



FOCUS 20

*looks at
ACCOMMODATION
&
COUNSELLING
plus
six pages on the
ARTS CENTRE:
the facts
& the issues*

FOCUS

the magazine of the university of sussex

Focus/Falmer/Brighton/Sussex
Telephone Brighton 66755

Editor:
Fred Newman

Production:
Gaynor Crawford/Diane Goldrei

Production Assistants:
Marilyn Nash/Marie Setchfield

Art Editor:
David Rumeby

Photographs:
Keith Wilson

This publication is intended for members of the University of Sussex.
Extracts from it should not be published without the editor's permission.

While every effort is made to ensure the accuracy of the information
which is passed on, readers will appreciate that this is a news magazine
and not an official publication.

Correspondence relating to Focus Magazine should be addressed to the
editor, Essex House.

Designed by the Media Service Unit
printed by the University of Sussex Printing Unit

FOCUS 20

November 1971

COMMENT

RESIDENCE INVESTIGATED

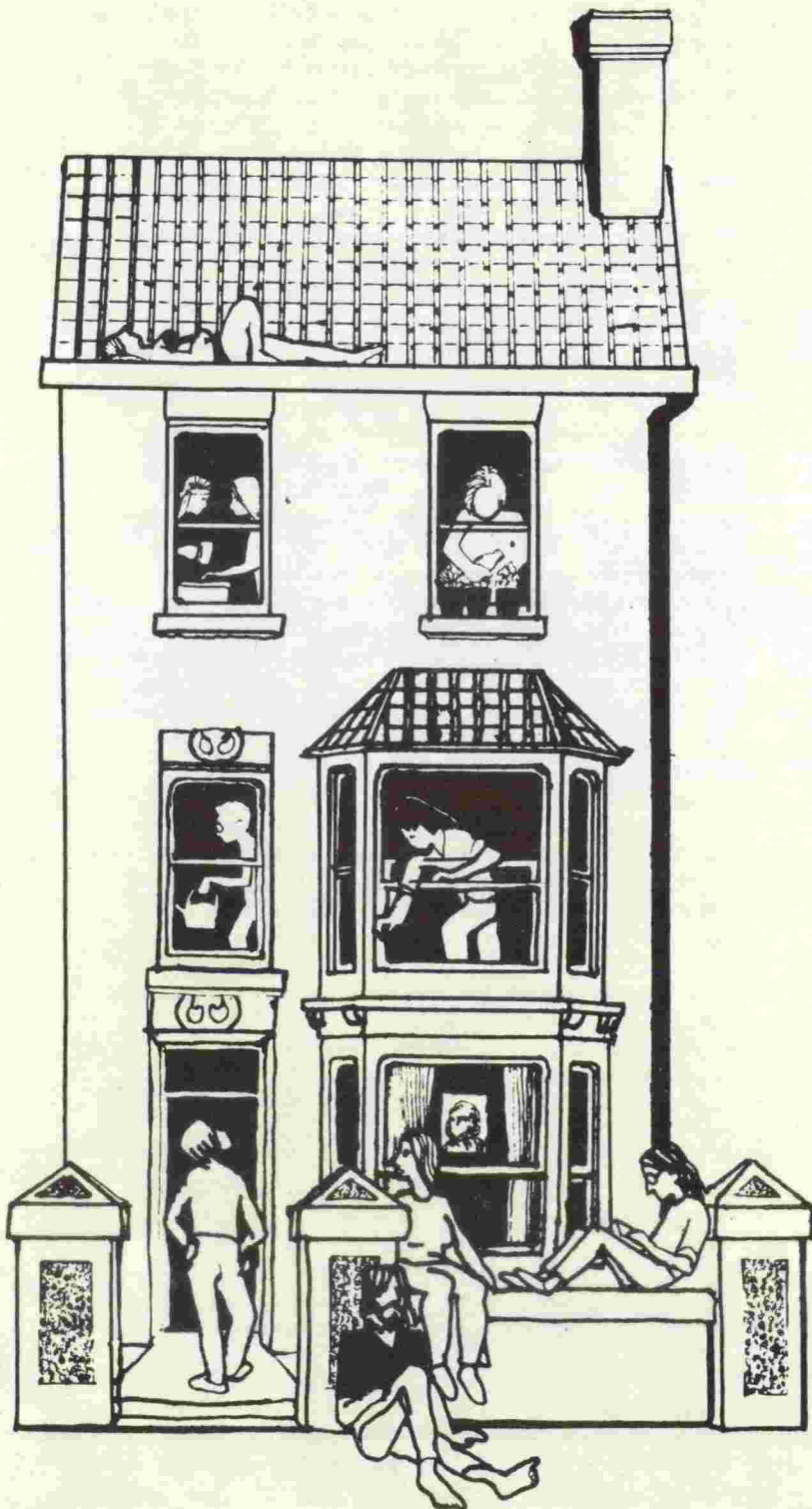
The Department of Higher Education of London University's Institute of Education has just published the results of a comprehensive three-year investigation into student residence.*

The report, which draws on information and statistics gleaned from the Higher Education field, and on detailed surveys conducted in eight colleges, Polytechnics and Universities, not only highlights the differing attitudes towards residence of students, faculty and administrators, but also questions the widely-held assumption that on-campus living is, of itself "a good thing".

Tracing the historical background to the growth of residential accommodation, its authors Joan Brothers and Stephen Hatch, point out that residence has come to be regarded as an important part of a liberal education and as an educative function "in providing an experience of communal living. Not surprisingly this view is most firmly held - both by staff and students - within the Oxbridge-style collegiate system but perhaps one of the report's most significant conclusions is that the authors' research "does not substantiate the ideological claims made for University Halls".

They conclude that "residence is one of the many components of the individual's University experience and as such, is not readily distinguishable from the total experience. Educationally speaking, the claims that Halls of Residence are essential for producing certain beneficial effects upon graduates are, at best, questionable." In fact they find that students living at home or in flats are not seriously disadvantaged either educationally or socially. They make almost as many friends, have almost as much contact with faculty, on the whole participate just as much in University life.

One thing they are less likely to do, it seems, than graduates who



*Residence and Student Life
(Tavistock Press - £5.00)

COMMENT cont.

have lived in Hall, is to marry a University graduate.

The report confirms as a national trend what is already self-evident here at Sussex: that more and more students prefer to live in flats, and that lodgings is the least popular form of residence. Deservedly so, according to the report, which states that the restrictions and frequent lack of adequate facilities for study is turning lodging students into "Cinderellas on many counts". Nevertheless the authors are only too well aware of the economic, social and political problems raised in urban areas where students compete for flat accommodation with local residents - a glimpse of just how severe is the shortage in Brighton and of the way in which students can be exploited is shown in an article in this issue of Focus. So what is the answer? Other than limiting the growth of Universities in some areas or encouraging more home-based students - neither policy would be acceptable - it is suggested that only a regional policy for student accommodation, covering both Universities and Polytechnics and providing joint residence - could adequately tackle the problem. But for that to happen the Government would have to sweep away the many restrictions which at present impede progress toward that end. Hopefully the publication of the London University survey will add further to the pressures for some radical reform in official thinking.

THE ARTS CENTRE

We devote six pages of this issue to the Arts Centre. Apart from printing the paper by the Arts Centre which is to serve as the basis for the University Discussion on November 10th, there are contributions raising a number of key issues.

The Arts Centre has its difficulties; it also has its fair share of critics. As a result its achievements are sometimes over-looked. We hope that the Discussion will be attended by as many members of the University as possible so that an informed and balanced debate may ensue.

F. N.



Asher Korner

Students returning after the long vacation have been distressed to learn of the death on 22nd September, after an illness lasting several months, of Professor Asher Korner, an event which has been felt very deeply by his colleagues at the University, and indeed all over the world. Professor Korner became the first Professor of Biochemistry at the University of Sussex in 1967, after a distinguished career in research and teaching at Cambridge, punctuated by a period at the University of California at Berkeley. His main field of interest was in the control of the synthesis of proteins and nucleic acids in the tissues of mammals, and in particular in the role played by hormones in this control. This topic is right at the centre of interest in biochemistry today, and Professor Korner's contributions to it had already gained him international distinction.

His arrival at Sussex in 1967 marked a turning point for the School of Biological Sciences. From the outset we had hoped to make biochemistry an important part of biological teaching and research. Whether or not we would succeed depended on whether we could attract as our first Professor of Biochemistry a man with sufficient distinction in his subject to build up a strong biochemical group, and yet willing to see biochemistry develop as part of a school of biological sciences rather than as an isolated discipline. When Asher Korner accepted our invitation it was clear both inside and outside the University that biological sciences would flourish here. It is difficult for me to believe that it is only four years ago that Asher Korner arrived at Sussex. I have never known a man who was at the same time so kind and formidable to anyone who by stupidity or design was standing in the way of what he saw needed doing. As the Dean of his School, I often needed his kindness, and was occasionally made aware that he was a formidable opponent. But I think that the memory that those of us who worked with him will remember most vividly is of a quality of amused and even ironic detachment. Meetings of the Planning Committee will be less bearable now that we cannot look forward to Asher's comments afterwards.

Asher's death will be mourned by many people in all parts of the University. But it is inevitable that the deepest sense of loss will be felt by his colleagues in Biochemistry, who had in a very few years come to rely on him not merely for professional help and leadership but for much else besides. All of us feel a deep sense of sympathy for his wife and for the other members of his family. They can at least know that Asher Korner left an enduring mark both by his contribution to biochemical knowledge, and by the start which he gave to his subject at this University.

John Maynard Smith.

Newspaper reports of the creation of the Cell Mutation Unit may have given the impression that a 'Doomwatch' type of organisation was intended. In fact, the Unit has basically a research function. Here the Director, Dr. Bryn Bridges, explains how the Unit's work relates to the problem of environmental genetic hazards.

THE massive investigation during the past 20 years of the genetic and other damage that can be caused

should not be taken. We need, as it were, a panic but to examine the situation carefully.

'Doomwatch'

and sinister safety of the at are

is not at all happy that those screening tests in use are genuinely relevant to man. For this reason the programme at Sussex is aimed

While it is q that no chemical mutagenic prop be permitted for use some occur

Fly killer's scope queried

BY OUR OWN REPORTER

Vapours released by fly-killer strips may be a health hazard and "might be capable of causing cancer, birth defects, or mutations," a group of American scientists says. The scientists say that the effects of Shell's "no-pest" strips have not been researched adequately.

According to an article in "Environment," the official publication of the Scientists Institute for Public Information, there has never been a study on the effects of such chemicals

The debate centres on pesticide DDVP. A lot of Shell tests involved the feeding of pigs with DDVP. The study showed that the pesticide almost completely broken down in the pigs' intestines, and a little reached the bloodstream.

The "environment" article points out that when a chemical is eaten it passes through protective mechanisms of intestine and liver. When the same is inhaled "it may enter the bloodstream directly from the lungs and reach all of the body tissues within seconds."

team to probe hidden drug dangers

By JAMES WILKINSON

MODERN drugs used to fight pests and disease are to be investigated by medical "detectives" worried about the hidden danger to human beings.

Some doctors feel they could be causing genetic damage which may not become apparent for one or two generations.

The mutation generation

by Anthony Tucker

Various aspects of pollution are receiving public and Government attention, but recent research has revealed subtle and sinister possibilities which are not being adequately considered. Some widely used chemicals are known to be selectively capable of damaging genetic material and causing massive mutation. In humans, animals, and plants such damage is masked and may not be itself for many generations. Yet,

100 or so new chemicals reaching the

THE CELL MUTATION UNIT

It has been estimated that 20% of hospitalizable disease in children can be attributed at least in part to genetic causes, that is to the presence of deleterious mutations which have accumulated in the human population. Moreover mutations occurring in cells of the adult body are almost certainly involved in the process leading to cancer.

