

# TOWER

UTS: ALUMNI

Issue 1: Winter 2009



UNIVERSITY OF  
TECHNOLOGY SYDNEY

**HUGH JACKMAN**  
**'UTS LIT MY FIRE'**

**TOWERING TEN**  
**HEMMES, PLIBERSEK,**  
**BEC & BRIDGE, AND MORE**

**BEASTLY TOP END**  
**ABC'S JANO GIBSON**  
**TAKES ON THE CROCS**

**SCANDALS, LIES & POLITICAL BRIBES**  
**WALKLEY AWARD-WINNER**  
**MAKES A MEAL OF IT**

**CARBON FLUX**  
**THE NEW CLIMATE**  
**CHANGE MANTRA**

## Inside Design

WITH KOSKELA'S SASHA & RUSSEL

Inaugural Edition

## TOWER WINTER '09

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CHRIS BENNETT

## UTS OWNS THE FUTURE

The launch of our new alumni magazine comes at an exciting time in our history. As we enter our third decade as a university, we are proud of our growing international reputation for the successful fusion of innovation, creativity and technology. This was evidenced earlier this year when the Federal Government announced UTS as the headquarters for the new Creative Industries Innovation Centre. Receiving \$17 million of federal funding over three years, the centre aims to increase the competitiveness, profitability, productivity and innovation of Australia's creative industries.

It is clear that UTS is aligned with the needs of the 21st century, when economic and social development are being driven by global cities – cities that are dynamic, multicultural, creative and global in focus. UTS shares these characteristics, and we are proud to prepare our students for a global workplace.

The University's competitive advantage is in the excellence of our teaching and the relevance of our courses, in our reputation for producing highly employable graduates – some of whom are featured in this magazine – and in our leadership in industry.

To achieve our vision to be a world-leading university of technology, our competitive advantage also encompasses international research leadership, and world-class infrastructure to support a vibrant intellectual environment. This will be assisted by the UTS campus development plan, which will deliver an iconic and pedestrian-friendly city campus involving four new buildings and a number of major refurbishments, relocations and new social hubs.

The achievement of our vision also relies on the attraction of high-quality students and staff, and the generation of top-quality graduates who are passionate about knowledge, learning, discovery and creativity.

UTS strives to preserve the friendly, collaborative, equitable and outward-looking way it works, while encouraging a more entrepreneurial, innovative and performance-oriented culture. These traits are already strong amongst our alumni community, with many graduates leading the way in design and creativity (p29) and working on essential research to measure Australia's carbon flux (p18).

The Federal Government brought down its budget in May, and the overwhelming consensus is that, despite the challenging economic environment, it is good news for students and the university sector. The government will deliver \$5.7 billion over four years for tertiary education, research and innovation. This means UTS can continue to invest in the best quality teaching and learning, research, infrastructure and technologies.

Ultimately our reputation depends on us working collaboratively to deliver these outcomes. I invite you to join us on this journey.

Professor Ross Milbourne  
Vice-Chancellor



JOANNE SAAD

## WELCOME TO TOWER

We hope you enjoy the first edition of TOWER, the new magazine for graduates and friends of UTS. Original and creative, this magazine, which replaces *Stay Connected*, signals our new focus on alumni relations at UTS.

Our team in the Alumni Relations Office is excited about our mission to develop a more vibrant, engaging alumni program that enables graduates to connect with each other and the University.

In addition to the alumni magazine, we are rolling out a fresh events program that includes professional development seminars, literary breakfasts and reunions. Stay tuned to our website, [www.alumni.uts.edu.au](http://www.alumni.uts.edu.au), to find out more about upcoming events, including the graduate exhibition and Alumni Awards Ceremony.

Graduates also have the opportunity to join an Alumni Network to meet and learn from other members of the UTS alumni community. Recent additions include the China Network and Sustainability Network.

There are around 140,000 UTS graduates, many in senior leadership roles, around the globe. We invite you to be a part of this vibrant and well connected group, and share with us your ideas for making the UTS alumni community an even better place to be. Visit [www.alumni.uts.edu.au](http://www.alumni.uts.edu.au)

Amy Brooks  
Manager, Alumni Relations

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JOANNE SAAD



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Styling by Madelin Fuller



## EDITOR'S LETTER

The new UTS alumni magazine, *TOWER*, has been created for you and inspired by you.

We wanted to develop something unique to UTS, reflecting the personality, originality and creativity of the University and its graduates – we hope we have succeeded.

*TOWER* is a true testament to teamwork, with talented Journalism and Visual Communication students involved, as well as contributions from successful alumni around the world, such as Jano Gibson and Martin Peers.

We trawled the halls of UTS, and the globe, to bring you news on fascinating research that will impact your life for years to come; graduate profiles on the world's hottest young creators, including sass & bide's Sophie Nixon, 2009 Tropfest winner Genevieve Clay and digital architect Luke Novotny (p29); and opinion pieces from some of the sharpest minds in Australia: Professor Roy Green discusses Australia's need to innovate (p11) and Professor Jill McKeough talks about the dark cloud overshadowing the legal profession (p15).

Turn to p38 to read about Hugh Jackman's student days at UTS and that fateful drama class he couldn't drop, or flick to p40 where award-winning author Frank Moorhouse ruminates on the parallels between fiction and non-fiction.

With this new publication, we have worked hard to develop the content and style to create an original, engaging and interesting alumni magazine for you.

Enjoy!

Chrissa Favaloro

P.S. Tell us what you think: [email alumni@uts.edu.au](mailto:email_alumni@uts.edu.au)

**CHRISSA FAVALORO** is a journalist and sub-editor with experience in the publishing industry, working in books, magazines and newspapers. She moved to the US in 2005 to work as North American Syndication Manager for ACP (Australian Consolidated Press) New York – responsible for *Madison*, *Men's Style* and *Harper's Bazaar*. She later freelanced for *Wallpaper\**, *Easy Living*, *Business Traveller* and *The Times* in the UK. She has a B. Business from UTS and will complete her MA Journalism at UTS this year. She is responsible for communications in the UTS: Alumni Relations Office.

## CONTRIBUTORS

**PHOTOGRAPHER LUCY MIDDLETON (LEFT) AND STYLIST MADELIN FULLER** will graduate from the UTS B. Design (Visual Communication) next year and have gained considerable experience during the course. Middleton completed internships with Karen Mork Photography, Anson Smart, Farage fashion house and *the(sydney) magazine*. Fuller has gained industry experience with placements at *marie claire* and eskimo design studio, where she assisted on the Witchery AW09 campaign. For this issue of *TOWER*, they styled and shot the 'Designs On The Future' spread, 'In Your Face' and the cover story.



**MARTIN PEERS** moved to New York in 1991 and has spent more than a decade writing for *The Wall Street Journal* where he is now Deputy Media Editor. He has seen the city emerge from the grasp of mafia control, the crack cocaine epidemic and the disaster of September 11. He is now witnessing NYC's slow recovery following the financial collapse and shares his observations with us on p28. Peers graduated from UTS in 1982 with a BA Communication.



**DEXTER DUNPHY** is a leading authority in culture and organisational transformation. His research is published in more than 90 articles and 24 books, including *Organizational Change for Corporate Sustainability* (with Andrew Griffiths and Suzanne Benn). Emeritus Professor Dunphy has consulted to more than 160 organisations and received his PhD from Harvard University. A recipient of a Fulbright Senior Scholar Award, he joined UTS in January 2000. He shares his thoughts on business survival amid the economic, financial and environmental 'storm' on p22.



**JANO GIBSON** is a former *Sydney Morning Herald* urban affairs reporter now working for the Australian Broadcasting Corporation in Darwin. Gibson trawled the croc-infested waterways with Darwin rangers, heard about attacks first-hand and spoke to the Top End's expert on 'salties' to bring us a terrifying tale on the nation's ancient beast on p20. Gibson graduated from UTS in 2004 with a BA Communication (Social Inquiry).



**FERGUS GRIEVE** moved into journalism after studying veterinary science and law and gaining a degree in European languages. He works as a professional translator (German/English) and chose to undertake a Grad. Dip. Journalism at UTS to "broaden his horizons". He has written for *The Diplomat*, *The City News* and *Reportage*. He delves into the area of carbon flux on p18 because he believes "that working out what to do about climate change is the biggest and most urgent decision the world has ever faced".





PHOTOGRAPHY: LUCY MIDDLETON  
STYLING: MADELIN FULLER

# Inside Design

Sasha and Russel, of furniture design house Koskela, have toiled through seven-day weeks and canned-tuna dinners to build a million-dollar business in Sydney. Now, they are working with the new Federal Government initiative, Enterprise Connect, to expand online and overseas



Sasha and Russel's work at Koskela is proudly Australian-designed and made. "A lot of manufacturers said: 'Go to China!' But we wanted to make our own designs and collaborate with other local designers. Doing all that in Australia is easier, plus you can tailor your products. Finding good, local manufacturers was one of the biggest challenges we faced," says Russel.



**T**he early days were tough for Sasha Titchkosky and Russel Koskela. Both successful in their own right – Sasha was National Manager of Communications at the Australian Stock Exchange and Russel was an interior designer working for Bovis Lend Lease – they left their jobs to establish their own furniture design business in inner-city Sydney.

“I had learnt all I wanted to learn [at the ASX] and I’d become somewhat disillusioned,” says Sasha. “I didn’t feel inspired anymore and I was ready to do something that was my own, our own.”

The pair – who now have two children: Anders (three) and Mika (one) – had met years earlier but reunited at a mutual friend’s dinner party in 1999. “Not long after we went on a seven-week holiday together in Europe, staying at the Ice Hotel in Lapland, going dog-sledding... It was an eye-opening holiday and we knew that was it,” says Russel.

A matter of weeks later, Koskela was born. “We would be thinking about the business day and night. We’d head out to the north Bondi headland in the pitch dark and have crazy brainstorming sessions looking out over the ocean,” says Sasha.

Their original design concepts were “wrong in every way”, says Russel. “The first thing we designed and made was a prototype of a home-wares platter and coasters made of building cladding material. It was so heavy and impractical.”

To invest more time in the business, Russel left his job at Bovis Lend Lease and Sasha took up a consultancy role three days a week so they still had an income stream. “We lost a lot of weight, lived on cans of tuna and pretty much worked seven days a week for the first two to three years,” says Sasha.

It was after they were featured in *belle* magazine that the business really took off. Retail queries started flowing in and they had to open the business on a Saturday. It was around then that they developed an “obsession” with a building at 91 Campbell Street, Surry Hills. At the time, they were working out of a small warehouse space near Central Station.

“We drove past it every other night and kept sending inquiries to the real estate agent,” says Russel. When it finally became available, the agent warned them to “be prepared” before they entered the property. As they opened the door, several turtle heads popped up from a pond in

the centre of the room, illuminated by an overhead heating light.

“The warehouse space was occupied by eight young designers – all students, I think – and it was subdivided into different rooms. You should have seen the state of the bathroom... We agreed to pay four times our previous rent to get the space. That was when we decided we both needed to be working full-time on the business and Sasha left her consultancy job,” says Russel.

Over the following months they cleaned out the warehouse, removing all the dividing walls to reveal a clear, open expanse of space. They gradually filled it with their creations, giving the whole room a rustic, cosy feel – the slate fireplace and exposed beams reminiscent of a Norwegian mountain cottage. “The showroom is as much a part of our branding as our products,” says Sasha.

In unity with their earthy creations, the pair never borrowed money to establish or expand Koskela. Both strong believers in allowing the business to grow organically, they let it expand only as much as they could afford to fund its growth.

They approached strategic planning in much the same way: refusing to put

pen to paper and instead just “getting on with it”, says Sasha. “In my past life, so much lip service was paid to business planning. People I knew developed long, in-depth plans and never actually started the business. I believe you’re better off just giving it a go.”

Sitting around one of their dark solid-timber tables, they are admirably candid about their creative relationship. “We talk about products together and come up with an idea, then I walk away and develop a whole lot more ideas,” says Russel. “Sasha pares them back, I get upset and sulk for a while, and then we come to an agreement.” They both laugh.

The process works well for the business and a turning point came in 2005 when they secured a Lend Lease contract to develop furniture for The Bond building in Sydney. It was the first to achieve an environmental rating known as ‘Green Star – Office As Built’ for delivering on design.

“It was so rewarding for us: looking at the office outfit and seeing our table in the boardroom. The rest of the furniture was made overseas – all beautiful, but imported. It was great to see Australian work in there,” says Russel.

**P**assionate about developing the business in Australia, they spent their early years battling to find local manufacturers. “This was one of the biggest challenges we faced,” says Russel. “We started with the Yellow Pages and a lot of manufacturers we contacted said, ‘Go overseas. Go to China!’ But we wanted to make our own designs, to manufacture locally, work collaboratively with designers, and doing that all in Australia means it’s easier. Plus, you have the added benefit of being able to tailor your products.

“We finally found them and, now, they’re a closely-guarded secret.”

