

POLICE AND GOVERNMENT IN AUSTRALIA

WHO'S IN CHARGE AND WHO SHOULD BE IN CHARGE

Ian Killey

Ian Killey examines what should be a simple question: Who controls the body exercising the policing power of the state? He finds the current understanding is both confused and concerning. Previous examinations and changes to Australian legislation have been made without considering basic elements, such as the parliamentary intention of earlier legislation; the doctrine of ministerial responsibility; the Canadian review of the same statutory model; and the intention of the founder of modern policing, Sir Robert Peel.

Despite these and other serious inadequacies, the legal or conventional independence of police is now widely believed to exist. Yet Australian parliaments have also routinely provided governments with indirect and non-transparent means of influencing police by reducing the security of tenure of Police Commissioners.

Dr Killey argues that Australian police forces have the elements of the worst of all possible worlds: a confused mixture of asserted police independence based on bad history and poor legal analysis combined with provisions which encourage police subordination by non-transparent, indirect government influence. His book undertakes a complete assessment of the constitutional relationship of Australian police with government and proposals for law reform for the establishment of a clear, coherent and constitutional relationship between them.

Format: Hardback Released: 21 May ISBN: 978-1-925801-57-6 Price: \$69.95

IN APARTHEID'S SHADOW

AUSTRALIA RACE POLITICS AND SOUTH AFRICA, 1945-1975

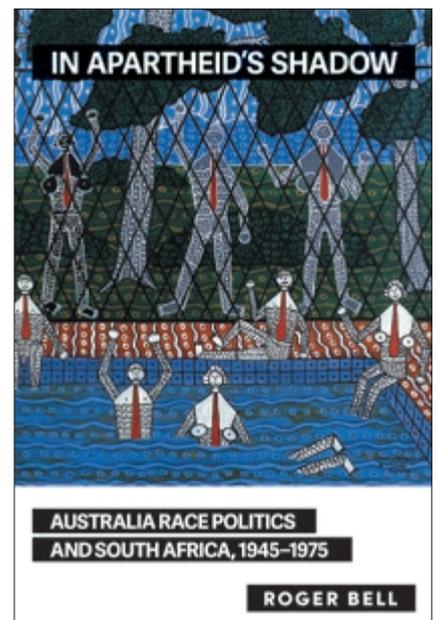
Roger Bell

In 1952 an Australian journalist cabled from Johannesburg '*Apartheid* is the trigger that has fired racial explosions in South Africa and sent echoes rumbling around the world'. In the outposts of Europe's unstable empires, entrenched racism came under unprecedented assault. 'White Australia', especially, was challenged as opposition to racial oppression under a white minority regime in South Africa hardened. In both countries the politics of anti-racism were unleashed – with very different consequences.

In South Africa entrenched systems of white supremacy were brutally enforced under apartheid. In Australia, ideologies of race and white privilege were disrupted and, slowly, walls of discrimination cracked. Race politics in post-war Australia was deeply affected by the fractious international struggle over apartheid.

The movement against apartheid obliged white Australia to grapple with moral and political issues embedded in its own racialised history and sense of nation. Contests provoked by apartheid were played out on the world stage and, as Indigenous activists emphasised, in Australia's own backyard.

This pioneering book explores these struggles as white Australia was hesitantly rejected and the nation negotiated its place in a post-colonial world.



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FIRST KNOW YOUR ENEMY

COMPREHENDING IMPERIAL GERMAN WAR AIMS & DECIPHERING THE ENIGMA OF *KULTUR*

John A. Moses with Peter Overlack

In the search for the deeper causes of the 'War to end all wars' the reading public has been presented with countless titles by military, diplomatic and intellectual historians. Some of these have, however, been motivated by a desire to show how their authors would have preferred the past events to have been. This is the fallacy of 'presentism'. John Moses was trained at the Universities of Munich and Erlangen by professors committed to the Rankean tradition of showing 'how it actually was', as far as humanly possible, based on diligent archival research and with the strictest objectivity and emotional detachment. Consequently, both Moses and Overlack have been at pains to identify the essential *peculiarity* of the Kaiser's Germany and have focused sharply on the question of how its war planning impinged on Australasia.

