something to the world", "I have made something".

Does the project bring out the potential in kids?

Does it make them surprised at their talent?

Is it something new for them?

Is it something they will remember for the rest of their lives?

We must keep these questions at the centre of our teaching.

I was lucky of course - I had hundreds of kids willing to contribute pieces of work, I had the ready cooperation of other teachers, and a cooperative principal. Maybe a second GOLDEN SHAFT will come out, maybe other schools in Ballarat will contribute. Maybe something else entirely different will happen in the future. Who knows? Above all we must hold fast to the truths of the children, the things that fire them up, that bring them to life.

John Martin
Ballarat East High School.

POSTSCRIPT:

A limited number of copies is still available from the school at $6.50 a copy plus postage. Address enquiries to: Mr J Martin,
Ballarat East High School,
P.O.Box 581,
Ballarat. 3350.

CONNECT is also acting as a distribution centre for THE GOLDEN SHAFT. Copies can be ordered from us for $7.50 including postage. Order from: CONNECT, 12 Brooke Street, Northcote 3070.

Next Issue

In the next issue, we would like to continue with more accounts of cross-age tutoring programs - how-to-do-it articles, and also start publishing accounts of schools in which students are actively participating in the government of the school. If you have any accounts of such projects, either successful or unsuccessful (or with reservations), we'd welcome them by about the middle of March.
Bludgers

The Booklet
This booklet is a collection of eight short stories written by young people during an Educational Program for Unemployed Youth (EPUY) at Petersham Tech in 1979.

While doing the course we decided to get together and write about our experiences at school; what has happened to us since leaving school; what it’s like being unemployed and how we feel about our lives so far.

We think that the booklet will be useful in a number of ways:
- As general reading for people living and working in the inner city.
- As teaching materials in high schools – especially in Social Science, Careers Education and English classes . . . to show the kids how hard it is getting a job.

The Stories
Plastic Lunch Wrap – ‘The only job I was accepted for, he wanted me to wear this top that looked like it was made out of a plastic lunch wrap.’

It All Started With Galileo – ‘I fell overboard and have been swimming ever since.’

Able to Work But Can’t – ‘When we were bored we used to play “Spot the Aussie” at Leichhardt.’

Where the Parents Go, The Children Follow – ‘I was sorry to leave Italy but as they say “where the parents go, the children follow”.’

I Rest My Case – ‘While I was there, I needed money to survive so I did a bit of dealing but it wasn’t really worth the bust so I moved back to Sydney.’

Rev Head – ‘I left school half way through third year – couldn’t hack it.’

Feeling Horrible Inside – ‘Sometimes my mother tells people I am working because she doesn’t want them to think I am idle.’

Too Old At Seventeen – ‘Dad left home when I was 3 months old. I met him when I was 12 and said to him “you’re a bastard. You’re no father to me.” He gave me a fish tank and $1.50 and said “buy your own fish”.’

What To Do
Donations – We would be grateful for any donations.

Orders – Costs: $1.00 per booklet. Orders over 30 booklets at 70c each.

Please make cheques payable to: ‘Bludgers Books.’

For further information: phone: Suzanne Cisek, 560 2822

Outreach Building

Petersham College of TAFE

27 Crystal Street,

Petersham NSW 2049

This information appeared in issue 10 (summer 1979) of Radical Education Dossier, (PO Box 197, Glebe, NSW 2037).

We ordered some copies and also asked for some more information. The Course Coordinator, Kaye Schofield, wrote back:

“Since Sam Altman and I ran the EPUY course, we have not had the opportunity to put together a full account of it, and the pressure of our other work now makes that little more than a remote possibility. Therefore I have . . . enclosed a copy of the report that we wrote at the end of the course for TAFE/EPUY. I hope that it might be of some interest/ use to you, as there is a fuller section on the rationale behind the production of ‘Bludgers’.”