All living things contain genetic material, composed of one or more larger linear polymer molecules, the structure of which determines that of the whole organism, indeed all its characteristics and potentialities. Genetic material is inherited by all the offspring of an organism and is responsible for ensuring that the race is perpetuated. Small changes in the composition of the genetic material are called mutations. The vast majority of mutations are deleterious to a greater or lesser degree, although the few beneficial ones that do occur are believed to be the raw material for evolution.

Although mutations occur spontaneously they may also be induced by exposure of living things to various agents. Atomic radiation is one such agent and the possible hazards which may arise in the peaceful use of atomic energy have been under study and international control for several decades. Only now, however, has the focus of attention switched to chemical agents present in the environment, for example pesticides, food additives, pollutants. We know that some of these can give rise to mutations in laboratory systems, but it is not yet clear how great is the hazard to man from such

chemicals in the environment. At the present moment there is no statutory control over the release of genetically harmful chemicals into the environment as there is for radiations. One of the difficulties in estimating the possible hazard has been a lack, until recently, of simple and economic methods of testing for mutagenicity (i.e., the ability to produce mutations).

APPLIED & FUNDAMENTAL

There was thus a need for a group to develop such methods using simple cellular systems, and this was one of the initial reasons d'etre for the establishment of the Cell Mutation Unit in 1970. At the same time, however, the Medical Research Council realised that only by working towards a thorough understanding of the mechanisms by which mutations are produced could one hope to have any confidence in extrapolating from experimental systems to the human situation. They therefore required the Unit to carry out fundamental research into the ways in which genetic material can be damaged and repaired inside living cells. A Unit was thus created with both "applied" and "fundamental" research being carried out by the same workers in a close interest-orientated group. I had in fact been doing both types of work at the MRC Radiobiology Unit at Harwell. I had for many years studied radiation-induced mutation in bacteria and more recently had developed a system using cultured cells of the Chinese hamster. With this system the first quantitative results for the induction of mutations by

CELL MUTATION UNIT cont.

irradiation of cultured mammalian cells were obtained. Both these approaches have since been considerably extended in the Cell Mutation Unit.

LINKS

Links with the rest of the University have been rapidly developed, particularly on the research side with members of the microbial genetics and biochemistry groups. The technical expertise of the A.R.C. Nitrogen Fixation Unit has also been valuable. Members of the Cell Mutation Unit have been involved in a working party considering the content of a possible Biophysics option course, and have participated in teaching a substantial part of the third year Microbial Genetics course.

We came without any previous experience of undergraduate teaching, having spent our working lives in non-university research institutes. Microbial Genetics, however, is a subject which can be taught well in a research context, particularly in the final year. The opportunity to do this type of teaching is comparatively rare for biologists and presented something of a challenge. The results, however, were satisfying to both ourselves and the students and at least one of the brief practical problems rapidly led to a publication.

REPAIR

More than half the research carried on in the Unit involves bacteria, almost exclusively harmless laboratory strains derived from the intestinal bacterium Escherichia coli. One of the more remarkable findings of the last few years has been that bacteria are able to repair a considerable amount of damage to their genetic material inflicted by various chemicals and radiations. Two types of repair system are now well worked out and are now known to take place not only in bacteria but also in cells of higher organisms. In fact the deficiency of one of these systems in cells of human skin is now known to occur in a hereditary disease known as xeroderma pigmentosum in

which the skin is highly sensitive to sunlight and tends to become cancerous. A third, which appears to be widely distributed in nature, is, however, obscure as regards its mechanism of action. It is of interest in that it involves enzymes which are concerned with the bacterium's sex life (or more technically, the process of genetic recombination). Of particular interest from the Unit's point of view is the fact that unless part of this repair system is working, essentially no mutations are produced by the radiations and chemicals. It therefore appears that mutations arise as a result of misrepair of some primary damage which, under other conditions, may be successfully repaired without any mistakes (or mutations). A major part of the current effort in the Unit is to work out the genetics and biochemistry of these processes, if possible isolating the actual enzyme which makes the mistake while attempting repair.

ENVIRONMENTAL

That aspect of the Unit's work concerned with the genetic hazards reflects a world-wide interest in the subject. An article which I wrote for The Ecologist was followed by visits from representatives of the BBC, ITV and several newspapers and an article in The Times was carried by newspapers as far afield as South Africa and Japan. The obvious interest of the general public is to some extent a disadvantage since the difficulties in making a quantitative estimate of the risk from environmental chemicals are immense. Complacency is obviously not the correct attitude, but neither must one seem alarmist. Snap decisions in an emotionally-charged "Doomwatch" atmosphere are likely to be little more at present than uninspired guesses. Unfortunately, the type of environmental control which "Doomwatch" represents can be achieved only if the necessary understanding of the problem has been made possible by fundamental research. It is in this way that the Cell Mutation Unit may, in time, help to make the world a little more pleasant to live in, at least for our descendents. □

NALGO

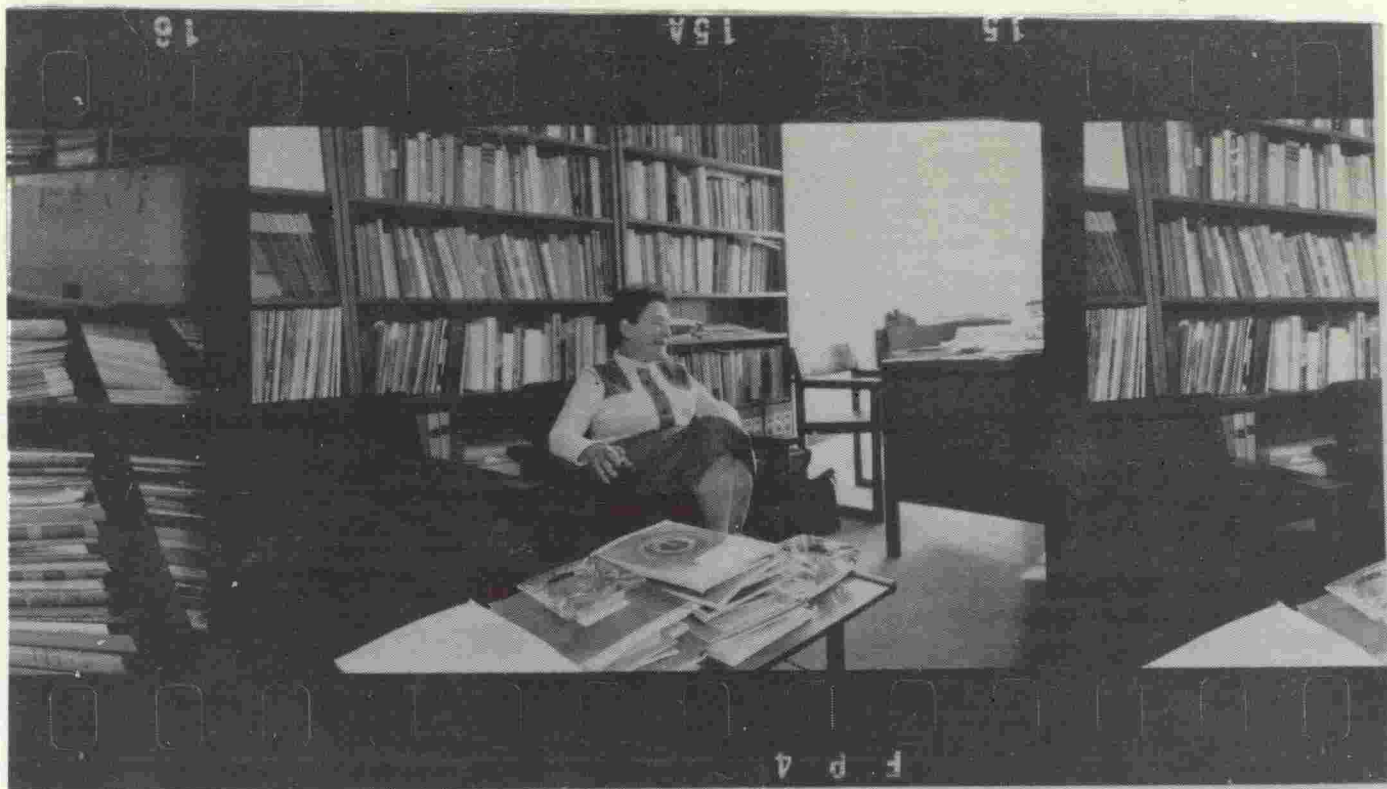
The National and Local Government Officers' Association usually known as Nalگو, Britain's biggest 'white collar union', opened its branch here in May this year. The union which is the only one in the University for clerical, administrative and related staffs, is non-faculty and non-technical. The branch opened after a recruitment meeting here by the union when certain members of the clerical staff thought it was about time that they belonged to a union and not just the non-union body of the Staff Association. The latter cannot negotiate for its members whereas Nalگو, when it gets enough members here on campus and is recognised by the University as reasonably representative of clerical and related staffs, will be able to.

The Staff Association Committee itself is made up of one member of the Association from each building on campus. The Chairman, Secretary and Treasurer of the Staff Association Committee represent staff on the Joint Consultative Committee. (This number of three representatives is being changed to six.) At the moment

however the ruling is that not more than one third of the Staff Association Committee can be composed of Nalگو members. (Although as the Association is a non-union body it would appear that there should be no clash). The importance of belonging to Nalگو, apart from the benefits of belonging to any Trade Union, lies in the fact that it is represented on the Universities Central Council for non-faculty staffs and has the majority of seats on the staff side of the Committee for Clerical and Certain Related Staffs which is part of the former. Joining Nalگو therefore means that its members can have a say in the national negotiations of this Council, which is working towards establishing a national salary structure for non-faculty staffs and is at the moment considering superannuation and annual leave. Chairman of the University branch of Nalگو is Mrs. E. Stewart, Treasurer is Mrs. M. Sirrett, and the secretary, who should be contacted by all potential members, is Yvonne Taylor who can be phoned on Arts extension 880.

Yvonne Taylor.

Focus interviews MARIE JAHODA



When Marie Jahoda retires at the end of the academic year, it will be no easy job to follow in her footsteps. As Professor of Social Psychology, she is very much the intellectual leader of her group. One of the strengths of Social Psychology at Sussex is the diversity of opinions held within the framework of the discipline, but all her colleagues share a deep regard for her professional and personal integrity.

Marie Jahoda was born in Vienna and as a student was active in the Austrian Social Democratic party. While still at school, she had already mapped out her future. She was going to be Minister of Education in a Social Democratic government. Meeting her today, one has little doubt that if history had allowed her to do so, her confidence would have been justified. But together with other opposition parties, the Social Democratic party was suppressed in 1934 when Austria became a one-party state. Two years later Marie Jahoda found herself in jail, imprisoned without trial for an indefinite term, for her activities in the underground opposition movement. In the political climate of the mid-thirties, her work as a psychologist and director of a social science research institute at Vienna University, was itself considered suspect by the police, and her first book, on the psychological effects of unemployment, was burned by the Nazis. French and British colleagues intervened on her behalf, and she was released after ten months, on condition that she left the country immediately for a post in England. "At that time, this struck me as the worst possible decision, but it saved my life and my

family. My release came less than six months before Hitler marched into Austria, but even then emigration seemed a crazy idea. Austria had had such a strong left-wing tradition, and such an overwhelmingly large labour movement. Being a socialist and Jewish in origin, if Hitler had found me in jail, that would have been enough."

