

# 3010

melbourne university magazine 2018



## Making art

Alumni are front and centre  
in the bold new Buxton  
Contemporary museum

USING NANOPARTICLES TO BEAT **SUPERBUGS**



COVER IMAGE:  
JULES TAHAN/UA CREATIVE

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Victoria's first female DPP urges women to challenge for top jobs in the law.

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## STAY IN TOUCH

We hope you enjoy your exclusive alumni magazine, 3010. It's just one of the many benefits available to members of our alumni community, in Australia and beyond.

For more news and features visit [unimelb.edu.au/3010](http://unimelb.edu.au/3010)

## WANT MORE? GO ONLINE

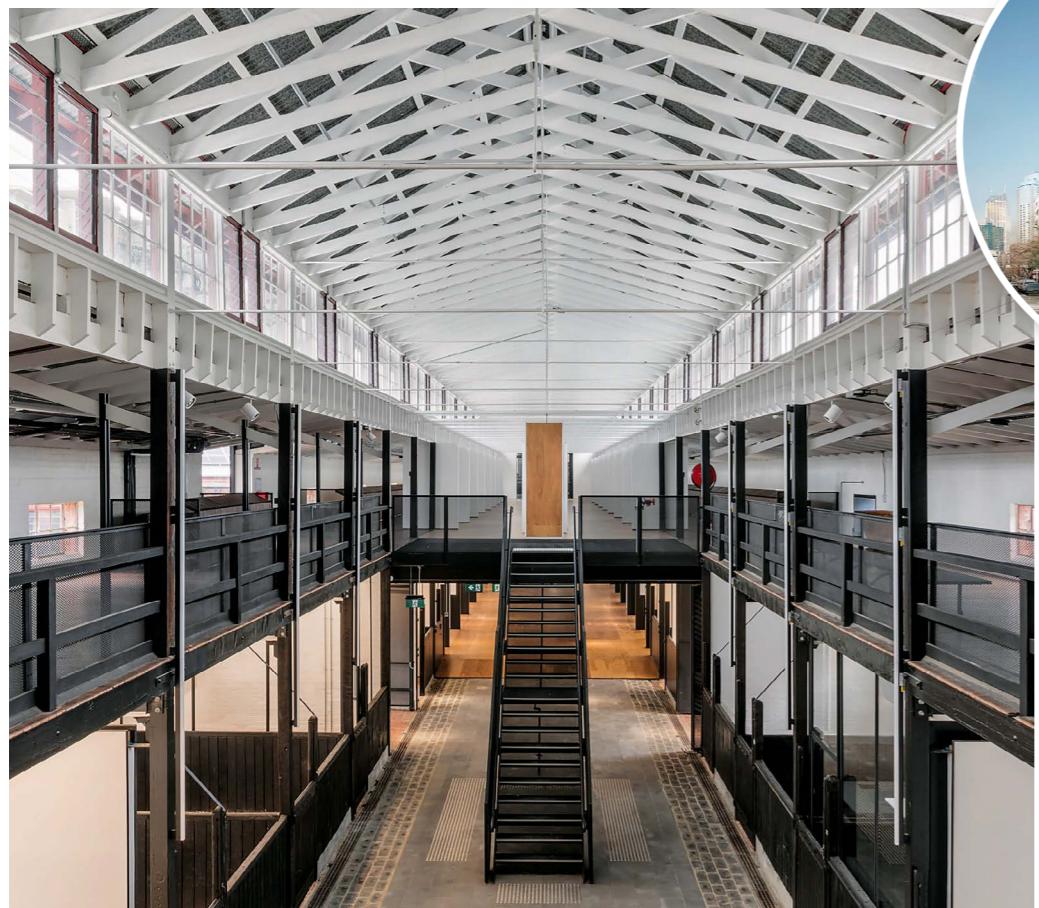
Social media can connect you to many of the University's 375,000-strong alumni community.

Go to [alumni.unimelb.edu.au/alumni/connect](http://alumni.unimelb.edu.au/alumni/connect)

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## PARTNERSHIP

### Revamped Stables extend University's artistic reach

The University's Faculty of Fine Arts and Music has celebrated the launch of The Stables, a new world-class visual arts and performance space in Melbourne's Southbank.

Built in 1912, the former Victoria Police Mounted Branch stables have been transformed into teaching and learning facilities, including a new visual arts wing with 170 studios and flexible exhibition spaces, along with a 260-seat multipurpose arts wing – the Martyn Myer Arena – for theatre, dance, music theatre and music performances.

The \$18 million refurbishment was made possible through the significant support of the University of Melbourne and generous philanthropists including The Ian Potter Foundation, The Myer Foundation, and Martyn and Louise Myer.

"The Southbank campus transformation offers tremendous opportunities to expand community engagement, foster new partnerships locally and internationally and work with our cultural precinct partners' vision to further develop the city's thriving arts scene," noted the University's Vice-Chancellor, Professor Glyn Davis.

The Dean of the Faculty of Fine Arts and Music, Professor Barry Conyngham, said The Stables would help the faculty respond to a 66 per cent increase in student numbers since 2010, by providing "a fantastic new facility for visual arts and performing arts".

The University's acquisition of The Stables site was made possible through the significant support of the Victorian Government.

Creative Industries Minister Martin Foley, who officially opened The Stables on 14 May, said it had "created another landmark for the Melbourne Arts Precinct, which is home to one of the highest concentrations of arts and cultural organisations in the world."

**The Stables – a world-class visual arts and performance space in Melbourne's Southbank.**

#### CROSSWORD SOLUTION

SEE PAGE 38



#### LANDMARK GIFT UNDERWRITES STUDENT ENDEAVOUR

Hundreds of talented Australian students will have the opportunity to realise their potential through an extraordinary \$30 million gift to the University of Melbourne from the Hansen Little Foundation.

A unique philanthropic partnership with the University, the gift from Jane Hansen and Paul Little AO (pictured below) will allow for the construction of Little Hall, a landmark student residence on Swanston Street, Carlton, and the establishment of the University's flagship Hansen Scholarship Program.

The annual program, which will run for an initial 40 years, will commence in 2020 with an inaugural intake of 20 students, to be known as Hansen Scholars. They will receive free accommodation at Little Hall, assistance with general living expenses for the duration of their Bachelor's degree, and development and career support throughout their time at university.

