

## **Abstracts**

### **Australische Goldbergbaustädte – einst und jetzt**

Burkhard Hofmeister

**Abstract:** Since the first gold-rush of 1851 in the colony of Victoria, gold has been an export item of varying importance for Australia. During the decade 1855 –1865 gold replaced wool as the most important export product, and, after a long slump, Australia has gained third rank among the world's gold producing countries in recent years. Australia's gold fields were discovered in an anti-clockwise manner with the Victorian and New South Wales fields being discovered first. They were followed by goldfields in Queensland, the Northern Territory, the northwestern part of Western Australia and finally the so-called Eastern Goldfields in Western Australia's southeast. The concept of 'boomtown' is applied to the history of a few Australian gold mining towns. Their history varies according to the changing fate of gold mining and the chances or lack of chances to acquire different economic functions. Very few gold mining towns were able to grow above the level of the heyday of gold mining. Others remained stagnant or lost some population. The majority shrank to ghost towns. These trends are shown for Bendigo and Beechworth in Victoria and for Kalgoorlie and Coolgardie in Western Australia.

### **'Sustainable development': ein realistisches Leitbild für Australien?**

Boris Braun

**Abstract:** 'Sustainable development' has become a very popular political and social goal in recent years. The concept, as proposed by the Brundtland Report and the Australian National Strategy for Ecologically Sustainable Development, requires profound changes to improve environmental and economic conditions as well as the total quality of life. Despite its popularity, the outline of the concept is still blurred and the derivation of concrete environmental objectives from it is very difficult. In contrast to the common understanding, this paper argues that Australia's opportunities to achieve ecological sustainability are rather limited under present economic conditions. In international comparison, the average Australian is characterised by relatively high levels of environmental pollution and resource consumption. More specifically, Australia does not fully resemble the European and Japanese development path with relatively high but recently decreasing rates of environmental damage. As statistical analysis of international environmental data reveals, the inefficiency of Australia's economy in environmental terms is due to production as well as consumption patterns. In particular, the economy's dependence on resources as well as energy intensity of suburban lifestyles may prove very serious obstacles in the search for ecological sustainability.

## **Westaustralien: Natur und Wirtschaft – eine Skizze**

Erika Wagner

**Abstract:** Western Australia has the largest area and the lowest density of population in the Australian Federation, containing almost one third of the entire continent, but with only one tenth of the population. Because of the age and structure of the geological formations, Western Australia possesses one of the richest fields of mineral resources in the world: gold, iron ore, nickel, bauxite, mineral sands, diamonds. The exploration of the North West Shelf for oil and gas has solved most energy problems; pipelines of natural gas provide the necessary energy for the mining and industrial regions. Energy is also needed to help with the problems of increasing demand for water in agriculture in spite of modern methods in grain-growing, livestock-rearing and irrigation schemes. The water pipeline (which opened up in 1903 to serve Kalgoorlie and the surrounding gold-fields) has also been extended, and it now supplies wide areas of the wheat and sheep country between Northam and Southern Cross.

## **Der Einfluss der Deregulierung auf das Filialnetz australischer Banken**

Reinhold Grotz

**Abstract:** Banking systems play an important role in regional development. But in research its influence is often neglected, mainly because of lack of information. The paper deals with changes in the Australian banking sector after deregulation measures had been taken. The focus lies on branch networks, where the long established "big four" banks are compared with smaller regional banks, former building societies, etc. The latter group has expanded their number of branches considerably, whereas the former reduced it after mergers and take-overs. A case study of the state of Queensland reveals that the downsizing mainly occurred in highly urbanized areas where the branch network is relatively dense. On the other hand young and small banks are also concentrated in large urban centres. Here competition grew and reorganization and restructuring took place. But peripheral regions, after ten years, are little affected by the results of deregulation. Further studies are needed to identify the effects on and the costs of financial services.

