

TOWER

UTS: ALUMNI

Issue 2: Autumn 2010



OWN YOUR FUTURE
JOURNALIST ROSS GITTINS
LEADS NEW ALUMNI
SPEAKER SERIES

**SHOOTING
FOR THE STARS**
HUGH HAMILTON ON
CAPTURING HEFNER,
BYRNE AND LAPAGLIA

**INDIGENOUS
PERSON OF
THE YEAR**
ARE WE TRULY
RECONCILED?

ICY PLATEAU
SURVIVAL ON THE
SOUTH POLE

Rachel's Resurgence

FROM MODEL/ACTOR TO
ACCLAIMED DIRECTOR

International Issue



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Special thanks to Rachel Ward for her time, patience and honesty.

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CHRIS BENNETT

YEAR OF CHANGE AHEAD

Welcome to the second edition of *TOWER*. In the launch edition I introduced you to the UTS vision for the next decade, a vision that will make our university one of the world's leading universities of technology.

In 2009 we launched the Creative Industries Innovation Centre, a collaborative enterprise aimed at assisting businesses in the creative industries sector to make a larger contribution to the Australian economy. Last year we also saw a dramatic lift in the research profile of UTS, and in the development and value of our relationships with industry and the professions.

I am particularly excited at the prospect for progress that 2010 represents. In this, the international edition of *TOWER*, you will read about our vision to enhance the reputation of the university across the world. UTS strives to be truly international, with this global relevance reflected not just in the diversity of our students, but in the experiences they take from their time here; in the research collaborations we are building around the world; and in special initiatives that take UTS to the rest of the world.

You will also read about the impact that Australia – and UTS – is having on international education. Our graduates are dispersed across the globe, making an invaluable contribution to the international community through the application of their knowledge and expertise.

UTS aims to provide a truly global education opportunity to all our students. As you will read in Professor Bill Purcell's piece (p8), we will launch an international leadership program for our students in 2010 with a view to ensuring that at least 25 per cent of our students have an offshore experience as part of their study program by 2015.

Wherever you may find yourself as a graduate of UTS, we hope you will stay connected and continue on our journey with us.

Professor Ross Milbourne
Vice-Chancellor



JOANNE SAAD

FROM UTS TO GLOBAL SUCCESS

We hope you'll enjoy our international edition of *TOWER* magazine. There are around 150,000 UTS graduates scattered around the globe, and we thought it only fitting to take you on a journey to visit some of these outstanding individuals in the Autumn 2010 edition of our magazine.

In 2009, UTS graduates were recognised for their achievements internationally. At a gala dinner in Jakarta, design graduate Djoko Hartanto won the Australian Alumni Award for Creativity and Design. Several UTS alumni were also selected to attend the prestigious Advance Asia 50 Summit in Shanghai, a special gathering of established and emerging leaders from across the region. In November, law graduate and Partner of Mallesons Stephen Jacques's Shanghai operation Martyn Huckerby (p10) was presented with the Young Australian Alumni of the Year award at a special ceremony in Beijing.

In Shanghai and Beijing, UTS graduates participated in events for Earth Hour, and in Kuala Lumpur, the UTS Alumni Chapter formed a team for the Terry Fox Run to raise funds for cancer research. Successful alumni reunions were also hosted by the Vice-Chancellor in Shanghai, Beijing, Kuala Lumpur and Hong Kong, and graduates from UTS attended events from London to Guangzhou and Singapore.

Underpinned by an increasingly diverse program of exciting events in Sydney – including the new *Own Your Future* speaker series, launched in November 2009 (p41) – UTS graduates across the world enjoy opportunities to reconnect with one another, with our academics, to network, to socialise and to learn.

Amy Brooks
Manager, Alumni Relations

CONTENTS

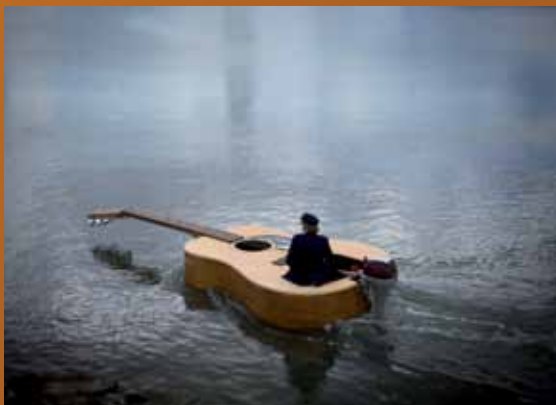


03 COVER STORY
Rachel's resurgence

06 NEWSBITES
Latest events, expos and campus news

08 INTERNATIONAL EDUCATION, A NATIONAL PRIORITY
Professor Bill Purcell on the need for international education

09 IN YOUR FACE
Canada's Shawn A-in-chut Atleo



COVER:
Rachel Ward;
Photography by
Matthew Duchesne/
Milk & Honey

10 TOWERING TEN
UTS alumni go global

14 LAWYERS BEYOND BORDERS
Dean of Law Professor Jill McKeough on the future of law

'When you coast on your appearance, it's nowhere near as satisfying as achieving success using your smarts'

Rachel Ward, p3



15 POLICING PROSTITUTION IN CHINA
The humorous hypocrisy of Chinese governance

16 UNFINISHED BUSINESS
Indigenous Person of the Year Professor Larissa Behrendt asks, 'Are we truly reconciled?'

18 FROM THE GROUND UP
Sustainability on the Mekong Delta with Associate Professor Mick Paddon from the Institute for Sustainable Futures

'Good photography is about having an emotional connection or passion for the subject'

Hugh Hamilton, p36



20 STORYTELLING IN THE PNG HIGHLANDS
A film school like no other

21 SURVIVAL ON THE SOUTH POLE
Life on the icy plateau with machinist Steele Diggles

24 WORLD VIEW
Meet Hopscotch's Troy Lum, one the world's most powerful film executives

26 LESSONS FROM DISASTER ZONES
Nurse Lisa Conlon's education endeavour in Asia

28 WIRED FOR STABILITY
Engineer Dominic Dowling's mission to shore up housing in the world's poorest communities

30 PALMER LEADS DOHA'S TRIBECA FILM FESTIVAL
The queen of the big screen makes her mark in the Middle East

32 BRIDGING THE DIVIDE
How sport is uniting a divided Sri Lanka

33 GROUP DYNAMIC
Four students united to build one of Shanghai's most esteemed legal firms

34 UTS'S MILLION-DOLLAR BID TO REVIVE THE CBD'S SOUTH
An ambitious campus plan takes shape in 2010

36 SHOOTING FOR THE STARS
LA-based photographer Hugh Hamilton on the highs and the lows of celebrity photography

40 ON WRITING... WITH JOHN DALE
It's bad for your back, but author John Dale is hooked

41 LOCK IT IN
Ross Gittins leads UTS: Alumni's new 'Own Your Future' speaker series in 2010



EDITOR'S LETTER

Jaunts overseas for most new graduates involve stuffing your life's precious contents into a backpack and buying a one-way ticket to London in the hope of landing a job, often working behind a bar until it materialises. UTS graduates in this international issue of *TOWER*, however, have managed to turn those travel dreams into a professional reality, building enviable careers in China, the US, Qatar, and even Antarctica.

Take Hugh Hamilton, for example (p36). After completing a degree in communications, he did some hard yards at a photography studio in Sydney before making his mark in advertising. He has since moved to LA where he's fast establishing himself as one of that city's premier portrait photographers, capturing the likes of Steve Martin, Helen Hunt, Tommy Lee and Hugh Hefner.

Then there's Steele Diggles who works as a machinist at the South Pole (p21); Amanda Palmer in Qatar who's head of entertainment at Al Jazeera English and executive director of the new Doha Tribeca Film Festival (p30); Troy Lum, the former head of Dendy who now runs Hopscotch Films (p24); and Bailey Xu who, along with three of his fellow UTS graduates, launched one of the fastest-growing law firms in China (p33).

Not to mention our own Rachel Ward (below). After having three children, Rachel attended university for the first time in 1995, enrolling herself in a writing course at UTS – "It was daunting to be 35 years' old and going to university." But she has since gone on to defy her critics with her breathtaking first feature film, *Beautiful Kate*. Her creativity and determination is an inspiration to us all.

Enjoy!

Chrissa Favaloro

P.S. Share your thoughts about *TOWER* on Twitter: #towermagazine or email us at alumni@uts.edu.au



CONTRIBUTORS

LARISSA BEHRENDT is the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at UTS. She is a barrister in the Supreme Court of the ACT and NSW and in July 2009 was named Indigenous Person of the Year by NAIDOC. A Commonwealth Writer's Prize winner for her novel *Home*, Behrendt received the UTS: Alumni Human Rights Award in 2009. She is leading a new generation of Indigenous thinkers attempting to grapple with the many issues facing Indigenous peoples in Australia. In her opinion piece 'Unfinished Business' on p16 she asks, "what would our ideal, reconciled Australia look like?".



LIN MA will graduate from the MA in Journalism program at UTS this year. She has completed internships at *The Sydney Morning Herald* and the ABC television's program, *Catalyst*. Having worked in the digital marketing industry, she is passionate about online trends and their convergence with journalism. For this issue, she learnt about the policing of prostitution in China from leading researcher Elaine Jeffreys (p15). Lin Ma is currently a volunteer online producer for Oxfam Australia and hopes to pursue a career in science and online journalism.



LAUREN CHANT is studying the B. Design in Visual Communications at UTS with a focus on photography. "Photography allows you to capture something that the human eye may only notice briefly. If you change angles or focus you can give something as ordinary as a teacup a whole new character." Up for a challenge, Chant agreed to shoot another photographer, Hugh Hamilton, who had just returned from a shoot with Hugh Hefner (p36). Her dream? "To find work where I can use both my photographic skills and my hobby of special effects makeup."



WILLIAM PURCELL is the Deputy Vice-Chancellor and Vice President (International and Development) at UTS. Professor Purcell has had wide consulting and industry experience working with business and government across the Asia-Pacific region in the areas of economic relations, joint venturing, international merger and acquisitions and multinational enterprise operations. In this issue (p8), he shares his thoughts on the wide-reaching benefits of an international education for the Australian economy and people.





Rachel's Resurgence

She has played the part of actress, model, mother, writer and activist. Now, Rachel Ward has received critical acclaim for her feature directorial debut, *Beautiful Kate*. She spoke to Chrissa Favalaro about how a writing course at UTS kicked off her new career

"I didn't appreciate success when I was young. I took it all for granted," says Ward. "When you coast on your appearance, it's nowhere near as satisfying as achieving success using your smarts."

"As a filmmaker, you need the soul of a poet and the hide of a rhino," says Rachel Ward. "It's about convincing film boards to support your work, convincing other writers to come on board, it's about instilling a sense of passion for your project in people who want to come along on the journey with you... It's exhausting at times.

"The hardest part is putting your film out there for the world to see, and critique."

Seated in Charlotte Cafe in Birchgrove, the passion and drive that led Ward, 52, to commit the better half of five years working on her first feature film, *Beautiful Kate*, is palpable. More than two years were spent honing the script (it was based on Newton Thornburg's novel of the same name which was set in Idaho in the US), followed by months spent securing investors and hiring the cast before the shoot could commence in South Australia's Flinders Ranges in March 2008.



BEAUTIFUL KATE

OUT NOW ON DVD

Ward drew inspiration from Bill Henson's work in creating what she calls an "aesthetic template" for the film: "Beautiful Kate treads the same terrain of alienated teenagers. [Henson] forces viewers to use their imagination, which is much more powerful than when the artist tells you everything."

Beautiful Kate has completed its rounds at the cinema and was recently released on DVD – sales have been strong, as have the reviews. It was nominated for 10 Australian Film Institute (AFI) Awards in 2009, including best feature film, best direction and best adapted screenplay, and took out the Inside Film (IF) Award for Best Cinematography (Ward was also nominated for Best Direction in the IF Awards).

Sipping on a weak latte, she is wired with energy.

"As a writer, you need to be obsessively driven," Ward explains. "You're self-employed, working on your own, so you need to make things happen. It's very competitive."

Rewind to 1983 and a 25-year-old Rachel Ward had left a modelling career for the glittering lights of Hollywood. She'd made her mark in a few 80s films – *Sharky's Machine* alongside Burt Reynolds and *Dead Men Don't Wear Plaid* with Steve Martin – had appeared on *Dynasty* and had been named one of the world's 10 most beautiful women. She was about to start shooting the immensely popular miniseries *The Thorn Birds*, when she met actor Bryan Brown on the set.

The connection was instant and, packing her bags a matter of months later, she relocated to Australia.

"I flew into Tullamarine Airport [Melbourne] to meet Bryan. Australia was utterly exotic to me. The Ash Wednesday fires were burning and it was an apocalyptic place. At the time, Bryan was doing *Eureka Stockade* in Bendigo and it all seemed so new. The landscape was hostile and foreign. Even the birds were different. I'd come from the UK where it was all so cosy, green, friendly."

Indeed, the contrast between her early years growing up as British aristocracy – she's the granddaughter of the 3rd Earl of Dudley – to the wilds of the Australian bush is immense. "I felt romanced and intimidated at the same time," she says.

A decade later, Ward had three children with Brown – Rosie, now 25, Matilda, 22, and Joe, 17 – and was ready for a new challenge.

"I felt I needed an education. I'd left school at 16, become an actress/model and I'd lost all those formative university years. I had no skills at all – I had to go back to the beginning."

Fortunately, says Ward, the "wonderful concept" of the mature-aged student had just emerged and she enrolled herself in a postgraduate writing course at UTS.

"It was daunting, really daunting to be 35 years' old and going to university. To be in a classroom full of 18-year-olds who I was sure would pip me at every post."

Over the years, though, Ward had quietly honed her writing skills. "This was back before the internet and I would always write letters home – I'd been away since I was 19, when I moved to the US. It was Bryan who said I wrote good letters."