Since The Bond project, contracts have flowed for the duo: they worked on the 6 star Green Star\*-rated One Shelley Street building for Macquarie Group; for Brisbane International Airport, supplying in excess of 150 sofas and 200 tables; as well as designing and delivering furniture for several universities, including Monash, UNSW and the University of Technology, Sydney. They recently finished work on the Stockland’s head office, the first Australian office interior to achieve a 6 star Green Star rating. It was opened by the Federal Minister for Environment, Heritage and the Arts, Peter Garrett, in April this year.



“In the early days, we would be thinking about the business day and night. We’d head out to north Bondi headland in the pitch dark and have crazy

Nearly a decade after launching Koskela, Sasha and Russel are the first to admit that a lot has changed. “Internet and email now means we’re all so close. Online stores, website galleries, blogs... it’s instant and there for everyone to access,” says Russel.

“People are now willing to pay online without touching or trying the products,” says Sasha. “When we started, that was not realistic. Now people are happy to take the gamble.”

A few months ago the pair decided it was time to review the business. “With so much uncertainty in the marketplace, it was a good time to look at our operations,” says Russel. “We have grown to this point but now it’s time to assess – in a more strategic way – where we’re going with the business.”

Just as they were deciding how best to grow their business sustainably, Russel tuned in to ABC radio one day to hear Senator Kim Carr discussing the newly launched Creative Industries Innovation Centre at UTS and the Federal Government’s Enterprise Connect scheme.

A key aspect of the Enterprise Connect initiative is a tailored advisory service that offers grants to businesses

to implement opportunities identified in a business review. Earlier this year, Russel and Sasha participated in six meetings with a government-appointed business advisor to review their operations.

At the end of this gruelling round of meetings, the business advisor prepared a set of recommendations for Koskela. One of the opportunities identified was developing the residential side of the business.

“Most of our work comes from the commercial space, like office outfits,” says Russel. “We have some residential projects too, but we are looking at expanding that area.

“One way to do this is by redesigning the online store, but it’s vital we still retain our identity. We’re talking to web designers in New York who have created sites that manage to evoke an emotional response from the user. We want to introduce a buying facility on our site and give the online store more character.”

An added benefit of the scheme is enabling businesses, that successfully undergo a review, access to dollar-to-dollar matched funding for development projects. This process is under review although, at the moment, the financial





Senator Kim Carr, Professor Ross Milbourne and Federal Environment Minister Peter Garrett

## ENTERPRISE CONNECT & UTS

Enterprise Connect is a \$251 million federal-funded initiative designed to help promote innovation by small- and medium-sized enterprises in creative industries, the clean energy industry, the defence sector and other priority areas. In February this year, UTS was chosen from a highly competitive field by the Federal Government to lead the new Creative Industries Innovation Centre (CIIC), one of six innovation centres in the Enterprise Connect initiative.

In winning the bid, UTS secured \$17 million of federal funding over three years.

The CIIC at UTS is developing services in partnership with a range of communities and organisations, including Ernst & Young, IBM, Macquarie Bank, Westpac, Freehills, Tribal DDB and several universities, as well as key cultural institutions such as the Australian Business Arts Foundation. This collaborative approach, along with the University's location in the creative industries 'inner city triangle' from Pyrmont to Surry Hills to Redfern, makes it a strong headquarters for the new centre.

brainstorming sessions looking out over the ocean. The first thing we designed was made of building cladding material – it was wrong in every way! ▶

grants are available only to businesses that have a turnover of at least \$2 million per annum and have traded for a minimum of three years.

"I think that's a wise clause because many people have these plans to start a business but are yet to spend the time and energy to make it grow," says Sasha.

**W**hile the Enterprise Connect initiative is already helping many businesses like Koskela, the Creative Industries Innovation Centre at UTS, a core part of the Enterprise Connect promise, is still in its embryonic stages.

"We know what we want to make but how is this going to shape the different sectors? That is still something we are working on," says Professor Kees Dorst, Associate Dean of Research for the UTS Faculty of Design, Architecture and Building.

In addition to working with financial institutions to develop new means of funding for the businesses, the Creative Industries Innovation Centre will be staffed by up to 12 government-appointed business advisors. The centre will also offer three layers of complementary

services delivered under the leadership of UTS: public lectures, business workshops and in-depth business development.

"When UTS talks about 'owning the future' through innovation, technology and creativity, the creative industries is one place where that comes together quite neatly. They are very technology-driven and they have to deal with innovation, new projects and new designs on a daily basis. And, to some extent, they are where the creativity in society sits," says Dorst. "It is a fantastic opportunity for UTS."

Following their business review, Sasha and Russel are excited about the prospect of expanding Koskela overseas and creating strong ties with successful designers abroad.

"At the moment, we are working on co-branded product lines with other designers in Australia. We've also started commissioning designers to create products for us," says Russel. "We're always looking to grow and work with new people." ■



Brad Stebbing with his lighting design 'Bud', which the judges say was "unique; a beautiful new form"

## SPOTLIGHT ON STEBBING

Intricate lighting creations have launched Brad Stebbing and his portfolio of work into the international spotlight, recently securing him first place in the KE-ZU, Kenneth Cobonpue and Hive Lighting Design Competition for his creation Bud. The competition asked entrants to "create an ambient lamp for the darkness of tomorrow". Designs had to work to five key criteria: environmental friendliness, illumination, ease of manufacture, economic efficiency and cost-effective delivery. Bud is a collapsible light that contracts and expands depending upon the desired look. The judges awarded the 25-year-old top marks for innovation and environmentally sustainable design.

The UTS: Design graduate (2008) has exhibited in Melbourne and Sydney, most recently featuring in .. Art Light at UTS, a part of 2009 Vivid Sydney festival. An earlier design by Stebbing, Melee (pictured top), won him the Australian International Furniture Fair Student Prize 'The Edge' last year.

"Melee has been an invaluable lesson in business and marketing. They have been selling consistently since the recycled plastic version was released last December... I will be looking for distributors throughout Europe and the USA later this year," says Stebbing.

He is also looking overseas for new creative ideas. "This year I will be travelling the globe on a quest for design inspiration and industry contacts. I am currently in Barcelona working on various projects for clients while approaching manufacturers with my own designs."



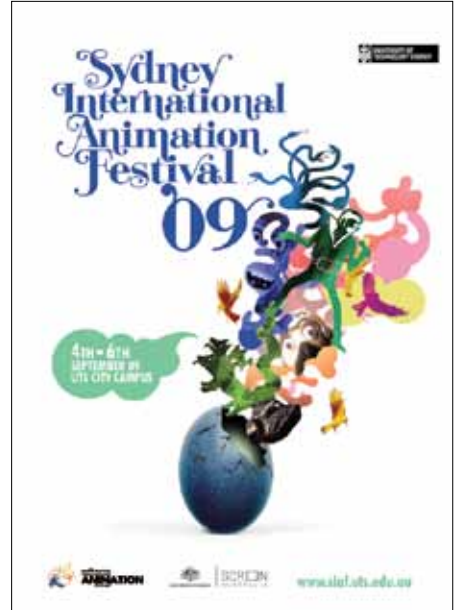
**NEWSBITES**

**UTS:  
SYDNEY INTERNATIONAL  
ANIMATION FESTIVAL**

The University of Technology, Sydney will be the epicentre of all things animated this September, with the inaugural UTS: Sydney International Animation Festival. Developed from a humble screening of Australian International Animation Festival highlights last year, UTS forged ahead with the new event on the cultural calendar. Screening over the weekend of 4 to 6 September, the UTS: SIAF will bring to Sydney the latest in digital and traditional animation from across the globe.

The festival will host guest speaker Claire Kitson, former Commissioning Editor of Animation for Britain's Channel 4, who is responsible for much of the fantastic animation to come out of the UK in recent years.

For full program and ticketing details, **visit [www.siaf.uts.edu.au](http://www.siaf.uts.edu.au)**



**FACELIFT  
FOR BROADWAY**



UTS launched a competition in January this year for the design of the Broadway Building, a new five-star Green Star building on the southern edge of the Sydney

CBD. The winning design will be announced this month, chosen from a shortlist of six Australian architectural firms.

Located at the corner of Broadway and Wattle Street (opposite the former Carlton United Brewery), the \$150 million facility will become the new western gateway to the University's City campus.

The Broadway Building will be the first major step in implementing the UTS City Campus Master Plan. The Plan, unveiled last year, will involve major building developments around the UTS Alumni Green (behind the Tower building), including the relocation of the Blake Library. The Green, now the size of two soccer fields, will become the heart of the new-look campus.

Construction of the Broadway Building is expected to commence in the first half of 2010. The UTS City Campus Master Plan will be rolled out over the next five-to-seven years. To find out more, **visit [www.fmu.uts.edu.au/masterplan](http://www.fmu.uts.edu.au/masterplan)**



**MARIE GIBSON'S  
LIFELONG LEGACY**

UTS student Silke Motschieder receives the award from Marie Gibson's relatives (left to right) Barbara, Susan and Roslyn

UTS Honours student Silke Motschieder has been awarded the inaugural Gordon Young Memorial Scholarship. The \$10,000 scholarship, to be offered annually, was a gift by the late Marie Gibson, who worked with Gordon Young.

"Marie's enthusiasm was evident from the time she started with Gordon," Marie's niece, Robyn Prowse, recalls. "Gordon was very unorthodox and charismatic. Marie was devoted to his quest."

A pioneer, the late Gordon Young, former Director of Physical Education in NSW, was responsible for the establishment of national fitness camps and the introduction of physical education to the NSW education curriculum. Gibson, who worked as Young's executive assistant, was inspired by his groundbreaking work.

After Marie Gibson passed away in January 2006, her legacy, and the vision of the late Gordon Young, lives on through this endowed scholarship at UTS. This year's scholarship recipient, Silke Motschieder, will use the funds to undertake research into exercise adherence.

For information about making a bequest to UTS, contact *Jaine Fleetwood* on (+61 2) 9514 9824 or email *Jaine.Fleetwood@uts.edu.au*



# IN YOUR FACE

**ANNA ZHU** is a Sydney-based freelance photographer and designer. Her images recently featured in the exhibit 'Footprints' at the Museum of Contemporary Art in Sydney and her work is travelling the country as part of the Moran Contemporary Photographic Prize.

The 24-year-old's portrait of her grandparents was chosen as one of the 40 finalists for the \$90,000 prize from thousands of submissions. Taken last year, 'Yah Ya Ah Na' (Shanghai dialect for grandfather and grandmother) is part of an ongoing series of photographs by Zhu of her grandparents, who emigrated from China 10 years ago.

Zhu's works are flavoured with international flair, courtesy of her lengthy explorations amid the landscapes, cultures and peoples of Mongolia, South-East Asia, China, Europe and the USA. Her subjects include family, friends and strangers on the street immersed in their daily lives.

Working primarily as assistant to the acclaimed portrait photographer Mark Rogers, Zhu also spends one day a week with Oxfam Australia as a volunteer photographer, and works for online design agency Ful-Vue.

Over the next year, Zhu, who graduated from UTS in May with a combined B. Design (Visual Communications) and BA International Studies (China), will be working for Save the Children in Kathmandu, Nepal. While there, she will be documenting her experience through photography. ■

# Innovate Out of the Crisis



We must link short-term boosts to demand with longer-term strategies for innovation and entrepreneurship, writes Professor Roy Green

**W**hat part can innovation – and business education – play in addressing the world economic crisis?

Responses so far recall T.S. Elliott's observation that "humankind cannot bear too much reality". But it is clear that unless there is some measure of agreement on the causes of the crisis, there can be no effective or coherent global solutions, let alone national ones.

The only point of consensus is that while this crisis has the potential to assume a scale and depth comparable with the depression of the 1930s, the reality might be avoided through government intervention and re-regulation of financial markets. Already the theory of capitalism as a self-adjusting mechanism has been abandoned, or at least it is recognised that the cost of adjustment is too high.

At first, the crisis was viewed through the prism of monetary analysis, as the credit bubble burst and a process of 'de-leveraging' got underway. In this context, governments and central banks moved to lower interest rates, recapitalise financial institutions and neutralise "toxic debt".

However, it soon became apparent that economies were caught in the 'liquidity trap' identified by Keynes, where the problem was not availability of finance but lack of effective demand. As a result, the attention of governments shifted from monetary policy to short-term fiscal stimulus measures, because "in the long run we are all dead".

For Keynes, the long run was not just a time scale but a proxy for market equilibrium which could not be achieved automatically, or by the action

of central banks, and even if it could, would not necessarily correspond with full employment or an optimal use of resources. This is the rationale provided for the government to operate directly on the level of demand in the economy, with a view to creating long-term growth and jobs.

Yet the problem facing the world's economies is deeper than the perceived one of financial imbalances and demand deficiency. It has become a structural crisis of overproduction in relation to return on investment, promoted by an overexpansion of credit and a shift in the distribution of income from wages to profits – a crisis of a kind that was familiar in the 19th century but has returned today on a much more massive scale.