## **"Buy Australia/n!": Der Markenauftritt Foster's in Deutschland**

Frank di Marco

**Abstract:** Since, for Germans, Australia has become more and more attractive as a vacation site, goods from Australian producers meet with growing interest in Germany. At first, mainly cultural goods such as TV-series, movies or musical productions were in demand, but gradually a desire for industrial commodities

developed. In this context, consumer goods are of major importance – such as beer for instance. In the following article I will explore the marketing campaign of Foster's Beer. In the jungle of beer advertisement on German television, Foster's tries to attract attention by means of a series of funny spots teaching the consumer "How to speak Australian." These spots deal ironically with well known Australian stereotypes. Such marketing strategies are supported by 'theme bars' dealing with Australia. I will have a close look at both the marketing concept and the theme bars, and will show that a one-sided distortion of the image of Australia, in favour of a white, European-oriented Australia, takes place.

### **Geld und Bildung: Zum Strukturwandel der australischen Universitäten seit 1987/1988**

Norbert Platz

**Abstract:** This essay attempts to explore the changes that have manifested themselves in the Australian university system during the last decade. My starting point is marked by John Dawkins' Green Paper (1987) and White Paper (1988). It was the declared aim of these two papers released by the Department of Employment, Education and Training to "promote further growth in the higher education system in a manner consistent with our economic, social and cultural needs." Since some German educationalists and politicians consider the present Australian university system as a kind of model which might be worth copying to some degree, I am offering a critical analysis of the Dawkins papers and the way in which they have been implemented. The major topics I cover are: the planned increase of the student population, the unified national system, the triennial funding procedure, the educational profiles, the measures envisaged to ensure the quality of teaching and research, the efficient university management and last but not least the Higher Education Contribution Scheme. My main critical argument is that the present Australian higher education philosophy and practice seem to give absolute priority to international economic competitiveness. This has entailed an almost total neglect of the philosophical and social underpinnings on which an educational system should rest.

### **Australien – Synonym für die Diskussion zwischen 'Authentizität' und Zeitgenossenschaft**

Bernhard Lüthi

**Abstract:** Considerably more than a decade before the comparative debate on 'authenticity' and 'contemporaneity' in artistic production grew into a worldwide and, at times, heated controversy, Australia's art scene, in spite of the discussion on the acceptance of Black Australian art and culture, began to adjust to the new reality. The success of Aboriginal art and social and political change became a matter of national self-presentation, both internally and externally. For a long time Europe closed the

curtain on its own sacrosanct phantom of 'authenticity' and 'tradition' in respect of foreign cultures. We refused to accept the economic, political, social and, ultimately, the cultural necessities and conditions which, along with their desire for innovation, are of vital importance for the cultures under European control. The work of contemporary Aboriginal artists consequently reflects today's reality and not a fiction of our own making the so-called 'Other', the 'Foreign', the 'Exotic', or our notion of 'Authenticity' and 'Tradition'. Our own normative expectations of homogenic development are questioned by the 'un-clean' works of Aboriginal artists. In Australian Aboriginal art, the identity of the Australian native minority articulates itself in a continuous mode, as a result of force and repression. It reproduces itself by the innovative matter of its own identity but also through self-evolution as well as foreign cultural difference. Perhaps these are the lessons which we can learn from the Australian precedent: In the long run – also at our end – immigration will influence and question the identity of the dominant culture itself. As the world becomes a smaller place to live in, the explosive power concealed behind the art of Aboriginal artists has more to do with our suppressed reality than we are ready to admit.

### **Verstehen und Mißverstehen: Aborigines und Weiße im Spannungsfeld von materiellen und ideellen Besitzständen**

Volker Raddatz

**Abstract:** The sequence Gold-Geld-Geltung indicates an ideology which has developed over 200 years still governing large sections of the white Australian community. Its significance will be investigated on the basis of two texts representing both fiction and non-fiction. In Ludwig Leichhardt's Journal of an Overland Expedition in Australia (1844-45), the tensions between middle-class values (material wealth; social status) and the Aboriginal mode of existence result in frequent confrontations which jeopardize intercultural encounters without, however, causing the ultimate breakdown of communication. More than a century later, it was Patrick White who conceived his visionary novel Voss as a vehicle for a kind of social criticism which had previously been unheard of in Australia. By destroying the expedition both physically and spiritually, he denounces Australia's "march into material ugliness" as the ultimate reason for the country's lack of creativity and its subsequent failure to appreciate other cultural achievements. Whereas the Leichhardt text offers a modus vivendi by subjecting intercultural misunderstandings to constant critical revision, Patrick White insists on the incompatibility of material and spiritual prosperity by demanding catharsis as a prerequisite to a reconstruction of Australian identity.