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MATTHEW FLINDERS & GEORGE BASS

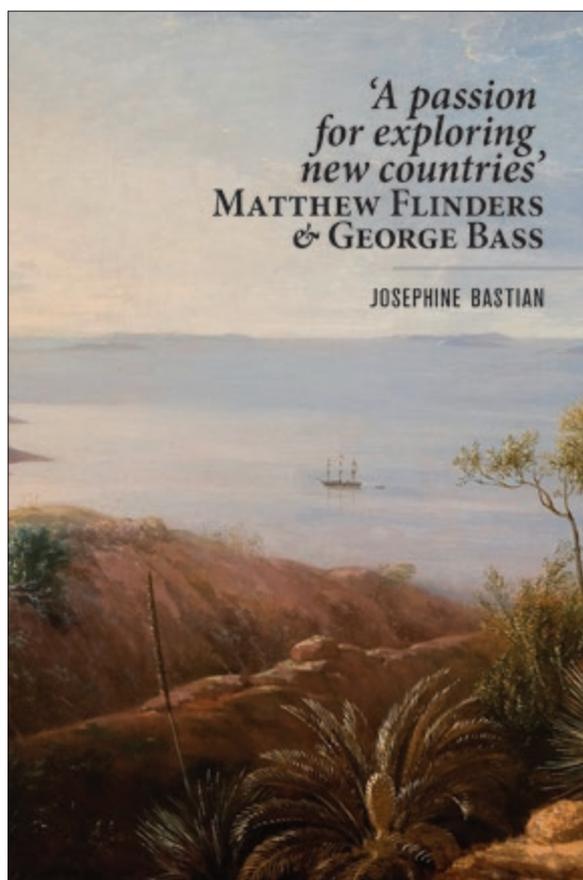
Josephine Bastian

'Australian history ... does not read like history', Mark Twain complained in 1897, 'but like the most beautiful lies ... It is full of surprises and adventures, incongruities, and contradictions, and incredibilities; but they are all true, they all happened.' He might have been thinking of Matthew Flinders and George Bass, two obscure young men from Lincolnshire, who had arrived in Sydney in 1795 determined to achieve greatness.

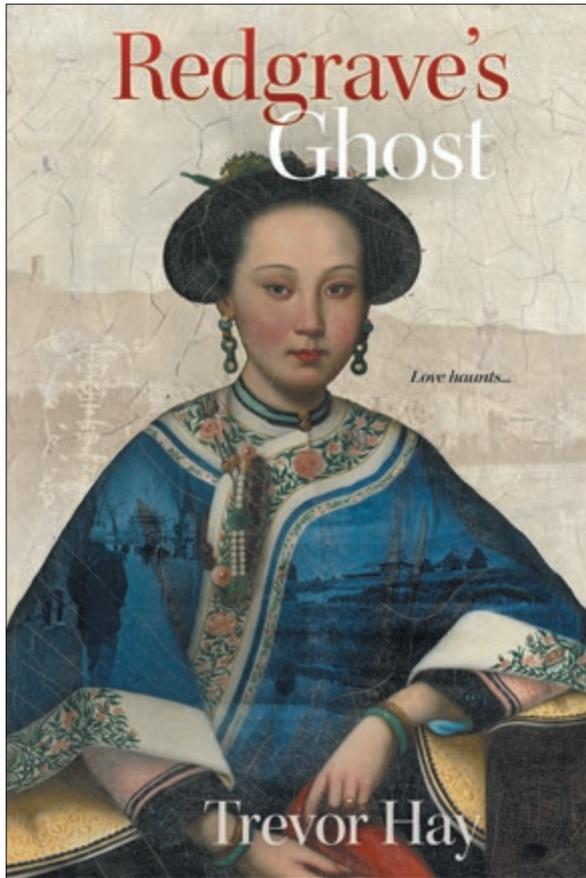
Flinders wanted to be an explorer 'second only to Cook', Bass a naturalist, another Sir Joseph Banks, and a rich Sydney trader. For eight years these two pursued their destiny. Their voyages changed the map of Australia, and Flinders gave it its name. They were ready for even greater ventures.