Consequently, the challenge is to link a short-term boost to demand with strategies for building the longer term capacity for innovation and entrepreneurship, which will enable enterprises to lead recovery through sustainable value creation. Here we draw from the Austrian economist Joseph Schumpeter, whose analysis of creative destruction also encompassed the sources of future growth and competitiveness.

There is an important role for governments to facilitate growth through 'innovation systems', but only if they build innovative capability within the enterprise. Nor should this role be focused exclusively on research and technology development, because we know that around two-thirds of innovation expenditure by firms is non-research and development. This is "organisational innovation", which may involve new

business models, systems integration and, increasingly, the introduction of high performance work and management practices.

For example, a major 16-country study of management practices by the London School of Economics and McKinsey, now extended by UTS: Business and its university partners to Australia, found consistently that management and leadership were key factors in the differential productivity performance of firms, including their ability to undertake innovation.

Furthermore, the study argued, 'Governments can play their part in encouraging the take-up of good management behaviour. Doing so may be the single most cost-effective way of improving the performance of their economies'.

A clear implication is that business education also has a major role in providing the foundations for a new approach to the management of organisations, which we fully recognise at UTS: Business.

While fiscal stimulus funding is inevitably limited, the evidence suggests that support for innovation is cost-effective, the more so when it involves collaboration with universities. And support for organisational innovation is particularly cost-effective because it addresses the challenge of linking short-term recovery to the longer-term development of a more dynamic and sustainable economy. We must link a short-term boost to demand with longer-term strategies for innovation and entrepreneurship. ■

PROFESSOR ROY GREEN IS THE DEAN OF THE FACULTY OF BUSINESS AT UTS AND DIRECTOR OF AN AUSTRALIAN GOVERNMENT-FUNDED RESEARCH PROJECT ON MANAGERIAL PRACTICES AND PRODUCTIVITY

# TOWERING 10



PHOTO OF MACUMBA: SHERAN EVANS

1

Celebrating 10 years in *The Chaser* hot seat, writer and performer **CHRIS TAYLOR**

is back on air, directing the pointy end of the schtick at Australia's powerbrokers and lawmakers. Before joining *The Chaser* team, Taylor, 36, wooed Triple J listeners as co-host of the drive-time radio show *Today Today*, penned the musical comedy *Dead Caesar* for the Sydney Theatre Company and completed a Grad. Dip. Communication at UTS (1997). He is responsible for TV programs such as *The Chaser's War on Everything*, *CNNNN* and *The Chaser Decides*, and has written four books in his spare time. Taylor has avoided police questioning so far this *Chaser* season.

2

The **HONOURABLE TANYA PLIBERSEK'S** passion for

the rights of women can be traced back to her university days. Back in 1992, while in her final year of BA (Honours) Communication, Plibersek took on the role of the UTS Students' Association Women's Officer and instituted a number of measures to improve safety on campus. Six years later, at the age of 29, Plibersek became a member of the Australian House of Representatives for the Federal seat of Sydney. In the last Federal election, Plibersek was re-elected to the seat of Sydney and is now the Minister for Housing and Minister for the Status of Women. She credits her parents for her sense of compassion and drive to "do the right thing". Plibersek continues to fight for the rights of women: "The fact remains we cannot yet say that equality has been won".

3

Early years spent in the circus have no doubt shaped the whimsical, lovable characters that populate the animated films of **MELANIE COOMBS** and Adam Elliot. Together, producer Coombs and director Elliot have followed up their Academy Award-winning short film, *Harvie Krumpet*, with the international film festival hit *Mary & Max* this year. Prior to her work with Elliot, Coombs completed a BA Communication at UTS (1994) and, three years later, was nominated for an Australian Film Institute Award for her AFTRS production *Flying Over Mother*. The 40-year-old went on to produce a series of award-winning shorts and TV documentaries. Her feature-length claymation film, *Mary & Max*, was chosen to open this year's Sundance Film Festival and is en route to garnering more international film awards.

## These outstanding alumni have travelled from the halls of UTS to the House of Representatives, the glamour of international catwalks, and beyond



JOANNE SAAD

4

Once a trailblazing reporter at the *Far Eastern Economic Review*, **ANDREW KWOK-**

**NANG LI** was appointed Chief Justice of Hong Kong's Court of Final Appeal following Hong Kong's reunification with Mainland China in 1997. People now look to the former barrister to uphold their promised autonomies and freedoms. Educated in Hong Kong, then Repton and Cambridge, Justice Li was appointed Commander of the Order of the British Empire (CBE) in 1992 and accepted an Honorary Doctor of Laws from UTS in 2005. Far from a traditionalist, he interviewed leftists jailed in Hong Kong after the 1967 riots supporting the Cultural Revolution in China; believes in an independent judiciary that "belongs to the community"; and campaigned to do away with wigs in court (they have now been discarded in the Hong Kong Court of High Appeal).

5

**JOHN MACUMBA** was one of the founders of Indigenous media. Born with cerebral palsy

in the remote Central Australian desert of the Pitjantjatjara lands, he has persevered against the odds to become a national media pioneer. Macumba, 54, co-founded the first Aboriginal media organisation CAAMA (Central Australian Aboriginal Media Association) and now runs his own production company Macumba Media, which has produced documentaries, films and a six-part series for SBS TV. Macumba is currently writing his life story, titled *The Track To Macumba*, for his research doctorate at the University of South Australia. He completed a MA Media Production at UTS in 2002.

6

Architect **JEREMY EDMISTON** took New York by storm last year with his BURST\* kit home,

which exhibited in a vacant lot alongside MoMA as part of the museum's 'Home Delivery' show. Designed in collaboration with architect Douglas Gauthier, the 45-year-old Edmiston says there were concerns the exhibit would turn into a 'party house' – and, indeed, one million people passed through the front door while it was on show. A shy nature has not hindered Edmiston's success: he collected the Fulbright, Harkness and Byera Hadley scholarships all in the same year, followed by a Lindbergh Fellowship. The UTS Architecture graduate (1990), continues to challenge himself on a number of projects, including re-shaping the New York City skyline to better facilitate the migratory patterns of birds.

7

A friendship forged at UTS between then-Design students **BECKY COOPER AND BRIDGET YORSTON** has proved to be a profitable one after the duo launched their fashion label, bec & bridge, in 2003. Fame – in the form of international orders and celebrity fans – came in 2008 after their first solo show at Rosemount Australian Fashion Week (RAFW). Feminine designs with a sharp edge impressed the audience and their sales have increased 400 per cent year-on-year. Now a core label stocked by David Jones, the confidence of these 27-year-olds shined once again at this year's Fashion Week.



7

8

Crowned Sydney's 'bar tsar', **JUSTIN HEMMES**, 36, has shaped the most prestigious and exclusive venues in the city. High-end watering holes (Ash St Cellar, Establishment), restaurants (est., Bistro CBD, Lotus) and nightclubs (Chinese Laundry, Tank) all feature in his portfolio. His recent \$160 million Ivy project – a collection of Miami-style bars and restaurants – cemented his grip on Sydney's sparkling nightlife. As CEO of the Merivale Group and founder of Good Vibrations festivals, the B. Business graduate (1993) has built an empire that now employs more than 1,000 staff and has an estimated worth of \$500 million.



8



10

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9

9

A strong believer in the rights of children, **MICHAEL ANTRUM**, General Counsel with the New South Wales Police Force, has spent countless hours working for the cause. He is a member of Defense for Children International, former Chair of the Children's Legal Issues Committee of the NSW Law Society and has acted as a consultant to the Human Rights and Equal Opportunity Commission on children's legal issues. He refers to the Australian legal system as a "desolate landscape" for kids. "Access to justice for children and young people must be facilitated by competent and professional adults... assisting this most vulnerable group of people." In his role as General Counsel, 43-year-old Antrum manages all aspects of the NSW Police Force legal exposure in civil jurisdictions. Antrum has a BA Communication (1988), B. Laws and Grad. Dip. Legal Practice (1994) from UTS.

10

Over the years, the **UTS ROWING CLUB** has made an outstanding contribution to the international sport. Last year was no exception with UTS rowers forming half of the Men's Eight at the Beijing Olympics. Team members include BA graduate (2004) Stephen Stewart who competed in both the Beijing and Athens Olympics and ranked first in last year's Australian Rowing Championships; B. Business graduate (2007) James Chapman who, after picking up the oars at 14, has gone on to win multiple Australian Rowing Championships, to compete in Beijing and to place in a World Rowing Championship; and Miranda Bennett who, alongside her lightweight quad teammates, has taken gold in the World Rowing Championships for two years running. UTS rowers will be competing in the upcoming World Championships in Poland in August, led by experienced UTS Rowing coach Ellen Randell. ■



# Depression in the legal profession



**I**t is a matter of great concern to me to see the emerging evidence that law students are particularly prone to depressive mental illness and that depression is widespread within the legal profession.

It is also unfortunate that depressive illness, along with other mental illness, retains a stigma that can lead to discrimination and delay in people seeking help. This may be particularly true of people studying law, who tend to be clever, competitive, perfectionists and generally quite hard on themselves.

Law faculties have to contend with the tension between professional training on the one hand and education in the law as an intellectual discipline on the other. The appropriate balance between acquiring knowledge and acquiring skills, including life skills, has been a hot topic of late – as well as the issues relating to values, ethics and responsibilities of lawyers.

In our recent curriculum review at UTS, we asked: What is it that a law graduate in the 21st century needs? Can we embed desirable values, attributes and perspectives into the curriculum? How do we equip students for a life increasingly reliant on understanding a global environment?

In 2006, the Council of Australian Law Deans (CALD) received a large grant from the Australian Learning and Teaching Council. Part of this grant was for developing a set of graduate attributes related to personal behaviour in professional practice. These attributes are designed to assist students to recognise and develop the skills needed to deal with some of the challenges of life in the legal profession.

Individual law schools have also developed projects aimed specifically at



A tendency to perfectionism can lead law students into depression

assisting students with mental health concerns. As Chair of the Legal Education Committee of CALD, I played a role in coordinating a mental health law student survey, *Courting the Blues: Attitudes Towards Depression in Australian Law Students and Legal Practitioners* (2009).

The CALD project examined the implications of this report for law schools, emphasising the need to move beyond a strictly law content focus and raising awareness about psychological distress levels in students, with suggestions for strategies and services. CALD saw the study as making an important contribution to the knowledge of legal mental health in Australia.

The next step is to continue with this research and implement desirable changes in law school practices right around Australia. ■



# The work of Professor Jenni Millbank has de-facto and same-sex relationships in Au

## HOW ONE WOMAN CHANGED THE LAW

"One of the beautiful things about being an academic is that you can sit back and look at the big picture," says Professor Jenni Millbank.

In the past year, the UTS Law professor's research and determination has led to two significant reforms in family and relationship law in Australia.

The first change awarded de-facto relationships, including same-sex couples, equal legal rights to their married counterparts. The second reform legally acknowledged both parents in lesbian relationships.

As a result of the changes, all couples can now access the Family Court for property disputes, and same-sex couples and their children are now treated equally in relation to superannuation, Medicare, immigration and social security. The reforms are nothing short of revolutionary.

"It's a really major transformation," says Millbank. "Australia now treats married couples and unmarried couples almost the same across every area of law. The reforms brought de-facto couples into the Family Court and the family law regime."

Millbank was lured to academia 14 years ago, leaving the daily grind of legal practice behind. Intelligent, perceptive and possessed with a measured confidence, Millbank gives the impression of an iconoclast – driven, inspired, visionary.

"In academia, you can think thematically, theoretically, even comparatively," says Millbank. "You can consider not just what the law is, but what it should be and where it is going – the big long-term questions."



# led to groundbreaking law reforms around Australia, taking us “streets ahead” of the US

The door to her office features a newspaper clipping of Barack Obama on the campaign trail, smiling and striking a quintessential hero pose as he waves to a crowd of thousands. Like Obama, Millbank is aware of the power of persuasion and persistence, and selects her words with precision. They are both experienced as law professors and have chosen to use the law as a means of achieving sweeping social change.

Unlike Australia, debate over same-sex marriage is still raging in the US. There was strong public outcry after Proposition 8 was passed in November 2008, banning gay marriage in California, and while gay marriage is not recognised at a federal level in the US, a handful of states have legalised same-sex marriage.

“While about 20 per cent of lesbian couples had children living with them, only a small minority of families sought court orders to formalise the parental relationship.

“On a day-to-day level, these reforms mean both mothers can make medical decisions from the moment the baby is born, are legally entitled to sign school permission slips, be listed on the birth certificate, take the child overseas and get a passport for the child,” says Millbank.

“The major difference in this approach is that it applies automatically from birth. The beauty of the Australian model compared to something like second parent adoption, which is the common approach in the US, is that it is very simple and has broad coverage.”

**“We don’t just say, ‘This is the law. We passed it 50 years ago. If it’s not working, tough.’ We’re constantly thinking about ways that law should be changing and adapting to different human needs.”**

“Unmarried couples of any kind have very few rights in America,” explains Millbank. This situation is quite unlike Australia – making the battle to legalise same-sex marriage, especially given the political power of America’s conservatives, even more heated.