She credits the UTS writing course for allowing her to find her creative voice. "I almost recognise a UTS 'voice' now – I mean that in a positive way."

Bryan, she says, has just found his writing voice. "Bryan is in Trinidad at the moment and we're writing letters to each other. He's writing in the third person – in character, adopting a slightly naive way of looking at the world – and he's cracked his [creative] voice. So I'm now writing in the third person in response about my life here," she says, smiling.

Despite having lived in Australia for more than a quarter of a century,

"Your film is like your first love: you take it very personally and you hope everyone falls in love with it as much as you."



Ward states she still feels very much like a migrant, "which is a wonderful thing for a writer/filmmaker... It gives you perspective".

This sense of isolation also motivated Ward to get involved with charities, earning her an Order of Australia in 2005. "It was my way of building an extended family," she explains.

Ward is currently the patron for the Kids In Community charity and YWCA

I love the dark side. I've always been attracted to the dark side: it reveals humanity. It reveals all of us

Australia. She also established the annual Mother Of All Balls event to raise money for 'Big Brothers Big Sisters' and 'Aunties and Uncles', two YWCA programs that offer support and mentoring for young people. Ward and Brown often have children stay with them at their house in Sydney's inner west.

"I have two Sudanese refugees this weekend through the Kids In Community organisation. They're both lost boys of Sudan: they live in Lismore now.

"I'm taking them to a black-tie do for the YWCA at Bondi Beach and then the polo on Sunday [in Richmond]. A friend who plays in the Australian Ladies'

Polo team bullied me into becoming an ambassador. It'll be a taste of the privileged life," she says, laughing.

"I took another kid to the Chinese ballet. It was a young girl and I thought it was just her coming to stay with us, but she brought her dad too. He turned up – he's this country guy, a farmer, with missing teeth – and I thought, 'he's going to hate this'. Turns out she was bored by the whole thing and he was completely knocked out by the ballet. He wouldn't stop talking about it."

Charity work, says Ward, has helped her understand the breadth of society. "When you've lived a privileged life, you can get very cut off to the realities of how a lot of other people live, cut off from the hardships that they face. It makes you take your life for granted."

Prior to *Beautiful Kate*, Ward directed two short films that also brave the terrain of ambiguous morality: the award winning 24-minute prison drama, *The Big House* (2000), and the 53-minute drama, *Martha's New Coat* (2003), which stars Ward's daughter Matilda Brown, then aged 16. Both these films have been given a new lease on life, appearing

in the special features section of the *Beautiful Kate* DVD.

"*The Big House* was set in a mens' prison and it was about how young boys, new to the prison, get 'picked off' by older inmates to become their sexual partners. Early on, I set up the old guy to be completely despicable, but later on you begin to understand the system and what leads to men forming these kinds of relationships inside. You realise it's all about survival in an inhumane place," says Ward.

It's these grey areas that fuel her creative work. "That's what a storyteller does: looks at who we are as a society, what our values are and how they are drifting and changing over time. A lot of films are morally black and white – *Harry Potter* uses children's morality, for example – but it's not as simple as that."

So what's next for Ward? "I'm working on *My Cleaner* with Geoffrey Atherden, who wrote *Mother and Son*. It's a comedy/drama about the choices women make and the consequences of those choices."

Success the second time round has happened slowly, incrementally, she says. "I don't feel that different because of it. But you're always left with a sense that you can do better, there's always room for improvement. I think that's what keeps us motivated to work at it." ■



Clockwise from bottom left: artistic renditions of the Australian Pavilion; Korean Pavilion; Spanish Pavilion; and United Arab Emirates Pavilion at Expo 2010



The Australian pavilion was designed by local architectural firm Wood/Marsh in conjunction with design firm think!OTS. Organisers say, “the striking shape and colours of the pavilion acknowledge Australia’s ancient landscape while demonstrating the sophistication of modern urban design in Australia”. The pavilion will feature exhibits, a cultural program and retail, food and beverage options to introduce visitors to the sights, sounds and tastes of Australia – all presented by a team of bilingual staff.

At a cost of \$83 million, the Australian pavilion and its associated business and cultural promotion programs will be the biggest investment Australia has ever made in a World Expo.

“This reflects the government’s intention to take full advantage of this opportunity to promote increased trade and two-way investment [and] project contemporary images of modern Australia to millions of people,” Federal Minister for Trade Simon Crean said.

To tie in with Expo 2010, UTS will be hosting its own local graduation ceremony in early June, to be followed by a special alumni event. Organisers in Sydney are working closely with Chinese authorities to plan a spectacular event and Shanghai-based graduates of UTS will be invited to attend.

For updates about the UTS June event, visit www.alumni.uts.edu.au

FROM EXPO '88 TO SHANGHAI '10

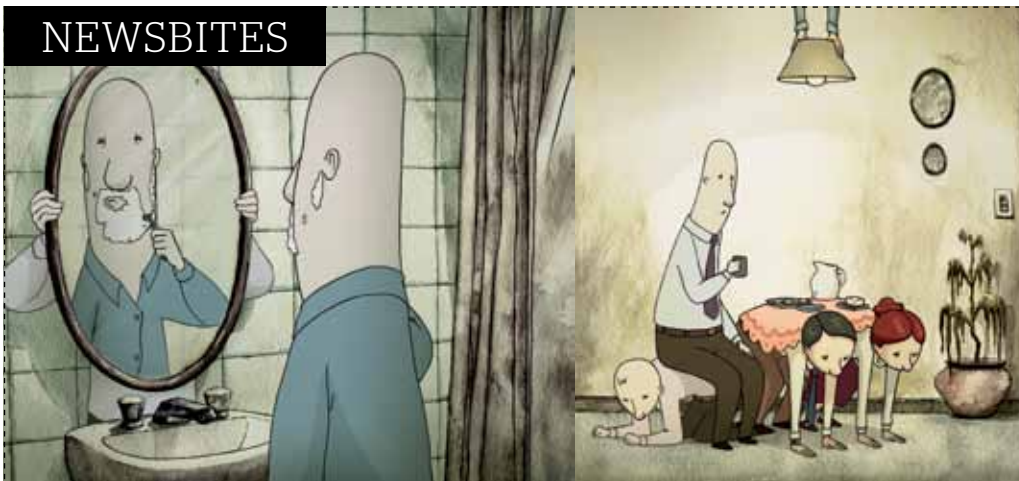
You may recall (World) Expo '88, the international fair that put Brisbane on the world map and attracted 18 million visitors – more than the total population of Australia at the time. Now it's China's turn. From 1 May to 31 October, Shanghai will host (World) Expo 2010. It is set to be the biggest international exposition in history with more than 180 countries taking part. Organisers estimate that 70 to 80 million people will visit during Expo's six-month duration.

The theme for Expo 2010 is 'Better City – Better Life', signifying Shanghai's

new status in the 21st century as a major economic and cultural centre. It is also a platform from which the Chinese people can celebrate and promote their country's burgeoning clout in the global economic community.

The fair will be situated on the banks of the Huangpu River in downtown Shanghai and the national pavilions – each nation taking part is building its own – will cover a land mass of around 5.3 square kilometres. Construction of new metro lines has been undertaken for years in order to serve traffic demands for the event.

NEWSBITES



2009 Blue Egg Award-winning film, *El Empleo*



Work by Master of Animation students that appeared in UTS:SIAF 2009

ANIMATION IN THE TOWER

Sydney International Animation Festival 10



With the second UTS: Sydney International Animation Festival (UTS:SIAF) set to begin in the UTS Tower building later this year, emerging animators now have a chance to get a leg up in the industry through the Sixty40 Proto-Ninja Award.

The award consists of a \$1000 prize plus a two-month mentorship with Sixty40, an animation and motion graphics studio in Darlinghurst, Sydney. Entrants must create a new work of between 40 to 60 seconds in length with the theme 'underdog' (visit www.sixty40.com to find out more). Films by 10 finalists will be screened at the opening night of the UTS:SIAF on Friday 24 September, where the winner will also be announced.

This year's UTS:SIAF will be showcasing the best of international and local animation, along with industry panels

and international guests including Clare Kitson, former commissioning editor for the UK's Channel 4, and Oscar-winning Canadian animator Chris Landreth.

UTS:SIAF 2010 will feature sessions such as the 'Australian Panorama' and the wonderfully twisted 'Late Night Bizarre', along with a new batch of animation from France, the US, the UK and China, to mention just a few. The free panel sessions with industry gurus will be back after the 2009 line-up of ABC, SBS and Nickelodeon. There will also be 'teen jury'-selected children's films and, of course, the UTS:SIAF Blue Egg Award for the audience favourite, won in 2009 by Argentina's Santiago 'Bou' Grasso for his film *El Empleo*.

Stay tuned to www.siaf.uts.edu.au for updates.

UTS CEO IS NATION'S BEST EMPLOYER FOR WOMEN

The Equal Opportunity for Women in the Workplace Agency (EOWA) has crowned UTS Vice-Chancellor Professor Ross Milbourne as Australia's Leading CEO for the Advancement of Women. Federal Minister for the Status of Women Tanya Plibersek presented the award that acknowledged him for "leading by example in creating workplaces that support working women".

Up against CEOs from Dell and Woolworths, Milbourne was chosen for

driving the university's programs to improve the representation and career progression of women. EOWA highlighted the range of gender equity programs at the university, including Women@UTS, career development initiatives, Women In Engineering and generous parental leave provisions.

"It has always been very gratifying that UTS has consistently been named by the EOWA as an employer of choice for women," he said.



International Education, A National Priority



International education has brought very significant benefits to Australia's education system and to its national prosperity. In terms of economic impact, international education now contributes more than \$16 billion to the Australian economy and is our third largest export industry. It contributes to Australian employment, generating 125,000 additional full-time jobs, and international students

account for around 20 per cent of total university enrolments and 15 per cent of total university revenues. This is also the case for UTS. Aside from their numerical and financial contribution, international students also enrich the cultural fabric and life of our university campuses.

International students at UTS come from more than 100 countries and play an important role in helping to build the

in Australian universities, up more than 100 per cent from a decade earlier.

As part of our strategy to become a truly internationalised university, UTS will be launching an international leadership program this year designed to further provide UTS students with the skills they will need to effectively operate in a rapidly globalised business environment. The new program, to be known as BUiLD (Beyond UTS international Leadership and Development), will include overseas exchange, volunteering and internship components as part of the core requirements to further build the global skills and intercultural capabilities of UTS students. We will also be setting a target of 25 per cent of UTS students having an offshore experience as part of their studies by 2015.

Universities also run a range of programs including homestay programs, where international students live in an Australian home, experiencing community and family life during their time in Australia. These relationships build long-lasting friendships and a depth of cultural understanding for participating Australian families.

In a very direct way, the Australian community benefits from the international student program through greater knowledge, understanding and integration with students from other countries and cultures. ■

Networks between international and local students are invaluable as the world rapidly globalises

have been at the mainstay of Australia's skilled migration program over recent decades, assisting in meeting Australia's professional skill shortages.

The benefits of international education, however, are much broader than its economic impact. Receiving international students can have a major effect on developing countries by allowing students from those countries access to Australia's world-class education system. In return, educating a cohort of international students can have a significant impact on Australia's 'soft' diplomacy through developing alumni who have positive feelings about Australia and who are able to exert influence and open doors to the benefit of the nation.

Since 1975, the number of international students educated in Australia has steadily grown to more than 620,000 in total, with more than 200,000 in the higher education sector. Many of those original students now hold important positions in their home countries.

Today, international students

global skills and intercultural capabilities of our domestic students. They enliven our research laboratories, introducing new ways of looking at problems, and they enhance our classroom environment by contributing international case studies and experiences.

One of the great benefits of a truly internationalised university is the networks that develop between international and local students. These can then extend into professional life – an invaluable benefit as the world rapidly globalises.

In the twenty-first century, Australia is facing a severe shortage of research students to fuel our future innovation and knowledge economy. International research students play a pivotal role in mitigating this shortage: they contribute to Australia's research and development activities through developing intellectual property and through the supporting roles they play in furthering important national research projects.

Today, there are more than 10,000 international research students studying

BY PROFESSOR BILL PURCELL, IS DEPUTY VICE-CHANCELLOR (INTERNATIONAL AND DEVELOPMENT)

IN YOUR FACE



Canadian National Chief
Shawn A-in-chut Atleo
wrapped in a ceremonial
shawl of woven cedar bark

“It’s our time to rise up
as indigenous people”

SHAWN A-IN-CHUT ATLEO said this line to thunderous applause on 23 July 2009.

“We’ve got threats to our education. We’ve got soaring rates of children in care. We have a country in Canada that does not recognise us as Indigenous nations. This country of Canada does not uphold the honour of the Crown.”

Shawn Atleo had just been elected as the National Chief of the Assembly of First Nations, the national representative organisation of the 630

First Nations communities in Canada. The assembly represents more than 700,000 native people across Canada.

As the new public face of Aboriginal negotiations with the federal government, Atleo is calling for education and economic reforms and for Canada to adopt the United Nations’ declaration on the rights in Indigenous Peoples. With a background in education – Atleo completed a Master of Education in Adult Learning and Global Change at UTS in 2003 and was appointed

Chancellor of Vancouver Island University last year – he emphasises the importance of language, history, teachings and cultural values.

“There is work to do,” says the 43-year-old father of two. “We know economic independence is political independence. Economic power is political power.”

Originating from the Ahousaht First Nation on Flores Island, he served as the Assembly of First Nations British Columbia Regional Chief for six years. His work with the provincial and federal governments led to policy changes and vast improvements in how governments work with First Nations.

As National Chief, Atleo is now taking the lead from the long line of Aboriginal rights campaigners who began their work in the 1880s, culminating in the June 2008 apology issued by Canadian Prime Minister Stephen Harper to the stolen generations of Aboriginal children who were forced into residential schools as part of a government policy called ‘aggressive assimilation’.

Atleo, who is a member of the 26th generation in a line of chiefs, says he calls on the strength of his ancestors as he battles daily with the federal government to follow through on its apology by providing more help for natives.