The promise of a job proved to have been an invention to convince the Austrian authorities, and it was some months before Marie Jahoda was awarded a Cambridge fellowship for a project on the adaptation of school-leavers to factory life. She arranged to go to Bristol, where she spent six months working side by side with fourteen year-olds in a paper factory. "The education for me as a social psychologist was invaluable. Having to be at a machine at eight every morning, and do overtime if necessary, sharing the life of fourteen year-olds, was something no amount of reading could replace."

She stayed in Bristol until the occupation of France, when all enemy aliens were required to leave the coastal areas. Enemy alien or not, in London she was asked to join the Ministry of Information on the team conducting the war-time social survey, and in 1941 she became director of a secret radio station. For nearly two years, isolated from friends and family, she sent regular broadcasts to Austria from a remote corner of the English countryside.

In 1943 she joined the National Institute for Social and

MARIE JAHODA cont.

Economic Affairs; in April, 1945, she was granted compassionate leave to join her daughter in the United States. She stayed in the States for twelve years, resuming her career as a psychologist. She became associate and then full professor at New York University, and during this period her books, 'Anti-Semitism and Emotional Disorder'; 'Research Methods in Social Relations' and 'Current Concepts of Positive Mental Health', were published.

In 1957 she was granted a sabbatical year and came to England, where she married her second husband, Austin Albu, Labour M.P. for Edmonton. "New York University took rather a poor view of this use of a sabbatical year," she says. In England, there were far less facilities for research at that time. "Being in this country was like an expulsion from paradise from the research point of view." It was nearly a year before Marie Jahoda found a post as head of a new research department at Brunel, then a College of Advanced Technology. By 1963 she had succeeded in establishing a proper psychology department, no mean feat in a technological university where many still thought psychology meant putting people on a couch.

In 1965 Marie Jahoda came to Sussex as Professor of Social Psychology. At Sussex, social psychology is offered in the School of Social Sciences and in Afras, Experimental Psychology in the School of Biological Sciences, and Developmental Psychology is in Cultural and Community Studies. Professor Jahoda is unhappy about this split, and has argued the case for a single school of psychological studies, covering both arts and science subject. "Psychology transcends the usual division between science and the humanities", says Professor Jahoda. "It is itself an interdisciplinary subject".

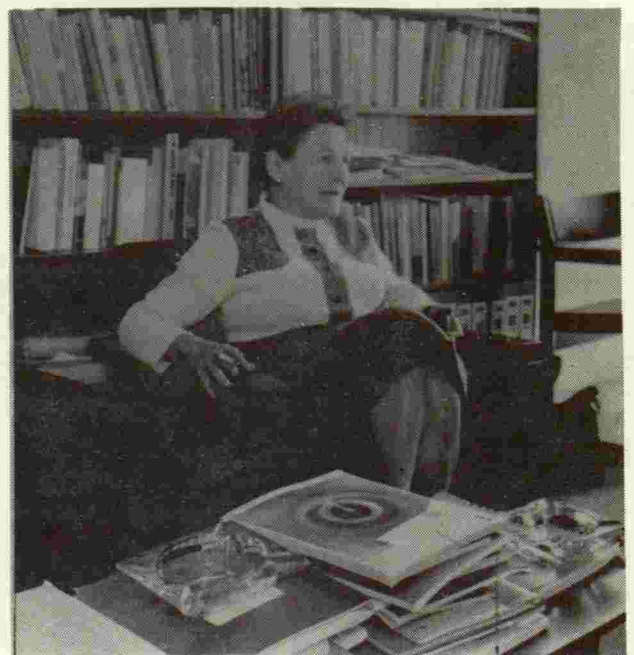
But she found that even in a young University, it is already difficult to make structural changes. "Sciences and arts have their different timetables, the concept of contextual courses is different and it is not as simple as one might think to combine courses. The organisation of psychology remains an unsolved problem. We can live with it because personal relations are still good, and we do interchange students so that they can learn from the different approaches. But my prediction is that a better organisation will have to be found."

Marie Jahoda believes that psychology must be relevant to the real problems of life and is critical of some current psychology which is overconcerned with abstract controversies. She regards the orientation and development of theory as very important. But theory is for her a tool for problem-solving. "My dream of a fully developed psychology is a highly developed discipline which makes a contribution to the quality of life. It hasn't yet started to do so".

Marie Jahoda would like to see a system of higher education which interspersed periods of work outside university with academic study. At present, she says, the structure of higher education, by keeping students in a protected and artificial environment until the early or middle twenties is actually giving them a bias against problem solving and depriving society of the contribution of active and constructive young people. She is enthusiastic about Sussex students but finds many of them naive about the world outside. "At Brunel, psychology students had three work periods during their four year course. This certainly worked for psychology and would work for other subjects. Confronting the world while learning gives education a greater meaning". A few years back she circulated a memo to various



people at Sussex. They said it was an interesting idea, but nothing happened. "It's structural change which is so difficult. What makes life interesting is to invent ways in which things can be changed. Just to live within a given framework is stagnation. One must have the willingness to change man-made structures to correspond to the real purposes of education". Earlier this year, Marie Jahoda became the first social scientist to serve on the Council for Scientific Policy, which advises the Minister of Education and Science on policy for scientific research and higher education. She has also recently taken over as chairman of the Advisory Committee on Race Relations Research, which advises the Home Secretary on how money should be spent on research into race relations in Britain. She has a long-standing concern with race relations and prejudice, and wants to encourage research which will be directly relevant to social policy. Apart from these commitments, she will probably continue to do some research consultancy when she leaves Sussex, and she has another book she'd like to write. As always she is looking ahead. "For a month to month, year to year perspective I need a plan. It's very important to plan your life and at the same time not be surprised if it turns out to be totally different. I was lucky in finding opportunities in my life which had not figured in my dreams."



COUNSELLING

by TIM LEGGATT

The creation of a new and separate structure of Counselling Services at Sussex marks a new phase in the history of the University. It demonstrates that counselling has come to play an integral and vital role in the life of the University, and it recognises the need for concentrated thought and effort to be given to its development.

WHAT IS COUNSELLING?

The new structure has not appeared in a vacuum. Since the beginning of the University's life there has been counselling, although then, with a small and uncomplicated community, no special label was needed. What then is now covered by "counselling"? My own definition is this: helping people through face-to-face meetings to gain the greatest benefit from being at the University. This may seem to be an alarmingly broad notion, but then counselling is a varied and open-ended activity. The definition has to comprehend academic, occupational, spiritual, medical and personal counselling. It does indeed cover a great part of what we understand by teaching. It also covers suggesting to someone that their greatest benefit would be gained by leaving the University. But note two things. Counselling is voluntary and non-directive: no one is or can be forced to seek counselling or to act upon it. And what it attempts to do is to respond to the needs of whoever seeks help - those needs being determined, discovered and met through a relationship that is based on trust and confidence. Finally, counselling efforts have been and are almost entirely devoted to students, although what is offered is offered to all members of the University and although I certainly hope to see services to non-students developed.

THE COUNSELLING STRUCTURE

The counselling structure that the University now has is new. This year for the first time the various counselling services are brought together and consolidated under a Counselling Services Committee upon which the various groups concerned with counselling are all represented. It is the purpose of the Committee to co-ordinate, maintain and develop counselling services at the University.

The new Committee brings together three groups, two groups of counsellors and a third of those whose work is related or who are concerned about counselling but who are not part of the formal counselling structure. The two groups of counsellors are those engaged in what I shall call tutorial counselling and the professional counsellors.

TUTORIAL COUNSELLORS

Those in tutorial counselling are, first, all academic tutors, who are directly concerned with the students they teach and with helping them to complete their courses satisfactorily. When students get into difficulties with their courses, academic tutors are obviously the first people to try to help. The second category of tutorial counsellor are the personal tutors, who have an express duty to oversee their personal students' progress over the entire length of their degree course. Unlike the course tutor, the personal tutor's is

entirely a counselling role. He starts by being an academic adviser who gives guidance about course selection and study plans and who keeps in touch with his student's academic history through seeing his course tutor's reports each term. But his role can extend far beyond these essential duties, just as far as the student and the tutor are inclined or able to extend it. The tutor may be consulted about a wide range of questions - about accommodation, careers, money, personal and family matters. In some cases the personal tutor is merely an academic adviser and the student wishes for nothing else.

In others, social contact between the two is frequent and substantial enough to allow real friendships to develop. And in between those two are many other types of student-tutor relationship, varying in closeness, regularity, degree of trust and fruitfulness. Occasionally the relationship is non-existent or it breaks down; in which case the student, if he wishes, can always be found another personal tutor.

Overseeing and co-ordinating the personal tutors and receiving reports from course tutors, are the Sub-Deans in each School of Studies. Each Sub-Dean is appointed by his Dean and his duties vary according to School but in all cases counselling is his major concern. The Sub-Deans meet regularly with the Chairman of Counselling in an informal group so as to ensure fair and consistent practices across Schools and to exchange experience and ideas in relation to counselling. This group is the group most consistently concerned with the full range of counselling activities in the University and was indeed responsible, under the guidance of the last Senior Tutor, Derek Oldfield, for initiating the structure that has now been introduced.

PROFESSIONAL COUNSELLORS

The professional counsellors, all of whose activities formally come under the counselling aegis in the new structure, are the University Health Service, the Appointments Advisory Service and the University Chaplains. The Health Centre provides in the first instance the expected full services in physical medicine. But whenever the doctor-patient relationship develops it constitutes a counselling relationship. Furthermore, under Dr. Ryle, the Service has developed in such a way as to offer very full services in psychological treatment as well as physical treatment and it has a specialised concern for the student in academic difficulties.

The Appointments Advisory Service has a name sometimes open to misinterpretation. Its purpose is to advise students, to give occupational counselling; not to supply employers with appointees. Its work is, inevitably, primarily with students in their final year, but it is also concerned with and its services are quite open to, those who go for advice earlier. Its Director is Mr. Ian Kerr. The University Chaplains, Rev. Duncan Forrester and Rev. Michael Jacobs, and the other Church Chaplains who work on the campus, quite obviously have concerns that extend beyond my definition of counselling. Nonetheless, they are equally clearly counsellors and represent a substantial counselling resource available to all denominations and to Christian and non-Christian alike. Micheal Jacobs in particular has devoted much energy

COUNSELLING cont.

to the counselling side of his work and hence is the Chaplaincy representative on the Counselling Services Committee.

RELATED BODIES

The membership of the Committee reflects also the counselling interests of those not formally part of the new structure - of the Community Services Committee, the Union, and the Teaching Co-ordinators. With the Community Services Committee, the other new service committee (superceding Social Policy), there needs to be a two-way liaison with counselling. The Teaching Co-ordinators, expressly concerned with teaching methods and with counselling tutors, also need to keep in touch. Finally, the Union, itself providing an additional counselling service through its Chairman of Welfare and Student Welfare Officers, is vital as representing the interests of students.

CHAIRMAN'S ROLE

The role of the Chairman is five-fold: to co-ordinate, monitor (for their effectiveness), and develop counselling services; to link counselling to the University's other activities and institutions; and to keep the University community under critical scrutiny with a view to its development in such a way as to make the least possible call upon counselling resources. Ideally, the Chairman should be a combination of diplomat, critic, researcher and ombudsman - as well as counsellor.