This section of their report is reproduced here as an example of a youth participation project outside the normal education system, but closely related to many other projects underway, and to others being developed.
It's No 'Bludge' On The Dole

Bludgers is a small, paper-back booklet. It is unsettling, with its bright yellow cover in stark contrast to the bold title and bleak picture of a solitary figure walking up a deserted inner-city street.
Bludgers is a collection of nine short stories written by the participants in an Education Program for Unemployed Youth (EPUY) run in conjunction with Petersham Technical College.

"During the course, we decided to write and publish stories about our experiences at school, what has happened to us since we left school and the hassles of being unemployed," the booklet's preface says.

"We hope this booklet will be used in schools in careers education, English and social science. Perhaps then people still at school would have a better understanding of what the world is really like."

According to one of the EPUY coordinators, Kaye Schofield, the course started with three aims - to show that being unemployed was not something to be ashamed of, that individuals should have dignity and should not accept demeaning work, and that undertaking socially useful work or working for yourself was a useful alternative.

Producing the booklet satisfied the last alternative, and it was started with a $200 grant from Marrickville Council.

One of the first tasks was to get the group to come to grips with their experiences at school, Kaye Schofield said last week.

Each member was 16 or 17 years old, had left school early, and had been unemployed for up to two-and-a-half years.

"They had to understand why their experiences at school had been poor. Instead of going through life blaming everything on their period at school, they had to be given the confidence to go out and do something," she said.

Their problems at school are evident in each story. For example, Jim, who hated the teachers at school because they were like wardens, or the young Italian boy who kept getting into fights with other boys who called him 'wog'.

"After about nine months at this school I hated most of the teachers and the kids as well. I started missing school."

The book catered for the shortage of material about the inner-city area - an area with problems which differ from other areas of high unemployment, Kaye Schofield said.

"Kids in school are continually confronted by the blond-haired, blue-eyed image of Australians, which is just not true.

"Institutions have got to come to grips with the idea that it is not a homogeneous society."

The stories in Bludgers are not fiction, although some of them have been "watered down" so as not to be offensive.

According to Kaye Schofield, the success of the program can be measured both in terms of those who have found work (only three haven't found at least part-time work) and in their increased awareness of other groups in society and their right to jobs that are not demeaning.

This awareness is illustrated in the story of one girl who lost her job at 18 so that her employer wouldn't have to pay her increased wages. After doing a bar-maid's course at technical college she applied for other jobs.

"I was accepted for one job, but the boss wanted me to wear this see-through top that looked like it was made out of plastic lunchwrap," she said.

"I refused because of my morals and because I loathe the idea of women being discriminated against like this."

Of the 1000 copies of Bludgers first printed, more than 900 have been sold for $1 each. Most of these have been in classroom sets.

With the small profit from each copy (they cost 60c to produce, even though the layout, typesetting and photography were done by the group) the group is deciding whether to make another print run.

Copies of Bludgers are available by contacting Suzanne Cisek, Petersham Technical College, 27 Crystal Street, Petersham, or by telephoning (02)560.2822.

Grant Carolan
Reprinted from
The Sydney Morning Herald,
From Petersham EPUY Report

One of the more tangible outcomes of the program has been the production of "Bludgers". This is a 44 page collection of short stories written by the participants in an attempt to explore issues related to schooling, to work and to unemployment. The idea was discussed very early in the course and was finally shaped by a cooperative group effort.

A number of assumptions, underlying the whole course, came into focus around this book. These include:

a) Most of the participants had far from happy experiences at school. The book allowed us to come to terms with that, to explore the relationship between early school leaving and the directions their lives have taken. Having been rejected by society (through their school experiences) the book provided a way to overcome this rejection, and to explore ways in which they could develop a sense of self-worth.

b) Local knowledge and experiences are valuable and legitimate. Knowledge is produced and distributed through the schooling system in ways which devalue what people in working class communities know. The oral tradition in such communities has meant that access to their understandings by others is minimal. The book helped to re-assert the value of the knowledge produced in such communities.

c) What the pupils know and the ways in which they know it and express it is valuable. It is valuable for them to come to terms with this. It is valuable for teachers and for schools to come to terms with it.

d) The book allowed scope for critical discussion of their own work in their own terms. This process of reflection allowed issues such as racism, sexism, drugs and relationships to be explored in new and illuminating ways.

e) The production process, requiring considerable group-working skills, gave a material basis to the development of such skills as photography, layout, graphics, etc.

f) The organisation and implementation of the distribution of the book required a range of skills amongst which we include:
   - use of the telephone;
   - making and keeping appointments with e.g. the mayor of Marrickville;
   - making visits to schools - often those schools which had rejected them four or five years ago;
   - keeping track of the money and making the necessary banking arrangements;
   - taking and recording orders;
   - talking to groups of students in schools about unemployment.