“I think it does show something about the Australian psyche,” she says. “We tend to think: ‘Oh well, marriage certificate... you can have one or not. It doesn’t really matter.’ We’re much more concerned with how people live their lives.

“I’m quite proud of our system in the area of family and relationship law. I think we are so much more sophisticated, interesting and fairer [than the US].”

This pragmatic approach underpinned the second set of family law reforms, which saw the legal recognition of both parents in lesbian families. Prior to this change, a child born to lesbian mothers would only have one legal parent: the birth mother. Second parent adoption was not possible and only a very limited form of recognition was available through the Family Court.

The wider social implications of such reforms are not lost on Millbank. “In the longer term, there is likely to be greater social acceptance and understanding of these family forms as just one among the many diverse family forms that Australian law recognises.”

It is this inherent flexibility, its willingness to adapt, that Millbank admires about Australia’s legal tradition.

“One of the good things about our system is that it promotes a process of enquiry through, for example, law reform commissions. We don’t just say, ‘This is the law. We passed it 50 years ago. If it’s not working, tough.’ We’re constantly thinking about ways that law should be changing and adapting to different human needs.”

So what’s next? What would Millbank’s ideal world look like?

“You would probably need a couple of days to go through my wish-list of law reforms!” she says. “I’ve always had a joke with my colleagues: ‘Once we’ve fixed everything to do with social justice and people, I’ll move on to animal rights.’ There’s always something to be done.” ■

## WHERE ARE ALL THE SCIENTISTS?



CARMEN LEE SPIERS, ENCAPTURE

By Professor Bruce Milthorpe,  
Dean of Science

There seems to be a perception in the media, and the public arena, that Australia is facing another brain drain of scientists and engineers.

In fact, the Productivity Commission, in its 2007 report *Public Support for Science and Innovation*, stated that the supply of scientists and engineers has grown strongly of late. This is a result of large increases in graduate numbers and strong migration flows.

University enrolments in enabling sciences are holding steady and biosciences and health sciences are actually growing. One area that is lagging is in computer science, with a worrying drop in enrolments by nearly 20 per cent from a peak in 2002.

In looking at the broader picture, the total number of science, engineering and technology graduates in Australia is sitting at a healthy 24 per cent, close to the UK's 25 per cent target set by Professor Malcolm Gillies, Vice-Chancellor of City University London.

So everything should be rosy. The brain drain is, or was, compensated for by the brain gain up to 2006, and we are producing enough scientists and engineers (just). Employment opportunities for science and engineering graduates also remain very strong: according to the Australian Graduate Survey 2008, 100 per cent of UTS: Science postgraduate students find full-time employment in the first three months after graduating and 72 per cent for the undergraduate cohort.

In spite of this, problems in certain sectors of science still exist. The issues are structural and, of these, the lack of new science teachers is of special concern. The rebuilding of the economy and the solutions to many of the emerging environmental issues will require a large number of trained scientists, engineers and technologists. The education system is going to be strained to produce them because there is no capacity to increase the number of scientists we train and the 'brain gain' from immigration will dry up with the improvement in other world economies in the next few years.

Given the delays in the system, we should be planning to cope with the requirements of the future now, while there is still a little breathing space.

# CARBON FLUX

**While the government focuses on capping carbon emissions, Fergus Grieve investigates the next step we have to take to truly control our carbon output**

"If you're not measuring it, you're not managing it." This is the mantra of efficiency gurus the world over and it is a notion that is becoming increasingly relevant to managing the issue of climate change.

Associate Professor Peter Ralph, Executive Director of UTS's Plant Functional Biology and Climate Change Cluster (C3), says there are very few reliable measurements of the role played by the world's

▀ **We need to know how much carbon is being taken into a forest, a grassland, Antarctica, the Great Barrier Reef...** ▀

ecosystems in balancing the levels of carbon dioxide in the atmosphere.

"We can stick a sensor in a chimney stack of any industry and measure how much carbon is coming out," he says. "But the other side of the equation is: how much carbon is being taken into a forest? How much is being taken into grasslands? How much is being taken into a salt marsh, a mangrove, Antarctica, a coral reef? We don't know many of those numbers."

growth phase with several new positions currently being filled.

Over the past 10 years, Ralph, who holds a PhD from UTS in Science (marine botany), has led a number of teams investigating photosynthesis – the fundamental process that drives the earth's carbon cycle. He is an expert in two of the world's biological systems that are most vulnerable to climate change: the algae that inhabit the icy waters of the Southern Ocean and coral reefs.

language of carbon currency.

"Whether it's a forestry system, native vegetation or a marine habitat, those managers will have the power to go to their supervisors, and ultimately the government, and demonstrate the critical importance of their habitat," says Ralph.

Gathering hard data on the 'carbon utility' of various ecosystems has important implications for those who wish to see greater emphasis on preserving the natural environment within the climate change debate.

climate change is bringing scientists together in unprecedented ways.

"It's amazing how climate change is a cross-disciplinary research area," he says. "There are so many groups within the Faculty of Science that have had limited interaction before, but now we've got opportunities for mathematicians, physicists, chemists... all contributing to different parts of the climate change issue."

With this level of cooperation, Ralph is

## ▀ The clock is ticking so fast that we have to make sure that we're doing the right research and that we're doing it as quickly as possible ▾

Measurements of this kind are of vital importance as the Australian government seeks to introduce its Carbon Pollution Reduction Scheme, a cap-and-trade policy designed to manage the country's CO<sub>2</sub> emissions in response to the problem of anthropogenic global warming.

At present, scientists are unable to provide the kind of empirical figures on the amount of CO<sub>2</sub> absorbed or produced by particular ecosystems that would enable policymakers to factor these natural systems into carbon trading balance sheets.

"We can't tell the government that by protecting the following habitats and by keeping them pristine and functional, they're going to remove a certain amount of carbon," explains Ralph. "So that's what we need to do, to develop the technology to provide that information."

Developing this technology is the key objective of the C3 program, which was formally established in the middle of last year and is now in a rapid

C3 is currently working in conjunction with the CSIRO to develop tools to measure the contribution that aquatic systems such as these make to the world's carbon budget. "Once these tools are available, we'll be deploying them on the [Great Barrier] Reef, in Antarctica, in Sydney Harbour, and we will be able to estimate how much carbon flux is occurring in each of these habitats," says Ralph.

Working with the CSIRO and Bureau of Meteorology computer models means the information gathered with this new technology will enhance the existing systems that the Australian government currently relies on for its climate change modelling. C3 has already developed technology to measure carbon flux in terrestrial ecosystems as well.

The information this new technology will provide will be vital to those responsible for managing natural resources as it will enable them to translate the importance of specific habitats into the

"Until we know the utility and the importance of these habitats, they're going to be undervalued and they're going to be exploited," says Ralph.

"Once we can demonstrate their importance, then management agencies and the government will stand up and say, 'Okay, these need to be protected, these are an important part of our national carbon budget. We need to understand these [systems], protect them, and they will yield a useful return in carbon currency.'"

Based at UTS's City campus, C3's work includes field programs all over Australia with groups in the Northern Territory, throughout Victoria, up and down the east coast of Australia, in Brisbane, Hobart, Antarctica, the Pacific Ocean and the Southern Ocean.

"We've got people working in every habitat and that's an essential part of environmental research," says Ralph.

C3's interdisciplinary approach is another of its key strengths. Ralph notes that

confident C3's work will make a difference and will produce results within a useful timeframe.

"The research that all of the people in C3 are working on is going to have profound impacts on the way that we as a country and we as a planet are able to respond to climate change," he says. "These days, the clock is ticking so fast that we have to make sure that we're doing the right research and that we're doing it as quickly as possible to get the information to the government so that we can make sure the changes happen within these short timeframes."

"It's a very rewarding opportunity to head up a group of dedicated and skilled scientists that can actually make a difference." ■

# Wrestling with the Salties



**UTS alumnus and former *Sydney Morning Herald* journalist Jano Gibson gets a handle on the ancient beast terrorising Australia's Top End**

His mother was first to hear it: a rustling in the bushes not far from their tent. Barely visible in the moonlight, a large, menacing shape moved towards them.

"The croc just ran the last four or five metres... and it came straight in [the tent]," Peter Pangquee says. "The croc grabbed her across her body diagonally."

The four-metre saltwater crocodile retreated, slinking back to the Northern Territory creek where the Pangquees had been fishing for barramundi and listening to the 1990 AFL grand final on the radio earlier that day.

His mother would spend 10 days on life support nursing 10 broken ribs, a punctured liver and deep wounds. She was one of the lucky ones.

Decades ago, hunters could shoot crocodiles as they pleased. But in 1971, when the wild population dropped below 3,000, they became a protected species. Since then, their numbers are estimated to have reached close to 80,000.

"With more and more crocs spread out in more areas, the threat for misadventure has increased," says crocodile expert Professor Grahame Webb, who runs Darwin's Crocodylus Park.

"They're always on the lookout for food and if they hear something splashing, they zero in on it very accurately."

That is precisely what happened to Briony Goodsell in March this year. On a typically hot Darwin day, the 11-year-old was taking a dip with her younger sister and several friends in a shallow creek in the city's outer suburbs. She was gone in an instant.

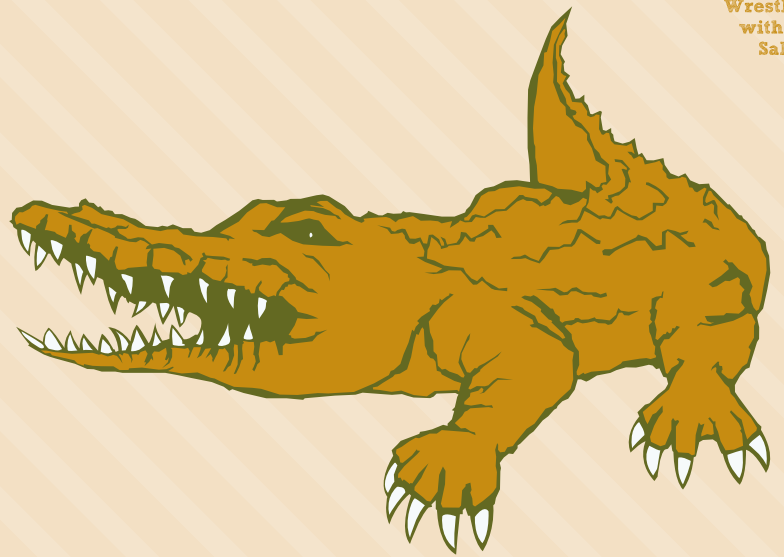
👉 **Their numbers are estimated to have reached close to 80,000** 👈

As his mother's ribs cracked under the force of the croc's bite, Peter jumped into the tent and fumbled for the beast's head. "I slid my fingers up until I felt the eyes and poked two pointer fingers into them."

In March and April this year, salties – as they are known in the Top End – claimed the lives of two people, reigniting the debate about how to best manage the creatures, particularly as Darwin's urban fringe pushes deeper into their domain.

Rangers remove a two-metre saltwater crocodile from a trap in Darwin Harbour





‘ **A mantra to live by in the Top End is that where there is water, there are crocodiles** ’

“When they grab someone alive, their first objective is to drown them, stop them moving,” Webb says.

“They roll and crash and thrash until there’s no movement. Sometimes they take the body somewhere and just leave it, coming back to it later. Other times they dismember bits off it and eat it.”

A mantra to live by in the Top End is that where there is water, there are crocodiles. But all too often, people are too ignorant, too foolhardy or too drunk to remember.

Four weeks after Briony’s death, a young man, who had been drinking, vanished while swimming at night across the crocodile-infested Daly River, south of Darwin.

“The real no-nos,” says Webb, “are: having too much to drink, going swimming, at night time.”

There are 19 crocodile traps laid out across the vast reaches of Darwin Harbour. Parks and Wildlife Service officers check on them about once a week to reduce the likelihood of the animals coming into contact with residents.

The crocodile catching team, led by ranger Tommy Nicholls, who has lost two fingers to his job, has a licence to capture more than 200 salties a year, which are sent to crocodile farms for breeding, meat and skin.

In the wake of the two recent deaths, the Northern Territory government has outlined a “zero tolerance” crocodile management plan to increase the number of traps and extend the area monitored by Nicholls and his team to the outskirts of Darwin, where Goodsell was taken.

“It’s about making sure humans in that area are protected so that crocodiles are not walking inside their backyards or walking down the street,” Northern Territory Environment Minister Alison Anderson said.

“They killed yesterday. They will kill today. And they will kill tomorrow.”

But for Peter Pangquee, who ended up with a bravery medal for saving his mother’s life, there is only so much the government can do. “I think it’s about people. You can’t protect against stupidity in some cases.” ■

‘ **They killed yesterday. They will kill today. And they will kill tomorrow** ’



# THE PERFECT STORM



**Professor Dexter Dunphy, a world authority on organisational change and sustainability, looks at how business can weather the financial, environmental and economic crisis sweeping the world**

When weather scientists use the term 'a perfect storm', they don't mean a storm that is perfect from our point of view. To the contrary, a perfect storm is powerful and potentially very destructive, happening when two or three normal storms come together, coalesce and feed on each other. Hurricane Katrina that devastated New Orleans was such a storm.