“Together we will make sure that the country of Canada makes good on the apology offered to the survivors of the residential school system,” says Atleo. ■

TOWERING 10



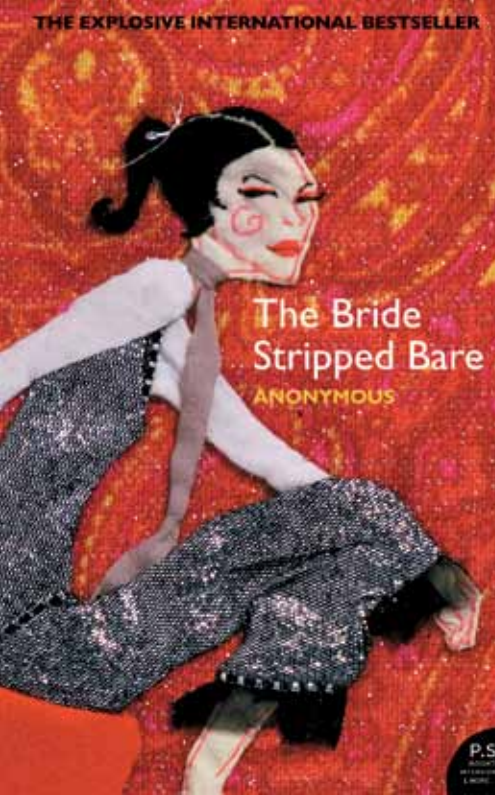
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Saudi Arabia is a country renowned for its strict rules concerning women: according to a DFAT (Australian Department of Foreign Affairs and Trade) publication, women should consider initiating business contacts through men and, for women, the business environment is “challenging”. Despite this, B. Applied Science graduate **INÉS SCOTLAND** has risen to the top of her field as Managing Director and CEO of the mining company Citadel Resource Group, which has a portfolio of gold and base metal projects in Saudi Arabia. At the age of 43, she has amassed more than 15 years’ experience in the mining industry – the majority of the time spent with Rio Tinto companies – and she now divides her time between the Middle East and Australia. Being a businesswoman in Australia, she says, is just as challenging: “Australia needs a better representation of women on boards rather than the old boys’ club.”

2

Keeping track of **MATTHEW CLEARY**, 33, must be no small feat for friends and family as they trace his work postings across the map from Cairo to Paris and India to Darfur. As a nurse and field coordinator, he has spent several years working with Médecins Sans Frontières (MSF), at one point rising to the position of Deputy Medical Director during which time he organised a mass meningitis vaccination campaign for 85,000 people and coordinated emergency intervention for 15,000 refugees. Cleary, who completed a B. Nursing (1998), Grad. Cert. in Critical Care Nursing (2003) and M. Health Services Management (2005) at UTS, is currently living in Cairo with his wife. “Last year, I worked for a French non-governmental organisation called La Chaîne de l’Espoir [Chain of Hope], bringing children from Gaza to Cairo for open-heart surgery. I also worked as a consultant for the United Nations World Food Programme and I have just finished an evaluation in Southern Sudan for MSF.”

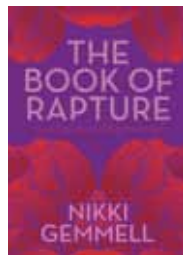
Career opportunities have propelled graduates to all four corners of the globe to head up mining operations in the Middle East, provide health care in Africa, write bestselling novels in London and lead technology advancements in the US



3

She created waves when, writing under the tag 'Anonymous', HarperCollins released her raw and honest depiction of female sexuality in *The Bride Stripped Bare*.

NIKKI GEMMELL called it "a very honest take on sex, from a woman's perspective", and it went on to top bestseller lists around the world. Playwright Andrew Bovell is currently completing the script for a British film adaptation. Wollongong-born Gemmell, who completed a BA in Communication (1989) and MA in Writing (1998) at UTS, has resided in London for more than a decade now and has gone on to produce five novels: *Shiver*, *Cleave*, *Love Song*, *Alice Springs* and *The Book Of Rapture*; and two non-fiction books: *Why You Are Australian* and *Pleasure: An Almanac for the Heart*. The 43-year-old has also contributed to close to a dozen anthologies, including *Writers On Writing* and *Come Away With Me*. The tentative release date for her new novel, to be published by HarperCollins, is April 2011.



4

Having recently relocated to the head office of Cisco Systems in the US, **ROSS FOWLER**

is now positioned close to the helm of the company in his role as Vice President, Borderless Networks. Cisco Systems, a worldwide leader in networking for the internet, is estimated to have cash and investments totalling more than \$26 billion. Fowler, a B. Engineering (1980) and MBA (1987) graduate, has accrued more than 30 years' experience in the IT and telecommunications industries, moving from his position as Australia and New Zealand Managing Director in mid-2007 to become the Vice President for Service Providers, European Markets. The 53-year-old was promoted from the UK to the US late last year and says, while it's not quite London, life in San José, California, is progressing well. "My new role in Cisco is interesting and very challenging. It's also a great experience working in the corporate head office on the core business of the company."



5

At the age of 24, Sydney-based industrial designer **TOM FEREDAY** has already taken out a number of local and international design awards, including the UTS Jack Greenland Travelling Scholarship for contribution in the field of sustainable design and the Qantas Spirit of Youth Award for Industrial and Object Design. He has also been a finalist in the Design NSW Travelling Scholarship and the Design Institute of Australia's Graduate of the Year Awards for industrial design. Fereday's designs include SolarStand, a rollable solar panel; Sakana Light, an LED-powered ceiling light that uses fibre optic technology and recycled packaging; and the Stack chair, a dynamic task chair that can be stacked in a linear fashion. "All my projects attempt to evaluate the environmental effect of design outcomes to use the environmental impact of a design as a positive constraint," says the B. Design (Industrial Design) graduate, who has worked for Schamburg + Alvisse, Ideal Industrial and Design Edge.

6

Ambition comes as second nature to **DAVID GEE**. When he started at Ernst & Young in 1993, he set a goal to become a partner within two years. "This meant I would need to get three promotions in that period. To cut a long story short, I was offered a partnership but declined as I wanted to work in a role that would enable myself and my family to live internationally." This dream role came up at Eli Lilly, a multinational pharmaceutical company, where Gee worked his way up to Chief Information Officer in the US. Prior to this move, he held a regional role with Lilly in China. "Success is not having any regrets," says Gee (Grad. Cert. Software Engineering, 1992). "This is measured in so many ways: richness of life experiences, a healthy and happy family and ability to really 'enjoy' your work." Gee recently returned to Australia where he is now on the path to partnership with KPMG's IT advisory group.



7

With a background in dance spanning more than two decades, **MARILYN MILLER** is the National Indigenous Dance Coordinator responsible for establishing pathways for Indigenous dance in Australia through the Australian Dance Council. At the age of five, Miller was already taking dance classes in her hometown of Cairns and, by her teens, she was touring Germany and Finland with the Aboriginal Islander Dance Theatre. The B. Business graduate (2004) has since performed and choreographed locally and internationally for the Bangarra Dance Theatre, the Australian Ballet, Kooemba Jdarra Indigenous Performing Arts Company and SBS and ABC television. "My desire to learn and acquire new skills has presented many opportunities in many different forms," says Miller, 46. "Being able to capitalise on those opportunities has meant I've been able to source employment in many strands of dance."



8

He is credited with launching GraysOnline in 2000 after asking the Grays (Aust) Holdings board for a relatively meagre \$50,000. "They agreed and online auctions now comprise 95 per cent of our sales," says **CAMERON POOLMAN**, 41, who has been CEO of the Australian online retail and auction company for five years. After going online, the previously traditional auction house expanded in size from a dozen staff operating out of "an old shed in Lakemba" to more than 400 in locations around Australia. Sales are increasing by around 25 per cent each year, with Grays turning over more than 120,000 items a month. Poolman (M. Business in Marketing, 1996) is now looking to introduce fixed-price items to the auction site. "I'm passionate about the internet and believe that there is a great opportunity in Australia for companies who execute their online strategies properly," he says.



9

In an era when most people leapfrog from job to job, **JOANNE CREWES** credits her success with staying loyal to one employer. "I started at Procter & Gamble in January 1988, straight from graduating at UTS [B. Business]. In my first role, I was responsible for launching Pert 2-in-1, a breakthrough in hair care innovation and it hit market leadership in only six months." In 1993, she was offered the role of Marketing Manager for Olay and Clearasil Asia, based in Japan, and she hit the ground running. Crewes, 42, is now a Singapore-based Vice-President with Procter and Gamble (P&G) with global responsibility for the company's SK-II line of skincare products for women, as well as for P&G's entire range of beauty products across the Asia-Pacific (excluding China). "I love my work: I get to travel the world; work with very talented people; build great brands; and I can honestly say that I have never been bored."



10

A day at work for Mallesons Stephen Jacques's youngest partner, **MARTYN HUCKERBY**, 32, can involve anything from donning a hard hat at the Expo 2010 Shanghai site to resolving a contractual dispute between an Australian retailer and a Chinese vendor. It's a busy life and one that Huckerby works hard to excel at: the law graduate (2000), who specialises in competition/antitrust and regulatory law, was recently named Australian Education International's Young Alumnus of the Year at the inaugural Australia China Alumni Awards ceremony. "I've had an incredibly rewarding first 12 months as a partner of Mallesons and I plan to continue developing our business in Shanghai and working to promote Australia-China trade relations," says Huckerby. "There is great potential for Australia to benefit from the growth of China and I plan to remain in the thick of it." ■



Lawyers Beyond Borders



BY PROFESSOR JILL MCKEOUGH, DEAN OF LAW



Law is an international services profession and increasingly we are seeing the globalisation of legal services. Since the practise of law is all about helping clients deal with the way society works, the arrangements and agreements that keep international trade going means that lawyers need to be able to work across borders and to deal with different legal systems. Although lawyers need to be able to move between various jurisdictions, this is more easily said than done – particularly as each national jurisdiction has its own requirements for admission to legal practice.

In addition, many countries have different jurisdictions within them. In Australia this has meant that there are multiple admission policies since each state and territory (plus the commonwealth) are all separate jurisdictions. This causes considerable difficulties for foreign lawyers seeking admission to legal practice in Australia as there is no single admission point.

The Federal Government places a high priority on developing policy to facilitate our trading and international transactions. As the complexity of the present system is considered a major legal market access barrier, to have one Australian jurisdiction instead of nine would be an important way of enhancing the international competitiveness of the Australian legal profession.

Efforts to develop uniform admission rules are underway, but this requires the individual agreement of all the various admitting bodies, and there is no truly national system. During 2009, a National Legal Profession Reform Taskforce was set up by the Council of Australian Governments to devise

a strategy to establish a national legal profession and regulatory framework. The aim of uniformity throughout the country and a seamless national legal profession would obviously be of interest to local law graduates, as well as overseas lawyers.

Globalisation of legal education is also an issue of interest to the government, as it is to law schools and individual law graduates. The UTS Faculty of Law is one of a number of law schools recently granted recognition of our law degrees in India. A delegation from the Bar Council of India will visit the faculty shortly to confirm this recognition.

Two years ago, the UTS Law Faculty introduced a revised law curriculum that is the basis of our Bachelor of Laws and Juris Doctor degrees. In producing this new curriculum, we consulted widely with the legal profession which give us insight into what equips a graduate for the globalised legal environment.

It may be a surprise to learn that core legal skills in traditional areas are relevant to international trade and an understanding of cross-border transactions requires a good understanding of contract, property and equity law. National relevance is part of being internationally equipped and the UTS curriculum emphasises the federal system and the increasing trend towards legal harmonisation of state-based regimes. An understanding of other nations' legal systems and comparative law is necessary as students need to develop some understanding of code systems and civil law; indeed, civil law concepts are increasingly influencing local commercial law.

During 2010 we hope to see further developments in the move towards a national legal profession. ■

POLICING PROSTITUTION IN CHINA

Journalism student Lin Ma talks to researcher Elaine Jeffreys and uncovers the many contradictions in China's dealings with prostitution and the rising threat of HIV/AIDS

While studying in China in 1993, Elaine Jeffreys befriended a young Chinese woman working as a hostess in a karaoke bar. It wasn't long though before the woman's casual evening job turned into something more.

"When she started it was a very simple clear-cut job about providing drinks and being nice," says Jeffreys, who is now a professor at UTS's China Research Centre (CRC). "But within the space of a year there was an assumption that there'd be sexual transactions as well."

The experience prompted Jeffreys's lifelong interest in prostitution governance, scandals and sexuality in China. At the CRC, she is now at the forefront of generating conversation about China's burgeoning sexual revolution. As for the Chinese hostess, Jeffreys has not heard from her since they met 17 years ago.



it is a lot harder to ignore a serious outbreak of HIV/AIDS.

"There's a lot of talk around HIV/AIDS because sexual transmission has just overtaken intravenous drug use as the main mode of transmission in China," says Jeffreys.

In an attempt to combat the spread of disease, the government now runs community sexual education programs, or 'Working Girl' training classes, in some parts of the country. Through face-to-face classes, and even by distributing

“

Within the space of a year there was an assumption that there would be sexual transactions as well

”

Despite the controversial nature of her research, Jeffreys says matter-of-factly that she has had no trouble with the Chinese government. In fact, she recently attended a sexuality conference in China, along with other academics, to discuss the proliferation of the sex industry since China opened up its economic doors in the 1980s – not to mention the health and societal repercussions rippling across the nation.

"The introduction of economic reform in China has meant the introduction of labour mobility," Jeffreys says. "With people moving around, society is less restricted... And things that used to be uncommon, like premarital sex, are now no big deal.

"So China's social change is fascinating. But [with prostitution] I was really interested in how they govern something like sexuality, which many people consider to be private."

Up until now, the state had always turned a blind eye to the booming prostitution industry. That's not to say the police haven't cracked down on illegal brothels and arrested workers. They have. They've even paraded the culprits in public arenas for all to see. Still, their method has been largely out of sight, out of mind.