Little Hall is expected to house almost 700 students, all of who will benefit from an Enrichment Program to support them in reaching their academic potential and to succeed in their post-University careers.

"Little Hall will be an exciting addition to Melbourne, a unique and outstanding architectural statement that establishes a new benchmark for student living in a distinctive academic and intellectually rich environment," Mr Little said.

More information:  
[go.unimelb.edu.au/cnv6](http://go.unimelb.edu.au/cnv6)



## PODCASTS

### Tune in, don't drop out

*3010* is now more than a magazine – it's a podcast too.

The *3010* podcast will take you into the lives of some of our amazing alumni, revealing the fantastic – and, occasionally, surprising – places their Melbourne degree has taken them.

The first three episodes are now available, with more on the way.

Comedian Simon Taylor (BA 2009), who has written for TV comedians Jay Leno and Shaun Micallef and who plays to sell-out crowds around the world, tells how his psychology degree helps him deal with hecklers.

Veterinarian Dr Kath Adriaanse (DVM 2014) takes listeners on a tour of her very special workplace, Melbourne Zoo, and explains how you anaesthetise a fish.

And Dr Fiona Price (PhD 2001, International House), the woman charged with one of the toughest jobs at graduation – reading out the names of graduands – reveals the secret to getting the pronunciation right every time.

Listen and subscribe at [unimelb.edu.au/3010](http://unimelb.edu.au/3010) or find us on iTunes.

Here are five more University of Melbourne podcasts to look out for:

1. Eavesdrop on Experts – insights and inspiration from our experts, researchers and visiting academics
2. Starting Somewhere – advice for young people on getting their career off the ground
3. The Little Red Podcast – celebrating China beyond the Beijing beltway
4. Talking Indonesia – a focus on Indonesian politics, foreign policy, culture, language and more
5. The Policy Shop – Vice-Chancellor Glyn Davis and guests explore thinking about public policy.



**Comic Simon Taylor features in the new *3010* podcast.**

## INTERNATIONAL

### Partnering Saudi Arabia on schools curriculum

The Kingdom of Saudi Arabia has chosen the Melbourne Graduate School of Education (MGSE) to lead a large-scale transformation of its schools' curriculum beginning this year.

The Ministry of Education will collaborate with University of Melbourne researchers to deliver a competency-based learning program to help strengthen the Kingdom's capability as it assesses the economic challenges of the 21st century.

The project was initiated by Emeritus Professor Patrick Griffin (BSc 1968, MEd 1976). It will be conducted by the Assessment Research Centre, directed by Associate Professor Sandra Milligan.

MGSE Dean Dr Jim Watterston said the collaboration was a wonderful opportunity for MGSE to partner with Saudi Arabia to deliver evidence-based research methods into classrooms.

"We look forward to working with the Kingdom of Saudi Arabia to support a competency-based education program that aligns with its goals to provide a stimulating learning environment to promote knowledge and enhance the skills of students and teachers," Dr Watterston said.

### Fishermans Bend turbo-charging innovation

The University will build a new, seven-hectare campus at Fishermans Bend, Melbourne, as part of its almost \$1 billion commitment to create a world-class engineering school for the 21st century.

The new campus – just five kilometres from the city and within the old General Motors Holden site – is set to open in the early 2020s and will be the centrepiece of Australia's leading precinct for advanced manufacturing, design, engineering and technology excellence. Initially, 1000 engineering and IT students and academics will be based at the campus, where they will collaborate with companies across industrial sectors as diverse as transport, energy, food, mining, infrastructure and water.





## BUSH MEDICINE

### The art of healing

An important new exhibition celebrates 65,000 years of Indigenous Australian healing practices through contemporary art.

*The art of healing: Australian Indigenous bush medicine* is open at the University of Melbourne's Medical History Museum until 29 September and follows the premise of Tjurkupura (Dreaming) and traditional Indigenous healing practice past, present and future.

The exhibition presents healing practices and bush medicine from Indigenous communities across Australia through contemporary art and objects. All works are linked by the strong connection of Aboriginal and Torres Strait Islander peoples to Country, and the passing down of cultural knowledge to the next generation.

Some of the works were directly commissioned for the exhibition, while others are from existing projects. They use a range of techniques and media, including painting in ochre and acrylic, printmaking, weaving and ceramics. The diversity of styles and materials echoes regional diversity.

Aboriginal writer, artist, mentor and consultant Kat Clarke learned about bush remedies from her grandmothers while growing up in Wotjobaluk country in Victoria's Western District. Now an Indigenous Student Support Officer in the University of Melbourne's Faculty of Medicine, Dentistry and Health Sciences Learning and Teaching Unit, Ms Clarke produced five paintings for the exhibition.

They depict gum trees (*Eucalyptus*), bracken fern (*Pteridium esculentum*), Australian blackwood (*Acacia melanoxylon*), kangaroo apple (*Solanum aviculare*) and old man weed (*Centipeda cunninghamii*).

**Kathrine 'Kat' Clarke (b. 1988)**  
**Gukwonderuk (Wotjobaluk) or Old Man's Weed (Centipeda cunninghamii), 2018 acrylic and pencil on canvas 20.4 x 14.7 cm MHM2018.22, Medical History Museum © Kathrine Clarke.**

**Autonomous travel: the bus, launched in partnership with French company EasyMile.**



## IN BRIEF

### CALLING ALL ALUMNI

■ The Council represents the interests of the University and its alumni worldwide. Six members will be elected this time round for two-year terms.

Alumni Council President Joseph Doyle (MB BS(Hons), BA 2002, BA(Hons) 2005) is encouraging all alumni to consider putting forward candidates for election.

"By joining the Alumni Council, you can influence how the University engages with its graduates, current students and the community at large," said Mr Doyle, who has served on the Council since 2011.

The nomination period will run from mid-August to late-September. Only alumni are eligible for nomination, and they must be nominated by another alumnus or alumna. Nominations from alumni overseas are welcomed.

Voting will run from early October to early November, with all alumni, including alumni without a degree, eligible to vote.

More information:

<http://go.unimelb.edu.au/38v6>

### AUTONOMOUS VEHICLE TRANSFORMING TRANSPORT

■ As technology moves towards a driverless future, the University of Melbourne is helping to improve integrated transport solutions and make our transport safer with the launch of its own autonomous mini shuttle bus.