SHAPE OF THE FUTURE

The consolidation of counselling this year is both the culmination of the developments of the past few years and the beginning of a new phase of work. Counselling

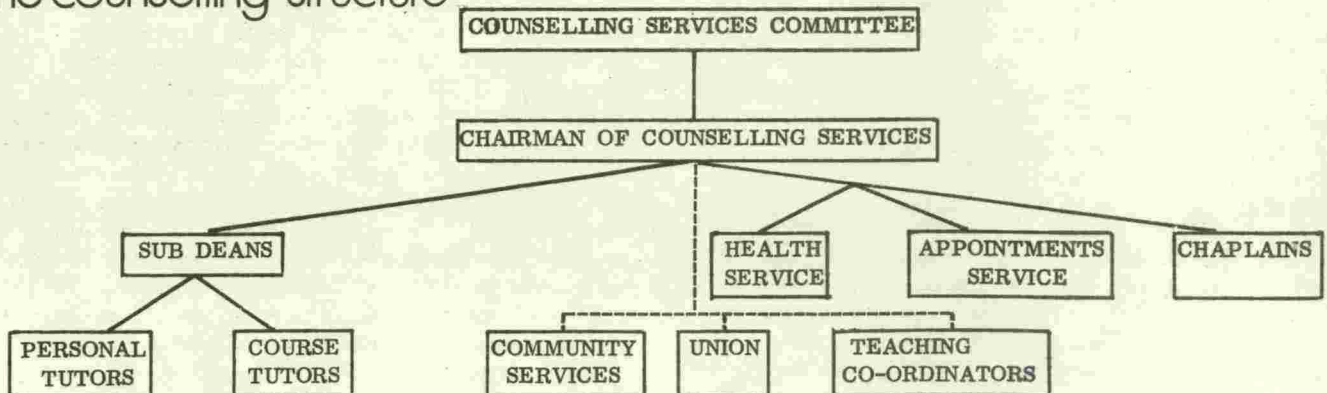
requires both further consolidation and development, aims that must be pursued simultaneously.

The co-ordination of counselling is most certainly under way but there are still many people involved in counselling on the campus who are unaware of the work others are doing and many others who are aware but have no or little opportunity to meet, discuss and co-operate in what they do. Communication is a problem here as elsewhere at Sussex and must be overcome by contact and collaboration. There is expected to be a single building within the next quinquennium to house all counselling services that are not School-based. This will symbolise the consolidation now taking place. But co-ordination cannot stop short at bringing counsellors together. It is of equal importance to integrate counselling with the rest of the institution's activities and to put forward the interests of counselling to the University as a whole; in other words, to create an environment in which counselling can play its full part in the University's life.

Finally, the development of counselling is likely to follow three lines. First, to provide more counselling than at present for University members other than undergraduate students; to offer wider services to postgraduates, faculty and staff. Secondly, to offer new services. The Blin-Stoyle enquiry noted, for example, the lack of any professional educational counselling specialised in the learning problems of University study. Another apparent lack is that of legal advice. And there are certainly others. Thirdly, to make available more guidance, for example in seminars, to those who take part in tutorial or professional counselling.

In the last two years counselling has emerged as a major concern of the University. There is yet much to be done for its further development. □

the counselling structure



Counselling Services Committee Membership:

Chairman of Counselling Services - Dr. T.W. Leggatt;
Deputy Vice-Chancellor - Professor R.J. Blin-Stoyle;
Sub-Deans of all Schools;
Vice-Dean, Arts Graduate School - Mr. C.D. Cohen;
Director, University Health Service - Dr. A. Ryle;
Director, Appointments Advisory Service - Mr. I.Kerr;

University Chaplain - Rev. Michael Jacobs;
Chairman of Teaching Co-ordinators - Dr. C.N. Banwell;
Chairman of Community Services - Dr. B.L. Smith;

Six student members to be appointed by the Students' Union, to include the Chairman of the Student Welfare Committee and preferably some of the Union's student advisers.

SOME FACES ON THE COUNSELLING SCENE



Dr. D.A. Baker
Sub-Dean of the School of Biological Sciences



Dr. J.W.M. Chapman
Sub-Dean of the School of
African & Asian Studies



Dr. D.J. Ward
Sub-Dean of the School of
Mathematical & Physical Sciences



Dr. T.J. Diffey
Sub-Dean of the School of
English & American Studies



Mr. N. Tucker
Sub-Dean of the School of
Cultural & Community Studies



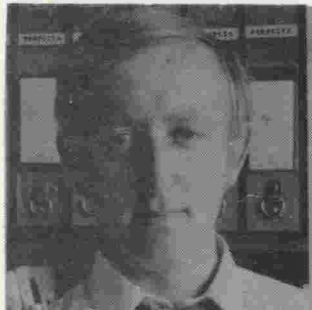
Mr. R.W. Bott
Sub-Dean of the School of Molecular Sciences



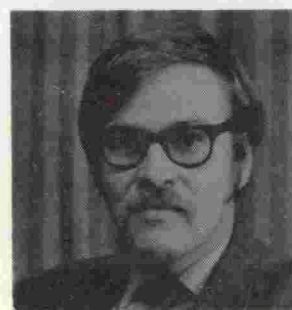
Mr. G.W. Craig
Sub-Dean of the School of European Studies



Dr. M.M. Black
Sub-Dean of the School of Applied Sciences



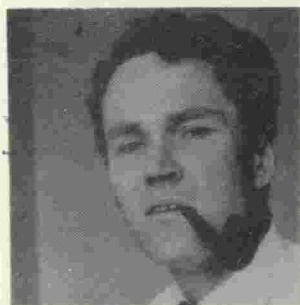
Mr. J.A. Greenwood
Sub-Dean of the School of Social Sciences



Dr. T.W. Leggatt
Chairman of Counselling Services



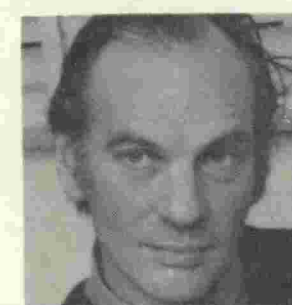
The Rev. M.D. Jacobs - University Chaplain



The Rev. D.B. Forrester - University Chaplain



Mr. I.H.F. Kerr - Appointments Officer



Dr. A. Ryle
Director, University of Sussex Health Service

ACCOMMM

There are dozens of accommodation agencies and estate agents in Brighton. But just what kind of flats and bedsitters do they have available for students - if any? And what treatment can a student expect?

Gaynor Crawford went to thirteen assorted agencies, including one which we would suggest students should avoid at all costs. Here is her report.....

I started by looking for a flat to share with either two or three more people, at the big estate agents. William Prior & Sons at 90 Weston Road, Hove had nothing to offer. The girl explained that they usually dealt with middle-aged people. At George White & Co., 28 Ship Street, the situation was much the same. When asked if all the flats had gone and whether they ever had many the receptionist said that they never had much student accommodation.

At Claridges, "Holiday Flats", 8 Brunswick Place, Hove, I had better luck. This agency seemed genuinely helpful. Although they had little to offer they suggested a double bedsitter at £6.50. When I explained that I wanted a flat I was given an order to view a three-bedroomed house in Northease Drive, Hove. This was at £15 a week, could sleep four and was well decorated. The only problem was finding transport into the University as it was quite far out. When asked if he charged a fee for finding flats the agent looked surprised and said his services were

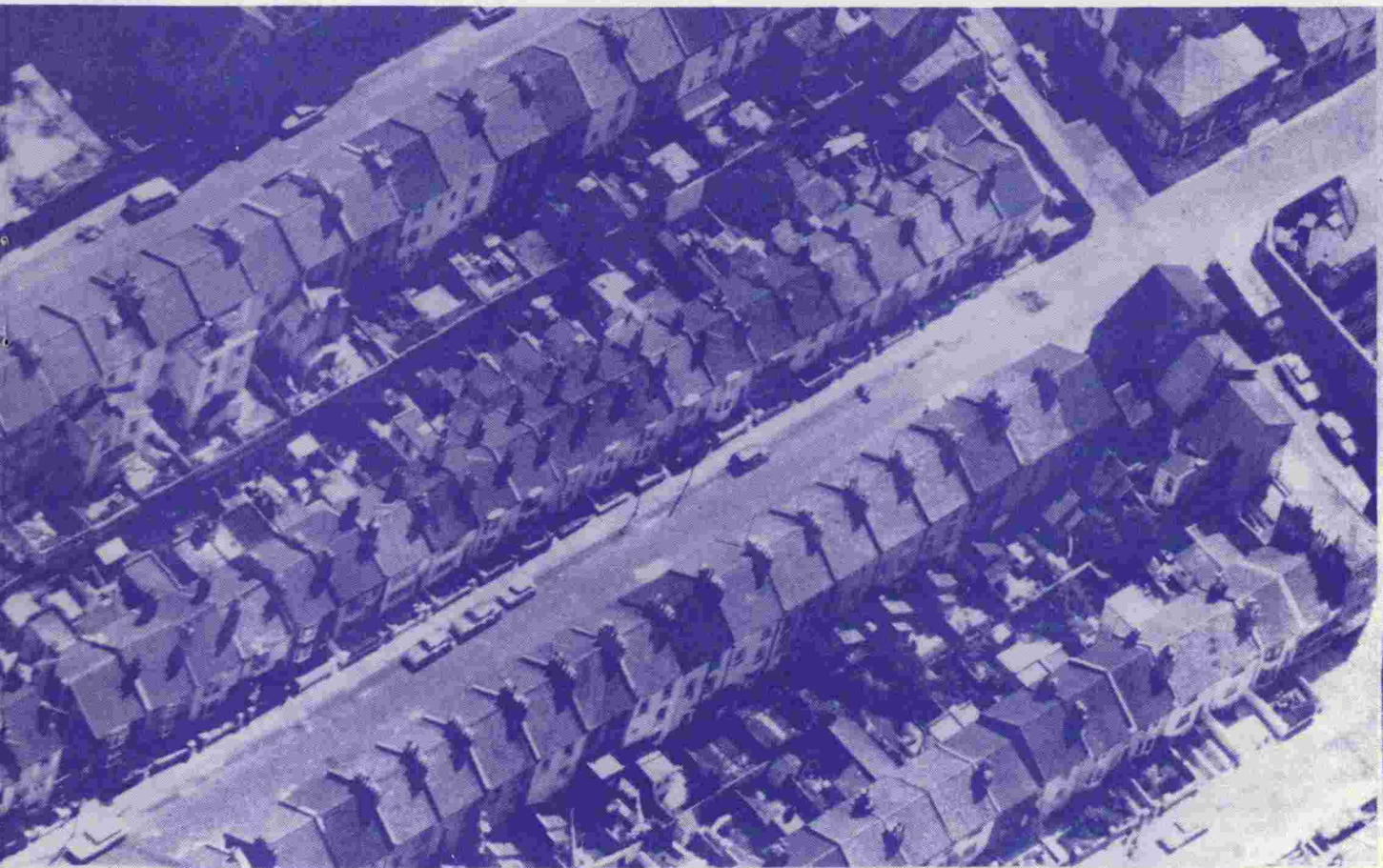
free, the only charge was a £10 security payment each, returnable if there was no damage. Claridges seemed reliable and as I was told that most houses and flats had been booked for this year before Easter I assumed that at an earlier date I might have seen even better flats. At three other Hove agencies there were no flats to be had at all. R. Martin & Co., 75 Western Road, had a notice in their window saying "No flats furnished or unfurnished". At Tulley's, 46 Western Road, I was told there was nothing left and at Scotties, 1 Brunswick Road, I was given a half promise that if I went back later they might ask a landlady with a room for two if she would take three. Not fancying the sound of that and as the person in the agency was largely occupied with appeasing a complaining client over the phone, I gave up. R. & J. Bruce, 91 Church Road, Hove, are accommodation consultants. Here I had a semi-formal interview, was asked where I was a student, what year I was in, and had I chosen the girls I was going to