But decades of wishing it away had led to an even greater problem than the industry itself: the widespread increase of sexually transmitted diseases. It is one thing to pretend prostitution no longer existed since its outlawing in the 50s, but

cartoon brochures in nightclubs, the government is urging sex workers to use condoms and contraception.

"Which would seem like a huge contradiction," says Jeffreys, laughing. "Their job is to crack down, but there they are, busy helping.

"But HIV is a matter of life and death and that is more important than cracking down."

Jeffreys says her research is not about making policy recommendations, as such. Instead, it highlights the (sometimes humorous) contradictions in Chinese government policies and argues for a more nuanced look at China.

"I guess the research will expose the complexity of debates on prostitution in China, and show that it's not just a straightforward 'no'," she says. "There are a huge range of debates in China, and around all different issues ranging from forced prostitution, through to voluntary prostitution in high-class venues, to male-male prostitution, which is increasing in China, to child prostitution – you name it.

"That's one of the interesting things about looking at a subject like prostitution. If you look at it broadly enough, it really tells you about how government operates in China – that it's a lot more open to change, it's a lot more flexible and it's a lot more pragmatic than people believe." ■

UNFINISHED BUSINESS

In a national address on 13 February 2008, Prime Minister Kevin Rudd apologised to the stolen generations. Two years on, NAIDOC Person of the Year Larissa Behrendt reflects on the lasting impacts of the apology

Larissa Behrendt is a Professor of Law and the Director of Research at the Jumbunna Indigenous House of Learning at UTS. She is a barrister in the Supreme Court of the ACT and NSW and in July 2009 was named Indigenous Person of the Year by NAIDOC. Behrendt (Grad. Dip. Legal Practice, 1993) received the inaugural UTS: Alumni Human Rights Award in 2009.

There comes a time in the history of nations when their peoples must become fully reconciled to their past if they are to go forward with confidence to embrace their future. Our nation, Australia, has reached such a time. And that is why the Parliament is today here assembled: to deal with this unfinished business of the nation, to remove a great stain from the nation's soul and, in a true spirit of reconciliation, to open a new chapter in the history of this great land, Australia.

This part of Kevin Rudd's speech in delivering the apology to the stolen generations on 13 February 2008 points to the historic importance of the occasion.

As both a child and grandchild of members of the stolen generations, I was like so many Aboriginal and Torres Strait Islander people who had a very personal perspective on the apology.

I can never completely understand the emotional trauma of being taken from my family. I have been privileged to have loving parents and a close relationship with my brother and cousins, I've had the privilege of knowing where I was from, of knowing my place in the Aboriginal kinship and totemic systems, of knowing my nations and the parameters of our traditions, of knowing bits of my language and hearing our cultural stories. But I can appreciate the extent to which members of the stolen generations were deprived of the most precious, most nurturing relationships.

My father did not live to hear the apology. As someone whose life had been shaped by his removal from his family, I know he would have appreciated formal recognition by the Prime Minister that the

assimilation policy had been cruel in its consequences and shameful due to its inherent assumptions of white superiority.

For many Aboriginal people, the day of the apology will always have this personal as well as historic significance.

But the day was important for the broader Australian community as well. The scenes of crowds gathering outside Parliament House in Canberra, in public squares where the speech was broadcast and in community events across the nation showed white faces mixing with black.

These Australians understood that the importance of the apology did not just lie in acknowledging the historic wrong done to Aboriginal people. It also signified a maturing of the relationship with Aboriginal people and a different vision of the type of country we could be.

One of the lasting impacts of the apology is that it changed the nature of the relationship between Australia and her first peoples: it was the promise of a new start, of greater possibilities in finding a way of sharing the country and of concluding the unfinished business of reconciliation.

Over the period of his prime ministership, John





Howard reinforced and perpetuated his strong and tenaciously-held view that our country's history should not acknowledge events or perspectives if it made white people feel guilty about their past.

This was perhaps best

We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.

A future where this Parliament resolves that the injustices of the past must never, never happen again.

equal stake in shaping the next chapter in the history of this great country, Australia.

Here are two very different, almost diametrically opposed, visions for the kind of country we could have. These competing views challenge us to ask: Do we want a society

that, when it comes to working towards justice for Aboriginal and Torres Strait Islander people, there needs to be political leadership. There needs to be an understanding that how Australia treats its Indigenous people is a standard by which not only



Do we want to live in a society where difference is looked upon suspiciously or in one where difference is celebrated?



captured in this extract from John Howard's speech at the 1997 Reconciliation Convention:

In facing the realities of the past, [...] we must not join those who would portray Australia's history since 1788 as little more than a disgraceful record of imperialism [...] such an approach will be repudiated by the overwhelming majority of Australians who are proud of what this country has achieved although inevitably acknowledging the blemishes in its past history.

Compare that with this excerpt from Kevin Rudd's apology speech in 2008:

A future where we harness the determination of all Australians, Indigenous and non-Indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity.

A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed.

A future based on mutual respect, mutual resolve and mutual responsibility.

A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an

that is guarded, fearful, backward-looking, insular and intolerant? Or do we want a society that is forward-looking, inclusive and generous? Do we want to live in a community where difference is looked upon with suspicion or where difference is celebrated? Do we want a system of laws that are considered fair because they look neutral on their face, or do we want a legal system that is considered equitable because it has no hidden prejudices and biased outcomes?

What would our ideal, reconciled Australia look like?

The apology to the stolen generations given by Prime Minister Rudd reminds us

other countries will judge us, but also a standard by which we should judge ourselves.

Any democracy needs to extend itself the most when it comes to the way in which it protects its poorest members, those who have a distinct cultural and historical background and communities that have been historically marginalised. But it is also time to reflect on the challenges that still lie ahead if we are to achieve true justice and equality for Aboriginal people and real closure for the members of the stolen generations and their families. ▮



Associate Professor Mick Paddon, Research Director at the UTS Institute for Sustainable Futures, finds the true meaning of sustainability in a sprawling city on the shores of the Mekong River

Anyone who has travelled as a tourist along the Mekong River in Vietnam is likely to have visited Can Tho City.

It is a stopping-off point for boat trips up the Mekong to Cambodia, home to a wonderful floating market and a newly-erected bridge that bears striking resemblance to the Anzac Bridge in Sydney. What would be less obvious to the passing tourist is that Can Tho is a rapidly growing city, on track to be a major growth point for the development of the whole of the south of Vietnam.

Over the past three-and-a-half years, the UTS Institute for Sustainable Futures (ISF) has been working with Can Tho City on two different projects, both intended to assist in making the city's development more sustainable.

The first, conducted between 2006 and 2007, involved the ISF working with city authorities and a team of researchers from the Hanoi-based National Institute for Urban and Rural Development to prepare a 20-year comprehensive and integrated strategy for the city's development.

Now, the ISF is working on a project in the city of Can Tho to research options for providing sanitation to newly developing peri-urban areas (belts of non-urban land fringing the metropolitan centre) in the city's south. This work is funded by the Australian Government's development aid agency AusAID under its Australian Development Research Awards scheme.

These two projects illustrate some fundamental aspects of what we mean by 'sustainability': it is about enabling

WHAT IS THE 'ONE JUST WORLD' INITIATIVE?

One Just World is a national series of free, after-work speaker events aimed at involving the community in conversation and debate on key international development issues facing Australia, the Asia-Pacific and beyond. It is a partnership between World Vision Australia, the

International Women's Development Agency (IWDA), AusAID and a university research centre in each state. In NSW, the One Just World series operates out of UTS. For full details, including recordings of past forums, visit www.onejustworld.com.au

FROM THE

people in development contexts to find their own solutions. An important feature of the ISF project into sanitation options is that it is a partnership with the Can Tho City's Water Supply and Sewerage Company and academic researchers from the local university. The focus and the location were decisions made by the city's water company.

Throughout the process of economic analysis and sustainability assessment, decision-makers work together to compare several alternative ways to provide sanitation. This innovative approach to research has been developed by the ISF over the past decade through its work in Australia, the Middle East, North Africa and the US.

But there are serious challenges in applying this approach in Can Tho City. For example, securing agreement on possible technical solutions, which are often innovative and cutting edge, can be difficult. The approach is also about putting alternative options to local decision-makers and consulting with many key stakeholders. This can pose additional challenges because the bureaucratic mechanisms in Vietnam are far from fluid: there are a number of parallel processes that take place across the country at the same time. For example, decision-making is being decentralised from the national level to cities like Can Tho; there are reforms underway in state-owned utilities, such as the water supply company; and there is a move to greater consultation by governments at all levels in what is termed in Vietnam "grass roots democracy".

So a simple project can take considerably more time to complete as you work through these processes with local partners. It is as much about understanding local social and political dynamics as it is about the technologies, even on a project on what appears to be about 'hardware' issues in sanitation. But we have to recognise that if the option selected works for - and is, to a certain extent, 'owned' by the local partners - it creates valuable buy-in, enhancing the project's chances for success into the future.

At the national and global level, sustainable development becomes about the long-term impacts of providing aid, supporting particular initiatives and undertaking specific reforms or changes. The question - 'How do we know that what we are doing is having a significant and positive effect?' - is often raised by governments funding aid programs, international donor organisations and non-governmental organisations working on the ground.

This issue of whether development aid 'works' is one of the main underlying questions asked at a series of open forums held at UTS over the past couple of years as part of the One Just World initiative. The Sydney forums, which are due to continue into 2010, have looked at such issues as women and development, climate change and the overarching question: 'Does aid work?'

There has been general agreement among the diverse speakers at these forums that aid is important, but there is no simple answer to the question of whether aid really works. One way this can be answered is to ask the people directly affected by the aid projects: the communities in developing countries.

Part of this process is to identify communities not just as recipients of

development aid but as active agents and partners in projects.

With AusAID funding, the ISF, alongside the IWDA and two non-governmental organisations, is researching the gender impact of local water and aid-funded sanitation projects in Fiji and Vanuatu. At this local level, 'sustainability' takes on a different hue. As with Can Tho, it is a question of whether initiatives can be maintained locally, which often means ensuring that all the elements of the project are appropriate.

In the space of a decade, sustainability is one of those terms that, through force of argument, sound research and advocacy, has come into common usage in public policy and debate. Current development aid work requires the application of sustainability as it is understood in contemporary Australia: looking at the interdependence of social, political, economic and environmental dimensions. It's about working on the ground to come up with solutions that are appropriate in the environment, relevant to the community and owned by the locals. ■



GROUND UP



STORYTELLING IN THE PNG HIGHLANDS

KOKODA, CANNIBALISM AND TRIBAL WARFARE HAVE ALL FEATURED IN FILMS ABOUT PAPUA NEW GUINEA,

BUT FOR THE FIRST TIME THE HIGHLAND PEOPLE ARE TELLING THEIR OWN STORY THROUGH A NEW UTS PROJECT

Papua New Guinea's exotic landscapes and indigenous people have drawn interest from international filmmakers for decades – think *Kokoda*, *Lionheart* and the BBC's *Lost Land of the Volcano* – but there's never been a strong focus on a home-grown film industry until now. The Yumi Piksa film project, which is pidgin for 'our pictures', was started up by UTS PhD student Verena Thomas last year as a vehicle to teach locals the art of filmmaking while recording vital knowledge shared by the communities in the PNG Highlands.

The UTS venture, operating in collaboration with the University of Goroka, has produced three short documentary films that have been distributed to international audiences, with two accepted into the Pacific International Documentary Film Festival in Tahiti in January this year. The project was also featured in *Scene by Scene – Films of Asia Pacific*, a four-part documentary series, recently broadcast on CNN, the ABC and Australia Network.

"I had made a documentary in PNG previously, called *Papa Bilong Chimbu*, which tells the story of my great-uncle John Nilles who spent over 50 years as a missionary there," Verena Thomas

says. "It was a story about the shared history between my uncle and the Chimbu people in the Highlands and my personal perspective on travelling to PNG over 10 years after my great-uncle passed away.

"When I went back to PNG to screen the film in the communities where it was shot, I received some amazing reactions from people. I was asked to make more documentaries but felt that it made better sense to train local people to make films than to continue the history of outside filmmakers recording PNG stories. That's basically how Yumi Piksa started off."

Vice-Chancellor of the University of Goroka, Dr Gairo Onagi, says: "[It is] great for the university to gain international exposure for a technological and useful workshop that was helpful to both the students and community... Yumi Piksa provides a new and challenging method of telling 'our' stories to the world. It also provides a new method of data collection."

The Yumi Piksa project is now expanding into the area of HIV/AIDS awareness. Funded by the PNG National AIDS Council and AusAID, in collaboration with the UTS: Centre for Health Communication, in the coming months local students will be trained to record the narratives of HIV/AIDS sufferers and produce visual education and prevention materials.

The new project, called Komuniti Tok Piksa, led by the Director of the UTS: Centre for Health Communication, Professor Rick Iedema, will tap into the Yumi Piksa model of training and will enable local researchers and filmmakers to produce their own material.

"Engagement with visual media in a way that respects local community structures and gives voice to its members on their own terms is gaining increasing importance for sustainable development in PNG and the wider Pacific region," says Thomas, who graduated with a MA in Media Arts and Production from UTS in 2004.

"We are committed to contributing to such development and to collaborating with organisations that would like to create new understandings through the use of culturally appropriate ways of using the media." ■



EDITOR: CHRISSE FAVALORO; BASED ON AN ORIGINAL ARTICLE BY TERRY CLINTON

To find out more about Yumi Piksa, visit www.yumipiksa.org

SURVIVAL ON THE SOUTH POLE

Science graduate Steele Diggles reflects on South Pole winters, auroras and his famed South Pole marker. Caroline Jenkins spoke to him via satellite as his time on the icy plateau drew to a close

For six months, Steele Diggles didn't see daylight. When the moon was shining, he could make out shapes; when it wasn't, he couldn't see a thing. The temperature hovered around -70°C , and he enjoyed the close company of only 42 colleagues.