And then it was all over. Bass had set out on a voyage he would never finish. His life ended when he was thirty-two years old. Flinders was standing bareheaded and bedraggled before the governor of Ile de France (Mauritius), who told him that his claim to be the commander of a great expedition of discovery was frankly incredible, all lies; he was thrust into prison as a spy and detained for nearly seven years. His career as an explorer ended when he was twenty-nine years old. But a strange new adventure was just beginning ...

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Trevor Hay

Reclusive antiquarian bookseller Alan Redgrave meets Fei Yun, a beautiful and beguiling Chinese artist, at a gallery in the summer of 2018. She takes him to the ancient oasis town of Dunhuang, gateway to the Southern Silk Road. Her deep involvement with Taoist philosophy and ritual, including talismans, and her fascination with an eighteenth century portrait lead him to wonder if there is something haunting her — or him.

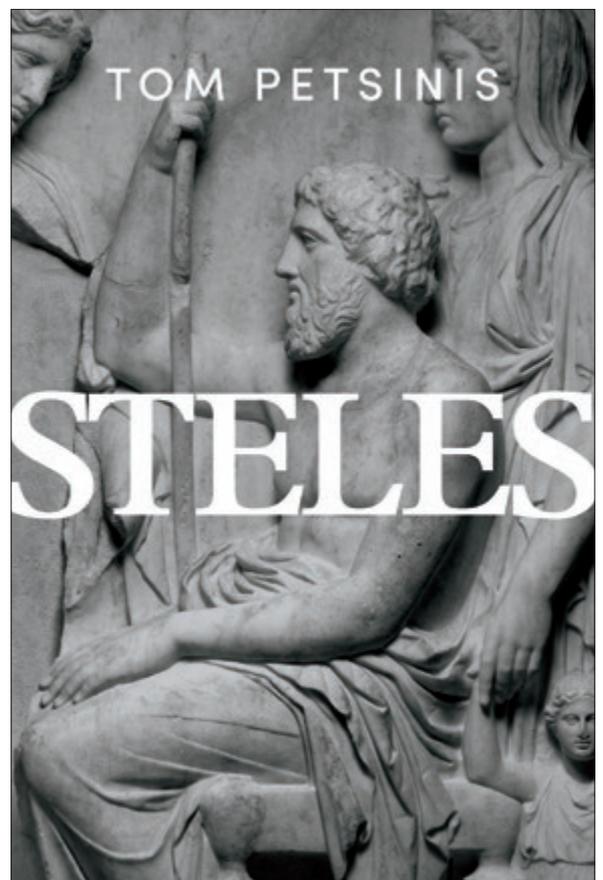
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Tom Petsinis

In this book of poetry Tom Petsinis responds to a series of steles (marble gravestones), which the Ancient Greeks set up in memory of departed family members. His admiration of these remarkable works began in his youth, and now, in his maturity, it has been channelled into the present collection. At a time when sculptors were creating larger-than-life gods and goddesses in all their ethereal splendour, the same chisels, still warm with divinity, depicted humanity at its most vulnerable, in homely scenes tender and serene. The poet enters each stele and captures the pathos and restrained sorrow in verse that's equally constrained, yet moving in its melancholy lyricism. His poetry is that of the telling detail: hands clasping in farewell, an inclined profile, a presented jewellery box, a dove pressed to the chest – gestures that says so much about love, loss and letting go.

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