It seems to us that organising the development of such skills around a task, and around a product of their own making, is a more productive way to approach the issues than simple role-plays or formal classroom lessons.

The participants were given a grant of $200 by Marrickville Council to assist with the project. Printing of 1000 copies cost $600.

Sam Altman
Kaye Schofield
Petersham College of TAFE.
CROSS-AGE TUTORING

In the following articles, some people who have been involved in cross-age tutoring programs, write about their experiences. We would be interested to carry further accounts of such programs in future issues. So keep those cards and letters coming in!

Thomastown Primary School

At Thomastown Primary School, my multi-age 4/5/6 (with 24 children) have been involved with the Prep children in a language Cross-Age program.

On Wednesday, Thursday and Friday mornings, the tutors went down to the Preps for a 40 minute session. The tutors went in three groups of 8 children. Each group was of both sexes with a multi-ability emphasis. Each group went on the same day each week for the course of the year. No one was allowed to drop out, it was therefore regarded as an integral part of our class and school activity.

The program commenced at Easter and continued through until the second last week of the school year. The Preps came up to out room for an Easter hunt for eggs and novelties and each tutor looked after the little ones and read stories (composed by themselves in prior class sessions). Children have all been involved in tutoring before so the concept of the program only had to be revised, not introduced.

Only two children wished to opt out of the program and by redirection they became content with participation.

Each Monday afternoon a class session was taken by me in which we (the tutors) discussed the forthcoming program for the week and thrashed out any problems which had arisen. Children noted in their own Tutoring Recording Books what would be required of them. The also wrote their comments on the previous session. These directives were given by the three Prep teachers (who work in a Team Teaching situation). Therefore the work was specifically directed by the Preps' teachers and supervised by one of them at each session. If tutors needed assistance in the tutoring situation, they were encouraged to ask each other for support and/or to speak with these Prep teachers.

By constant consultation between the Prep teachers and myself, any necessary movement of tutors could take place. This happened rarely as the situation worked very smoothly.

In our multi-cultural environment, at varying times tutors became interpreters, which afforded another strengthening link.

WHAT WAS THE SUBJECT MATTER?

Early in the year, the tutors acted as readers (eg of PM Books). They would read a variety of stories with 2 or 3 tutees. Then they would discuss the story, revise any known words (no strong emphasis at this stage) and finally the tutees would draw a picture. Quickly the thematic approach developed sufficiently so that the tutors would lead the tutees into discussing experiential subjects such as 'I love', family, friends, then sometimes excursions. Sentences would grow (with varying degrees of success and complexity) and the tutors would act as scribes.

A variety of presentations helped stimulate the interest of tutees and tutors. Sometimes work would go in Prep 'readers', other times, wall displays, models with signs, paintings on tables, resulted with an endless array of materials. But always the emphasis was placed on developing oral expression and an awareness of the printed word. Communication developed to such an extent that often the tutees would visit our room at playtimes and look for their older friends in the playground (sometimes they would be welcomed, occasionally 'fobbed off' but never rejected out of hand.)
Towards the end of the year, we all went on an excursion to the Botanic Gardens by train. The relationship developed showed up remarkably. The older children shared the responsibility for the younger children in a most mature manner and by the return trip home, some Preps were asleep leaning on or sitting on their tutors. Acceptance of each other proved to exist just as comfortably here as it had done in the class situation.

A final exciting conclusion came with the Preps visiting our room for a Christmas celebration. We had made small gifts (which had involved a considerable amount of work), and a dressed up Father Christmas presented these gifts. Then the Preps surprised our tutors by giving them candles in pottery candle-holders which they had made themselves and thus the two-way communication reached its successful climax.