Welcome to the South Pole.

At just 31, Diggles, a B. Science in Applied Chemistry graduate with Honours in Forensic Science, has had a diverse career, from fitter and turner to his latest role as a machinist for the Science Coordination Office for Astrophysical Research in Antarctica (The University of Chicago). In between, he put his forensic skills to use as senior armourer and later as forensic firearms investigator with the Australian Federal Police, serving in the Solomon Islands and in East Timor following the 2008 assassination attempt on President José Ramos-Horta.

"I was looking for something closer to my family in Tasmania and I inadvertently came across this position," explains Diggles, who recently completed nine months at the Amundsen-Scott South Pole Station making and repairing machine parts used by astrophysicists.

With all supply chains cut off, and multi-million dollar scientific projects underway, Diggles's presence over winter was critical.

"If anything breaks, we have to fix it," he says.

With his skills continuing to grow, Diggles's drive and spirit of adventure is palpable.

"I'd hate to be at the end of my life and think, 'gee, I wish I'd done this or that'. I look at all the different roles that people do and the places they go, and I'd hate to have to pick just one.



"I think it's vital to experience as much as you possibly can," says Diggles, who left school in Year 11 to commence his apprenticeship. "I loved it but at the end of the four years I decided I wanted a degree.

"[UTS Professor in chemistry and forensic science] Claude Roux was very supportive, but the UAI was high. I think at the time it was one of only two such degrees in Australia. I was so passionate about it, I quit my job and went back and did Year 12.

"I do miss aspects of what I did with the Federal Police, but I'm really glad I came to Antarctica – it's been an amazing experience."

In the freezing temperatures, Diggles looked identical to his 42 comrades each time he stepped outside in his "Big Red" insulated parker, overalls and big blue boots, but he says he's been colder.

"Trudging through the snow in complete darkness in -70°C temperatures can be a challenge," he says. "You do get cool, but with the equipment we've got, I sometimes feel like I've been colder in Australia than here."

Diggles walked the one kilometre from the station to his machine "shop" two to three times a day. Despite having a gym at the station, without that daily exercise, he claimed he could have piled on the kilos.

"We eat so well down here. We've got three chefs who do a magnificent job."

A small hydroponic greenhouse provided some fresh vegetables, but most food was frozen – hauled in from outside every couple of weeks.

"If I didn't have to walk outside and use a lot of calories, I think I'd be as fat as a house," he says.

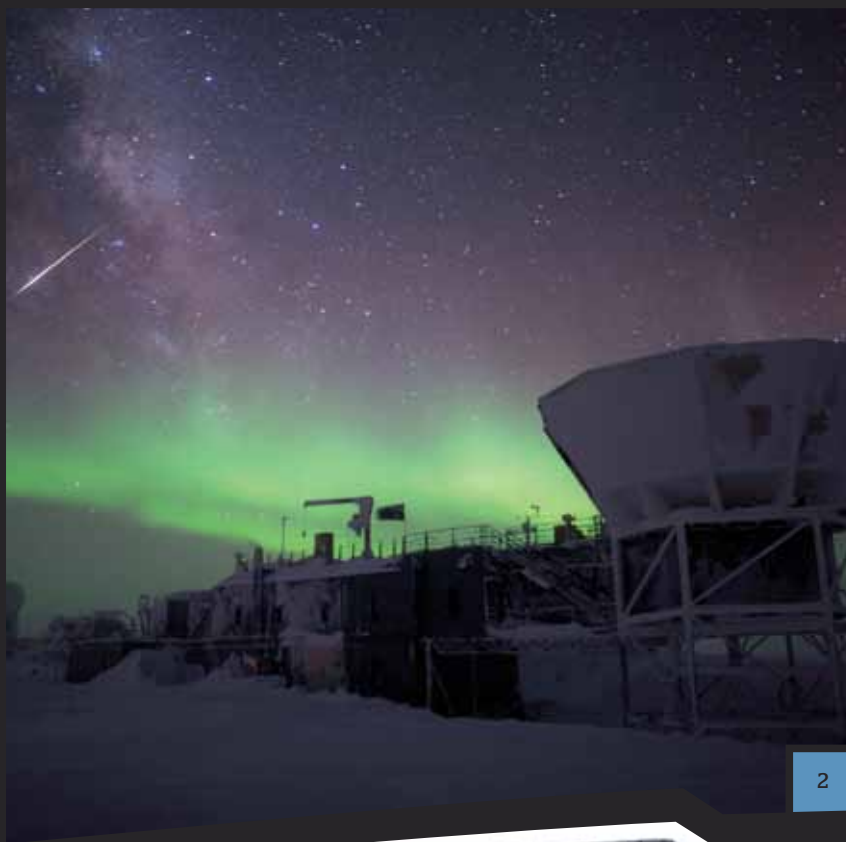
Boredom wasn't an issue for the group, known as "the winter-overs". Besides being able to wonder at multiple auroras – the spectacular atmospheric phenomenon that produces thousands of colours in the sky – they had access to the station cinema, gym, indoor cricket pitch and volleyball courts.



1

- 1 The 2009 winter crew under the Aurora Australis
- 2 MAPO (Martin A. Pomerantz Observatory) under the Aurora with a passing comet

Bottom Replacing the Ceremonial Pole flags of the nations who have signed the Antarctic Treaty
Previous page The last C-130 flight lands before winter sets in on the South Pole



2





3



4

3 “Trudging through the snow in -70°C can be a challenge,” says Steele Diggles.

4 He will be redeployed to the South Pole in winter 2011

PHOTOGRAPHY: DR ELLA DERBYSHIRE (BASE IMAGE); PATRICK COLLIS (1),(2); STEELE DIGGLES (3); BEN RANDALL (4)

“We got to know each other very well,” says Diggles, who is adamant his sleeping quarters were nothing like those in the movie *Whiteout*. “On weekends we go into the kitchen and cook for each other. I stayed in student housing at UTS, and it’s very reminiscent of that in a lot of ways. It’s a tight community.”

He says it would be strange to see the population grow to about 250 as the summer crew moved in.

“We saw our first aeroplanes [in nine months] two days ago. We’re all very protective of the station now and it will be odd to have strangers here.”

When he has downtime, Diggles, in the privacy of his machine shop, is able to hone a new skill.

As machinist, he is not only tasked with the prestigious job of constructing the new geographical marker for the South Pole, he won the competition to design it. The marker is replaced annually to reflect the movement of the glacier on which it sits: it shifts approximately 10 metres a year.

“What a privilege that was,” says Diggles, whose design symbolised the two astrophysical projects he was involved with: IceCube, which is searching one cubic kilometre of ice for neutrinos from events such as exploding stars, black holes and neutron stars; and the 10-metre radio telescope that is searching for clues about the mysterious phenomenon known as dark energy.

The unveiling of his design took place on location on New Years’ Day. Soon to re-enter mainstream society again, Diggles plans to travel the world until he is redeployed to the South Pole yet again – in winter 2011.

“I have mixed emotions,” he says, as his time in the South Pole draws to a close. “I can’t wait to see my family, to eat some fresh food, to smell and hear rain again, but I certainly do love it here.”

He may not be able to match his Antarctic tales whilst on his travels, but “there’s always the North Pole”. ■



Troy Lum has been tagged 'the golden boy of the film festival circuit' and, at 34, he is already one of the world's most powerful film executives



WORLD VIEW

For a man who has spent more than a decade working in film, Troy Lum looks particularly uncomfortable with a spotlight and camera directed at him. Dressed in jeans and a baggy black sweater, he rolls his feet, sliding his sneakers across the floor.

As co-founder and Managing Director of independent distribution company Hopscotch Films, he has recently returned from Cannes and Berlin and is off to LA in a month. "Do I get sick of travelling?" he asks. "Sometimes, but I kind of like leaving as a general concept."

Listed as one of the Top 50 Young Film Executives In The World by *The Hollywood Reporter*, the business graduate had a rather fortuitous start in film.

"When I left UTS in 1994, I travelled for two years and lived in Paris, London and a little island off the coast of Thailand for way too long. I came back to Sydney and decided I wanted to be a writer," he says.

Lum tried out this new career for around a year but admits he "struggled to survive". He turned to several publishing houses to inquire about work and was rewarded with a stream of "really nice rejection letters". So, he thought, what else could I do?

"I decided to approach independent cinema. I knew about Dendy – it was the place where I went to see all these great films when I was a kid. So I wrote them a letter."

At 22, he was hired as PA to the Managing Director, Lyn McCarthy. He worked in various roles within the company and, a credit to his quiet determination and passion for film, was promoted to Head of Sales a mere two years later. His first film purchase was *Waking Ned Divine*.

"It did really well, so that year Dendy took me off to Cannes." It was 1997 and Lum was about to enter film-buying legend. Equipped with scant experience, he successfully bid for three films: *The Blair Witch Project*, *All About My Mother* and *Buena Vista Social Club*.

The then little-known *Blair Witch Project* went on to smash box office records to become the biggest independent film of all time: it grossed more than \$100 million in the United States and went on to make an impressive \$10 million at the Australian box office.

"Even to this day, that was some of the best buying I've ever done. I became the golden boy of the festival circuit."

He went on to buy 60 films for Dendy and, by the age of 24, was at the helm of the company.

"The last film I released for Dendy was *Amélie*, which I'd bought from script," says Lum. Actress Audrey Tautou was yet to be cast, and the gamble paid off.

"It did massive business for Dendy. At that stage, I was approached by Frank Cox to start Hopscotch."

A driving force behind one of Australia's most successful independent distributors, NewVision Film Distributors, and co-founder of Melbourne's Kino Dendy Cinemas, Frank Cox saw something special in Lum: a steely determination and superior networking skills.

Lum left Dendy in 2002 and Hopscotch Films was born. Cox and Lum's first purchase was *Bowling For Columbine*, paying a huge \$70,000 to distribute the documentary.

"It was an incredible figure, unusually high to pay for a documentary," Cox told AFTRS Media last year. It went on to become the highest grossing documentary in Australian history – taking \$5 million at the box office – and established a strong financial base for Hopscotch.

The company has since flourished, branching out into DVD distribution in 2005 with Hopscotch Entertainment and movie production last year with Hopscotch Features, a collaboration with writer John Collee (*Happy Feet*, *Master and Commander*, *Danny Deckchair*) and producer Andrew Mason (*The Matrix Revolutions*).

Most recently, Troy Lum was Executive Producer of *Mao's Last Dancer*. Confidence in the producer Jane Scott (who also produced *Shine*) led Hopscotch to invest in the project whilst the script was still in draft form and a director was yet to be

“
How you deal with
success or failure is really
the mark of a person
”



I really believe that art is the marrow of life, and that film is art



signed. They stuck with the film for five years until its release in October last year.

"It was very risky for a distributor because there was no guarantee that the film was ever going to be made," says Lum. Once again, the gamble paid off with *Mao's Last Dancer* becoming the biggest grossing Australian film of 2009.

This success, while sweet, can be fickle in an industry where several poor film choices – and poor box office returns – can sink a company. As two creative forces with varying tastes in film, Cox and Lum's purchasing decisions often involve intense deliberation and discussion.

"That's the beauty of having a partner like Troy," says Cox. "Even if you don't believe in the same movie, one side convinces the other that's the way to go, then both partners do their best to end up with the film... He's quite aggressive in his acquisitions."

It's hard to imagine this aggression: Lum's easy walk blends in with the ebb and flow of students in the UTS Tower building and he appears relaxed and calm. It must take some force, though, to win scripts over the hundreds of other film buyers in the Australian market.

"I'm good with people and people like working with me. If it comes down to me and somebody else [in bidding], I can usually get the film out of a relationship. Chances are I have

worked with the person before, done a good job, reported properly and kept in contact," says Lum. "I think that itself is much more of a gift than some actual perception about a film – I think that's overstated."

The future of the Australian film industry, he says, is looking healthy despite the threat of illegal downloads and distribution. "I still believe that people want to go to the cinema. It is too much a part of our social fabric. It's a great dating thing because you don't have to talk to the person you're with, and it's great for people in relationships because they don't have to talk to each other.

"I just think that the way we interact with material is going to be different... It means that on the opening day of a film – like *Harry Potter 25* – you will be able to watch that film whichever way you want to, in any format.

"You can't stop people these days getting what they want, when they want it."

So how did a middle child from Carlingford grow up to become one of world's most powerful film executives?

"My parents own a restaurant in Balmain [the well-respected Satsia] – they've had it for 30 years. As a kid in the mid-eighties, Balmain was a very artistic hub and my parents had a lot of writers and artists who came in. My sisters and I used to go around to the tables and chat with people," says Lum.

As he got older, Lum worked in the restaurant, still maintaining one shift a week when he was head of Dendy. "It's quite a humbling thing to serve people."

Success, he says, comes from achieving balance in your life.

"I try not to spend a lot of time socially with people from the film business. The people I interact with come from all different walks of life. For me, I think that gives you balance, that gives you perspective." ■



Hopscotch

LESSONS FROM DISASTER



Nursing expert Lisa Conlon is sharing her extensive knowledge of emergency and disaster health care with nurses across the Asia-Pacific

Conlon was called in to train nurses in emergency and disaster response following the Sichuan earthquake in May 2008

She has resuscitated people with a rifle slung over her shoulder in East Timor, and she's been deployed on the US hospital ship USNS *Mercy*. She's also served as a nurse in Antarctica – twice.

Now, Lisa Conlon is changing the role of nursing in emergency and disaster situations across the Asia-Pacific.

When the UTS lecturer was called to China just weeks after the devastating Sichuan earthquake in 2008 to train nurses in emergency and disaster response, she found they were in need of additional first-aid training, such as patient assessment, triage (prioritising patients) and managing wounds.

"The training programs were non-existent," says Conlon, who rapidly developed a 'train the trainers' program for disaster and emergency nursing. Fifty senior registered nurses involved in delivering care to victims of

the earthquake learned the basics of emergency nursing and were able to then pass on the knowledge.