The autonomous vehicle is designed for low-speed urban environments and is part of a three-year partnership with French company EasyMile, specialists in autonomous vehicle technology.

Unique to this collaboration is the inclusion of open platform technology, which will allow the vehicle to be regularly updated by researchers and improved as autonomous software advances.

University of Melbourne Vice-Chancellor Glyn Davis said the vehicle will provide researchers unprecedented access to autonomous technology, putting students at the forefront of research and development.

"The world is on the edge of a transport revolution," Professor Davis said. "Technology is transforming the transport industry, impacting not only the way we travel, but also the way we live."



## Welcome the new Vice-Chancellor

Duncan Maskell, who will become the University of Melbourne's 20th Vice-Chancellor in October, was the first in his family to attend university. He was accepted to study Natural Sciences at Cambridge in 1979 and, speaking at an alumni reception in London earlier this year, he described how leaving his relatively humble circumstances to go to one of the world's top universities had been something of a culture shock.

But it wasn't long before that shock subsided and he started to build an impressive career, much of it spent at his alma mater before accepting the challenge of guiding Australia's number one university.

Professor Maskell's arrival will mark the end of Professor Glyn Davis's hugely successful 14-year term as Vice-Chancellor, during which he helped guide Melbourne into the top echelon of research universities across the world. He also introduced the Melbourne Model, a degree structure more in keeping with international standard, in which students start with a generalist three-year bachelor's degree followed by a specialised master's qualification.

Professor Maskell said he had been approached a number of times in recent years to shift jobs, but Melbourne had "really caught my imagination".

"Melbourne is an excellent university," he said. "Glyn has done an amazingly good job, getting it to where it is, and I think that there is plenty of potential to build on his strong foundation to kick on and improve even further."

"Add to that the fact that Melbourne is a really great city and it all adds up to a very exciting opportunity for me."

After spells at Wellcome Biotech, the Institute of Molecular Medicine at the University of Oxford,

and Imperial College of Science, Technology and Medicine, London, Professor Maskell returned to Cambridge in 1996 as the first Marks & Spencer Professor of Farm Animal Health, Food Science and Food Safety.

He became Head of the Department of Veterinary Medicine at Cambridge in 2004 and Head of the School of the Biological Sciences in 2013. Since 2015, he has been the university's Senior Pro-Vice-Chancellor (Planning and Resources) with overall responsibility for an annual turnover of approximately £2bn and the University's major building program.

He has published more than 250 research papers, leading to his election as a Fellow of the Academy of Medical Sciences.

In addition, Professor Maskell has been co-founder of four biotech companies, a member of the Cambridge Enterprise Seed Fund investment committee, and a board member of FTSE250 company Genus plc and Cambridge Innovation Capital.

He gave some insight into his life outside of work when he noted: "I like art. I like reading. I love music and I play clarinet and saxophone, though no longer to any decent standard."

"I also love sport, particularly rugby union, football and cricket, and I always enjoyed watching Aussie Rules on the TV in the UK when I was a kid. I now watch it on a Saturday morning on cable TV. I can't wait to attend my first footy match in Melbourne, and of course the Boxing Day Test at the MCG; my first-ever visit to Australia was specifically to attend the Ashes Test at the MCG in 1994 which surprisingly England lost dismally by 295 runs!"

VAL McFARLANE

## CLOT BUSTER

### Stroke research breakthrough

A breakthrough in stroke medical research found a drug, traditionally used for heart attacks, dissolves blood clots in the brain faster and more effectively than standard stroke drugs.

The EXTEND-IA TNK randomised clinical trial, led by the Royal Melbourne Hospital (RMH) and the University of Melbourne, compared the effectiveness of two drugs, Tenecteplase and Alteplase, in dissolving stroke-causing blood clots in the brain, before patients went on to have clot retrieval surgery.

RMH neurologist, Head of Stroke and study co-principal investigator Bruce Campbell (BMedSc 1999, MB BS(Hons) 2002, PhD 2012) said the study, published in the *New England Journal of Medicine*, found the drug Tenecteplase was life-changing in treatment of ischemic stroke.

"Our study showed that the use of Tenecteplase restored blood flow to the brain before clot retrieval surgery in double the number of patients compared to Alteplase (22 per cent compared with 10 per cent of patients)," Associate Professor Campbell said.

"For one in five patients treated with Tenecteplase, clot retrieval surgery was not required and the earlier restoration of blood flow was associated with improved functional recovery in Tenecteplase-treated patients."

"Tenecteplase can be given over 10 seconds compared to the one-hour infusion of Alteplase, which has practical advantages when transferring patients between hospitals for clot retrieval surgery and is also less expensive."

EXTEND-IA TNK involved 202 participants across 13 hospitals in Australia and New Zealand, who either received Tenecteplase or Alteplase.

The study was supported by grants from the National Health and Medical Research Council of Australia, the Australasian College of Physicians, The Royal Melbourne Hospital Foundation, the National Heart Foundation of Australia and the Stroke Foundation of Australia. Trial infrastructure was supported by an unrestricted grant from Medtronic who had no role in study design, conduct or analysis.

# Buxton Contemporary

A collector's multi-million dollar vision and treasure trove of art adds a new dimension to Southbank

**Inaugural director**  
Ryan Johnston in the  
new museum, with  
Patricia Piccinini's *Game  
Boys Advanced* (2002);  
Silicon, acrylic human  
hair and mixed media.

PICTURES: EAMON GALLAGHER



BY ANDREW STEPHENS  
(BFineArts 1994, PGDipArts  
(ArtHist&CinSt) 2001)

When the new Buxton Contemporary museum opened in March, it marked the fruition of a project that Michael Buxton had mulled through decades of being an avid gallery-goer. Since the early 1990s, his goal had been to establish a suitable home for his art collection, quietly accumulated with the help of expert curators and his own 'inbuilt radar'. Mr Buxton, the property developer who co-founded the MAB Corporation with his brother Andrew in the mid-1990s, has devoted much of his spare time to visiting galleries and artists' studios. In those places, his 'radar' activates: he sees art, he responds to it, and he generally knows when he's looking at something with depth and quality. More than that, he can see the sort of work that will endure beyond fashion – an attribute evident in the museum's inaugural exhibition *The shape of things to come*.