STRENGTHS

1. Cooperation;
2. Interaction with each other, teachers and tutees;
3. A great communication between two areas of the school and understanding of needs of others;
4. Teachers were able to speak and relate to tutors as "friends" with a mutual interest;
5. Use of feature sessions, e.g. Easter, Christmas).

WEAKNESSES (Minimal)

1. Certain children with no reading age found difficulties as Preps surpassed their abilities;
2. Certain personality conflicts between tutors and tutees occasionally occurred.
3. Availability of time for teachers to communicate could be a difficulty, but it was not a problem with us because we were familiar with each others' approach and all shared a common outlook ie language experience was a common philosophy at both of our levels.

Therese West
Thomastown Primary School
167 High St.
Thomastown. 3074.
The Cross-age Tutoring Program at Brunswick East High School began in 1974. It arose from the work of the Educational Task Force in the school. In collaboration with Dr Tony Knight, one of the Task Force supervisors, I wrote a paper outlining the proposal, and presented this to the staff during 1973. The proposal received strong acceptance from the staff. At about the same time, we also made a funding submission to the Myer Foundation and this was accepted late that year.

The program operated as a subject called "Teaching Studies" timetabled as an elective for forms 3, 4 and 5. Some form 6 students also arranged to work as tutors in their spare time. Four periods a week were timetabled. I arranged these to have all tutors with me in small groups for one period, and working in classes for three periods.

Despite initial advice to the contrary, the program opened with some 90 tutors - in four elective groups. Teaching those groups was the bulk of my allotment. I now think that that was grossly too many tutors, that it made any evaluation of the program unwieldy and confused (who could track down all the factors operating?) but it was certainly an interesting time.

The tutors were deliberately of mixed ability. Though I may have felt that the program would be of the greatest advantage to students alienated from school, having difficulty with their school work, "at risk" in the current terminology, I was also very aware that to design a program just for such students would be self-defeating in terms of the "spoilt image" of such a program. Thus the subject was open to all students and those who chose it as an elective were of a range of ability and behaviour types.

At the end of 1973, I visited all form 2, 3 and 4 classes and talked about the proposed elective. I stressed its use in terms of future careers, in terms of the "mothering" likelihood of students (it was a girls school at the time) and openly in terms of the expected gains for students who needed revision of ideas. Elective lists were drawn up, and I had the groups.

At the start of the year, I met the students for 4 periods a week, while the timetable settled down. For about 3-4 weeks then, I ran a sort of training session. The tutors did not look back on these as training sessions, for they later assured a radio interviewer that they had received no training to be tutors. We role-played situations, talked about how to cope with difficulties in class, how to get on with students, dusted off some amateur child psychology from Dip Ed courses. Slowly, I started getting the students into classes. At first I asked teachers if 2-3 students could sit in the back of the class and observe lessons. I gave them fairly structured assignments of things to watch out for and asked them why the teacher was doing particular things. This served to get tutors 'on the other side of the fence', to make them aware of the difficulties of students, and in many cases started them into helping relationships with younger students.

They worked in a variety of classes - English, General Studies, Mathematics and Languages were the most common, but students also went into Science, Home Economics, Drama, Needlecraft, Art, etc classes, often very successfully. The receiving teachers were overwhelmingly helpful. They were the people basically responsible for supervising the tutors in action, and though the major criticism of the program was the lack of time for contact between teachers and tutors (and a subsequent lack of preparedness of tutors) the teachers found a variety of ways to use them. In General Studies, they helped their tutees with assignments, in Drama they took whole class lessons, in Languages, they had their own little group of tutees, and so on.
The program was also assisted by the operation of the Bilingual Program in form 1. There, students studied their home language, and also studied Social Science bilingually, with material available in their home language, and in most cases with a bilingual teacher. This covered the three major non-English languages in the school, but we had no teachers proficient in Lebanese, Spanish, Portuguese, and so on. We did have tutors who spoke those languages, and these became a most valuable resource for the Bilingual Program.