"These were things they hadn't done before," says Conlon. "A lot of what we consider to be basic emergency and disaster nursing procedures aren't routinely practised in China. This is now changing. Chinese nurses have taken really big steps – and all in just 18 months."

Conlon's training, delivered for the World Health Organisation (WHO) in partnership with Sichuan University and the Hong Kong Department of Health, was the first of its kind in China. The program has since been enhanced to incorporate many elements of trauma care, including psychosocial and mental health care, and is now being implemented at universities around China.

In another first, nurses across the Asia-Pacific are undergoing similar WHO



FROM ZONES



training, which Conlon says will equip them with the skills to prepare for a crisis, and to cope during its peak and the recovery phases.

Conlon is one of two program leaders tasked with developing the training programs, which will then be adapted to meet the specific needs of a country, as well as the cultural and religious beliefs of a community.

"We need to make the courses relevant to the individual countries and to the nurses and health care workers," says Conlon. "Some topics such as trauma care, triage and wound care are applied across-the-board but psychosocial and disability issues need to be very much tailored to an individual country."

At the third annual meeting of the Asia-Pacific Emergency and Disaster Nursing Network in Cairns in September 2009, senior nurses from countries around the Asia-Pacific took part in programs such as trauma care; psychosocial and mental health care in an emergency and disaster situation; and disability care and the vulnerable population.

"In 2008 in Jinan, China, we ran a modified psychosocial and mental health program for emergency and disaster situations, so last year we went a step further with the additional sessions," says Conlon, who is also

working to ensure nurses are recognised for their work.

"Nurses are usually at the frontline during an emergency and disaster situation," she says. "They should be the ones assisting to prepare their country for an emergency or disaster situation. We want to empower nurses to say: 'this is your role, and you need to be there at the tables with senior government officials telling them what needs to be addressed to be ready for a disaster or emergency'."

She says both patients and those caring for them are affected on a psychosocial and mental health level during emergency or disaster, and this is covered in the training.

"We are preparing nurses to work in difficult situations with limited equipment; but also to prepare nurses for the fact that people will die and there will be things they won't be able to do to save some people – and that's a very hard thing for any health care professional to deal with. We try to teach them coping strategies."

The nurses also learn the importance of taking a break during the acute phase of an emergency or disaster, and to keep an eye out for each other.

"We teach them mechanisms to identify concerns with their colleagues – when to tell someone to stop, that they

need to eat and sleep. You become a protective mechanism for your colleagues and your staff."

Conlon also manages to find time to teach undergraduate and postgraduate courses in the UTS Nursing, Midwifery and Health faculty, as well as completing the final year of her Doctor of Nursing. Her thesis topic is *Preparing military trauma teams for conflict and humanitarian crisis situations*.

"I hope to be able to advise the military about the training that is currently delivered to trauma team members, about the scope of practice that our team members work under, and the composition of the teams. I think all of this will be relevant to the civilian sector as well, as they work hand-in-hand with the military to develop its trauma care capabilities." And, of course, she says, "all of this work is done with the great support of the faculty."

Conlon knew she wasn't leaving a life of adventure behind when she left the Royal Australian Navy for academia after 13 years as a nursing officer.

"The beauty of it is that I still have my close ties with the military," says the reservist. "Every time there's something on – when the Samoan tsunami and Indonesian earthquake happened – I am on call." ■

Wired for Stability

Following the devastating earthquake in Haiti, Dominic Dowling's work strengthening mud-brick houses has been given a renewed boost, potentially saving thousands of lives

Award-winning civil and environmental engineer Dominic Dowling is a self-confessed 'Lego kid' who loves getting his hands dirty.

"I guess I've always loved problem solving and being practical," 33 year-old Dowling says. And his now world-famous invention, QuakeSafe Adobe, is nothing if not practical.

This earthquake-safe construction system for adobe houses is the result of more than eight years of research in Australia, Central America and Asia, most of which he spent up to his armpits in mud. Adobe bricks consist of sun-baked mud that may have straw, or occasionally sand, added.

Dowling's revolutionary system uses cheap and readily available resources – string, bamboo and wire – to reinforce mud brick houses in earthquake-prone areas.

During construction, string or wire is placed in between the layers of mud brick and the ends are then tied to vertical bamboo poles on the exterior of the wall. This reinforcement can also be retrofitted to existing buildings. When an earthquake strikes, the frame acts as a net, holding the bricks together. Although the buildings may still be damaged in a strong quake, they are left more or less intact, giving residents precious time to escape.

This simple reinforcement could help a third of the world's population who live in mud brick houses. At the moment, when a serious quake hits, thousands of people can die because the houses they live in are poorly built and collapse with little warning. In Haiti, where hundreds of thousands of people died following the earthquake that struck on 12 January, the simple concrete structures that dominated the landscape crumpled in seconds under the strain. Many inhabitants had no warning and, therefore, no time to escape.

"If we extend the time it takes for a house to collapse, even if that structure is damaged, we call that a success," Dowling explains.

His invention was inspired by first-hand experiences of the devastating effects of the January 2001 earthquake measuring 7.6 on the Richter scale that rocked El Salvador. At the time, Dowling was doing community development work in Nicaragua.

When the earthquake struck in El Salvador, he literally downed tools and jumped on a bus.

"The four months I spent in El Salvador really exposed me to the extent of the destruction and the hopelessness of the whole situation," Dowling says, whose time in that country, working with the Irish humanitarian agency GOAL, formed part of the



1 Dominic Dowling talks to local trainee masons in India. The future, says Dowling, lies in encouraging and training local communities to take responsibility for their own constructions

industry experience required to complete his Bachelor of Engineering in Civil and Environmental Engineering at UTS.

A second major earthquake that struck exactly one month later proved even more confronting. "We went into some villages where 95 per cent of the houses were rubble."

The experience propelled him into further studies as he worked hard to develop sustainable earthquake-safe adobe housing. He lined up UTS Professor Bijan Samali, one of the world's leading earthquake engineering authorities, as his PhD supervisor: "Professor Samali has an innate sense of responsibility and commitment to these kinds of projects, so there was a very natural fit," says Dowling.

Together, they tested 11 different reinforcing systems on the innovative 'shake table' at UTS (a \$1 million



3

2 Dowling stands beside one of his constructions. "I believe that society has an obligation, and that you and I have an opportunity, to address local, national and global issues for the betterment of our world."

3 The QuakeSafe Adobe reinforcement system under construction (prior to plastering) at Gharoh Primary School in Dharamsala, India

apparatus that can be programmed to simulate earthquakes) before settling on Dowling's life-saving bamboo, string and wire combination.

While an unreinforced structure would be destroyed at 75 per cent intensity of a 7.7 Richter scale earthquake, Dowling's final prototype withstood a series of simulated earthquakes representing the 75, 100 and 125 per cent intensity of the earthquake which destroyed more than 110,000 adobe brick houses in El Salvador in 2001.

Professor Samali recalls the years spent watching Dowling test model after model. "Working with Dom during his PhD was one of the highlights of my career as an academic," says Samali. "He approached his work with commitment, attention to details, vigour and passion."

Dowling's vital research landed him the 2005 NSW Young Tall Poppy Science Award from the Australian Institute of Policy & Science, the Powerhouse Museum's 2006 Powerhouse Wizard award, a feature in Sydney Design '07 and a finalist placing on ABC TV's *New Inventors* program.

But what was it that transformed this mud pie-loving kid into a man passionate about sustainable and durable construction?

"I think it was the strong sense of social justice that I inherited from my parents. I always knew that the most rewarding career would be one that involved giving back to the community, wherever that community might be," says Dowling. "I think we all have a responsibility to work towards a better, safer and healthier society."

This ideology led him to briefly entertain the idea of a career in medicine while he was in high school. Instead, as he put it, he became "a doctor of mud, rather than a doctor of blood".

"I always saw that my Dad gained a lot of satisfaction from the work he did [as a civil engineer for the RTA]," Dowling says, whose two siblings are also practising engineers. "In the end, engineering seemed like the best fit for me."

Dowling, who completed his PhD in 2006, is now working as an environmental consultant and continues to work with QuakeSafe Adobe in his spare time.

"My dream would be that in 50 years everyone in El Salvador, Haiti, Peru, Afghanistan, or wherever, is building in this way, but there's a lot more work to be done to get there." ■



AMANDA PALMER HEADS DOHA TRIBECA FILM FESTIVAL

She launched her career at the Seven Network where she learnt about reporting the hard way: falling from helicopters and writing stories in her spare time. Now, Amanda Palmer is at the forefront of a film resurgence in the Middle East

It's the opening night of the inaugural Doha Tribeca Film Festival, 29 October 2009, and the red carpet is flooded with international stars: Robert De Niro, Sir Ben Kingsley, Martin Scorsese and Egyptian actress and singer Youssra. Standing alongside them is UTS communication graduate Amanda Palmer, Executive Director of the Festival.

"This would not happen in many places in the world... actually, it wouldn't happen anywhere in the world but it happened in Doha," says Palmer, who is Head of Entertainment at Al Jazeera English.

It's lunchtime in Qatar, the festival has just wrapped up and, after not eating breakfast and barely sleeping in the past 24 hours, Palmer sounds full of energy.

"I am happy, even though I am exhausted – the festival was such a roaring success," says the 36-year-old.

Over the four-day program, 25,000 people attended the festival's free events and more than 10,000 saw one of the 52 screenings of the 30 officially-selected films.

The event's success even surprised Palmer, who has been attending film festivals around the world as part of her work as the presenter and producer

of *The Fabulous Picture Show* on Al Jazeera English.

"It's a film festival that has more substance than an amazing red carpet," she says.

The original Tribeca Film Festival, which was started by Robert De Niro and his colleagues Jane Rosenthal and Craig Hatkoff in New York after September 11, 2001, has lent its hip brand to set Doha's festival apart from the other Middle Eastern film festivals.

Palmer says she has always been passionate about her work and, after completing the B. Arts in Communication in 1995 at UTS, she worked at the Seven Network in Sydney as a studio reporter. She recounts the tale of her first time in a helicopter while chasing a story for *Today Tonight*.

"I fell out of the helicopter... the pilot said it [the fall] was an eight out of 10. If I was wearing a skirt it would have been a nine out of 10."

But her time at Seven didn't just involve helicopter rides: she spent those formative years honing her research and reporting skills and earning her stripes as a serious journalist. In her spare time, she worked on her own stories for international news agencies and, despite



Amanda Palmer, second from left, with the founders of the original Tribeca Film Festival in New York: Craig Hatkoff, Jane Rosenthal and Robert De Niro



being a studio reporter at the Seven Network in Australia, many of her stories ran on international news channels such as CNN.

While she loved her role at Seven, she claims that leaving it was the best decision she ever made. "The biggest thing I learnt was to leave my comfort zone. Every time I have done that, the opportunities out there always proved to be fruitful."

Palmer also learnt early in her career to nurture the relationships she had established with others in the field. One of these contacts was Tony Maddox, who was running CNN in London at the time. Palmer knew he wasn't going to give her a job over the phone, so she packed her bags.

"He wanted to see how ballsy I was. If I would give it all up and take a chance.

"I rang him [Tony Maddox] from a pay phone in London and, six weeks later, I was working at CNN."

Stints on CNN's *Business International* and as a co-host on *Music Room* followed before Palmer decided to move on to the Associated Press Television News network. This, says Palmer, gave

her a crash course in world politics and geography. "In the two-and-a-half years I was there I learnt more than in my previous eight or nine years practising journalism."

Now established as a reputable reporter, she decided it was time to try her hand at something new: producing television shows. She submitted some program ideas to Al Jazeera and one particular show struck a nerve: a culture/travel series called *48*. In August 2005, she was invited to join Al Jazeera English and the show went into production – it was to be one of the key shows to launch the new network.

The success of *48* led to her current role as the presenter and producer of *The Fabulous Picture Show* and, more recently, to the role of Head of Entertainment at Al Jazeera English. She is now one of the leading cultural commentators and supporters of international and independent filmmakers in the Middle East.

"If you had asked me if you thought I would end up there [at Al Jazeera English], working in Doha, I would have said you are crazy. But it was a fantastic opportunity to produce," she says.

As *The Fabulous Picture Show* gained traction, Palmer's work was recognised by Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani, now president of Qatar's Museum Authority. She approached Palmer to help establish a film festival in the region.

"When Her Excellency and I started talking about this possibility, it was always clear that the festival vision was to create an authentic film event that truly serves the community," says Palmer. "Film is such an amazing equaliser and we felt Tribeca was unique in how it creates an event where filmmakers and film-goers can equally celebrate film."

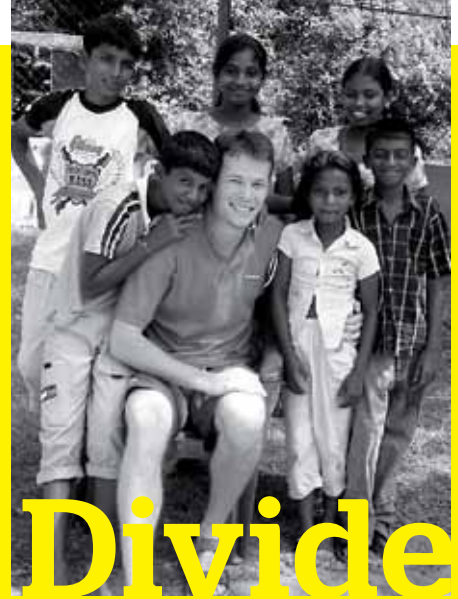
Most importantly, says Palmer, the film festival connects at a grass roots level. "Most film festivals are less and less about the audience."

While the festival runs for only four days, it has also established a year-round film appreciation and education program that allows locals to attend workshops, cinematic series, exchange labs and acting workshops.

Palmer says "people love film, theatre and arts and it is about bringing it to Doha and getting people involved".