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"To sit Emily Floyd's *Temple of the female eunuch* (2008), a work over 10 years old, alongside Francis Upritchard's *Echo Cabinet* – one of the most recent acquisitions – highlights how the collection evolves, making connections between works and practices," he says. "These two works are also epic pieces, in both scale and foresight; I have no doubt they will resonate long into the future of Australian contemporary practice."

Little wonder that seeing the museum's doors finally open after exhaustive planning has brought this avid collector a great sense of joy. "It is a 25-year

**"What is important to me is that we see the museum as a place where we can educate. The fact it has gone to the University is even more significant from that point of view."**

dream finally come to fruition," he says in a satisfied tone. "And the final result is better than I ever dreamed it could be."

Mr Buxton's modus operandi over the journey has been part-instinct, part-education, thanks to that small band of curators who have counselled him and helped with his plan to house the Michael Buxton Collection in a purpose-built art museum. That it has ended up being at the University of Melbourne's Southbank campus is something that clearly pleases him.

In 2014, Mr Buxton signed the deed donating the bulk of his collection to the University, along with a 20-year endowment and \$8 million for the \$12 million museum located behind an existing building at the corner of Dodds St and Southbank Boulevard. Designed by Fender Katsalidis, it has two extensive gallery levels and zones intended for education.

The donation involves 341 artworks by 53 artists, most from the designated Michael Buxton Collection, plus a few from the private Buxton family collection (a separate endeavour Michael and Janet Buxton, his wife, have long pursued). The new Buxton Contemporary Committee is composed 60 per cent University of Melbourne representatives and 40 per cent representatives of the Buxton family. It is co-chaired by VCA Professor in Art Su Baker and Mr Buxton.

Since launching his eponymous collection, Mr Buxton's ambition for a new museum has been

**Art lover**  
**Michael Buxton:**  
**"It is a 25-year dream finally come to fruition."**  
PICTURE: JAMES GEER



deeply enmeshed with his goal of making the collection publicly accessible – moreover, to integrate it into University programs.

"What is important to me is that we see the museum as a place where we can educate," he says. "The fact it has gone to the University is even more significant from that point of view."

Little surprise then that education is a top priority for Buxton Contemporary's inaugural director, Ryan Johnston, who studied at the University – a Graduate Diploma (Art History) in 2002 and a Postgraduate Diploma (Art History) in 2003 – and returned as a lecturer at the former School of Creative Arts (2007-2009). He also tutored in Art History and breadth subjects 2004-2008. He says the museum's dedicated education space will allow staff to easily curate artwork for display so students can have object-based learning. "When I was learning, you spent a lot of time looking at slides only," he says. "This is an amazing opportunity to look at objects."

**I**ot only will VCA visual arts students be involved, but also students from diverse disciplines across campuses. "It is broader, in a sense, than in a regular art gallery, which tends to take a curatorial or art historical perspective on things – whereas, at a university, you have people from across the entire range of academic disciplines, and you can marshal that as a really rich cultural experience."

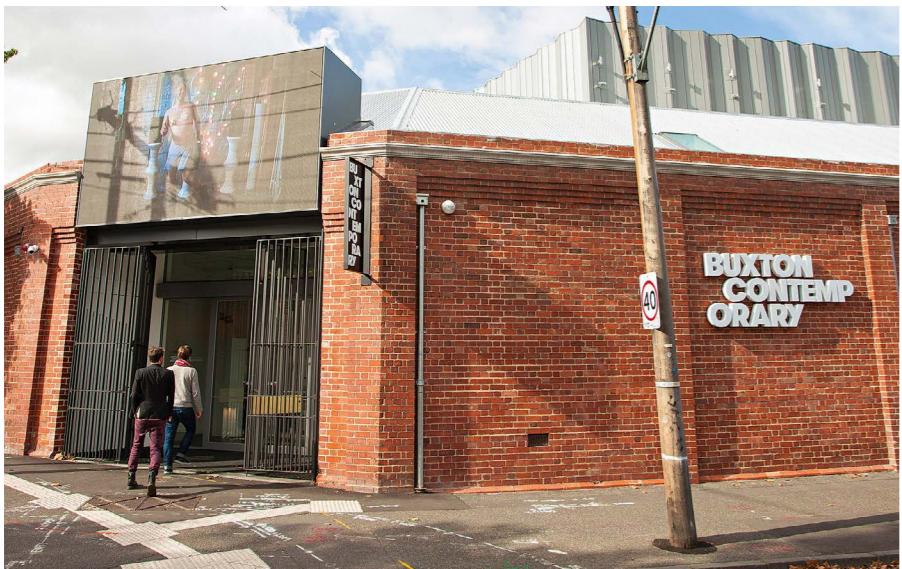
Mr Johnston, formerly Head of Art at Canberra's Australian War Memorial (2012-2018), admires the Buxton approach to acquiring art. He describes Mr Buxton's collecting as a unique and genuine passion, "well beyond a collector's usual aspirations".

Having initially consulted art aficionados Anna Schwartz and John Buckley, Mr Buxton later drew on the expertise of curators Charlotte Day, Max Delany, Mark Feary, Samantha Comte and Luisa Bosci. Visiting galleries and exhibitions frequently, he bounced his own ideas off these curators. They, in turn, offered guidance which, along with the MBC board, brought a discipline to the process, governed by certain rules about who and what could be collected. All of it was aimed at ensuring the high-quality collection would represent significant living Australian (and some New Zealand) artists in depth and across time.

Standing in the new museum, Mr Johnston is impressed with the way the design comfortably allows for an array of two-dimensional work, installations and sculpture. "The first time you come here, it is surprising because from the outside you can't read the relationship between interior and exterior," he says.

"The space downstairs is vast and overwhelming – and then it is mirrored upstairs as well. And when the work is in it, you realise how cleverly it has been designed in terms of the scale. I was not entirely sure how some of these smaller works by Pat Brassington,

CONTINUED PAGE 12



FROM PAGE 11

for example, were going to fit in the space – but it is almost perfect."

Mr Johnston is aiming for an annual curatorial program of three shows, which will vary in how they use the Buxton collection: solo shows, thematic exhibitions, or particular pieces that might be springboards for broader displays.

"Certainly, the aim is to showcase the collection and make it a part of life at the VCA and University of Melbourne – it is a strong enough collection to warrant that – but, also, to use the collection as a platform or an inspiration. The trick is for it to find its niche and what is unique about it and its ethos."