Tutors also worked outside the school in the local primary school (at all levels), at the neighbourhood creche and kindergarten, and at the school's creche. I tried to place students according to their desires and needs. For example one student of Italian background, had great difficulty with written English. She worked at the primary school as a tutor in the Art area, and with the Prep grade in language development. She was also a valuable resource for young students from Italian-speaking backgrounds.

Another student worked with form 1 students, but quickly established with them her reputation around the school as a bully and a kid who "mucked round," rapidly rejected by possible tutees, and became very depressed in the program. I shifted her to the primary school where she wasn't known, and though she never became the perfect tutor, she was able to operate quite successfully.

I could tell a number of such stories.

The tutors were also paid for their work. The initial funding came from the Myer Foundation grant, and then this merged into an Innovations Grant. Tutors were paid $1.20 an hour - a reasonable sum at the time. The reasons for paying students were listed in reports, and included such statements as the need to recognise the validity of the work the tutors were doing, the need to provide a legitimate means of earning money while staying at school, etc - ideas based on the "New Careers" concept (Pearl).

Regular testing of the tutors and tutees was carried out over three years, and some of these results have been analysed. They show gains for both tutors and tutees, but some interesting drops in self-esteem of tutees, compared with control groups. Unfortunately, the bulk of results remain un-analysed and will do so until I can get some study leave to conclude the research.

I continued with the program in 1975, and since then it has been administered by other staff at the school. It still continues, though with much more restricted numbers of tutors.

Some other points:

I issued a weekly bulletin to all tutors - a sort of newsletter, summarising what was happening in the program, and also acting as a spark for discussions. At the weekly sessions with the tutors, I used to use this to kick off discussion. This might centre round - "What problems are you having - how would you overcome them?" - to films or articles we would look at together and discuss.

Each tutor had to write a report of each session they worked. They designed the forms, altered the format constantly, but wrote at great length about their aims, activities and achievements. Also, at the end of each term, they wrote a longer paper, either about their experiences, or about some topic that we had been discussing. For many students, these were quite difficult tasks, and the reports constituted the most work they had done in school subjects for some time.

The grant ran out sometime in the third year, but tutors still continued to work. They regarded the experience as important, and felt they were gaining from the program apart from the money. But, said one, the money helped when she got bored, and would otherwise tend to not bother.

In summary, the program was important for establishing the idea that the students had abilities and skills that were valuable to the school, it placed them on a status level they would not otherwise have had, it assisted them in skills and self-concept, and it established an important program in Victoria.

Roger Holdsworth
Brunswick East High School
Princes Hill High School

ABSTRACT:

Form 9R at Princes Hill High School in 1978 was randomly divided into two
groups of nine members each. One group acted as individual tutors in reading to
a group of Year 7 students. The other group received individual tuition from
Melbourne State College teachers studying post-graduate special education course.

It was hypothesised that there would be no significant difference in re-
test scores on reading comprehension and self-esteem. While the tutor group in-
creased self-esteem scores significantly (.01) and the group which received
tutoring increased reading comprehension scores significantly (.05), when the
two groups were compared the respective increases were not significantly greater
than the increase in the other group. Thus the major hypothesis was confirmed.
Various reports however, suggested that there were many positive aspects of the
cross-age tutoring program, such as improved school attendance and greater moti-
vation for learning. Also, the fact that the control group did not increase sig-
nificantly on either reading comprehension or self-esteem tests suggests that
something different was happening in the treatment groups.

The tutees group did not improve more significantly than the control group
on either test and while they were not disadvantaged by participation, greater
emphasis could be placed on consultation with tutees in future programs.

In order to create a total learning environment, which is theoretically
the major thrust of tutoring, more work needs to be done in gaining active par-
ticipation of teachers and parents in the establishment and on-going development
of the program.

COMMENTS:

1. In order to introduce an innovative program such as cross-age tutoring
into a school, the planning phase is crucial. The innovator must get to know the
people who will be involved in the implementation and acquaint them thoroughly
with the plan in a non-threatening manner - ask for ideas and suggestions and
be prepared to start in a very small way.