Sport, says PhD graduate Nico Schülenkorf, can unify the most disparate communities. Armed with soccer balls, he put his theory to work on the streets of Sri Lanka

Nico Schülenkorf with children participating in one of the Intercultural Sport Meetings in Sri Lanka



Bridging the Divide

“ Officially, the war is over and there is peace in Sri Lanka. But peace is only there in its most basic meaning: the absence of war. It's not peace between different communities and peace between people. For that,” says Nico Schülenkorf, “the [sport development] projects are very important.”

As part of his undergraduate degree in 2002, Schülenkorf travelled from his home town of Münster in north-western Germany to the Sri Lankan capital Colombo to develop a football tournament. He had seen a job advertised on the internet and decided to apply.

“I knew nothing about Sri Lanka before I went there: it was a small island, they make the famous Ceylon tea and there was a civil war,” he says, matter-of-factly.

A cease-fire agreement had just been signed between the Tamil Tigers in the north and the Sri Lankan Government, so Schülenkorf could speak freely to both sides. Strategically, he worked to get the Sri Lankan Sports Council and Tamil Sport Unit to endorse and promote the football event. “This was important because if one side didn't support it, it was a potential site for political tensions or even terrorist attacks.”

There was immense community support from both sides and the ladies' football tournament, featuring the national team of Sri Lanka, a Tamil team and an overseas team from Germany, was held in a border town between the north and the south, attracting 15,000 people.

“People made a really big effort to get there because the infrastructure [in Sri Lanka] is horrible and because of the war there are mines everywhere. One man walked for eight hours to attend.”

The event was hailed a success. Schülenkorf then relocated to Sydney

to undertake his PhD in leisure, sport and tourism at UTS, focussing on the development of new sporting events in Sri Lanka that were designed to unite disparate communities.

“The two Sri Lankan events I researched for my thesis were the International Run For Peace that was held in 2006 - a half-marathon event and a peace run that everyone could participate in; and the Intercultural Sport Meeting in 2007 that focussed more on children.

“We had about 100 children come from three different communities - one Tamil, one Muslim and one Sinhalese - for one weekend with their parents. We tried to build a community network between the three groups and sport, again, was the medium we used.

“It was the next generation of kid soldiers we targeted because we thought that if they have the opportunity to mix with the other groups on a friendly basis, they'll think: 'why are we fighting them?'”

Intercultural Sport Meetings are now staged every fortnight across Sri Lanka. “Once the kids go and have a good time, they come back and tell the parents, who then want to get involved. These partnerships will then extend beyond an event to school exchanges, community exchanges..

“Integrated within a larger agenda of social, educational and political support, they can be a great vehicle for development and peace.

“If you speak to the people of the country, no one wants war: they exist in dreadful living conditions and no one wants that,” says Schülenkorf. “I'm happy that the people have got their own movement now, their own way of expressing their need for peace.” ■ ■ ■

They met as young law students at UTS and went on to establish one of the fastest growing legal firms in China



Bailey Xu



Chambers Yang



Marshal Chen



Sean Yuan

GROUP DYNAMIC

Back in 2000, at around 30 years of age, four students in their final year of law at UTS decided to establish their own legal firm in Shanghai. "It was a dream," says Bailey Xu, one of the founding partners. "We thought if we could get five years out of the venture, it was a success."

Ten years later, Haworth & Lexon is a dominant force in China, with offices in Beijing, Shanghai, Hong Kong and Chongqing, as well as operations in Paris, Sydney and New York. In 2009, it was named one of the 'Shanghai Excellent Law Firms' by the Shanghai Bar Association – one of only a handful selected from the 1000 or so law firms operating in Shanghai.

"In the second half of our course at UTS, about September 2000, we all met with the question: should we stay in Sydney or go back to Shanghai?" says Xu, who, along with his three classmates, went on to graduate from the Master of Laws program.

"Although we love Sydney, we decided to head back to Shanghai as China's economy was going up and up, offering lots of opportunities, especially in the legal industry.

"I remember sitting around the dinner table for hours discussing our plans for the new firm: four young law students dreaming up a new future for themselves."

Haworth & Lexon – a "western-style" name chosen for the ease of international clients, says Xu – was officially born in April 2001. Three years later the firm was forced to relocate to larger offices in the Lujiazui area of Pudong, Shanghai, before making its final move to Hong Kong Plaza on Huaihai Road, a prestigious area of the city. Haworth & Lexon now employs more than 40 licensed lawyers and clients include General Electric, Accor, IKEA and Hewlett-Packard.

The four founders: Bailey Xu, Sean Yuan, Chambers Yang and Marshal Chen, are now partners at Haworth & Lexon, and all except Chen operate out of the Shanghai office. They all had prior experience as practising lawyers in China before commencing their studies at UTS.

"I think the practical course at UTS broadened our view of the law – teaching us to think more like a lawyer," says Xu. "This is definitely what I gained the most while studying at UTS."

With a flood of international firms jostling for clients in the Chinese marketplace – *Lawyers Weekly* has called the trend "a legal goldrush" – what is the secret to the founding partners' success?

"Every law firm is different," says Xu. "Two points are very important for us. Firstly, do it: thinking does not create a law firm, you have to get your hands dirty. There are always pros and cons in doing something – we have learnt some lessons along the way – but only in doing it, taking that risk, can you succeed.

"Secondly, you need transparency in management. People need to be able to trust each other. We work as a team and the management rules are clear: we treat everyone equally. So each member of the team can contribute his or her own knowledge, energy and ideas to the firm and that helps the business and the individual grow."

So where to from here? Haworth & Lexon continues to expand and gain a stronger foothold in the burgeoning market but, at the end of the day, clients come first, says Xu. "Our mission is to assist clients and ensure their success, minimising any legal risks. Their success secures our own success as a law firm." ■



Vision of the new UTS Broadway Building designed by Melbourne architectural firm Denton Corker Marshall. "It will be enigmatic and timeless," said Graham Jahn, former president of the Australian Institute of Architects

It's a part of Sydney that is rarely featured on tourist postcards but the harbourside's gritty neighbour in the south is undergoing a quiet revolution. Apartment developments and restaurant strips are popping up, Central Station is earmarked for overhaul, artists'

This is what university buildings should be like: innovative, progressive and sustainable

- Sydney Lord Mayor Clover Moore

studios and galleries are flourishing and UTS is forging ahead with an ambitious City Campus Master Plan across Ultimo, Chinatown and Haymarket to establish more green spaces, construct top-rated sustainable buildings and connect the whole precinct through a network of cyclepaths and walkways.

"When you look at the plan you can see that we're trying to open the campus up. We're trying to ensure that we take advantage of what is a rather unique location within the city: almost right on top of Central Station, and within easy walking distance of Darling

Harbour," says Patrick Woods, Deputy Vice-Chancellor (Resources).

Key elements of the campus plan include a dramatic 14-storey building on Broadway by Denton Corker Marshall architects coated in angled, semi-transparent 'binary screens'; an underground multi-purpose sports hall;

a 13-storey student housing tower on Harris Street; a new Faculty of Business building beside the Powerhouse Museum; extension of the Tower building podium (entranceway) and the extensive refurbishment of existing buildings, including the creation of a new library and student study spaces.

At the heart of the plan is the expanded alumni green at the back of the Tower building, which, following the demolition of a building last year, has doubled in size. There are plans to establish an art gallery, cafes, shops and a cinema, which will all be open to the public.

Next to the Tower, merging into learning and social spaces, will be UTS's 'library of the future': a centre rich in digital resources, as well as a 250,000 open-access book and journal



**MULTI-MILLION-DOLLAR
BID TO REVIVE CITY'S SOUTH**

In the coming years, to UTS will spend close to \$500 million to establish a greener, more open network of sustainable buildings across the city campus to be linked by new public cycleways and pedestrian paths

collection and formal and informal learning areas. An underground robotic stacker will house much of the new library's physical collection.

Working with the City of Sydney's 2030 vision for a 'green, global and connected Sydney', the UTS development is set to breathe life into the city's southern gateway.

"With the implementation of the City Campus Master Plan, we are establishing a learning, teaching and research community in Sydney's centre that will be supported with state-of-the-art facilities," says Shirley Alexander, Deputy Vice-Chancellor (Teaching, Learning and Equity).

Creating the most controversy thus far – 'Massive shields and gills add shock and awe to UTS' (*The Sydney Morning Herald*) – is the Broadway Building design (pictured above) by architects Denton Corker Marshall. Huge uneven aluminium shields will strike out from the 14-storey building on Broadway at acute angles, leaving giant gill-like slits to give the impression of a breathing entity. Binary coding – the language of computer programming – is laser-cut into the shields. The square zeros and dashed ones translate into: 'University of Technology, Sydney Faculty of Engineering and Information Technology'.

John Denton, of Denton Corker Marshall, says: "The key aspect of the design was recognising the university

desired a powerful front door to the campus... [We] were keen to focus on the urban context, as well as to create a single, sharp-edged building that represents all that UTS stands for, with a particular focus on creativity and technology."

UTS Vice-Chancellor Professor Ross Milbourne declared that it will be "the most significant piece of architecture in Sydney since the Opera House", while Sydney Lord Mayor Clover Moore said the five-star Green Star*-rated building will transform the University, linking it back into the city in an exciting way. "This is what university buildings should be like – innovative, progressive and sustainable," she said.

Excavation of the Broadway site will commence this year, with construction set to start in early 2011.

From the first draft of the City Campus Master Plan, a key concern has been sustainability: financially, socially and environmentally. With UTS committing to reduce its carbon emissions by 25 per cent over the next 12 years. Planners have trawled through the latest research on sustainability conducted by staff and students at UTS to enhance the vision.

"The Campus Master Plan will incorporate some of that research into it," says Patrick Woods. "We will also be building five- and six-star [Green Star]

buildings as opposed to what we have on campus now, which are three- or four-star."

Better connections to the local precinct, a more pedestrian-friendly campus and new cycleways are also set to encourage commuters to ride to campus or take public transport.

The master plan has now moved into the construction phase, with the commencement of a number of new buildings, including the multi-purpose sports hall under the alumni green and the student housing tower above Building 6.

Recently, the five architectural firms short-listed for the Tower building and Building 2 podium design competition submitted their stage two designs with detailed architectural proposals and design concepts. The winning design is due to be announced in April and construction is set to begin next year.

"We want to create what I call a 'sticky campus'," says Shirley Alexander, Deputy Vice-Chancellor (Teaching, Learning and Equity). "A campus that students want to come to and that has such a heart and soul to it they want to stay on campus and have those serendipitous encounters with other people from different cultures, different discipline areas and so on."

For the latest information on the UTS City Campus Master Plan, visit www.fmu.uts.edu.au/masterplan

SHOOTING FOR THE STARS



LA-based photographer Hugh Hamilton is fast establishing himself as one of the world's pre-eminent portrait photographers. Fresh from a shoot at the Playboy Mansion, he spoke to Chrissa Favaloro in Sydney

"I grew up on the northern beaches, which was full of professional surfers: Tom Carroll, Nick Carroll. I wasn't a very good surfer so to hang around them I picked up my camera."

That was more than 30 years ago, and Hugh Hamilton, now 52, has since relocated to LA and focussed his lens on the likes of Steve Martin, Tommy Lee, Gabriel Byrne and Hugh Hefner. Recently, his image of Josh Pyke in a guitar boat came third in the music advertising category of the International Photography Awards, where he also received an honourable mention in the personalities category alongside renowned portrait photographers Nadav Kander and Kwaku Alston.

Sitting in a bustling Ultimo cafe dressed in a crumpled linen shirt, Hamilton leans back and reflects on his early days at UTS as a communications student. "I came to UTS (then called the NSW Institute of Technology) wanting to be a journalist and then fell in love with film. I am still profoundly influenced by the films I saw here."

During his university years, he also put his talent to use on the student paper, *NEWSWIT*, as the lead photographer for two years. Still hooked on film though, Hamilton left UTS to try his luck in the world of cinema in the early 80's.

"I've had a very chequered career... I soon realised it takes an arm and a leg to make a film but it only takes a camera to take a great picture."

It was his Redfern flatmate – a professional photographer – who finally pointed him in the right direction.

"He said, 'You don't want to be a filmmaker, you want to be a photographer. Take this job for a year or two [in a photography studio in Edgecliff, Sydney]: the pay's bad but you'll have access to all the cameras and film in the world and you'll wind up knowing what you're doing.' He was right."

As one of three assistants, Hamilton's time was divided between six professional photographers working in areas as diverse as advertising, fashion, catalogue and architectural photography. After branching out on his own, Hamilton developed a reputation as a strong photographer of advertising – Qantas, Wonderbra, Telstra, Cointreau, Sydney Dance Company – and editorial – *Black & White*, *Stiletto*, *OK!*, *InStyle*, *Good Weekend* – with a specific talent for portraiture.

The move to the US was instigated by his now-wife Isabel Rosenthal. They met in Sydney in 2002 and were together for close to two years when she fell pregnant. "We had talked about marriage before that but, after she got pregnant, it was like 'we're getting married'." They sorted the immigration paperwork and, in 2005, relocated to Los Angeles. They now have two daughters, Charlotte, four, and Lillia, 14 months.

'You realise in the end that it just requires a camera, an eye and an ability to engage with the subject'

"The move was traumatic," says Hamilton. "America is a country of specialisation: in Australia you can be more of a jack of all trades. There are much larger amounts of money at stake in America and, bless their hearts, they want to hire the very best person for the job. Here, they'll look at what's happening in New York and say, 'We want that sort of feel'. While in LA, they just hire that specific photographer from New York."

"You have to treat yourself as your own brand and perfect your elevator speech. The example is: I step into an elevator with Graydon Carter, editor of *Vanity Fair*. He says, 'What do you do?' and I've got until the next floor to answer that."

So, what is it that Hugh Hamilton does? "I do very loose, informal, environmental portraiture that engages the subject emotionally." He looks impressed: "I've got better at this."