While the education program is still to be forged through consultation with key University figures drawn from multiple faculties, Mr Johnston says the potential is amazing. But the uniqueness of this museum means there is no institutional tradition to which he must strictly adhere, which is liberating. "It is an unusual position to have in this industry."

Likewise, Mr Buxton is no usual person. Part of his journey with the collection has been his generosity to the artists themselves: supporting them by acquiring their work over the long term (as opposed to collecting one-off trophies), giving them residencies and other aid, and, crucially, taking the time to get to know them. That rapport is clear when talking to the artists: most of them mention how Mr Buxton's visits to their studios and exhibitions formed the beginning of a friendship. "He always backs what he says with action," one observes.

**The new museum houses artworks collected by Mr Buxton over decades.**

PICTURES:  
EAMON GALLAGHER;  
BUXTON CONTEMPORARY

PICTURES:  
JULES TAHAN/  
UA CREATIVE  
3010

## MEET OUR FINE ARTISTS

### James Morrison

(DipFineArt 1983, PGDipFineArt 1996)

**Beginning work with papier mache some decades ago, James Morrison would use newspapers and cheap glue. He was astonished to find the sculpted newspaper disintegrate within a year. "It would turn to dust," he recalls.**

Consulting a paper conservator, he began to use a new formula of materials, but when Michael Buxton visited his studio he happened to admire work that had been done using the old newspaper method – so the artist issued a warning about its likely limited life span.

Later, using the more enduring techniques, Morrison's work was acquired for the Buxton Collection. Among those on display at Buxton Contemporary's inaugural exhibition *The shape of things to come* is a papier mache work depicting a hand meddling perilously with a scorpion. Sculpted with 500-year paper (as it is known in the industry) mixed with pure starch, it passes all the archival tests – and is an extraordinarily detailed work, its surface drawn upon with pen and ink by the artist.

Morrison, born in 1959, completed a Diploma of Fine Art and a Postgraduate Diploma (1990) at the VCA. He is committed to detail in his work, which includes the five-panel *Freeman Dyson* (2008), which tells a loose story of an astronaut finding himself on an Earth-like planet. "Michael appreciated getting into the narrative behind the work."



### Rob McHaffie

(BFineArt 2002, GDipEd 2004)

**Rob McHaffie recalls Michael Buxton making visits to look at his work when he had a studio at the Abbotsford Convent in 2010. He knew about the Buxton Collection because the work of some of his former colleagues at the Victorian College of the Arts, such as Nick Mangan and Ricky Swallow, had been acquired for it.**

McHaffie knows the University well, having studied science and then engineering at Parkville before transferring to the VCA to do Bachelor of Fine Arts (Drawing), graduating in 1999, and a Graduate Diploma in Teaching (Visual Art), completed in 2004.

When Mr Buxton visited, McHaffie presented his drawings and an extensive chat ensued.

"He chose things with such confidence," McHaffie recalls. "I had never experienced that with a studio visitor before. He really backs his own choices, and that was positive feedback for me."

Mr Buxton has continued his acquisitions, while also giving McHaffie a residency at his Portsea house.

"He is someone who is true to his word. Collectors [often] say they will follow your work, but often drop off; Michael keeps the relationship with the artist."

During his career, showing his works through Darren Knight Gallery, McHaffie has often reflected on the great foundations he had in the drawing department, where tutors from various disciplines encouraged wider experiences, stretching beyond drawing to painting and installation work.



### Benjamin Armstrong

(BFineArt 1996)

**Visitors to Buxton Contemporary are intrigued when they see other patrons peering into Benjamin Armstrong's enormous oculus-like sculpture *Into the Underworld* (2007).**

Unable to resist, they scoop across and peer into the opening of the round glass vessel with its waxy surface, and through the sides of which only a few blurred shapes can be seen. Inside are orbs that might be eyeballs or breasts, surrounded by what look like rotting apples. His work, often made in glass and wax, is said to move between the homely and the uncanny: it succeeds.

Armstrong (born 1975) holds a Bachelor of Fine Arts (painting) from the Victorian College of the Arts (1996) and says *Into the Underworld* was first shown in 2008 as part of a larger body of work. This piece was partly born out of his responses to reading *The Road* by Cormac McCarthy, while the linocut prints called *The Shape of Things to Come II* (2006–2007), also in the Buxton Collection, functioned "almost like an instruction manual" for some of his sculptures at the time.

On a round of studio visits, Michael Buxton was also intrigued by the works, eventually acquiring them. "It has been an ongoing connection and friendship," Armstrong says.



### Patricia Piccinini

(BFineArt 1991, DVPA 2016)

**Patricia Piccinini is one of Australia's most celebrated contemporary artists, known here and internationally for her hyper-realistic sculptural and digital photographic work that explores concepts of what is 'natural' in our techno-centric age.**

For all the squeamishness her incredibly detailed works might evoke in viewers, they retain a deeply personal edge that somehow deepens our connection with the often grotesque creatures she creates: entities with distinct human DNA are her forte.

Piccinini, who is having an extensive retrospective at Brisbane's Gallery of Modern Art this year, is represented in all of Australia's most significant collections. She holds a Bachelor of Arts in Economic History, Australian National University (1988), Bachelor of Arts in Painting from the Victorian College of the Arts (1991) and a Doctorate in Visual and Performing Arts from the University of Melbourne (2016), where she has also taught. Her exhibition history is extensive, and Michael Buxton has carefully followed her work for many years, buying several works between 2002 and 2007.

Piccinini has been described as being interested in the way the human form can be enhanced and manipulated through bio-tech intervention, from "mapping of the human genome to the growth of human tissue and organs from stem cells", all of it raising serious questions about ethics, scientific progress and the delineations between what is human – and what is not.

BY MURIEL REDDY

**T**he student union is as much a part of student life as textbooks and lecture theatres.

And Union House, long the focus of the University's rich student traditions and activities at its Parkville hub, is set for a makeover, as the transition to the exciting New Student Precinct gathers pace.

in the evolution of the University, notes Gini Lee (MLArch 1987), Professor of Landscape Architecture.

"What the Union is, and was, has transitioned into another form and another way of being," she says.

"Moving the Union into the student-centred Precinct that is about events and activities will mirror those changes."

While past students will have fond

academic services and the Institute for Indigenous Development, Murrup Barak.