Today we face a perfect storm of financial, economic and environmental forces transforming the global economy, the way we live and the way we work. There are two crises in particular: first, the financial meltdown and secondly, the ecological meltdown associated with global warming.

Across the world, governments have abandoned notions of unfettered free enterprise and intervened strongly in markets. Governments are in rescue mode: propping up banks, stimulating economies, investing in infrastructure. The financial crisis and

these interventions are redefining industries, stimulating some, allowing others to decline.

Consequently, every business must ask what these changes mean for future viability. CEOs and executives cannot assume that their enterprise has an assured place in a changed future.

For the first time in human history, the impact on the environment of how we live and work threatens the survival of global civilisation, of humankind itself and of other species. We in Australia have been made aware of this recently with massive firestorms in Victoria, unprecedented floods in the north, and reports of the Murray Darling River system collapsing. Climate change is already impacting Australia.

Over several years, the UN's Intergovernmental Panel on Climate Change (IPCC) has published reports predicting possible scenarios for climate change. Actual measures taken by scientists show climate change

happening faster than anticipated and tracking at or above the IPCC's 'worst case' scenarios. For example, the Arctic Sea could be free of ice by 2013 – in four years' time.

Clearly we cannot continue 'business as usual' but must rethink cherished beliefs and change our lifestyles. But how can we deal with the immediacy of the financial crisis while making the longer term shift to a sustainable economy that will prevent a runaway ecological disaster?

These are enormous potential problems but they are also opportunities and, specifically for commercial organisations, business opportunities.

Large scale, unpredictable change demands that organisations develop a culture of innovation and adaptability, that they make greater use of existing assets and that they maintain or increase corporate performance. So how can our organisations make this change and become 'future-fit'?

**Today we face a perfect storm of financial, economic and environmental forces transforming the global economy, the way we live and the way we work**



In IBM Global's 2008 CEO Study 'The Enterprise of the Future', more than 1,000 CEOs were interviewed and they characterised the successful enterprise of the future as: hungry for change, innovative beyond customer imagination, and disruptive by nature.

The CEOs saw future-fit organisations as actively initiating change rather than simply reacting to external and market forces. The future corporation will be like a heat-seeking missile: fast, adaptive and able to constantly re-align its trajectory to meet a moving target.

But as change accelerates, many companies struggle to keep up. The IBM study reports that eight out of 10 CEOs expect substantial or very substantial change over the next three years, yet believe that their capacity to manage change is well below the level required for business success. They see the need for cultural transformation, but is this possible?

A colleague and I carried out a research study with Human Synergistics, an international consulting firm. They have developed a method for measuring important characteristics of corporate culture: members of an organisation's are asked to characterise the actual culture they experience now and the culture they would prefer. There are three main behaviour types: aggressive, passive-defensive and constructive.

We selected the 40 organisations in Australia and New Zealand that were tested at least twice – once and then again two years later – during this study. In between tests, each organisation instituted a change program to move their organisation's culture more toward the preferred culture. Focussing on five of these organisations, we conducted extensive interviews and examined all measures of organisational performance. We identified four key factors in bringing about successful cultural transformation: leading, engaging, redesigning and reflexive.

We found that these organisations did transform their cultures and we know how they achieved this transformation. But how did this affect their performance?

Every performance indicator improved over the two-year period, regardless of whether the organisation was initially a strong or poor performer. Over the course of three years, one

organisation increased its new business success rate by 30 per cent, while their total market share rose from 29 per cent to 40 per cent.

The good news is that some organisations are change masters. They consistently bring change projects in on time, on target, on budget. They understand how to make change. And, by the way, this matters because the costs of not knowing how to change are very high indeed.

We are currently facing global change of unprecedented proportions. We need to create organisations that seek change and are able to make

ongoing transformational culture change. Unfortunately, most organisations cannot manage change quickly and effectively – this failure to adapt is costly, especially in a downturn when full use of assets is vital to success.

The few organisations that do successfully manage culture change create more satisfying work environments and improve their performance. It is vital that we learn from best practice in this field to meet the challenges of transition to a new age. ■

‘ For the first time, the impact on the environment of how we live and work threatens the survival of global civilisation ’



**Emeritus Professor Dexter Dunphy is a leading authority in culture and organisational transformation. His research has been published in more than 70 articles and 20 books. He joined the University of Technology, Sydney in January 2000 as a Distinguished Professor**

# WORLD HEALTH ORGANIZATION



## Caroline Jenkins finds out how the new WHO Collaborating Centre at UTS will help the United Nations meet its international development goals

The UTS World Health Organization Collaborating Centre (WHOCC) for nursing and midwifery is part of an international network of centres working to develop and strengthen the global health workforce – an issue threatening the development of health systems around the world.

Established in April last year, the partnership between UTS and the World Health Organization is helping to bolster health systems in developing countries and, ultimately, achieve the United Nations Millennium Development Goals.

“Unless more work is done to address the shortage of workers, the WHO is not going to be able to meet its Millennium Development Goals,”

says Professor John Daly, Dean of Nursing, Midwifery and Health and head of the Collaborating Centre.

The United Nations Millennium Development Goals (MDGs), launched in 2000, aim to ‘free our fellow men, women and children from the abject and dehumanising conditions of extreme poverty’. In doing so, the eight goals encompass universally accepted human values and rights.

The UTS Centre is the only WHO nursing and midwifery Collaborating Centre in Australia, and one of only seven in the Western Pacific Region, which encompasses 37 Asia-Pacific countries. Already, it is one of the world’s busiest centres.

Earlier this year, the WHOCC was awarded close to half a million dollars by AusAID to deliver a training program for nursing and midwifery leaders in the Pacific. Working in partnership with the South Pacific Chief Nursing and Midwifery Officers Alliance, 30 fellows from 10 countries took part in a face-to-face education program for three months from May to July before returning to their home countries.

“It is about developing new knowledge, understanding and skills, and making sure people can transfer new knowledge

and skills into their workplace back in their home country,” says Daly.

“We believe that we’re contributing to capacity development in the Pacific and that should assist in movement towards meeting the MDGs. We’re also looking at new ways of supporting and developing nursing and midwifery educators throughout the region.”

Daly says that many global health issues related to human resources are linked to nursing and midwifery. “Certainly we’re short of physicians, and we’re short of physiotherapists and occupational therapists, but the major issues are around the nursing workforce internationally.”

The World Health Organization says it is vital that nursing and midwifery – which form the bulk of clinical health workforces around the world – are recognised as significant contributors in the battle against diseases such as HIV/AIDS, TB, malaria, as well as emerging diseases such as the swine flu. Nurses and midwives also contribute significantly to child health across the globe.

Improvements to human resources for nursing and midwifery would mean lower levels of infant\* and maternal\*\* mortality.

# UTS

1. End poverty and hunger
2. Universal education
3. Gender equality
4. Child health
5. Maternal health
6. Combat HIV/AIDS
7. Environmental sustainability
8. Global partnership

In 2005, only 38 per cent of births in Papua New Guinea were attended by skilled healthcare professionals. The maternal mortality ratio was 470 per 100,000 live births, while the infant mortality rate in 2006 was 54 per 1,000 live births. This compares with 100 per cent of Australian births being attended by skilled healthcare professionals, with a maternal mortality ratio of four and an infant mortality rate of five.

Stronger health workforces would also mean the sick could be treated in their own country. Often patients need to be flown to a developed nation such as Australia for specialised treatment. In remote locations such as the Pacific islands, care will ideally be provided in a timely manner – in the right place, by the right people.

Ultimately, says Daly, better human resources for health would assist in reaching the health-related MDGs, which include: reducing by two-thirds the under-five mortality rate by 2015; stopping and reversing the spread of HIV/AIDS by 2015; and stopping and beginning to reverse the incidence of malaria and other major diseases by 2015.

“We’re trying to create the next generation of health workers so institutions in developing nations can

keep the people who have been educated. Often they lose their staff to developed countries,” says Daly.

The WHOCC is also conducting data analysis to gain a better understanding of the limitations of the health workforce across the region. And toolkits are being developed for use in developing communities. “They will be used to improve capacity and develop their workforces in the most prudent, cost-effective way with the objective of providing the best possible services in the context in which they are working,” says Daly.

Not only is UTS collaborating with local partners such as the University of NSW Health Knowledge Hub, it is also working with human resources for health expert Professor James Buchan, from Queen Margaret University in Edinburgh, as well as researchers from other international universities.

“We’re about to sign a memorandum of understanding with John Hopkins University [in the US] which... has a very strong faculty of nursing. As the Centre grows we’ll probably look at [working with] other universities around the world,” says Daly.

Although the World Health Organization Collaborating Centre is

## WHO Collaborating Centres

The World Health Organization Collaborating Centres, located around the world, provide strategic support to the UN agency in:

- implementing its mandated work and program objectives; and
- developing and strengthening institutional capacity in countries and regions.

An institution is designated as a Collaborating Centre for four years, but must have a history of working with the World Health Organization.

not currently employing the skills of students, Daly envisages that further growth will enable students to become more involved.

“This is one of my aspirations,” he says. “As the research arm of the centre grows, I think there’ll be scope for PhD and Masters by Research students to take part... And we [will] look at more student exchange opportunities. I want to do more to internationalise the work of the faculty.”

Along with human resources for health, the WHOCC is also focussing on disaster management. In the aftermath of the earthquake in China last year, UTS was represented by lecturer Lisa Conlon, a retired senior officer in the Royal Australian Navy. “She is an expert in disaster nursing,” says Daly. “We dispatched her to the zone to train health workers in disaster management.” She has also been asked to go to Papua New Guinea in a similar capacity.

“This faculty is making a major contribution both nationally and internationally,” says Daly. ■



# Tracing Generations

**Rebecca Fredericks learns how developments in DNA research are allowing UTS researchers to track ancestral lineage back hundreds of thousands of years**

Countless hours are spent by novice researchers thumbing through books and trawling the world wide web in an effort to trace their family trees. But new DNA research being conducted at UTS has broken all boundaries of genealogy, enabling scientists to trace ancestral lines back hundreds of thousands of years.

"I recently tested a swab where the person had assured me they were of French ancestry. They had fair skin and blue eyes, so it was interesting to discover that their mitochondrial DNA quite clearly stated that they had descended from Africa," says UTS PhD student Charmain Castel.

This type of ancestral DNA tracing first hit popular consciousness with a book by Professor Bryan Sykes entitled *The Seven Daughters of Eve*. It traced the ancestral lineage of Europeans back thousands of years to seven different 'mothers'.

Associate Professor Anita Piper from the UTS Faculty of Science explains: "Mitochondrial DNA is passed down from a mother to her children. It does not mix with DNA contributed from the father and so it basically remains unchanged..."

"As people moved to different geographic locations, the mutations became localised in certain regions. This is how we can determine what area specific DNA originated in and the geographic journey it has taken since."

**' Approximately Asian men - are**

Although the research conducted by Sykes was groundbreaking, it is just the tip of the iceberg. There are many geographic locations whose ancestry is yet to be traced, and Castel intends to build upon this research.

"I discovered several geological groups that had quite a few similarities, especially in Asia," says Castel. "This could mean some interesting developments in terms of population movement."

As part of her PhD research, Castel has amassed a database of about 400 swabs from UTS students who have volunteered to be part of the project. "We get the students to fill in an ancestry form which provides information on nationality, parent and grandparent nationalities. We then test the mitochondrial DNA in that swab to trace the person's ancestry," says Castel.

This can lead to some interesting findings, including the student who believed they had French ancestry.

Castel is also working on the Y chromosome. "This will enable us to trace both parents, and compare the results."

## 16 million men – 8 per cent of descended from Genghis Khan ’

Testing the Y chromosome has also led to some interesting discoveries, such as the fact that approximately 16 million men – eight per cent of Asian men – are descended from Genghis Khan. One busy man. But as Piper explains, this result is not particularly surprising: Genghis Khan had many wives and, as his family had strength, money and power, they would have survived the violence and disease that others of their era were subjected to.

Testing of the Y chromosome can also be used to help solve crimes, but Piper cautions that it differs from the more widely recognised DNA profiling. “This isn’t like DNA profiling where you can pinpoint one person to certain DNA. This is not about specific identification. It is about getting quick clues about what has occurred.”

Mitochondrial testing requires minuscule amounts of DNA, much less than DNA profiling. In fact, there can be enough DNA in a fingerprint to conduct a test.

Also, mitochondrial testing doesn’t need any other samples of DNA for comparison, unlike profiling. This means that if there is a crime or act of terrorism committed but no suspect profile, a mitochondrial DNA test done on trace amounts of DNA remaining at the site could provide a general nationality outline of the suspect.