### **Gold – Geld – Geltung in Xavier Herberts Capricornia**

Gisela Triesch

**Abstract:** Written in the early thirties, published in 1938 for Australia's sesquicentenary and awarded several literary prizes, Xavier Herbert's novel *Capricornia* describes life in the Northern Territory over a period of fifty years – from the early 1880s to the early 1930s. It deals with the taking possession, settlement and exploitation of the land, with the dispossession and maltreatment of the Aborigines. Gold is the reason that makes people rush to the north (Chapter I: "When gold was found on the Plateau, Port Zodiac became a town"), and money shapes their lives and living conditions. Money brings recognition through postings (the Government officers) and possessions (grazing property, a lugger); it even serves to cover up prejudices (Chapter VII: "Clothes Make a Man"). Money therefore becomes the means by which to reach certain goals. It is used or claimed, promised or withheld, earned or rendered, asked for or obtained, even surreptitiously through murder or killing. The white man of the late 19th and early 20th century does not gain much praise from Xavier Herbert. He contrasts him, the representative of so-called civilization, with the Aborigines who represent nature. "Nature involves living in harmony with the spirit of the land; civilization involves exploiting it at every opportunity" (Laurie Clancy). Recognition, too, is highlighted in the confrontation of black and white. For Herbert it is the Aborigines who are the true Christians because they practise simple brotherhood (Chapter VII: "Civilized people are still too raw and greedy to be true Christians"). This paper is an attempt to present and analyse Herbert's views as shown in *Capricornia*.

### **Kritik am materialistischen Lebensethos in Kurzgeschichten über die Depression**

Marion Spies

**Abstract:** To make a fortune has not always been an essential part of the Australian Dream. As the Mackay Report: *The Australian Dream* (1990) demonstrates, however, very often a connection between an economic recession and the writers' dream of strengthening moral values seems to exist. This was in fact the case during the two Great Depressions in Australia, in the 1890s and the 1930s. As contemporary cartoonists want us to believe, for example, it was precisely at these times that the man who had neither gold nor money was well liked, and bankers as symbols of capitalism were hated and ridiculed as "bandits". Thus, between 1890 and 1960 authors who considered themselves to be realists and leftists criticized the materialistic Australian dream by writing mostly short stories about the causes and effects of economic crises, in which they set ideal values against the greed for money.

## **Umweltzerstörung als Folge materieller Selbstverwirklichung in zeitgenössischen australischen Romanen**

Susanne Braun-Bau

**Abstract:** Aims of materialistic self-realization have been of major importance for the relationship between man and nature in Australia from the beginning of white settlement. An increasing appreciation of the difficulties as far as the interdependence of nature, society and ecological development is concerned, has instigated an important interdisciplinary discussion among scientists. It was only recently that the geographer Michael Taylor developed a typology of environmental relations which focuses on the individuals' social involvement and their attitudes towards nature. It is striking that a similar classification is possible within a literary context. Randolph Stow discusses in *To the Islands* (1958) and *Tourmaline* (1963) the need of an egalitarian attitude towards the West Australian outback. *Tourmaline* deals with a desolate goldmining town and its few remaining inhabitants. Stow reveals that the Australian dream of exploiting resources and of earning enormous wealth is an illusion. The wealth the inhabitants gain finally is spiritual self-realization through religion, i.e. Taoist ideas. Destruction and exploitation result from any opposite behaviour. Tim Winton, like Randolph Stow, often chooses Western Australia as a setting for his novels, e.g. in *Shallows* (1984). He reveals nightmarish consequences of the human destruction of nature. The plot of *In the Winter Dark* (1988) reveals in how far fear and guilt transform the protagonists' surroundings into a menacing world. This atmosphere is further strengthened by the Americans who find bauxite in the forest and threaten the secluded lifestyle of the local inhabitants. Winton, with his fatalistic attitude towards the land, depicts nature as capricious and random. The supernatural and the numinous are to be understood as part of his 'true realism'. Authors like Stow and Winton plead for a change of values and attitudes towards nature. They alter the reader's outlook and demand spiritual self-realization considering the fact that prosperity in Australia has been bought with the destruction of the environment.