It will be located in what used to be the Melbourne Teachers' College cluster of buildings nestled in the south-east corner of the original Parkville campus, bounded by Monash Road (to the north), Swanston Street (east), Grattan Street (south), and the School of Engineering to the west.

"Many of the buildings were developed

# STATE OF THE UNION

For more than 80 years, the Union House site has been home to theatres, the Rowden White library – where it is actually forbidden to study – and the food outlets that fuel the University's brightest minds. In more turbulent times, it has been a hotbed of student politics and protest.

But with the development of the \$229 million New Student Precinct in the south-east corner of the campus – as highlighted in the last issue of *3010* – it's time for the old Union building to enter a new phase. One possibility is a new science, technology, engineering, maths and medicine (STEMM) teaching precinct and life sciences research facility.

But given Union House's central role in student life, plans are also underway for a series of special events that will commemorate the Union.

Union House has been a key feature

memories of Union House, current students can look forward to a whole new experience in the New Student Precinct, which will incorporate a series of spaces that will include a diversity of social areas, mixed-use retail, food and beverage outlets, and increased contemporary study zones for the entire campus community.

A vibrant Arts and Cultural Centre will also be a significant feature of the Precinct. The highly-valued arts facilities currently enjoyed by students in Union House will not only be replaced but further enhanced with flexible theatres and rehearsal spaces.

Meanwhile, architect Carey Lyon (BArch(Hons) 1982) has taken the helm of a consortium of firms – all featuring former alumni – appointed to design the Precinct.

Encompassing nine buildings, the Precinct will for the first time bring together the University's student associations,

in the 1960s through to the 1980s and were defensive to the University," explains Mr Lyon, a director of Lyons Architecture, based in Melbourne. "A key part of the project is to make the Precinct feel integrated and connected to the rest of the University. We plan to do that through landscape."

The team of architects and landscape designers that have been assembled to create the vision for the Precinct includes Jefa Greenaway (BPD(Arch) 1997, BArch(Hons) 1999), an Indigenous Australian and award-winning director of Greenaway Architects. It also includes Julie Eizenberg (BArch 1977, DArch 2016, University College) and Hank Koning (BArch 1977) of LA-based firm Koning Eizenberg.

More information: [go.unimelb.edu.au/a8d6](http://go.unimelb.edu.au/a8d6)



# UNION



## CELEBRATING UNION HOUSE

### OUTDOOR GALLERY EXHIBITION

Curatorial students from the Faculty of Arts will curate an exhibition celebrating socio-historical imagery from Union House.

### PROTEST FOR CHANGE EXHIBITION

Curated by students, the exhibition will present the history of UMSU departments - Women's, Queer, Indigenous, Disabilities, People of Colour.

### THEATRE PERFORMANCE (musical)

The restaging of *The Princess Ida Parlour* by Anita Punton, in the Guild Theatre, Union House.

### HISTORY BOOK

A new history of the Student Union by James Waghorne to be published.

### DESIGN STUDIOS EXHIBITION

This will feature models by Melbourne School of Design (MSD) students envisioning the Union building past and future.

### VIRTUAL REALITY DOCUMENTATION

VCA Honours students will document Union House with advice and guidance from lecturer Hans Van Rijenberk from MSD.

### HERITAGE APPRAISAL

A report developed by architects and heritage consultants Lovell Chen is providing an assessment of the cultural heritage significance of Union House.

For full details of the Union House recognition events, New Student Precinct project information and FAQs please visit [students.unimelb.edu.au/student-precinct](http://students.unimelb.edu.au/student-precinct)

To access the UMSU Archives please visit [www.umsu.unimelb.edu.au/studentlife/gallery/archives/](http://www.umsu.unimelb.edu.au/studentlife/gallery/archives/)

### THOSE WERE THE DAYS

Share your photographs and memories of Union House, particularly time spent in its arts and cultural spaces. Send to:

[uh-recollections@unimelb.edu.au](mailto:uh-recollections@unimelb.edu.au) using the subject line 'Union House memories'.



## THE STUDENT UNION THROUGH THE YEARS

**1884**

The first Melbourne University Union is formed, for staff, students and graduates, is granted rooms in the eastern wing, and becomes the most active of the 19th-century associations.

**1885**

The Princess Ida Club, for women staff, students and graduates, is granted rooms in the eastern wing, and becomes the most active of the 19th-century associations.

**1906**

Recreational Grounds Committee is formed to manage a compulsory fee for students for the maintenance and improvement of the University grounds. The fee had been lobbied for by a Sports Union formed in 1904, through a Students Representative Council.

**1911**

A new Melbourne University Union is formed to take possession of the former natural history museum constructed in 1882, which had housed the Conservatorium of Music over the previous decade. With a small grant, it is renovated and becomes the Club House, with a staff of caterers and stewards.

**1919**

More space is made in the old museum by the addition of a YMCA hut used during the war.

**1936**

William Bryden, from the University of Edinburgh, is appointed Warden of the Union. He manages the Union, promotes other activities and supports students.

**1938**

After a 10-year fundraising campaign, the Club House is rebuilt establishing Union House. The modern architecture of the new building is an extension of the old museum, which is retained in order to save costs. The new building includes a theatre, a gallery of pictures and a non-academic library.

**1954**

Robert Hatch is elected, the first student chairman of the Union. All previous chairs were members of staff.

Staff establish a separate club, University House (1952), and the Graduate Association establish rooms in Leicester Street.

**1968**

The Melbourne Theatre Company is formed out of the Union Theatre Repertory Company, which had been established in 1952. The Repertory Company became renowned for its first productions of Australian plays.

**1969**

Union House is again renovated and extended. Almost all of the museum building is dismantled in order to create a large basement, the building is given a new unadorned elevation, and a central tower is erected.

**1975**

The George Paton Gallery is established.

**1989**

The Melbourne University Union is reconstituted as the Melbourne University Student Union, an independent association managed by students, combining the Union and the SRC.

**2004**

A receiver is appointed to liquidate the Union. Out of the crisis the University of Melbourne Student Union is formed, with financial oversight from a University body Melbourne University Student Union Limited.

**2016**

The University announces plans for the creation of a New Student Precinct, that will incorporate the Student Union.

**2018**

Urban design framework and heritage assessment of Union House site commissioned.

BY GARY TIPPET

One day in the early 1980s, as Kerri Judd (LLB 1987, LLM 1995) was nearing the end of secondary school in suburban Croydon in Melbourne's outer east, she sat down with a careers teacher and said she wanted to become a lawyer.