2. Sell the concept of action research. One of the major advantages of
cross-age tutoring is the positive communication that is generated between people.
Action-oriented research gets people evaluating what they are doing in an open,
non-defensive way - thus allowing people to think aloud, talk straight, and act
in a caring way towards other people.

3. Keep an open diary so that the innovator's negotiations can be part of
the action research and available to other people who want to learn from others'
experience before implementing a cross-age tutoring program.

Bob Semmens,
North Carlton.
CROSS-AGE TUTORING PROGRAMS - A SHORT BIBLIOGRAPHY

It would be difficult in a small space to list everything, so I've tried to be selective - the more important and useful accounts I've come across, and the accounts of Australian projects in particular.


There are also a number of programs discussed in Modern Teaching, the Journal of the Modern Teaching Methods Association, March 1977, No. 39. Programs at Moreland Primary School (Terry Reilly), Richmond Technical School (Les Mayes), Mitcham Special School (Hand) and Brunswick Girls High School (Roger Holdsworth) were reported on.

I also have early reports to the Myer Foundation and to La Trobe University of the Brunswick Girls High School program.

The National Commission on Resources for Youth, Inc. (36 West 44th Street, New York, New York 10036, USA) publishes a variety of useful material - regular newsletters, manuals for teachers and tutors, broader manuals of ideas and resources.
Resources:

Several publishing projects have asked about various requirements — how to mail copies more cheaply, obligations for mailing copies, etc. In this short article, I’m putting together some information about aspects of “bureaucratic functioning” that ASCOLTA and CONNECT have found out about.

REGISTERED PUBLICATION

The main reason to become a registered publication is to assist in mailing costs. If you’re building up a subscribers’ list or a list of people interested to receive copies, it can become very expensive, especially with the latest price rises. For example, the first issue of CONNECT cost us 45c a copy to mail, whereas this issue should cost us about 12c a copy now that it is registered.

Current rates (they did not go up in the recent rises) are:

1. Registered Publications: The following rates cover most publications.

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Information and application forms for registration are available from the Marketing Services Division, Australia Post, 17th Floor, 191 Queen Street, Melbourne. 3000. The person in charge of this section is Mr Murphy. Most publications that CONNECT is in touch with may be eligible (if at all) for Category B registration. The conditions are:

1. The proprietor is not the Commonwealth, a State or an authority of the Commonwealth or of a State; (this rules out a paper or magazine published by a school, but not a publication put out by a group of people in a school or in a community — maybe);
2. It must be published at least 4 times a year;
3. The contents (other than paid advertisements) are not selling material other than providing general information on available materials;
4. Copies must not be carried for reward other than by Australia Post;
5. At least 25% of the contents must consist of editorial matter;
6. Copies are printed and published in Australia;
7. The registered title of the publication and the date must be printed on the outside front cover;
8. Pages must be of uniform shape etc;
9. Copies must be printed on the outside cover or on the first page the inscription "Registered for posting as a publication (Category B)"

Category B publications are published by:

a) a social, recreational or motorists organisation;

b) an educational, scientific or technical organisation (but see point 1 above);

c) employee, employer, business or professional organisations.

Information from pamphlet of Australia Post.

Once registered, the publication must be mailed in a wrapper (details are provided by Australia Post) containing the statement "Registered for Posting as a Publication Category B", a return address and a "Postage Paid" imprint. The post office of posting must also be specified. Copies must also be pre-sorted according to post-code, and another pamphlet "Specific conditions for the mailing of Bulk Pre-sorted Mail and Registered Publications" is also available from Australia Post.
MAILING

I'm not sure of the strict legal requirements here - the following may be required or may be courtesy. They do, however, serve the interests of getting a publication available to people.

Both ASCOLTA and CONNECT mail copies of each issue to:

Chief Librarian, State Library, Swanston Street, Melbourne 3000.
Newspaper Section A5/746, National Library of Australia, Canberra, A.C.T. 2600.
Manager, Marketing Services Branch, Australia Post, Box 2020 S, GPO, Melbourne 3001.