"I shot Gabriel for the *Jindabyne* poster. We talked about Aboriginal rights, the beauty of the Snowy Mountains... he was genuinely interested in Australia. One of the loveliest men I've ever met."



"I was back in Sydney in late 2008 and met up with my mate Andrew McPhail, who produced this music video [for Josh Pyke]. He pulled out his iPhone and said 'Check this out – it's a guitar boat. We're shooting the video tomorrow.' So dawn the next day I turn up and there it is: a guitar boat." This image came in third in the music advertising category of the 2009 International Photography Awards.



Currently, Hamilton is working on a book project with friend and actress Gia Carides (wife of Anthony LaPaglia), with proceeds going towards the Los Angeles charity Children of the Night.

"I remembered the *Citizen Kane* movie. A journalist spends the narrative trying to find the meaning of Kane's last word 'rosebud', which turns out to be his childhood sled. And I realised that everyone has a rosebud: some meaningless object they've carried through their lives that means an awful lot to them and bugger all to anyone else."

So far he's shot Hugh Hefner in the Playboy Mansion with a cartoon he drew when we was 14 – "not a Playboy bunny to be seen"; Steve Martin with the first top hat he bought when he was 11 – "he wanted to be a magician"; and Helen Hunt with a cradle made for her as a child by her late Uncle Jimmy. With the working title *Rosebud*, it's likely to be released at the end of the year.

While still shooting advertising and editorial work, Hamilton is also donating his services to Jay Nolan Community Services in California. His portraits of individuals with disabilities have been so well received the charity has invited him back to do more work.

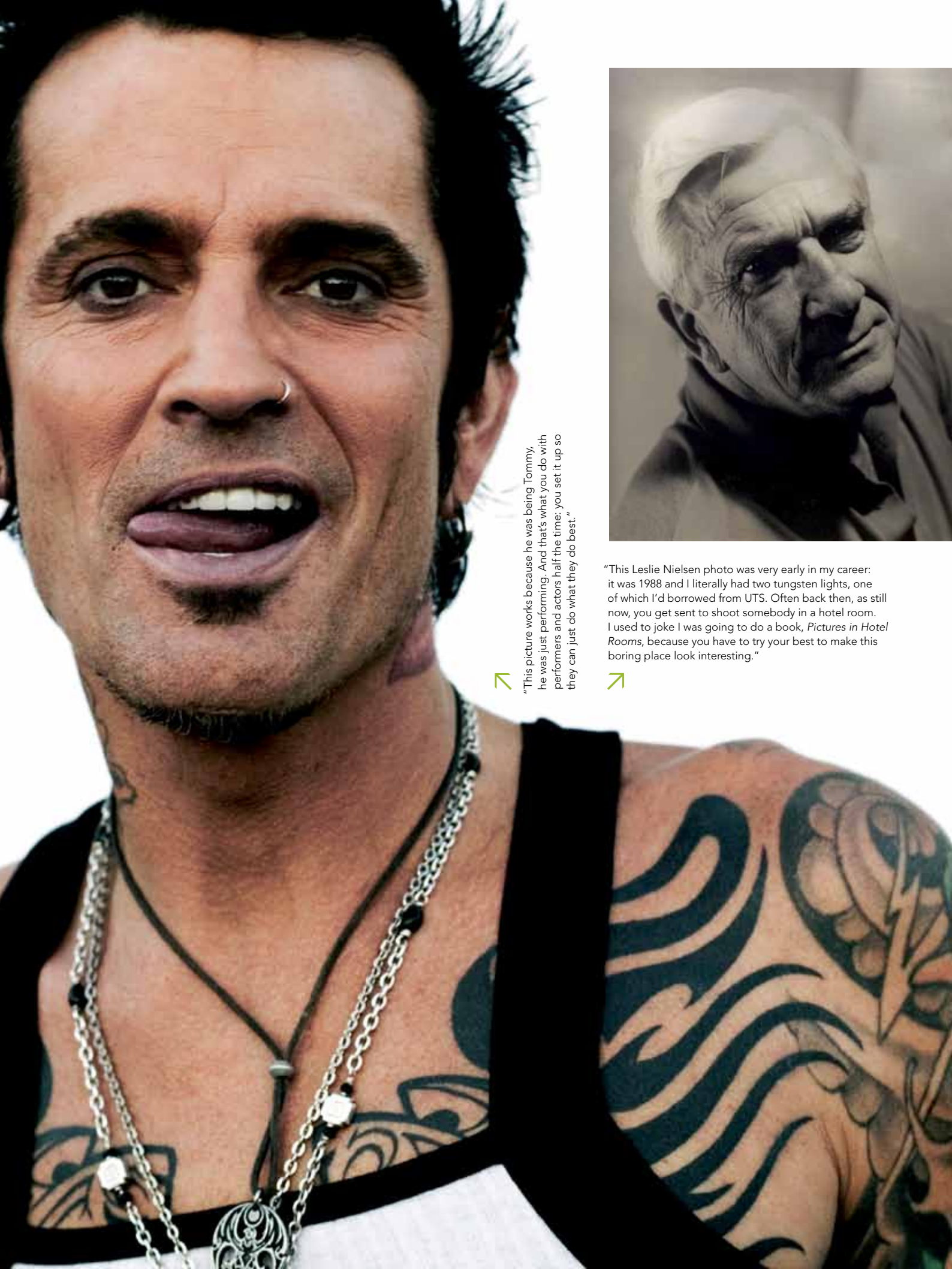
"I've gone from being this arrogant dickhead in advertising, where you make a lot of money, to rediscovering that photography can be a really worthwhile and beautiful thing to do." ■



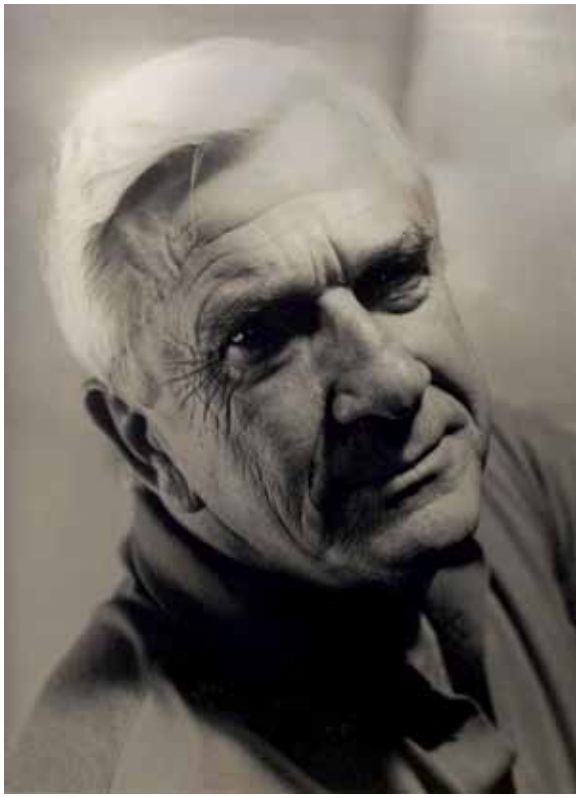
"This shoot was for [the now-defunct] *Black & White* magazine. This was the perfect job for me because it had everything: an athlete [Australian butterfly swimmer Felicity Galvez] in the prime of her condition who's agreed to take part in a shoot and says to me, 'I'd like to be a butterfly'. I remember thinking, 'How do I do the wings?' I went to the museum and they opened up a drawer full of imperfect butterflies – I was allowed to borrow as many as I wanted for \$75. I lit them on my kitchen table with Maglite torches to shoot. So we used real butterfly wings in this. A dream job."



'The thing about celebrity photography, as opposed to portrait photography, is that you're the least important person in the room'



↖ "This picture works because he was being Tommy, he was just performing. And that's what you do with performers and actors half the time: you set it up so they can just do what they do best."



↗ "This Leslie Nielsen photo was very early in my career: it was 1988 and I literally had two tungsten lights, one of which I'd borrowed from UTS. Often back then, as still now, you get sent to shoot somebody in a hotel room. I used to joke I was going to do a book, *Pictures in Hotel Rooms*, because you have to try your best to make this boring place look interesting."

It's bad for your health and it's poorly paid, says Dale, but the author of five books, including the best-selling *Huckstepp*, can't resist going back for more



ON WRITING... WITH JOHN DALE

Writers never actually know how to tackle new work. Each new novel is a new beginning and throws up new challenges. Writing is an act of discovery and that is what makes it so exciting. When you start writing a book you begin a journey where the destination is unknown.

Schopenhauer said that the business of the novelist is not to relate great events but to make small ones interesting, and the very best writers make us see the small things clearly. They make us see the world afresh. That is not to say a writer doesn't need drama or tension in a story. I've always liked that line of Raymond Carver's that there has to be menace in a story, a sense that something is imminent, that certain things are in relentless motion, that

CREATIVE MUSCLE

UTS was the first university in Australia to offer writing degrees and students can choose to undertake a Graduate Certificate in Editing and Publishing, Graduate Certificate in Screenwriting, Graduate Diploma in Writing or a Master of Arts in Creative Writing. Enrolments are up between 10 and 12 per cent over last year and, as of 2011, a select Master of Non-Fiction course will be offered. "We're after quality, not quantity. Numbers will be low for the new non-fiction course, and vetted," says John Dale. Staff at UTS include Gabrielle Carey, Mandy Sayer, Mark Mordue and Delia Falconer.

To find out more, visit www.communication.uts.edu.au

writer and reader together are about to commence a journey.

Writing takes concentration. This is the hardest part: to sweep away the distractions, to concentrate on the fictional scene, to recreate the imagined world. Fiction operates primarily through the senses and when you are writing it as if you are seeing and hearing things for the first time, the bells ringing, the dogs barking, the shreds of wood smoke rising from the chimneys.

Good writing contains magic, an energy that propels the narrative along. Sometimes it can simply be the sentences, the order of the words on the page, a telling detail or an image that lingers long in the mind. Sometimes when I have no idea how to begin I search for a line that leads to an opening. With my new novel *Leaving Suzie Pye*, the line was: 'This is how I imagine the evening unfolding'. And as the story grew, this was in fact not how the evening unfolded.

Sometimes, too, I think the best style for any writer is the one that appears to be no style at all. Writing is a struggle and what I write down is not always what I intended to write, but of course I don't know that until I write it. Many things alter the meaning, the direction and the tone of a story.

Thomas Mann said that a writer is somebody for whom writing is more difficult than it is for other people. Good writing is hard work yet looks easy. Things left out are nearly as important as the things left in. It is those gaps that allow space for the reader to inhabit.

Sophisticated readers are always one step ahead. So the less sophisticated writer must capture their attention: not by tricks, but by revealing the truth of how characters act and behave.

Writing is not good for your health, it's bad for your posture and it's poorly paid. What's worse is that everyone has an opinion on writing and they are not shy about sharing it. Writing takes a lifetime to master because there are so many different aspects to get right. Some people think better lying down, others on the run. But writers think best when they are writing. ■

POET LES MURRAY JOINS UTS

Australian poet Les Murray AO has joined UTS as the Copyright Agency Limited (CAL) Writer-in-Residence for 2010.

Murray is Australia's leading poet and has been described as one of the greatest living poets writing in English. He has won many literary awards, including the Petrarch Prize in Germany and the prestigious TS Eliot Prize in Britain. In 1998, he was awarded the Queen's Gold Medal for Poetry.

During his UTS residency, Murray will be running writing workshops and his poetry will be studied by undergraduate and postgraduate creative writing students. He will be giving two public lectures later this year.

ASSOCIATE PROFESSOR JOHN DALE IS THE HEAD OF THE CREATIVE PRACTICES GROUP AT UTS AND IS THE AUTHOR OF FIVE BOOKS INCLUDING *HUCKSTEPP*, *DARK ANGEL*, *THE DOGS ARE BARKING*, AND *WILD LIFE*. HIS NEW NOVEL *LEAVING SUZIE PYE* IS DUE FOR RELEASE BY HARPERCOLLINS IN MAY 2010.

LOCK IT IN: OWN YOUR FUTURE



Economic journalist Ross Gittins will lead the 'Own Your Future' speaker series in 2010



The UTS: Alumni 'Own Your Future' series launched late last year with a sold-out panel discussion between esteemed economic journalist Ross Gittins and human resources directors from Microsoft and Deloitte on the topic, *Where will you be in 10 years?*

Around 300 alumni poured into the venue to hear moderator Ross Gittins lead the discussion alongside Alec Bashinsky, National Director, People and Performance, for Deloitte Australia, and Rose Clements, who determines and supports the execution of people strategy for Microsoft Australia and New Zealand.

Hot topics included the Australian economy – how it will change, grow and be impacted upon by the population growth predicted to take place in Australia over the next decade; how the downturn affected recruitment strategies; and how the ageing population, climate change and technology advancements, alongside booming Chinese and Indian economies, will shape Australia and our economy in the years to come.

"I really enjoyed the discussion," said alumna Carly Fielding. "It was particularly relevant for me, not just as a recent law graduate, but also as a workplace relations lawyer. I am very interested in this series and look forward to hearing about the upcoming discussions."

This event marked the official launch of this new seminar series, created by the UTS: Alumni Relations Office. Graduates will now be invited back to campus two to three times a year to hear from the leaders of industry. Speakers representing a range of industries and professional bodies will take part in panel discussions across themes aimed at engaging with and informing graduates and students as to trends and issues in enterprise.

As part of the program, the speakers will also field questions from the audience at the end of their presentation: a rare opportunity to ask esteemed experts their thoughts on some of the most challenging and divisive issues in the world today.

In November, the panel faced questions such as: 'Will Australia be taking increasing numbers of refugees in the future from countries that are affected by climate change? And, if so, how will this affect the nation?' And: 'With the population boom in Australia, how will that affect food supplies and food costs in the future?'

Two 'Own Your Future' panel discussions will be led by Ross Gittins in 2010 – stay tuned to our website, www.alumni.uts.edu.au, for updates. ■

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 2009 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

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