## **Wahnsinn und Destruktion: Der Ausbruch des australischen Goldrauschs als Thema der deutschen Literatur**

Matthias Morgenroth

**Abstract:** This study concentrates on three German novels about the beginning of the gold rush in Australia in 1851: Gerstäcker's *Im Busch* (1859), Schupp's *Im Busche* (1876) and Becker's *Das australische Abenteuer* (1938). A comparison of the texts shows that the gold rush functioned as a didactic model. The novels discuss the 'right' and 'wrong' way of reacting to news of the gold against the background of a clearly delineated value system. They portray the gold rush in Australia as being both pathological and destructive. Instead of raising the living conditions in the settlements, it damages their social order. By analysing space, characters, and plot, the study shows

how the didactic model is put into perspective in different ways: Gerstäcker reveals the inherent ambiguity of the gold rush by contrasting the danger it poses to public order with the ensuing opportunities for a new democratic order. Schupp, however, demonstrates how the loss of religious values and social norms leads to a cultural decay. Becker denounces the actions of the gold digger as "typically English" while praising the German character by means of transferring the value system into a discourse of nationality.

### **Das australische Musikleben: Probleme des Patronats und Lösungsversuche**

Andrew C. McCredie

**Abstract:** The present essay seeks to present a brief historical overview of the systems of patronage for the performing and creative arts in Australia since the foundation of the first colonies along the seaboard between 1788 and 1836. Attention is paid to different forms of patronage as they emerged under varying systems of transportation and colonial settlement, supported by an almost wholly agrarian and marine mercantile economy 1788-1850, the gold rushes 1850-1870, and the emergence of more industrialised and urbanised economies after 1870. In these periods, vice regal approval and sponsorship, private entrepreneurs, organised social or corporative sector bodies superseded or collaborated with each other, leading to modified government (public sector) support in the wake of the various industrial and centennial exhibitions after 1880. From the years 1888-1916 date the earliest attempts to establish professional symphony orchestras in Melbourne and Sydney and the short-lived Australian Opera League that later led to the National Theatre Movements. Events after the First World War, which led to the Australian Broadcasting Commission (1932) and its six orchestras (from 1935/36) in all state capitals, were set against the backdrop of the Great Depression and the Second World War. The new winds of change after 1945 saw the emergence of permanent symphony orchestras in all state capitals, the Opera Australia resulting from the merger of the erstwhile Australian and Victoria State Operas (from 1997) in Sydney and smaller Stagione undertakings in the smaller state capitals. Since 1980 there have been moves towards a devolution of sponsorship, emphasising the roles of local funding, corporate and private sector sponsorship as opposed to a universalised and centralised, often unitary, national patronage and public sector sponsorship, up to the most recent developments dating from the first months of 1997. Large-scale tours for orchestras and operatic enterprises have emphasised the representational value of these organisations. At the same time, the paper draws attention to complexities and specific difficulties that have emerged as a result of fluctuating patterns of cultural expansion and contraction.

## **Träume von welchem Reichtum? Legitimationszwänge der australischen Film-industrie**

Adi Wimmer

Abstract: Australia has suffered for many years from a cultural inferiority complex, customarily called 'cultural cringe.' After a great start in the first two decades of this century, Australian film making was overwhelmed by US imports and came to a virtual stand-still in the 1950s. As late as in 1963 Premier Menzies went on record saying there was no need to develop an Australian film industry, since the Americans were so much better in this respect and one could rely on their exports. However, political attempts at a political and cultural decolonization also encompassed demands for an autonomous film industry. Public subsidies granted in the early Seventies brought about a 'Renaissance' of film production, in which nationalistic portraits of a collective Australian character were foregrounded. For a decade the notion that supporting Australia's film industry was necessary in order to protect 'national identity' went unchallenged. The most suitable cineastic genre during these years was the Period Film, in which we find no ideological discomfort with the 'Lawson-Furphy' school of mythical concepts of the nation, based on traditional discourses of mateship and the land. In the 80s and 90s, however, the Australian film industry rapidly moves away from such outmoded concepts. Today, Australia possesses a rich and diverse film culture and has not just impacted on the global film market, but also (in such cases as *The Piano* or *Shine*) won the esteem of the most prestigious film festivals in both the US and Europe.