ACCOMMODATION

share with? There was a tentative suggestion of a two-roomed flat, one of the rooms was a kitchen, shared at that time by two....but perhaps three might be squeezed in? And vague murmurs about other places. When I suggested I would go and see all of these, the young lady said that they really weren't what I wanted and that they weren't agents but consultants and not out to sell me anything.....and that she had some nice little flats coming in if I could wait until November..... I visited the Express Accommodation Bureau, 41 Dyke Road, twice. Mainly because I couldn't believe my eyes and ears the first time. This agency in a poky, scruffy top floor room not far from the Clock Tower is quite clearly run on the lines of "If you're desparate enough you'll take anything". It appears to be run by a Mrs. C. Lozynski, although she refers to herself as Mrs.Lee, who, when I asked if she had flats for students, said "I specialize in rooms for students". Her attitude seemed to suggest I should easily get fixed up. On the first

visit to the agency (I had gone the previous day but it appeared to be closed although there was no notice on the door and a queue of people outside who claimed to have been waiting hours) I was given a form to fill in. At the bottom of this it said that a registration fee would be charged of 25p. I told Mrs. Lee that I was looking for a flat to share with two or three others but as she didn't have anything suitable she suggested I saw two double bedsitters in adjoining houses. I also agreed to see a single bedsitter. The agency was packed full of people at the time and as the room was minute and full of smoke, I gave way to the next applicant without asking why she had not asked me for my 25p. The two double-bedsitters in Windlesham Gardens were poor and not worth the money. The first, almost identical with the second was in a house which smelt of cats and cooking (not surprisingly as all the rooms were bedsitters). It was a medium-sized room with two single beds and two rings for cooking. It was in need ▶



ACCOMMODATION cont.

of decoration, very drab and my attention was drawn by the landlady to a huge wardrobe, "very useful", which threatened to take up half the space. When I asked if there were any house rules I was told there was only one: "Only two of you can shack up together". The kitchen and dining room downstairs which I was told I could use if friends came in, I was not invited to see. The room was £7.50 which I thought extortionate. The bathroom was shared. The single bedsitter was at a "bed and breakfast house" in Palmeira Avenue. It certainly looked cleaner, had only a single ring for cooking. Sheets were changed for you. The room was medium sized and at £5 a week, I suppose was reasonable, but there had been no attempt to make it into a bedsitter; it was merely a bedroom with cooking facilities. For £5 it seemed better to look for a shared place, but then where were all the flats...? I went back to Express Bureau. Not only to see what else they had to offer but on the 'Order to View' form I had been given I noticed it said: 'If you do take the accommodation, please return to our office with this form and pay the balance of our fee'.

Express Bureau

ACCOMMODATION & EMPLOYMENT
C. R. King C. Layman

41 DYKE ROAD
BRIGHTON
BN1 3JA
(Near Clock Tower)
SUSSEX
Telephone Brighton 23944

Our Ref. C 111
Your Ref.

ORDER TO VIEW

PLEASE PERMIT

TO VIEW 25 Epton Ch Franklin Road

TO THE LANDLORD/AGENT

If the above named applicant does not take the accommodation, please sign here _____

TO THE APPLICANT

If you do take the accommodation, please return to our office with this form and pay the balance of our fee.

If you do **NOT** take the accommodation, please call back for details of other properties, or let us know if you are suited elsewhere.

Received the sum of £ _____ being a deposit of 5 as per our registration form. In the event that you do not take accommodation supplied by us, the deposit is returnable.

As I had not only not paid the first part of the fee and had not been warned that there was a fee at all I went back.

Under Section (a) of the Accommodation Agencies Act 1953 (made permanent in 1969) 'Any person who "demands or accepts payment of any sum of money in consideration of registering or undertaking to register the name or requirements of any person seeking the tenancy of a house" is guilty of an offence.'

A registration fee is illegal and landlords are responsible for paying the agents' commission. With this in mind I asked Mrs. Lee on the second visit if there was a registration fee. She said there was but as she was about to send me out to look at something she wouldn't charge me it. As I looked rather perplexed by this she said it was all right to charge one for telephone calls and "things like that". When I asked if there was a fee for finding a flat she said that it was illegal to charge a fee "Although I know lots of agents who make money out of

people by asking for one". There was no fee - but I would have to pay for my "agreement" as landlords refused to pay for these. It would be £9. On the bottom of the order to view form was the sentence:

"Received the sum of £ _____ being

a deposit of 5 as per our

registration form. In the event that

you do not take accommodation supplied

by us, the deposit is returnable."

A small three letter word had been inked out and the word 'agreements' substituted. The blotted-out word looked like 'fee'. More was to follow.

This time it was suggested that I look at a flat suitable for three in Grantham Road. As I was being given the particulars a lady walked in.

She turned out to be the landlady and had come to complain that she was having trouble getting her rent. I was pointed out as a future tenant and was asked if I was a "working girl". When I replied that I was a student she immediately said quite adamantly "I don't want students". Mrs. Lee explained that we weren't "run of the mill" students, but from the University, but the landlady said she'd had trouble with students and had made up her mind. I agreed that I would go and see yet another bedsitter instead. This room was at £7 but with a shower instead of a bath. I made a quick exit. Apart from the demand to pay for an "agreement" the agency can only be described as questionable. Perhaps not surprisingly the Express Bureau was the only one I came across which still had flats and rooms vacant.

The Castle Square Agency which charges a week's rent for finding a flat told me they had no "student" accommodation left. Winkworths, 22 Preston Street had nothing left either and said they rarely had flats for students. Finally I went to R. Morris & Co., which is at the same address as Claridges. Here the man was helpful but said all the flats had gone. When I explained I was desperate and would look at a bedsitter if he had any he found one which might be coming vacant. He took me to see this as it was merely across the road and still tenanted by a student. The room in Brunswick Place was extremely large and very pleasant. Although the tenant claimed that most of the nicer furniture was his and that he had stored the original upstairs this wasn't too off-putting. Also on the ground floor was a separate kitchen, (with a bath in it) used solely by the tenant of the bedsitter.

This was included with the room and the rent was approximately £5.50 a week. Although a student might be looking for things considerably cheaper, I thought it was the best room for the money I had seen and very reasonable considering the kitchen was included. When I asked the agent if he ever had any shared flats, he said that there were flats in the same house which had already been taken. One was at approximately £43 and one at £47 a month and they slept three. Considering the type of houses are extremely spacious they sounded very reasonable. But then I didn't see them.

Widening the catchment area a little and going outside Brighton the situation seemed much the same. At Ringmer, Deric Spruce, The Green, said that they had no flats left and had just let the last four. At Bernard Partridge, 106, High Street, Rottingdean, there were no flats at all and the same applied to Burtenshaw, Thornton & Co at Lewes.

Having visited over a dozen agencies in Brighton and Hove it seems that by early to mid-September there are few if any shared flats left, several agencies appear to have student flats very rarely anyway and one was clearly attempting to charge tenants for its services. The picture certainly looks grim. □

FIRST YEAR— FIRST IMPRESSIONS



Siri de Normanville, 19, from London, is reading Politics in the School of Social Sciences, and is in the process of trying to change Schools. "I want to do Politics in English and American, because I'd prefer the emphasis on literature. You can't really understand what your course will be before you get here. There's a difference in atmosphere between the Schools which you can't grasp from reading a prospectus. The first few days here were very lonely, and you were wandering around not knowing where to go or knowing anyone. There is no focal point in the University and at the beginning you just wander from one common room to another. Once you start going to tutorials, you're part of it in a way. I'm liking it now and getting to know my way around. A lot of first years still seem a bit lost and lonely, especially the ones living on campus. I'm in digs, sharing with people I knew before. That makes it a lot easier.

Fiona Dunlop, 19, from London, is reading French in the European School. "The beginning of term was badly organised. We had to come in for an hour, then there'd be something else six hours later, with nothing to do in between. In the first few days, everyone was desperately saying hallo to everyone they knew on campus. I'm in a guest house. It's really bad. Visitors have to be out by 11 p.m. Like a girls' boarding school."

Tony, 19, is from Bromley, "No, call it Penge - it's like Neasden, people make jokes about it. The first few days were terribly false. Even in the guest house, everyone is putting on a false front."

Judy Hirshorn from London is twenty-one, and is reading History in the School of Social Sciences. She had a place at Sussex three years ago, but got it deferred. "I went away after leaving school and decided I didn't feel prepared to come straight on to University. Once I got to India it seemed ridiculous to come back". She spent three years travelling around America and Asia, teaching English to pay her way. "I'm much more prepared to work now. I've got ideas about what I want to do. A lot of the kids here seem to feel uneasy. Half the kids in Norwich House don't seem to know how to look after themselves."

David Nicholls, 19, from Manchester, reading Experimental Psychology in the School of Biological Sciences. "There were a lot of complaints in the first few days about not having anything to do. People came to the University looking for something to do. Some of the parties for first years were a bit of a shambles. I went to one in Biological Sciences for about ten minutes. It just wasn't a party. People are impatient to get to know others and they don't want to sit in their new rooms when they get here. Brighton seems a very trendy place. The students are very trendy, and there are lots of cliquy little scenes."



Mark Sidgewick, 18, from Bath, says it's far too early to have any clear impressions. "The only people you've met are from your guest house or School, and there's been no time yet to get to know anyone else. We've been bombarded with information from all sides and not had time to correlate it all and draw our own conclusions. I've only seen a bit of Brighton so far. I really dig the Pavilion. Those colours are fantastic."

Charles Fox, 18, from Leicester, is reading Chemistry in the School of Molecular Sciences. "Brighton is a pretty cool place, completely different from Leicester. There are lots of facilities for tourists, I like the University Meeting House. I sat in there for an hour. I didn't notice the time going past. In a normal chapel or church, you are very aware of the holy atmosphere. I only realised I'd been affected by the atmosphere when I came out."



Anne Shelton, 18, comes from Essex, and is in the School of Biological Sciences. "It's been pretty tough so far. We haven't had a break this morning. We've just had three lectures and one tutorial and there's another lecture immediately after lunch. I think it's very unfair. Arts students in my block only have five hours of lectures and seminars a week.... I don't know when they expect us to do the reading. It means we don't get into Brighton until evening."

Jane Shirman comes from Washington D.C. and heard about Sussex from a friend who was lecturing in Economics here. She is in Biological Sciences, and finds she has a very full schedule. "We have thirty hours of lectures, practicals and tutorials; about half that time is spent in the lab. The prelim courses here are much more specialised than they would be in the States. You don't really meet people at lectures, or afterwards as people seem to have their heads buried in their notes. It's pretty quiet in the Common Room, but the coffee is good."

A NEW SCHOOL?

by BERNARD SCOTT

Looking back on the fiasco of the great New Schools Debate one can see, with the benefit of hindsight, why the disappointment was probably inevitable. We had in mind the starting of our present Schools of Study, most of which began ab initio in a rather modest way. Yet the University has now reached a much larger size and an organisation as small as one of our earliest Schools would no longer be viable in the present harder and more realistic university milieu. So perhaps we were asking the wrong question: it should not have been "What new schools wouldn't it be fun or headline catching to found?" but "What embryo schools could be nurtured in our present organisation and brought to a viable state?" Even this second question is probably too precise. What I propose to discuss below is how we can set up an organisation in which new potential straddling schools have an opportunity to take root so that they may later, if they show sufficient vitality, be allowed to be born. My proposal is simply to set up one new School immediately, out of resources already with us, which would give these delicate straddling plants a better chance to grow than our present rigidly partitioned Arts-Science arrangements: this school should be in both the Arts and Science areas. The difficulties in reconciling the Arts and Science sides are essentially matters of communication. The Scientists can speak and write the same language as their Arts colleagues, possibly compensating in utility and precision

for what they may lack in artistic expression. The difficulty is that the Arts side is not at home with the essential basis of Scientific language which requires a minimum of quantitative (we hardly dare go so far as to say mathematical) ideas. So any effective build-up of communication must derive not from airy-fairy good intentions or even deeply felt concern by Scientists for the sociological, or even political, attitudes of their Arts colleagues, but from a serious attempt to increase the means of communication mutually available. This is the more important as the quantification of the Social Sciences is proceeding apace, even though what I may call the Arts Theology of this University does not as easily enable this to be put across here as in some other institutions.