(registered publications)

BUSINESS NAME REGISTRATION

The name of the publication can be registered if you regard its publication as a business operating under that name. This is done at the Corporate Affairs Office, 167 Queen Street, Melbourne 3000. The name of the business must be sufficiently dissimilar from those of existing businesses.

It would seem to me that the only point in such registration is to enable an account to be opened at a bank in the name of the business. Banks generally require the production of a Registration Certificate before opening an account in that name. And in turn, the reason for having such an account centres round receipt of cheques in the name of the business/publication.

Two examples that I have been associated with illustrate this:

Firstly, High Pollution Publishers was set up as a partnership and received cheques for some jobs. We registered the business name, and signed a statutory declaration that we were the partners, to set up our account.

Secondly, CONNECT tried to do the same thing on receipt of subscriptions. The Corporate Affairs Office advised us that the name was too similar to others already registered, and also that it would be unnecessary (and perhaps illegal?) to register a newsletter as a business. I made out a statutory declaration to this effect at the bank and set up the account on the basis of that statement.

A further deterrent with registering a business name is the cost of $20 to do so - and further charges for changes of any aspect of the registration.

ISSN

ASCOLTA received an ISSN out of the blue, so I followed one up for CONNECT, and asked for information. You'll see the number printed on the cover.

The National Library of Australia sent us a booklet "International Standard Serial Numbering in Australia" ISBN 0 642 99020 4. The following information is paraphrased from that booklet:

ISSN stands for International Standard Serial Number, and is an eight-digit number identifying the serial. A serial - a publication issued in successive parts and intended to be continued indefinitely - has an ISSN which is derived from the "key title" of the serial. It is a "unique and unambiguous title number".

The numbers are the product of the International Serials Data System (ISDS) within the framework of UNESCO. The booklet lists the following advantages of ISSN:

1. A single ISSN will identify any title in whatever language in whatever part of the world.
2. ISSN can provide an efficient and economical method of communication between publishers and suppliers making trade distribution systems faster and more efficient.
3. ISSN can be used in libraries for identifying titles, ordering and checking in serials, and claiming missing issues.
4. ISSN can simplify inter-library loan systems and union catalogue reporting and listing.
5. The ISSN is eminently suitable for computer use in fulfilling the need for file up-date and linkage, retrieval and transmittal of data.

And whether you think that's a good thing or not today is an open question - moves to modern Luddites?
If you want an ISSN for your publication you should advise the National Library of your serial name or of a forthcoming serial. The title will then be listed in the Australian national bibliography and a key title and ISSN allocated when the serial is to hand.

The ISSN should then always appear in a prominent position on or in every issue, preferably in the top right hand corner of the front cover of periodicals. The number must be preceded by the letters ISSN and printed in two groups of four digits separated by a hyphen: ISSN 0158-4995.

The National Library of Australia, Canberra, A.C.T., 2600, can provide fuller information.

**IDENTIFICATION**

It's always annoying to find a publication with little or no information about who is publishing it, where to write to, a full address, etc.

It is wise (and may be legally required?) to include:
- a full contact address, including post-code;
- name and address of publisher (i.e. the "owner");
- name and address of the printer.

I think this is particularly required in the case of publication of anything that can be construed as "political material". Around election time, ASCOLTA always uses some such statement as: "Responsibility for electoral comment in this issue is taken by (name and address)."

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**Conference Information Form**

**NAME:** .................................................................

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**ADDRESS:** .................................................................

There are ...... people interested to attend a national conference/workshop.
They are ...... teachers; ...... students; ...... others: ..................

Melbourne Metropolitan area: We can billet ...... people if we have to.

Victorian Country area: Distance to Melbourne: ......km.

Other States: Cost of return ...... fare: .........................

(student): .............................

We'd like to run a session on .............................................

We'd be interested to attend a session on ..............................

Difficulties: we'd be there, except ........................................

Other states: information about Education Authority: State/Systemic/Independent

Is funding available for teacher: ...........

student: ...........

other: ...........

Other information: ................................................................

..............................................................................................

RETURN THIS FORM TO CONNECT, 12 BROOKE STREET, NORTHCOTE 3070 by March 1st.