Essentially, she was told to forget it. The teacher simply said, "Don't waste your preferences on law."

Judd didn't.

That is to say, she didn't listen to the teacher – and she certainly didn't waste her preferences.

Already on her way to becoming the girls' dux in 1983 at what was then Croydon High, Judd went on, as she had hoped, to study law at the University of Melbourne, became a judge's associate, and signed the Bar Roll in 1991.

Since then, she has had a varied and exemplary legal career, working in criminal and civil matters, and appearing in Victoria, New South Wales and the Northern Territory in the County and Supreme Courts, as well as in Royal Commissions and appeals before the High Court. She took silk in 2007 – becoming a Senior Counsel, now Queen's Counsel – and, in 2016, became a Senior Crown Prosecutor.

In March, she was appointed Victoria's Director of Public Prosecutions, one of the most senior, demanding and responsible roles in the state's legal system.

So, the teacher's pessimistic assessment no longer rankles: "I think her reasoning was that I came from a public school and that no-one before had got into law from that school," Judd says during an interview in her office in Melbourne's legal precinct.

"But I never even contemplated taking her advice anyway. I did go home and discuss it with my parents, who have always been very encouraging and supportive, and they said, 'If it's what you really want to do, don't even hesitate.'

Judd says she doesn't feel vindicated.

"It's just disappointing that people aren't encouraged to reach their full potential – and that's what I've been talking about with women at the Bar and women more generally ... you want to create opportunities so that those who have the skills to succeed will take up opportunities and keep pushing and keep striving."

When Ms Judd became a judge's associate in 1989, there were no female Supreme Court judges nor QC's. Later that same year she was inspired to watch Susan Crennan (BA 1965, PGDipArts(Hist) 2002) (who would ultimately become a High Court Justice), and Ada Moshinsky (LLB 1964, LLM 1976) take silk. Now, she herself is the first woman to become Victoria's Director of Public Prosecutions.

As DPP, she is the head of Victoria's public prosecutions service, which works on behalf of the Crown in serious criminal matters. An independent

**Victoria's new Director of Public Prosecutions ignored early career advice and went on to scale great heights in the law.**



# Backing herself

**Victoria's top prosecutor, Kerri Judd, wants women to "keep pushing and keep striving" for key roles at the Bar.**

PICTURE: STEVE McKENZIE

statutory appointee, the DPP makes decisions on instituting, preparing and conducting prosecutions in matters including murder, major sex offences, drug trafficking, commercial crime and fraud, serious assaults, culpable driving, corruption, and serious occupational health and safety matters.

"I am responsible for prosecuting indictable crime, so all serious crime," explains Judd. "I make the decisions, ultimately, about what prosecutions should proceed or should not proceed. I make decisions about whether a sentence is appropriate or if it should be appealed, and there is a policy aspect to my role."

As for being the first female in the role, Judd says: "I would love to think that we're getting to a point in time where appointing a woman to something like this is unremarkable, but I recognise that it is remarkable at the moment. So, I am very proud and I hope that I will be a role model."

A male bastion not all that many years ago, the glass ceiling in the law is now pretty much broken. The Office of Public Prosecutions has a lot more

women solicitors and, at the Bar, there is "a lot more equality coming through in the numbers".

However, she adds: "In terms of retention and in terms of silks it is still very much male-dominated."

"The difficulty is, the women who get to those high positions get sucked out of the Bar and the profession by being appointed to the judiciary and to roles such as mine. Those are very important positions, but it does mean that the number of senior women left at the Bar is reduced. So, it's important to keep the numbers coming [through]."

In fact, Judd never intended becoming a barrister. She admits that, having arrived at law school, she hadn't really thought it through. "I don't think I thought about being a lawyer; it was more about learning about the law and the policy behind the law, those types of things."

She envisioned a future as a solicitor, but as an articled clerk came to resent what she saw as a focus on billing. "So, very early on, I wondered if I'd made the right decision," she says.

She took a three-year "time-out" as associate to Supreme Court Justices Ian Gray and William Crockett (LLB 1945, LLM 1948, LLD 1995), which gave her the opportunity to watch barristers in court. As well, she says, her judges – like most at the time, former barristers – dealt with her, without ever really asking, on the assumption that her path would naturally lead to the Bar. Pretty quickly, she realised they were right.

"And I've loved every moment of it," she says. "I enjoy the advocacy; I enjoy the variety of clients and the variety of work I've had over the years."

"You feel an enormous responsibility when you're acting on someone's behalf because that's their one day in court ... essentially, your job is to advocate, within the law, their cause. And it is a great honour, great privilege and great responsibility."

ut advocacy can come at a personal cost, not just in social or lifestyle terms, but at a deeper, sometimes damaging and emotional level, given the effort and single-mindedness of preparing and trying a case, and the exhaustion that often follows.

Judd has appeared in trials and appeals involving some of Victoria's most horrific and moving crimes, including the Akon Guode case, in which a mother killed three of her children by driving them into a lake, and the abduction, rape and murder of Bega school girls Lauren Barry and Nichole Collins.

"You do take on board some of the horrific things," she reflects. "It's human nature to feel something and you'd never want to lose that capacity. But you don't want to have the nightmare every night."

Sometimes they can't be avoided. The Bega case still haunts her. Preparing for the appeal of one of the murderers, she read his graphic account of the lead up to the murder, the details of the killing and the girls' last words.

"I remember having this recurring nightmare, where I would see two girls in school uniforms," she says. "I don't know where I got this image from, it wasn't one of the trial exhibits, but I would wake up in a sweat." Car adverts, say of a vehicle winding through a forest – meant to evoke pleasant escapism – still give her a chill.

But, Judd adds, the rewards far outweigh the costs. She has pioneered electronic trials, which involve showing evidence previously presented on paper on screens and on jurors' tablets, making them more manageable and efficient. One of her goals in her new job is incorporating such innovation more widely. She would also like to see respect for victims.

"But, really, I simply would like at the end of my tenure to be considered a director who has made sound legal decisions – appropriate decisions, prompt decisions."

# Driving ambitions

**Donald Hossack** OBE PSM (MB BS 1954, BA 1975,

MD 2006, Trinity College) overcame dyslexia to become a world-renowned surgeon who helped bring about landmark road safety legislation mandating the wearing of seat belts and alcohol breath-testing.