One of the most profound revolutions in social organisation is being triggered off by the introduction of new computing engines. Yet we miss the point of this revolution completely if we imagine the electronic computer is solely an adjunct to the Science area. Indeed it could even be argued that it has to some extent debased the quality of scientific thought, and some of the most profound effects of the computer on mankind will be in the areas previously thought to be mainly the preserve of those trained in the Arts and Humanities. This is something in the nature of an electronic brain itself: as a calculating machine it lacks

the flexibility and variety of the human mind, and as a thinking engine it is as much a magnifier for error as an improvement on its human counterpart. (The difference in the ability to play Chess of a talented fourteen year-old and the world's most highly sophisticated computer shows up beautifully the limitations of the machine). But as a data-processing engine the computer is fantastically superior to the human brain, which after years of training can only store comparatively small quantities of information, and this with an imperfect and unreliable technique of recall. So the real impact of the computer is going to be, despite the recent advances in control mechanisms, in those fields of human activity in which the leadership of the community is usually exercised by the non-scientifically trained.

PROBLEM

So the basic problem of education for a new world (and as things are going to change whether we train ourselves for it or not, it would be better to make some shot at it) is to see that at any rate some of our Arts students are at least put in touch with the potential developments and that they are not just waffling about "relevance" but actually trying to make some acquaintance with relevant ideas and processes. We must try to provide on an increasing scale (I am not foolish enough to imagine that we can do the job on a large scale to start with) for introducing students of the Social Sciences to the simple and basic computational and logical ideas which will enable them to understand what their computers are able to do for them, to have an idea of the conclusions which can be drawn from the accumulated data which will be available, and to get some intuition of how decisions should best be taken on the basis of the data available, or to decide what other data would be more helpful. Or to put this in more technical terms the students need to learn a bit about Mathematics, Statistical Inference and Operational Research. (I appreciate that recently Operational Research was in bad odour in this University as being a valuable tool of the wicked capitalists, but surely, even if we accept this position, there is still something to be said for not leaving these fellows with a monopoly of such potent weapons).

Does anyone believe that our present set-up is really making use of the enormous resources at the University's disposal in these fields to infiltrate the Arts area? Or that we are doing enough to attract, and cater for, the growing number of sixth-formers who are combining mathematics with one or more Arts subjects? If, as I firmly believe, the answers are "No", then we have to decide how we can make our resources more effectively available. At present Mathematics is a Division of a single Science School, though it has managed to establish good working relations with the other three which would certainly not be impeded if it were taken out of the School to which it is at present attached. The Operational Research group, more than half of whose activity is in the Social Sciences, is in a single Science School and is not even attempting to make any impact on the Arts side, though perhaps Professor Rivett might have wished sometimes that his non-belligerence had been reciprocated! Statistical Theory and its sociological applications need to be brought closer together.

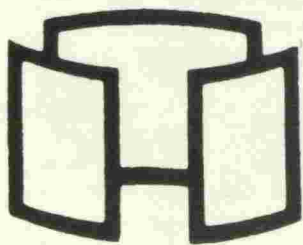
COMMUNICATION

What I therefore propose (and I realise that it is not a panacea but it is certainly better than resigning ourselves to doing nothing) is that we found a new School, intended to deal with the basic communication problems separating

the Arts and the Science sides, by bringing together, in the first place, Mathematics, Statistics and Operational Research. This School would not be a helpless newcomer on the University scene; it would start as a bigger, better established and more closely integrated organisation than some of the University's present Schools of Study. It would have a large body of faculty and of students. One hopes it would also provide a meeting place for others, including philosophers interested in problems of language and communication rather than ethics, and Social Scientists of all kinds who wish to emphasise the quantitative aspects of their subjects. The School could then encourage what we might call the hard-centred Social Sciences whose development, which the Social Science Research Council is trying to encourage, is impeded here by the present attitudes of Sussex Schools. It should also serve as a meeting ground for all those who wish to experiment with courses straddling the Arts-Science divide. The new School should be charged not only with continuing the present work covered by its basic constituents (which would be enough to bring it into existence as a viable entity) but also with experimenting with any courses which might appeal to the growing number of Sixth-formers taking mixed Arts-Science 'A' Levels. Such a School would provide a place in which experiments can be tried for which there is at present no home, though it would not be excluded that successful new courses should later be transferred to existing Schools if these Schools should later wish to digest them. We would hope to see on the one hand Social Science courses with an emphasis on the quantitative and inferential sides of the subject and on the other hand courses with a more scientific content. These latter could include mathematically based courses which the present School of Biological Sciences does not at present find it convenient to start, but which one hopes they would wish to take over if they were tried and found viable.

EXPERIMENT

Let me emphasise that what I am proposing is the creation of a School in which almost any ideas on starting combined Arts and Science courses could be experimented with. Anything which then takes on in a big way could later form the basis for a new School. New courses which succeed on a comparatively small scale could either stay in the new School or be transferred to some other School which makes out a convincing case for adopting them. A nice problem is to find a name for the School which does not appear to give an undue prominence to any of its initial basic constituents. If it did not give offence to those of our philosophical friends who did not wish to join us I would suggest a "School of Inferential Studies", but I should be only too happy to support any better ideas that other people can think of. It seems to me important that the School should emphasise its openness to the two sides of the University by not demanding that its faculty members associate themselves to it by a primary allegiance. Many members of faculty would probably wish to do so, but one hopes that it would be possible for members to have a joint primary allegiance to this School and one other, to emphasise that its foundation is intended to provide a focus for coming together rather than to promote an increase in separatism. Finally let me emphasise one way in which this School differs from some that have previously been proposed in Focus. The proposer in this case is not aiming to acquire a Dean's biretta, quite the reverse. I am sure that we have members of faculty who can give the broad leadership that the School needs, but I don't claim myself to be one of them. □



Gardner Centre for the Arts

**FACTS
ISSUES
AND OPINIONS**

The Gardner Centre for the Arts is to be the subject of a University Discussion on Wednesday November 10th, at 8.00 p.m. in the Old Refectory, Falmer House. All members of the University are invited to attend.

University Discussions are informal, and do not pass resolutions. However the opinions expressed are submitted to the relevant decision-making bodies - in the case of the Arts Centre its Management Board, the Community Services Committee, Planning Committee and Senate - and are able therefore to influence policy and operation.

In the following pages, as a prelude to the Discussion, Focus presents some facts, issues and points of view from both the Arts Centre and members of the University.

As an introduction to this special review Dr. Brian Smith, Chairman of Community Services, writes:

Next to car parking, the Gardner Arts Centre is the topic of conversation most likely to reduce my normally equable colleagues to a state of near apoplexy. As for students, legendary battles between Music Fed. and "them" over music stands have become part of the Sussex Folklore.

From a Community Services viewpoint, the Arts Centre accounts for slightly more than a quarter of the Annual Budget - are we getting value for money? There have been some first-rate theatrical productions and a splendid series of concerts - but is the balance between the Arts right? Do students get a fair share of the pie? The issues are not as simple as most of us imagine. The University contribution to the Centre is matched by a larger sum from outside sources. The Gardner Centre has little storage space and is desperately short of rehearsal rooms. There appears to be no consensus of opinion within the University as to what the actual balance of activities of the Centre should be.

Perhaps you too have views on the subject? Then come to the University Discussion on Wednesday, November 10th.

OUR AIMS, POLICIES & ACHIEVEMENTS

AN INTRODUCTORY REPORT
BY THE ARTS CENTRE

INTRODUCTION

1. The information contained in this paper is taken from the Arts Centre's Quinquennial Unit Plan. Certain statistics have been added or updated. The stated

objectives of the Centre are as laid down in the original brief and have been discussed and confirmed by the appropriate bodies before inclusion in the University's submission to the U.G.C.

2. The paper outlines what is considered to be a realistic programme in terms of both existing activities and a modest expansion in line with the anticipated demand as

the University grows.

OBJECTIVES

3. The objectives of the Gardner Centre are:-
- (a) to present a programme of professional artistic work in the widest possible range of disciplines, for the benefit of the University and the local community.
 - (b) to stimulate and actively help the pursuit of artistic activities by members of the University, in collaboration with, and with the advice of, the professional staff of the Centre.
 - (c) to provide facilities for creative and interpretive work in all the arts by students and faculty, individually and in groups, and by local community organisations.
 - (d) to enable students and faculty, through the musicians and artists-in-residence scheme, to gain a first-hand appreciation of the creative process.
 - (e) to provide support programmes for certain academic courses and to participate where appropriate in teaching.

IMPLEMENTATION

4. Since the Arts Centre opened in November 1969 it has:-
- (a) provided an active cultural and social amenity to the University.
 - (b) served as one of the most effective links between the University and the surrounding area.
 - (c) received national and local recognition as a centre for the arts pursuing an increasingly imaginative, varied and outward looking policy.
 - (d) added to the appeal of the University as a conference centre.
 - (e) contributed, wherever possible, to the overall academic programme of the University.
5. The following statistics illustrate the level of activity since the building opened in November 1969.
- (a) Events/Attendances:

Period From/ to	No. of Events	No. of Perfs.	Attendance			% of Capacity
			Studs.	Others	Total.	
Nov 69- Oct 70	45	203	13,415	25,563	38,977	44%
Nov 70- Oct 71	53	200	17,150	25,617	42,767	54%
Totals	98	403	30,565	51,179	81,744	51%

- (b) Exhibitions/Attendances

26 exhibitions with an average attendance for each of 3,250.

- (c) Group Practice Room Bookings (Students)

Period	Music	Painting
1970/1971	303	97

6. The proportion of overhead costs related to student productions in the Centre is conservatively estimated at £600 p.a. for 1970/71. The cost of single events, concerts, lunchtime activities, and the use of practice rooms is difficult to assess but no activities should be staged at the Centre without the services of the permanent staff, and the element of subsidy towards student usage is considerable. No other university makes available a similar theatre with professional staff to students for as many weeks each year as is the case at Sussex.

7. The presence of musicians and artists in their professional capacity has always been considered one of the cornerstones of the Centre's commitment. This scheme gives students the opportunity to appreciate

the creative process and helps to make the University a balanced community. Musicians like the Sartori Quartet, and artists and directors like Roger Hendricks Simon and John Epstein have, during their periods of residence, demonstrated that the programme can actively involve students in workshops and joint projects. In the new building the amount of informal contact between the artists and members of the University has grown immeasurably. No longer are the artists isolated and unknown members of the community. Now that the pump-priming initial grant made by the Gulbenkian Foundation has ended an earnest request has been made for the University to take over this financial responsibility.

RELATIONSHIP TO COMMUNITY SERVICES

8. The way in which the University's subsidy to the Centre is related to services rendered to the University has often been misunderstood. The reasons are twofold. First the published accounts of the Centre include a high proportion of expenditure - and corresponding income - related to events which serve not only the University but the local community as well. Indeed, if it were not for the ample support of the local community, the services which the Centre could afford to give the University would be immensely and disproportionately less. Like the concept of the Arts Centre itself, its users are inseparable and indivisible. Second, much of the income of the Centre is restricted by the grant-giving bodies to particular activities on the assumption that the University will be responsible for the overhead costs of the Centre.