Mitochondrial testing is useful in cases where fire has left very little DNA material, such as September 11, and in disaster victim identification where there are many unidentifiable victims, such as the Boxing Day Tsunami.

“The tsunami killed about 300,000 people, that is, 300,000 DNA profiles. Then we need to profile all the parents, that’s a further 600,000 tests: 900,000 tests in all – an insurmountable amount of work,” says Piper. “But using mitochondrial testing, we can at least narrow the victims down to nationality groups, and work from there.” ■



## Did you know?

The mother passes down mitochondrial DNA to daughters and sons, while the father passes the Y chromosome to sons only. Hence, these types of DNA are unchanged through generations except by mutations caused by outside influences such as pollution, diet or UV rays. These mutations change the amino acids or proteins

that we are made up of, in turn changing our physicality. This is how diseases form, or characteristics like eye colour change. Different mutations have occurred in different people depending on where they are geographically located. Scientists are able to use these mutations to trace human migration.



# A TASTE OF THE BIG APPLE



UTS alumnus Martin Peers, Deputy Media Editor of *The Wall Street Journal*, invites us into his Manhattan world where life – and the city – has emerged from the grip of mafia control, the September 11 attacks and, now, economic collapse

When I first moved to New York in 1991, I worked out of an office tower in Times Square, sometimes called the 'Crossroads of the World'. But at that time, and for many years prior, Times Square was more like the dregs of the world. Many of the buildings in the area were boarded up, including the one that I looked at every day through my office window, at its base a famous old Nathan's hotdog restaurant.

Today that boarded-up building is a shiny new construction housing parts of the NASDAQ Stock Market, complete with a curved outer shell that displays stock listings. It's just part of the

transformation of Times Square into a family-friendly destination, complete with Walt Disney Company's theatre down the street, a Madame Tussauds waxworks, a giant toy store and of course the famous electronic billboards that make the 'square' – in reality the intersection of Broadway and Seventh Avenue from West 42nd to West 47th Streets – famous.

Not that I get to enjoy these sights on a daily basis. I haven't worked in that building since 1993 when I joined the *New York Post*, at that time based on South Street in Lower Manhattan. It's such an authentic part of New York that it was used to film scenes for Ron Howard's 1994 movie *The Paper*, about a New York tabloid. The building sat opposite an elevated section of the Franklin D. Roosevelt Highway where occasionally we could watch out the window as the Presidential motorcade whizzed by.

The surrounding area had plenty of its own dramatic history. Mafia-controlled stores filled the streets around us – or so I was warned. A colleague told of sitting eating his lunch in a small park behind the building when someone was killed in a mob-style execution nearby.

Sometime after I left the *Post* in late 1994, it moved to a modern office building a little north of Times Square in the headquarters of News Corp. Its relocation, like the overhaul of Times Square, reflects what almost seems like the gentrification of the entire city.

Crime has dropped sharply in the past couple of decades, the result of a new approach to policy combined with the end of the crack cocaine epidemic.

In recent years, the biggest danger has come from outside American shores. I had a front-row seat of this changing landscape as I worked in the World Financial Centre, across the street from the World Trade Centre, from 1999. On September 11, I was at a breakfast in Midtown and got stuck on a subway car trying to get to the office during the worst of the attacks on the twin towers. We were out of our office for almost a year.

When we moved back in 2002, we had to endure a daily reminder of 9/11 as we walked past Ground Zero. After several years of inactivity, reconstruction has finally begun and the superstructure of the first of the new buildings in the pit has now risen above street level.

My daily update on construction has ended, however. In June, the headquarters of *The Wall Street Journal*, where I work, moved to the same building as the *New York Post* – a result of News Corp's 2007 acquisition of the *Journal*. I've been reunited with some former colleagues at the *Post* and will hopefully see the next stage of New York's evolution: coping with the economic collapse. ■

**Crime has dropped sharply in the past couple of decades, the result of a new approach to policy combined with the end of the crack cocaine epidemic**

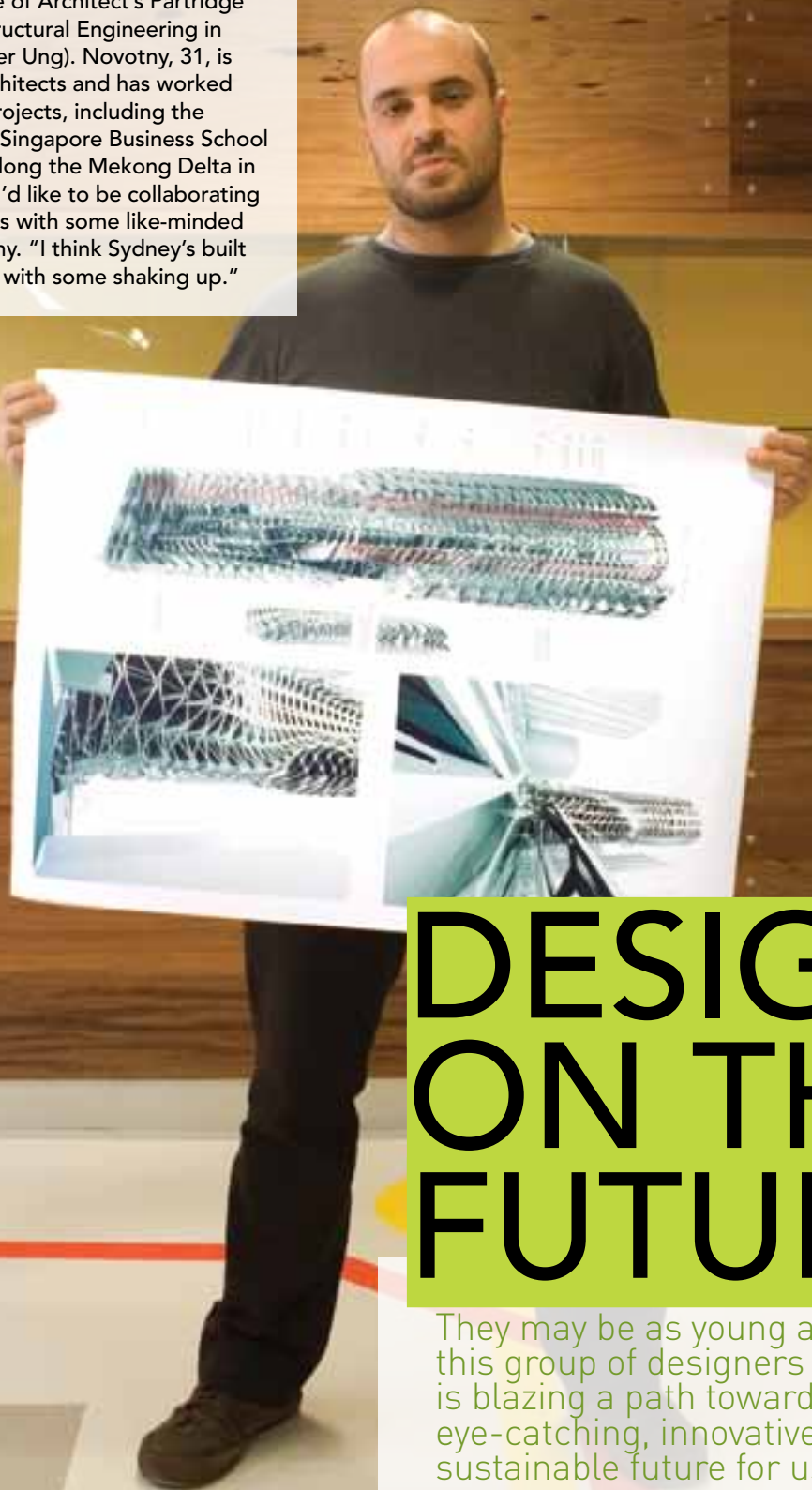
transformation of Times Square into a family-friendly destination, complete with Walt Disney Company's theatre down the street, a Madame Tussauds waxworks, a giant toy store and of course the famous electronic billboards that make the 'square' – in reality the intersection of Broadway and Seventh Avenue from West 42nd to West 47th Streets – famous.

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## LUKE NOVOTNY

The former industrial designer returned to UTS to commence his MA Architecture in 2004. His work is being exhibited at the 2009 Venice Biennale and has landed him the J.J. Greenland Prize for Excellence in the Field of Energy Conservation in Buildings, as well as the Australian Institute of Architect's Partridge Partners Award for Structural Engineering in Architecture (with Peter Ung). Novotny, 31, is at Cox Richardson Architects and has worked on a wide variety of projects, including the National University of Singapore Business School and an iconic bridge along the Mekong Delta in Vietnam. "Ultimately, I'd like to be collaborating on projects of all scales with some like-minded upstarts," says Novotny. "I think Sydney's built environment could do with some shaking up."



# DESIGNS ON THE FUTURE

They may be as young as 21, but this group of designers and creators is blazing a path towards a more eye-catching, innovative and sustainable future for us all

## YIYING LU

Fame struck designer Yiying Lu, 26, like a lightning bolt 12 months ago. In her final year of a Design degree at UTS, she created a delicate illustration of a whale as an electronic birthday card for a friend. As an afterthought, she placed it on iStockphoto where it was discovered, and bought by Twitter. With the click of a mouse, her illustration was uploaded on to the blogging site as a hold image, visible to its five million or so users. Minutes later, a Twitter user dubbed the image 'Fail Whale' and her fan base exploded. YouTube videos have been created in Fail Whale's honour, tattoos etched and parties held across the US – including a recent one in California with 300 people, that Lu attended. She has ridden the wave of fame to create a merchandise range and to land a Shorty, an award created by Sawhorse Media to praise all manner of Twitter expression. Lu is now developing art for an American brand Nootie and creating her own branding. "It will consist of whimsical ideas, such as the Fail Whale," says Lu.





## GENEVIEVE CLAY

At 21, Clay has already achieved what many can only dream of: the adoration of her peers, a coveted first place in Sydney's largest short film festival Tropfest and a promising career as a writer/director. All before she completed her BA Communication at UTS in May this year. Clay spent her student days volunteering at the ABC and building a portfolio of film projects. This included a fortuitous stint at Down Syndrome NSW, where she met the "incredible young man" Gerard O'Dwyer. She spent the next year developing her short film, *Be My Brother*, inspired by O'Dwyer, who she cast in the lead. The story about a young man with Down Syndrome was aired to a live audience of 150,000 people in Sydney in January and took out the Tropfest top gong. This awarded Clay a prize package of \$100,000 and a trip to Los Angeles to meet film executives. She is now working as Production Assistant at the ABC's *jt*, and recently completed her next short film *Francis and Annie*. The film will be screened at the Chauvel Cinema in Sydney later this year as a part of the Metro Screen Raw Nerve initiative for emerging filmmakers.



## HUNG NGUYEN

His humble nature belies an incredible mind that has been behind some of the most important medical inventions of the 21st century. Focussing on developing technologies for the prediction, diagnosis and rehabilitation of lifestyle diseases such as diabetes, cancer and heart disease, Professor Nguyen and his team of researchers have designed hands-free control systems in wheelchairs for people with severe disability and a system for early detection of breast cancer using stealth-based technology. As Acting Dean of the UTS Faculty of Engineering and Information Technology, Nguyen heads up an ambitious program of collaborative research. His latest project, a heart rate monitor worn by patients with diabetes, monitors the patient's heartbeat and, by detecting irregularities, enables sufferers to non-invasively regulate their blood sugar levels. Since 1990, Nguyen's research has been supported by grants totalling \$9.15 million. He was awarded a Member of the Order of Australia in 2002.



## SOPHIE NIXON

Creative from a young age, Nixon says, "It wasn't until I travelled overseas that I realised the fashion and costume industry was where my talents could be expressed." Now Senior Designer at Australian fashion house sass & bide, Nixon worked hard for years to accrue experience in one of the most competitive industries in the world. "I worked on theatre, music video productions and TV and did a lot of volunteer work experience."

She completed her B. Design (Fashion and Textiles) at UTS as a mature-age student in 2006 and landed costume design work on *The Boy from Oz* and *Priscilla Queen of the Desert* shortly after – "both dazzling opportunities". Later, she cut her fashion teeth as Designer Coordinator in the launch of a new menswear fashion label, FrisoniFinetti. "It was a massive challenge – perfect for an ambitious graduate."

Nixon has now been with sass & bide for two years. "I just went on an inspiration trip to Buenos Aires and we are now starting to design the next ranges for Spring/Fall 2010, which will be presented at London Fashion Week in September." ■■



# Design goes Digital



## Digital technologies are increasingly shaping the education of designers, architects and built environment professionals

**T**he education of designers, architects and built environment professionals is shaped by the changing characteristics of digital technologies and their place in urban environments.

Since the Renaissance, architecture, design and the broader built environment disciplines have focussed on the competing requirements of techniques of materials, their construction, and their representation through media. Each of these issues are now developed through their association with digital technologies.

Just as the compass, square and pen determined geometries of form during the Renaissance, the new technologies of computers, prototyping and manufacture bring new conformities to the practices of developing urban environments.