QUINQUENNIAL PLANS

9. The Centre's plans and requests for financial assistance over the next quinquennium fall under three distinct headings:-

- (a) Confirmation of the Musicians' and Artists' in Residence Scheme and, hopefully, extending this to cover other disciplines.
 - (b) More productive use of the building.
 - (c) Greater support to the academic programme.
10. The Centre's staff are extremely hard pressed and a modest increase in staff is considered necessary not just to maintain the existing levels of activity, but also to make it possible to extend substantially the activities and services in the Centre.
11. Money spent on the Arts Centre (both by the University and outside authorities) can only be justified if the building is used all the time as has been envisaged from the outset. An increase sufficient to allow for further development will produce very much better value for money.

CONCLUSION

12. This University was the first in this country to create a university-based arts centre. It did so in the belief that the arts are an essential component of a full community life and recognising that they are notoriously difficult to make self-supporting. Increased grants from the Arts Council and other supporting bodies must and will be constantly sought. But the University must, if it wishes to retain the presence of this creative leaven in its midst, continue to support the Centre to a major extent.

APPENDIX 'A'
FINANCIAL STATEMENT 70/71

Expenditure	£	£
1. <u>Standing Costs</u>		33,900
2. <u>Operating Costs</u>		
a. Theatre	18,600	
b. Other Media	3,700	
c. Music	3,500	
d. Visual Arts	3,800	29,600
	<u>Total Expenditure</u>	<u>63,500</u>
Income		
3. <u>Bbx Office/Sales</u>		
a. Theatre	9,500	
b. Other Media	2,550	
c. Music	2,550	
d. Visual Art	550	15,150
4. <u>Trading Operations</u>		1,650
5. <u>Grants, Subsidies and Donations</u>		
a. Theatre	9,400	
b. Other Media	600	
c. Music	1,000	
d. Visual Arts	3,800	
e. General	6,200	21,000
6. <u>University Contribution</u>		24,300
	<u>Total Income</u>	<u>62,100</u>
	<u>Deficit C/F</u>	<u>1,400</u>
		<u>63,500</u>

SUMMARY (EXCLUDING STANDING COSTS)

Category	Expenditure	Income	Surplus/Deficit
General	£33,900	£32,150	-£1,750
Theatre	18,600	18,900	+ 300
Other Media	3,700	3,150	- 550
Music	3,500	3,550	+ 50
Visual Arts	3,800	4,350	+ 550
	<u>£63,500</u>	<u>£62,100</u>	<u>-£1,400</u>

APPENDIX 'B'
PROFESSIONAL THEATRE COSTS 69/70-70/71

Expenditure	Total costs (8 prodns.)	Average cost (per prodn.)
Salaries, Travel & Subsistence	17,085	2,136
Set, Props & Costumes	6,732	842
Lights & Sound	1,017	127
Publicity & Printing	3,556	444
Royalties & Misc. costs	<u>1,311</u>	<u>164</u>
	£29,701	£3,713
Income		
Box Office, Programmes & Advertising	£13,698	£1,712
Deficit to be met from grants, etc.	16,003	2,001
Grants & Subsidies red'd	<u>15,104</u>	<u>1,888</u>
	899	113

THREE VIEWS

1 by JULIAN ELLOWAY, Chairman, Music Fed.

In the recent Arts Centre Quinquennial Unit Plan, Walter Eysselinck lists five main categories of achievement of the Arts Centre, all but one of which appear extremely dubious. The one exception is that the Centre is one of the most effective links between the University and the

surrounding area, although its comparative effectiveness is not a very remarkable claim when one considers just what other links there are between the University and Brighton. The other claims are as follows:-

(4 c) that it has established itself as an increasingly recognised centre for the arts on a national footing'. This would certainly appear to be the Director's main aim, slightly reinterpreted as to establish a nationally renowned theatre attracting Brighton and indeed London audiences with a high proportion of plays directed by himself. Yet the Centre cannot be said to have established itself in any way on a national footing. It is true that the national press has shown an initial interest in it but reviews have been with few exceptions bad (I am referring to the national, not the local press), and the interest of these papers is rapidly declining. Only the Financial Times and Daily Telegraph sent critics to *The Changeling* - the most recent play at the Centre at the time of writing; the former printed what at best could be described as an indifferent review, and the latter did not bother to mention it. One can easily see why the Centre wants £2,500 for a Press and Public Relations Officer and Secretary.

(4 d) that it has established itself 'as an added attraction to the University as a conference centre' (sic). Two examples of this are given, one of which being the I.A.U. conference of over 2,000, who were 'specially catered for'. This meant that they simply filled up some of the empty seats in the 1970 summer season.

(4 e) that it has established itself as an integral.... part of the 'academic programme of the University'. This again sounds impressive until one finds out details of the examples given. These are:

a) 'co-operation with African and Asian Studies,' i.e. the use of the auditorium for lectures, and an exhibition in the school.

e) 'co-operationwith Continuing Education' i.e. the 'Meet the Composers' series which, thanks to a well-intentioned but senile chairman, a choice of, with one or two exceptions, some of the most minor composers in this country, and numerous small faults such as the use of a small portable record player to play the musical examples to everyone in the auditorium, was in many people's opinion a disaster.

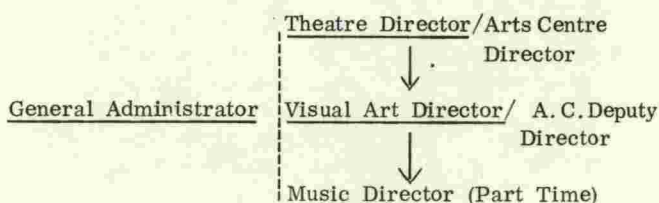
(4 a) It has established itself as 'an active cultural and social amenity to the University'. I cannot imagine any way in which the Centre could be called an active social amenity. The same group of people use the bar lunchtime after lunchtime, consisting, apart from Arts Centre staff, mostly of Theatre Club members or friends of the Director of Music. Outside lunchtime and performances the building is bleakly deserted. The evidence of the 'active cultural amenity' which the Arts Centre is supposed to be is presumably contained in the next section of the quinquennial plan which begins:

'The success of the Centre may be illustrated by the following statistics.....' The statistics which follow are unfortunately meaningless. Estimated student numbers are quoted which can be compared with the total audience in a given period; but what would have been useful would have been to know these figures solely for events sponsored by the Centre, i.e. excluding Theatre Club, Choir, Orchestra and Jazz Club performances. The same point applies to the figure of about 30% quoted for student percentages at theatre performances. One can only guess that this figure would have been dramatically lower if Theatre Club performances had been excluded. The average attendance for Gallery exhibitions is an impressive 3,250, but most visitors to the University look in the Arts Centre out of curiosity, and the Gallery is normally the only thing open for them to see. The Centre is compared

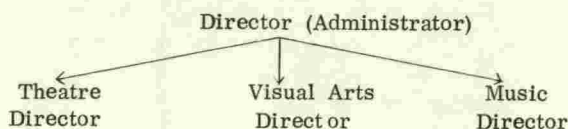
favourably to the Oxford Playhouse in terms of student percentages at performances, but the two are totally different and exist for different purposes. Nothing in the Quinquennial Plan is untrue - it is mostly just extremely misleading, and this should be born in mind when reading the self-justifying article by the Arts Centre printed elsewhere in this edition of Focus. What concerns me most is the attitude of the Centre to music. One cannot help feeling that someone at the top of the Arts Centre structure has decided that music is an inconvenient extra, and that this has been conveyed to almost everyone else working in the building. I do not intend to attempt a list of complaints here; such a list would include both countless small irritations and such major faults as the fact that the designer of the auditorium was told to design a theatre (no mention was made of music), whilst the two so-called individual practise rooms were not soundproofed and are totally unsuitable for music. The Centre does not appear to have spent any money on capital equipment for music. The equipment bought out of the Centre's budget and available for musical performances, e.g. lighting etc., are all things bought and designed for a theatre which can as it happens also be used for music.

The grand piano belonged previously to the University, and cannot be brought up to concert standards (it is indeed remarkable that something calling itself an Arts Centre does not have a piano which can be used for recital purposes); the upright piano belongs to Music Faculty; the ordinary orchestral stands belong to Music Federation and the illuminated stands were bought by Professor Sang's Cultural Activities Fund; there is not a proper conductor's rostrum and the rises currently being built for choirs to stand on are in practise being bought by Music Federation for the Centre. Wherever there is a clash between theatre and music, it is invariably music which suffers; a recent example of this resulted in the Allegri quartet playing on a sloping stage during the Music Summer School! - indeed the total lack of co-operation from the Arts Centre during the School contradicts what is implied in the Quinquennial Plans about the willingness of the Centre to assist conferences.

It has long been the opinion of many people in the University who have been involved with the Arts Centre that the major fault lies in its administrative structure. The present structure is simplified:-



A structure which would probably work most efficiently in practise and which would certainly avoid the present charges of partiality would be:-



2 by ROGER MOSS, President, Theatre Club

There should not be, nor in fact is there, a student orthodoxy when it comes to the Arts Centre. Students have good reason to be grateful for the Arts Centre: working in a professionally equipped theatre, we do a lot better than many similar groups at other universities, even those with faculties of drama. On the other hand, students should be aware of the considerable financial support given the Arts Centre by the University. When that is understood, no-one can pretend that the Arts Centre does enough for the students, either in shaping their programme of events or in providing facilities. Nor are these two attitudes incompatible. Within Theatre Club the pleasure in being able to use the Arts Centre's facilities is, I hope, self-evident. But this is overshadowed by a feeling that the administration of the Arts Centre is not as responsible to the student body as its stated aims say it ought to be, nor as its financial sources would imply. We can rely on their theoretical encouragement for any scheme or idea. But a ritual of practical obstructionism takes over when it comes to doing things: whether its a major thing, like the hassle over "Comedy" last year, or a small thing like trying to borrow a ladder.

It's not hard to see where this obstructionism comes from when in its Quinquennial Report the Arts Centre claims "national and international standing" as a major achievement, when this is not even a stated objective of the Centre. No-one gets national prestige by creating an Arts Centre integrated with university life: but that is what this Arts Centre is for. And no amount of smooth PR work can convince Theatre Club at least that this is where the Centre is heading. This is why people are saying: "Get on with the job, or get out".

It may be that destructive criticism of such simplicity is the only criticism left. However - not wanting to see the Arts Centre administration en masse in the dole queue - I shall try, in what follows, to outline three areas in which improvement is possible. Rather than areas of practical difficulty, these are assessments of the working atmosphere between Theatre Club and the Arts Centre. What is involved is a clash of institutional personalities, and I shall try to suggest ways in which Theatre Club itself might be self-critical, although the evaluation is aimed chiefly at the Arts Centre. Inevitably, then, this is in part a personal, rather than a presidential, assessment.

Firstly, there is the simple question of dishonesty. With Theatre Club and the theatrical side of the Arts Centre this is as much part of the "Oh, darling, you were wonderful" sickness of theatre in general, as of the Sussex situation in particular. Nevertheless, there seems to me to be no reason why the Arts Centre staff should not say to Theatre Club: "We don't exist merely to look after you and your interests" nor why Theatre Club members shouldn't say to individuals in the Arts Centre: "I thought your directing/acting/designing/planning was lousy" without worrying whether there will be reprisals. Secondly, there is the universal bug of "image" - concern. Theatre Club is sometimes so concerned to project an image of professional competence that it deters,

rather than invites, the involvement of Arts Centre staff. Conversely, the Arts Centre is so determined to be successful and to be seen to be successful, that it will happily make claims so grotesque as to be felt to be distortions by those they set out to impress, even when they can't be shown to be downright false. If its ideals are right, the Arts Centre will never achieve them. At the moment the tendency is for the Arts Centre to pursue projects quite contrary to its brief, whilst feeding the interested public a swill of so-called achievements, that look very silly when anyone takes into account the pitiful audiences (town and gown) and the stifling sameness of them and the events they see.