Divisions of labour are going to be distinctively different in the future and those traditional 20th-century comfort zones in course structures will no longer be relevant.

This has implications for the spaces we build for teaching and for our modes of operation within those spaces. Our students learn by doing – they practice, and as they practice

they begin to understand the conformities that new orders of their disciplines entail.

Our learning spaces and curricula engage as much with coordinating the hand with the mind as they provoke an engagement with the digital. Our courses are transforming in this environment: design disciplines are developing more focus on interactivity, business modelling, media architecture, spatiality.

Courses continue to develop and evolve. In 2010, the School of Design will launch a new degree in photography and situated media. The School of Architecture will begin its post-graduate degree in advanced architecture, where the issues of new technologies and urban strategies will be debated. While the School of the Built Environment will further develop the links between property development, planning and advanced architecture – bringing together students in the powerful disciplines that will shape the future of cities. ■

PROFESSOR DESLEY LUSCOMBE IS THE DEAN OF THE FACULTY OF DESIGN, ARCHITECTURE AND BUILDING AT UTS

### HELP STUDENTS REACH THEIR FULL POTENTIAL

**UTS is 100% focussed on helping students reach their full potential. You can help students, like Rachel Walls (right), by making a donation in support of scholarships for students experiencing hardship. 100% of your donation goes directly into funding this project**

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**UTS: Alumni, Reply Paid 123, Broadway NSW 2007, Australia**

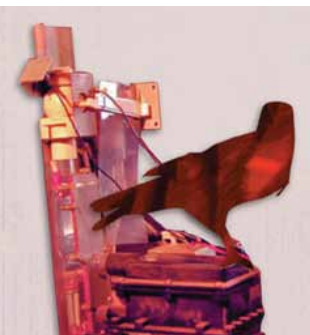
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**Thank you for your gift.**

# Filmmaker's fight to Anecy



To complete her UTS Master of Animation project, Rachel Walls fought to pay bills and take care of her autistic child. Now, she is being rewarded with festival showings around the world, including the prestigious Anecy Film Festival in France



Between an employer going bankrupt and having to hide her work from her child, Rachel Walls was facing "some tremendous challenges" to complete her final Master of Animation project at UTS.

At last, the payoff has come for being "totally broke" and throwing everything into finishing the degree as Walls prepares to screen her short film *Apple of Iron* at top animation festivals in Australia and overseas.

Her interpretation of a track by Australian/Japanese "industrial" group Defektro Noise Army made official selection, from strong competition, for the 2009 Anecy International Animated Film Festival in France and in competition at the Melbourne International Animation Festival – both held in June this year. It has also been selected for the London International Animation Festival, which commences at the end of August.

"Getting into Anecy floored me," Walls says. "It is the hardest one in the world of animation – and the most prestigious – and I didn't really expect to make the cut. Making official selection there is about as good as it gets."

Anecy seemed a long way off last year when her job dissolved in a business failure and she decided to embrace

the "negative serendipity" of the situation and concentrate on finishing her film.

"I came in as a mature-age student with 10 years' experience in television and film production, post-production and advertising, but also as a single mother caring for a severely autistic child," she says.

"Being totally broke and a carer, trying to raise a child with considerable challenges, I applied for a scholarship with UTS. I was granted a total of \$1,500, which helped me afford my final project and exhibition costs for the end-of-year show. It meant the difference between making the film I wanted to make and not making it at all."

To finish on time, Walls decided "keep it simple", although *Apple of Iron* manages to combine a collage of direct film animation, traditional rostrum animation and digital animation.

"I used direct film animation, where you scratch on the developed film or paint it, as well as hand-drawn and stop-motion painting. The animation process was a huge challenge, especially because I did so much of the work at home in my kitchen and had to hide the film from my child.

"Finishing it was like a stone lifting from my soul." ■

**APPLE OF IRON WILL BE PUBLICLY SCREENED AT UTS IN SEPTEMBER WHEN THE UNIVERSITY HOSTS THE SYDNEY INTERNATIONAL ANIMATION FESTIVAL (SEE 'NEWSBITES' ON P8).**

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## THE NEW WRITING



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Last semester, a student wanted to write a thesis on the language of websites. She collected some 30-odd home pages, mostly from corporate websites, planning to examine them with the methods of linguistic analysis. But it didn't work. The methods were based on analysing sentences and there were hardly any sentences in these pages. There were plenty of words but they were nouns and clusters of nouns.

My student had also expected to be able to analyse images. And, yes, there were images on these pages, but they were treated as self-contained messages with all manner of symbolic meanings, and most of them were either small, bland pictograms, or background images for words. Yet the pages were very visual. There was plenty of colour; plenty of line; plenty of visual texture.

This 'new writing', created through tools such as PowerPoint, Excel and HTML, is slowly replacing the densely printed pages of the old writing. It is at once more visual than the old 'page' media and less visual than old 'screen' media, such as television and film. And while the new writing is still dominated by words, the syntax that connects it is visual – the visual structures of tables, lists, etc, and the cohesive power of composition, colour and typography.

The new writing differs from the old in three ways. First, it can no longer be read aloud. Although it can of course be paraphrased. As in PowerPoint presentations, the close link between speech and writing begins to be severed.

Secondly, it is no longer read in linear fashion, from left to right, and from beginning to end. Its structure is now spatial, visible at a glance, allowing readers to move down to more detailed levels of reading according to their needs and preferences.

And finally, it is regulated and taught differently. The rules of old writing were increasingly authoritatively controlled – through education systems, publishers' house styles, and rigid copyediting and proofreading.

The same is not true for new writing. The rules of new writing are not learnt in school but picked up informally, and increasingly built into the writing tools themselves, through default choices, the ordering of menus, and so on.

The old continues to exist along with the new, but perhaps educational institutions need to move away from teaching writing in isolation to visual design, and from insisting on linear forms of writing that are rapidly becoming obsolete in the workplace. ■

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PROFESSOR THEO VAN LEEUWEN IS THE DEAN OF THE FACULTY OF ARTS AND SOCIAL SCIENCES AT UTS

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# SCANDALS, LIE

Walkley Award-winning journalist, and UTS alumnus, Mario Christodoulou delved deep into the Wollongong City Council scandal to reveal the dark side of local government and development

Mario Christodoulou was on a train rattling through India when he struck up a conversation that he would never forget. When he told a local man that he was a journalist, he asked, "Have you heard about that council story going on in New South Wales?"

Further questions would reveal that a big story was breaking back in Sydney involving developers and the Wollongong City Council – the round that Christodoulou had been reporting on for the *Illawarra Mercury*.

"I had done research before the public hearings occurred and I thought that, by the time I returned to Sydney, the council would probably be sacked and it would be all over," says Christodoulou.

Upon returning to Sydney, however, the Independent Commission Against Corruption's (ICAC) inquiry into Wollongong City Council was in full swing. Christodoulou spent several months ploughing through the voluminous documents made available by ICAC that other news outlets had failed to examine.



**“He exposed questionable links between political representatives and developers, and delivered the information in a cracking good read”**

Christodoulou  
interviewing NSW  
Premier Nathan Rees.

# S & POLITICAL BRIBES

“I tried to pick up the bits, the elements of [the scandal] that ICAC had missed. That took months but there were a lot of elements of the story that hadn’t been told – in particular, the relationship between developers and parliamentarians,” says Christodoulou, who later won a 2008 Walkley Award for his work.

“I hadn’t expected there to be so many documents. I had to buy a suitcase and claim it on the company’s expense just to haul them back to Wollongong,” Christodoulou recalls.

“You’re talking about 16 lever arch folders and that’s not including phone taps and the secret footage they filmed of council [members] taking bribes and the like.”

After months of writing other stories by day for the *Illawarra Mercury* and going through ICAC files by night, Christodoulou wrote the key story exposing the link between Labor MP for Wollongong Noreen Hay and Frank Vellar, the developer at the centre of the ICAC inquiry.

“That had never been proven before, but we managed to get our hands on a statutory declaration from a former councillor and Labor Party member who met Noreen Hay

and Frank Vellar in the office and Noreen Hay tried to put pressure on him to vote a certain way,” reveals Christodoulou, who notes that Noreen Hay was not a ‘person of interest’ in ICAC’s investigation and had no adverse findings made against her.

“[The scandal] was a multi-faceted beast.”

This “beast”, says Christodoulou, has left its mark on Australian politics, leading to the sacking of Wollongong City Council and highlighting the potential need for a public funding system for election campaigns.

“The ripples in the pond are still spreading in terms of what happened at ICAC and... things that the *Mercury* uncovered,” says Christodoulou.

His work on the case was formally recognised last year, garnering him the 2008 Walkley Award for best coverage of community or regional affairs. The judges said Christodoulou’s series of stories, “exposed the dark side of local government and development... Through probing journalism and his use of news contacts, Christodoulou exposed questionable links between political representatives and developers, and delivered the information in a cracking good read.”

Having graduated from UTS in 2006 with a MA in Journalism, Christodoulou studied investigative journalism under former *Four Corners* producer Peter Manning, who taught him how to research content on the public record.

“When you’re a journalist, every bit of information counts. If you can manage to get a bit of an edge on the competition, or surprise a source with information they didn’t think you’d have, it will always make your article stronger,” says Christodoulou.

Winning a Walkley was a “humbling experience”, says Christodoulou. “Accepting an award that’s been judged by your peers, there’s absolutely no substitute for that. The Walkley was a real team effort by a lot of people at the *Mercury* at the time.”

He is aware that this prestigious award is likely to open doors for him. “It places a lot of expectation on you but it certainly spurs you onto to do bigger and better things,” says Christodoulou, who has since left the *Illawarra Mercury* to pursue a career in the UK, where he is currently working as a finance writer. ■

# MY TIME ON BROADWAY

“When people ask me ‘How do I get into acting?’ I say to them: ‘Go to UTS & major in Journalism – it will help you more than anything else.’”

**Hugh Jackman takes a walk down memory lane, recalling his student days at UTS and how one unfortunate subject choice led to a successful career in showbiz**



When I think back to my time at UTS, I immediately think of fried rice with curry sauce. Which, from memory, I ate every lunch for three years at the cafeteria downstairs. It was \$1.95 and if you had a modicum of charm you could get the curry sauce for free. I haven't eaten fried rice ever since.

Looking back at my life since I left UTS, which is 19 years ago, it feels very much like a puzzle. There was no real plan but what that puzzle illuminates for me is what a profound effect my time at UTS, particularly its staff, had on me.

You may be wondering to yourself: how does a degree in Communication at UTS lead someone into the world of showbiz? Well, I can tell you that my time at UTS laid incredibly strong foundations for the life that I've had. In looking back, three things come to mind.

First, my time there taught me how to think.

The first major challenge that I faced when I went to UTS was that independent thought was not encouraged, it was demanded. I was a kid – ironically accepted as a mature-aged student at 19 after bumming around Europe for a year – who had a rather sheltered upbringing. I was raised on the north shore where most of my school years were at Knox Grammar School.

So I think it's fair to say I was a little shell-shocked by some of the left-wing politics I encountered in the Communications course.

What really shocked me was that, at age 19, I really didn't have

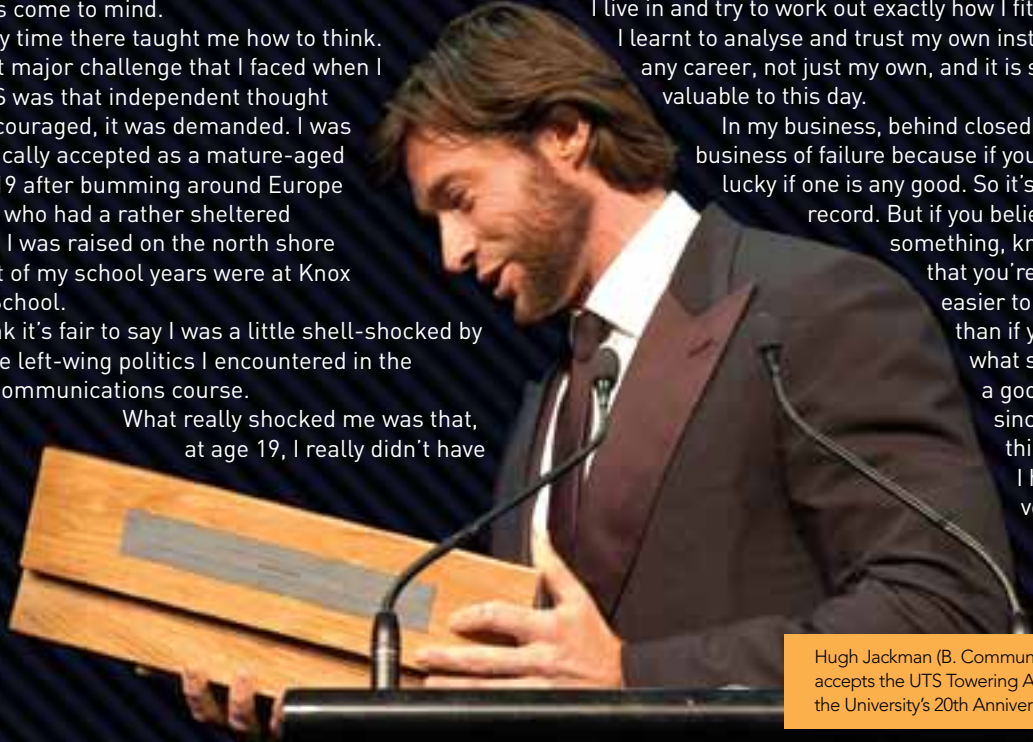
an idea of my own – nothing that was thoroughly thought through. And that was demanded of me on many occasions.

Lecturers would ask: 'What do you think?' Of course, I'd bury my head in the book and say: 'Well, what this says here...' And they'd say: 'I don't care about the book, what do you think? What do you think of the Indigenous situation in Australia? What do you think about East Timor?'

I remember a colleague of mine saying: 'Television is all about selling advertising space.' I looked at him and thought: 'What? This guy is so cynical.' I was very, very green but I've learnt a few things since then...

It took me 18 months – the first 18 months of my degree – to really open up my heart and mind and look around the world I live in and try to work out exactly how I fit. I think the facility I learnt to analyse and trust my own instincts is the basis of any career, not just my own, and it is something I hold very valuable to this day.

In my business, behind closed doors, they call it the business of failure because if you do 10 movies you're lucky if one is any good. So it's not a great strike record. But if you believe when you start something, knowing in your heart that you're right, then it's much easier to live with the failures than if you're just following what someone else says is a good thing to do. Ever since my time at UTS, this is something that I have had and I am very grateful for it.



Hugh Jackman (B. Communication, 1991) accepts the UTS Towering Achievement Award at the University's 20th Anniversary Dinner in May 2008



The second influential piece of the puzzle was my love of journalism. It became my major in communications and I still plan to fall back on it at some point. I suppose over the last 15 years I have had an intimate relationship with the press in one way or another and when people ask me a question like, how do I get into acting? I say to them: 'Go to UTS and major in journalism – it will help you more than anything else.'

That chess game between interviewers and interviewees is something that I cherish to this day and perhaps I have a little more empathy and respect for journos than some others in my profession. After graduation I remember thinking it was an incredibly hard business to get into. So, at the daunting thought of becoming a journalist, I thought I'd take the much easier option of becoming an actor. I obviously didn't learn too much...

So I turned up and it was true. Tony was a tutor and we talked a little about plays, about a movie we saw the other night, it was great. And if you were very clever, you could sit in drama class and read up on some of your other subjects.

Lo and behold, the year I turn up to drama was the first year in the history of the course they decided to perform a play. So in true UTS fashion, the casting process was completely egalitarian: Tony wrote up on the board the list of characters in the play in order of appearance and then the class list written on the other side in alphabetical order. Then he drew a line from one side to the other, matching up characters from the play with student names.

I protested wildly at this. I was facing my graduating year with so many assignments and I was very involved with radio and I really had no time for [a play]. I made a very impassioned plea to Tony: 'Please, mate, listen to me – find another lead, I'll do something else. I'll open the curtain, whatever you want me to do but I can't play the lead.'

He said: 'Listen, this is the way we did it and it was fair for everybody. If you'd like to change courses, no problem.'

Terrific! I was out the door and I went to change course but, alas, it was week three and – a technicality – you're not allowed to change course [at that stage]. So if I'd walked out of that class, I wouldn't have graduated from the degree.

UTS is an amazing institution: it was unique at the time. I remember there was no one there from the north shore: none of my mates went there – they all went to Sydney Uni. As I started studying, I compared it to what my mates were learning and I found myself heading off along new roads, finding new friends and new circles and having ideas that completely blew me away, while I saw them stuck in the same ideas, staying in the same circles – I was so grateful.

**“UTS opened my mind, it opened my heart and, most importantly, it lit my fire and passion for learning that has never gone out to this day”**

The third piece of the puzzle is something gratuitous, I suppose, and that was turning up to a drama class in year three, which was my graduating year.

When I was at UTS, you needed 24 units to pass the degree. So, going into third year with 22 credits I had to find two more and the word around campus was that drama was the gig. You turned up, discussed a bit of Shakespeare, there was no exam and no assignments. There's your two points – fantastic! I was in.

Being a 'Jackman', I thought this was alright: I won't be playing the lead. Well, in this particular Václav Havel absurdist play *The Memorandum*, the lead didn't turn up till page 10 and never got off. He never stopped talking and I was the lead in the play.

The rest is history: I spent more time on that subject than the other subjects combined, we ended up touring the play and I absolutely loved it. I discovered that what I thought was a hobby in my life, then, at age 22, was a real passion. And here I am 19 years later.

UTS has a way of melding the practical with the theoretical seamlessly. It's a place where what you think, your actions, what you have to say is more valuable than what job you're going to do at the end of it. It opened my mind, it opened my heart and, most importantly, it lit my fire and passion for learning that has never gone out to this day. And for that alone I am truly grateful. ■ ”

The award-winning Australian author talks about his League of Nations trilogy and how fiction and non-fiction collide with spectacular consequences



# ON WRITING... WITH FRANK MOORHOUSE

I've been working the last 12 years on a trilogy called *Palais de Nations* [Palace of Nations]. It's about an Australian woman who goes to work at the League of Nations between the First World War and the Second World War. She is interested in a career in diplomacy, so she goes to Geneva.

[My books] *Grand Days* and *Dark Palace* trace the development of the international organisation. Of course, the League was the first international body ever created to negotiate peace: to deal with it across international emergencies, famines, and so on.

So, through the character Enid, we witness the evolution of this organisation and its ultimate demise.

## FACT & FICTION

*On The Side:*  
*UTS Writers' Anthology 2009*  
(Brandl & Schlesinger, \$26.95)



The new *UTS Writers' Anthology* is a collection of 31 intimate, profound and confronting short stories by students at the University. Now in its third decade,

the anthology has helped launch many writing careers and past contributors include Bernard Cohen and Gillian Mears. The latest collection showcases new fiction and poetry, creative non-fiction and travel writing. The book was launched at this year's Sydney Writers' Festival by Delia Falconer.

The League always seemed to me an amazing human endeavour, an amazing diplomatic innovation. Virtually at its end, the League built the Palais de Nations in Geneva. It's the first building the world ever owned in common. As its name indicates, it's a place where the nations of the world could come to air their problems.

There was only one person working the League archive, which is now a part of the United Nations: an old Swede, who had been there his whole life. He was amazed that an Australian writer would come here to write a novel. He was like the caretaker of an old palace and what was an intruder like me doing mucking around amid the sacred papers of the League of Nations?

I had allocated about three months in the archives... I was there for three years.

The League of Nations was officially wound up in 1946. It was the great tragedy and the greatest political embarrassment of the 20th century because it failed in its primary goal of stopping the recurrence of a world war.

I didn't know how to handle the League's archive. It was 12 kilometres of files and I sat there in a fog of despair. The old archivist said, "Why don't you pull files at random?"

So to get the character's career path we searched the personnel files and he put me on to a woman who fitted my framework of timing, age, and gender: a Canadian person called Mary McGeachy, a bright, young person who developed a huge number of ideas and had lots of memos, propositions and proposals. She invented the idea of the non-governmental organisation and seated them in the League at conferences and General Assemblies. So I began creating a fictional

character, Enid, based on this chassis of Mary McGeachy's personnel file.

At the time, I was living in a small town in France. I was at a dinner party with Canadians when they asked me what I was doing.

"Oh, there's a McGeachy family living in London Ontario where we live," they said. I guessed it was Mary's family. Then, a few months later, a letter arrives from Canada saying Mary McGeachy is alive. This woman in the archive was alive.

I had to go see this woman. I knew her whole history: all the memos, all the photographs of her – I knew her life inside out. I got on a plane from Geneva to Montreal and knocked on her door.

Walking into her bedroom was like walking through the mirror of history. Mary McGeachy was in bed and beside her was *The Wall Street Journal* and *Le Monde*.

Every day I would go in and talk to her, and every day she would have forgotten what was discussed the day before. And then, on about the third day, she said, "Mr Moorhouse, I have forgotten my life. You will have to tell me about it."

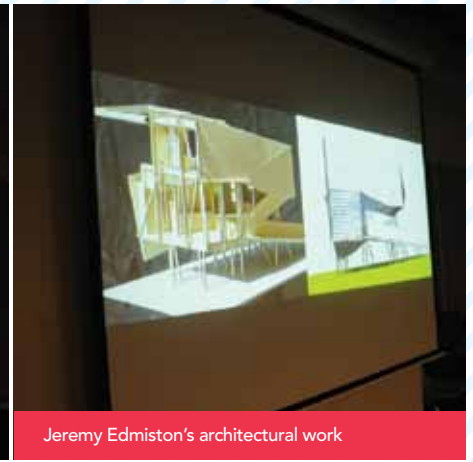
I brought in a pile of memos, documents: her history. Trips she'd made, expense account arguments she'd had with Treasury, lies she'd told about her age... So instead of me taking her life into my project, I was involved in giving her back her life. ■

FRANK MOORHOUSE IS THE CURRENT CAL (COPYRIGHT AGENCY LIMITED) WRITER-IN-RESIDENCE AT UTS. DURING HIS RESIDENCY, HE PLANS TO COMPLETE THE THIRD NOVEL IN HIS PALAIS DE NATIONS TRILOGY: *GRAND DAYS* (1993) AND *DARK PALACE* (2000), WINNER OF THE MILES FRANKLIN AWARD

# LOCK IT IN:

## GRADUATES ON SHOW

PHOTOGRAPHY: JOANNE SAAD



Jeremy Edmiston's architectural work

**U**TS graduates are unique in the world for their sense of determination, entrepreneurship, creativity, passion and willingness to forge careers down new and challenging paths. They have built business empires (Justin Hemmes, Greg Poche); crafted their own designs from scratch to establish solid international reputations (Donna Sgro, Jeremy Edmiston); and created award-winning films (Melanie Coombs, Justen Marshall). They have sat at the helm of some of the world's most powerful

companies (Ross Fowler, Warwick Negus, Guy Templeton) and penned renowned articles and books (Delia Falconer, Tim Palmer, Kate Grenville).

Alumni can be found working across professions and industries, in government, the arts, academia and the non-profit sector. They continue to pioneer for the rights of animals (Ondine Sherman) and are working hard to protect the underprivileged (Clary Castrission). Many graduates of UTS are high-achievers in their chosen fields, and many make a contribution to society that positively impacts the lives of everyday people.

Later this year, we will be celebrating the many success stories of UTS alumni through a special graduate exhibition and a revamped Alumni Awards Ceremony.

The exhibition, to run from mid-October to mid-November in the Tower Building foyer, will be a multimedia spectacle highlighting the achievements of a selection of graduates.

All seven faculties will be represented and alumni chosen to exhibit include New York-based architect Jeremy Edmiston.

Visual Communication graduates will be interpreting the stories of these alumni to represent them and their work in exciting and interactive ways. Graduates, staff, students and the general public will be invited to explore the space and the exhibition to discover how a degree from the University of Technology, Sydney can launch careers into many diverse fields.

Tying in with the graduate exhibition will be the new-look Alumni Awards, to be held on the opening night of the exhibition in mid-October. Nominations are closing shortly and the selection panel will be reviewing the applications. This year, categories will include Chancellor's Award for Excellence; Young Alumni Award; and Alumni Human Rights Award. The winners will be announced on the night in the UTS Chancellery, where the awards ceremony will take place.

Through these two activities, and many other initiatives, UTS is working hard to maintain strong connections with its graduates and to ensure they all benefit from a close relationship with the UTS community and each other.

Visit [www.alumni.uts.edu.au](http://www.alumni.uts.edu.au) for the latest event information. ■

## ALUMNI NETWORKS

UTS: Alumni has launched, and continues to foster, many alumni networks that enable graduates to stay connected with the University and one another.

Networks are arranged by faculty/school, such as the Engineering and Journalism Networks; they are interest-based, like the Sustainability Network; and geographically-based. With an ever-increasing number of alumni living and working overseas, the number of international networks has grown considerably. These now include the Hong Kong and Indonesia Networks, the Shanghai and Beijing Networks, and the US and UK Networks.

The most recent addition has been the UTS: Alumni China Network, based in Sydney. Responding to requests from Chinese alumni living in Australia, UTS established a network through which graduates of all backgrounds with an interest in Chinese language, culture and history can strengthen ties with each other, the UTS community and China. The UTS: Alumni China Network was launched in May by the Honorable Helen Sham-Ho, Australia's first Chinese-born parliamentarian, in the Chinese Garden of Friendship in Darling Harbour. The Network is also working closely with the UTS: China Research Centre, the global leader in research on social and cultural change in China.

To learn more about the networks, and how you can get involved, visit the UTS: Alumni website: [www.alumni.uts.edu.au](http://www.alumni.uts.edu.au)

# TOWER



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