Thirdly, there is the more immediately practical question of an Arts Centre geared to the professional world, and thereby excluding the amateurs. With an undergraduate lifespan of three years (only in the second of which can one reasonably expect to achieve anything in or around the Arts Centre) any machinery that exists to respond to the students must respond flexibly and quickly. The time-scale and character of the student and the clubs he operates are very different from that of the professional world. Certainly the physical inflexibility of the Arts Centre is a nuisance, particularly for Theatre Club. But beyond Sean Kenny's failed design, there is a basic inflexibility in the working of a staff hired for their experience in professional fields, and who are clearly given little idea of the extent to which they should be working with students, except insofar as this may prove to be a "bit of a nuisance."

Theatre Club's demands may seem to rest at the level of more working space, more give and take in planning and running shows, and other fairly mundane things - but oddly enough this leads to a broad requirement that can be put as highly as more openness, less doublethink, and more co-operation. To bring this about the Arts Centre administration must change. Ideally this should be a change in character, but if not it must inevitably mean a change in personnel. ★

3 by LES ALLAN

For me the strongest feature of the Arts Centre is the opportunity to see performances by small but theatrically important groups. For example, Pip Simmons' "Superman" and "The Pardoners Tale", Roger Hendricks Simon's "Keep Tightly Closed" and, 'coming shortly' the 7:84 Theatre Company. To be able to see groups such as these as well as dance companies like The Moving Being, Pauline De Groot, Ballet Rambert and the London Contemporary Dance Theatre, and opera by the Phoenix Opera and Opera 70, seems to me to be a fine achievement for any management.

What though is disturbing is the quality of the locally produced plays, for example, "Night Guitar", "Mirandolina", "The Silence of St. Just" and "The Protagonist". Although well-known and established actors were involved, the productions were, to put it mildly, extremely disappointing. Perhaps a question that should be raised at the discussion is the quality of the performances seen at the Centre; not just of plays but of music and also of the art exhibitions. Any gallery that can mount exhibitions as good as the recent ones of William Gear and Timothy Sainsbury need not be afraid of the debate! ★

Finally,
Arnold Goldman
reviews and comments on the
SUMMER SEASON

If the Season's antipasto, Mirandolina, stayed doggedly frivolous, the "world premier" of Michael Hastings' The Silence of St. Just was equally determined in its pursuit of the sombre. Though the set and costumes were drab and the staging mechanical, it was the play itself that drew most on one's fire. Early scenes sketched cardboard "revolutionary" paradoxes, which were repeated ad lib. Characters went through their clockwork motions and did not develop under stress. Nothing seemed to come of the potentially rivetting relationship between Robspierre and St. Just. After the "banality" of genocide, the banality of revolution? The sleepwalking and drabness, in contrast to the imputed puritan ardour, may have been the point but never took shape as created and dramatised. A curious anticlimax was promoted by the absence of the scene, subsequently mentioned by the characters, in which St. Just actually falls silent before the Convention. Though his intensity outran his actual eloquence, we saw him first in vociferous self-defence and subsequently in mysterious silence, but not at the crucial moment. The play did not succeed in organising one's response to the silence, and the attractions of attaching one or another interpretation soon palled.

Descending a notch, the audience could play at whether the actors "looked right" in their historical parts - for myself, I thought so; Peter Eyre as St. Just, James Bolam as Robspierre, Bernard Bresslaw as almost everyone else of note. But only Bernard Hopkins seemed to create his role: I make no secret of my admiration for Hopkins' performances in all three of the Summer Season plays. Watching him expose facets of his talent from play to play was precisely a kind of satisfaction for which one looked from this summer's arrangements, and it's a pity it can't be said to have been given by others.

Thomas Middleton's Jacobean The Changeling, in Gordon MacDougall's direction, reversed one's wiled expectations. (Poorly attended, it probably suffered from the repute of its predecessors; a pity it wasn't the Season's opener). The simple set was bold and imaginative, the costumes satisfying and unobtrusively functioning in an overall effect - though the villain needn't have looked as though he'd fallen from a horse. A play which does not play itself had clearly been thought through, and an imaginative but steady directorial hand was obvious.

Episodes of Jacobean miasma jostle Ehsabethan moralism. It is tempting to write off weaker scenes, but this production turned liabilities into small triumphs. The relevance of the madhouse subplot to the court intrigue and murder was nicely stressed, the unsteadiness of some of the acting held together by Hopkins' magnetism as Lollio (with an assist from Katharine Barker's shadow-heroine, the jealous doctor's wife Isabella). A grim view of human nature as fools or knaves was supported by implications of woodenness and platitude in the establishment figures (father, husband, melancholy

brother of dead suitor); for their tendency to ignore the more passionate elements, the blackflower of Deflores' obsession and Beatrice-Joanna's dependence was ironically complementary. This was a production to keep interpretation at stretch throughout.

Alfred Lynch played Deflores with more humour and less moustache-twirling villainy than I have seen previously. His almost genial acceptance of human weakness brought off good effects. After his fashion he does love Joanna, and in arranging to get his "reward" for services done he was less villainously deceiving a pure girl than gently leading her along the path he is convinced she, like all others, must go. His prompt movement forward to accept responsibility when discovered was a moving gesture, as was his growth from surley self-disbelief to dignity generally. It was an added pathos that he is let down by Joanna as they both expire in that circle of Hell into which no one else dares step: a fine tableaux mourant which gathers up the production's imaginative dumbshow version of the homely image of barley-break Deflores uses. How naturally we come by Hell.

The gesture of the dying Joanna makes to the hollow "Ehsabethan" moralists in the outer circle fits the conception of her Sinead Cusack gave the role. Perhaps she under-interpreted the part somewhat, but it gave her an advantage in the interminable foolery of the virginity-test scene, where a more "mature" or flamboyant reading of Joanna could have come unstuck. In her third role of the season we finally got to see something characteristic of this young actress, and the mere slightness of her previous parts cannot account for her failure to establish a presence. She has a particular range and it is a pleasure to see her developing within and from it: surely, as in the case of Hopkins, this is what a "Season" should offer.

The fact is, the Centre's Summer Seasons have provided neither the advantages of permanent company arrangements, where a devoted audience might develop to respond to a team of young actors and a director working with intent to develop their own capacities and some idea of theatre. It isn't so much that there are specific weaknesses in the Centre's productions, as the absence of an atmosphere behind them all. Centre-produced drama has lacked continuity and development, the communication of an education in theatrical expression. What backlog is being created, what is held over from one production to the next? What consecutive exploration of theatrical possibilities is being managed?

Grandiose circumstances are not necessary. Provincial repertories with more difficult situations glow with the light of theatrical ideals. In such circumstances, the jargon of professionalism, West End style, can represent a deep disappointment with the climate.

There are only limited advantages to the mixed star-and-repertory arrangements for which the Centre tried this Summer. In my opinion, it did not gain the advantages of either, the repertory or the quasi-London production. Under the present circumstances, the University-produced plays do not constitute a theatre, and it might be worth considering whether the Centre might be better served by either producing no plays of its own and using its resources for a larger and improved programme of brought-in productions, or by forming a small resident company (for say eight productions a year, plus a range of theatre workshop and community activities.) Neither would infringe on other priorities of use for the Centre - including student theatre; both, but especially a young, small, enthusiastic resident company, might be of material benefit to other activities. But whether middle-man only or fully committed to the creation of a theatre, the Gardner Centre might come out of its present doldrums.



OUT OF FOCUS

NO PARKING

Parking at random along any of the University's highways and byways is fast becoming a risky preoccupation. Chairman of Community Services, Dr. Brian Smith, is determined to show his teeth and declares that vehicles in any area of the University's road system will be towed away if they are inconveniently parked. There will be of course attempts to locate vehicle owners before the towing-away process begins and vehicles will only be removed if they constitute a safety hazard or obstruction. But motorists beware! - this is a policy which will certainly be put into effect.

ARTS MOBILE

Last month Arts and Social Studies became mobilized when they acquired a Ford Transit 15-seater custom bus. This will be available for use by all areas of the University but Arts and Social Studies will of course get priority. The bus, for passenger carrying or goods, is to be used exclusively for University business and can only be driven by members of faculty. Booking forms can be obtained from the Arts and Social Studies Office.

TRAFFIC LIGHTS

Work is expected to begin this month on the installation of traffic lights at the intersection of the entrance/exit road of the University and the Lewes Road. The decision to install the lights, made only after months of debate between the University, Brighton Corporation and the Ministry of Transport, was taken over six months ago.

A shortage of signalling equipment has been responsible for the hold-up, but Brighton Traffic Department is hopeful that the traffic lights will be operational before Christmas. Hopefully the lights will make peak-hour travel less like Russian Roulette, but their presence may not necessarily shorten the queues. For that motorists will have to wait until 1975 - when the new fly-over is expected to be completed. Meanwhile the unofficial side-door to the University - past the Sports Pavilion and through the country lanes of Falmer village - has been officially sealed off. A gate has been installed alongside the All-Weather pitch to prevent motorists using the route as a way out of the campus. Local people were becoming increasingly concerned for the safety of pedestrians, particularly children, in the narrow lanes.

POST CODES

Those postal codes are actually going to mean something... Brighton Post Office tell us that they expect mechanical sorting of mail to commence within the next couple of months; and that the delivery of mail not marked with postal codes may be delayed.

Incoming mail to most University buildings is delivered directly by the Post Office, and the appropriate codes for each building are shown on Page V of the current internal telephone directory. The code for Holland House, the University's new residential building in Hove, is BN3 1LG. This item comes to you from Essex House - BN1 9QQ. QED?

TOTALS

Provisional figures for 1971/72 indicate that a total of 893 first-year undergraduates have been admitted to the University; 465 in Arts and Social Studies and 428 in Science. The total full-time student population, including post-graduates, now stands at 3,800, approximately the same as for last year. Around 900 students are living on the campus and 330 in Guest Houses. About 150 are in lodgings and the remainder in flats etc.

LOST OR FOUND

It's surprising how much property gets lost at Sussex. The miscellany ranges from pens and cigarette lighters to motor cars. If you can't find your wallet or your vicuna coat and you believe that you may have lost your property in a University building apply first to the Porter of the building concerned. The porters retain all property handed in - and a surprising amount is handed in, including some £30-£40 in cash every year - for three or four days. If after that time an item has not been claimed it is sent to the Head Porter, Mr. Brewer, at Falmer House, who records the article in a Lost Property Book. Therefore if the porter of a building cannot help you, see the Admiral.

All money eventually finds its way to Mr. Hugh Church, the University Security Officer, who locks it up in his safe. If it is not claimed after three or four months it is fed into the Appeal Fund. Other bric-a-brac is stored by the Admiral at Falmer - and some of it has been there for ten years, he says - and he wouldn't mind letting the Union have it for a Charity jumble sale or something. Over to you, Mr. Feintuck..... Sometimes property is, of course, stolen, and empty wallets have a habit of turning up behind cisterns (always minus any money they had contained), a favoured disposal place. So don't leave valuables lying around in coats, or on desks in unlocked rooms. And in your own interests, report suspected thefts immediately to Mr. Church. Prompt action may lead to the recovery of your property.