**DONALD** My parents were working class Scottish migrants to Melbourne. I was born in 1926 with undiagnosed dyslexia which caused me misery and stress. By the age of 13, I could no longer bear the humiliation and left school, taking a series of menial jobs.

I was aware there was no future for me in any of them, but I had a stroke of luck. A friend told me of a position available as a laboratory assistant at Melbourne University's zoology department. The war was on and the technicians had gone off to fight.

I was interviewed by Professor Agar who, despite my lack of any qualifications and being uneducated, decided to give me a trial. So began one of the happiest periods of my life. I worked hard and loved every aspect of my job, particularly collecting specimens for microscopy from the Botanic Gardens' ponds.

After 18 months, Professor Agar called me and asked where I saw my future. I said I'd like to be a doctor, as I was working alongside medical students and loving what they were doing.

So I went to a college in the city and said I wanted to do physics, chemistry, biology, botany, English and German to intermediate standard in one year at night school. I developed a means whereby I could penetrate my dyslexia and at the end of the year, to everyone's surprise, I passed.

Professor Agar called me and said, "Laddie, we believe you have shown you have the intelligence and the determination to become a doctor. We'll do everything we can at the University to help."

After six years of study, I had all the qualifications. I started doing autopsies for the coroner on people who had been killed in road accidents, and wrote articles on what was causing these deaths.

At the same time, the College of Surgeons started the Road Trauma Committee to work out the causes of deaths on the road and how to prevent them. When my first article was published, they came to see me and asked if I would join them.

I think my contribution was significant, because other people had the idea but I had the figures to convince the government to bring in the legislation. There were 1000 people killed on the roads annually, but since my article was published, it has dropped by about 700.

**I talk to everybody, all my children, about the significance of the University of Melbourne to me. I used to take Rebecca as a little girl for walks around the campus, before she herself studied there.**

Rebecca was a very clever young girl and very determined. I think that my career, whether she's aware of it or not, influenced her, because she developed a work ethic of great determination and strength and persistence.

Since I was young I have loved the National Gallery in Melbourne, and I used to take Rebecca there. She was exposed to the great collection at a very early age and she responded to it. She had a great eye and she understood it intuitively. I think it's a great shame that she lives so far away, though I think what she's accomplished is marvellous.

PICTURE: SIMON SCHLUTER/THE AGE



His daughter, **Rebecca Hossack** (LLB 1978), owns three galleries in New York and London, where she now lives, and is a long-time supporter of Aboriginal art.

They spoke to **Erin Munro** (BA 2006)

**REBECCA** We all knew about our father's difficult start, but the University was always like his sacred site. Every week he used to take me there and we would go swimming in the Beaurepaire Pool. He would tell me about his different experiences and we'd go past the laboratory where he'd worked.

There was no option in my mind that I could go anywhere else, and Melbourne University was a sort of El Dorado to which we all aspired. My plan was to be an actress and I only did law because my parents said it's better to get a professional qualification under your belt. And when I went to university, dad decided to do a BA, so often we would be sitting next to each other in the same class.

And then I went to London to study for the bar to be a barrister, but my secret plan was to go and look at all the paintings in the National Gallery. Because if you study art history in Australia, you look at everything on slide and you don't actually see the real size of the pictures.

One day, I was riding my bicycle down the street in central London, and it was a beautiful sunny day – very unusual for London. And I saw an empty shop and it said 'Lease for sale, no premium,' because in those days you had to pay a lot of money just to get the option to pay a lease. There was a man outside the shop hosing down the pavement, and I asked, "Do you know anything about this?" He said it was his, and I said, "Oh, great! I want to start an art gallery."

If it had been a rainy day, I wouldn't have done that because he wouldn't have been out there. Suddenly, I'd signed a lease for 20 years. I didn't know anybody and I didn't really know anything, but I knew I loved art, and I was particularly in love with Aboriginal art.

In 1998, I opened my gallery in Charlotte Street, Fitzrovia. Then, 10 years ago, I opened the big, three-storey gallery on Fitzroy Square in Central London, and eight years ago I opened the New York gallery in SoHo. The British Museum has bought a lot of art from us, and I also lecture for the Fine Art Society of Britain. My subject is Aboriginal art, and it's been a wonderful journey educating the British people on the topic.

**Over the past 30 years, I've been privileged to have had pretty much all the major Aboriginal artists come and visit us. Clifford Possum Tjapaltjarri used to come and I got him to meet the Queen.**

I'm going back to Australia for the Garma Festival with Melbourne University – with the medical faculty and Professor Marcia Langton – this August. We're working on some projects on how to enhance the dialogue around Aboriginal art.

I think that's something my father's always instilled in me: a love of paintings and beauty, and nature, too. Every Saturday he used to take me to the Melbourne Botanic Gardens and we'd get some pond water and then we'd go home and look at all the animal life through a microscope. Still, when I go back and see him, the first thing we'll do is he'll take me out to his garden.

A program pairing local alumni with international students is making for rewarding cultural exchanges.

BY KATE STANTON  
(MJourn 2016)

**W**hen University neuroscientist Dr Nupur Nag (BSc(Hons) 1997, PhD 2004) hosted a dinner party for her new friends, three students from Indonesia and Pakistan, one brought her favourite dessert – durian.

The others tasted this pungent but controversial delicacy, which is popular in Indonesia, eating small mouthfuls and agreeing it was lovely. That was, until politeness gave way to laughter, as three admitted they couldn't finish it.

## Welcome to MELBOURNE:

Thus began the friends' "food challenge", where a new food was trialled at each meet-up. Together, they have tasted Vegemite on toast, garlic crackers, salted egg yolk and fish skin, bonding over each other's likes and dislikes. It's now a group tradition, along with regular walks and dinners and coffee catch-ups.

Nag met all three women as a volunteer for the Welcome to Melbourne program, which pairs local alumni with international graduate students who have received the prestigious Australia Awards Scholarship.

Now celebrating its 10-year anniversary, the program aims to make participating students feel more comfortable in Melbourne by introducing them to a local resident.

Nag, who lived previously in the US and Singapore, says her experience living abroad as an expat was her motivation for joining the program.

"It can be difficult settling in to a new country due to differences in culture and social values, and also not having your family or friends for support," she says. "Knowing someone local is invaluable as they can provide insight on a diversity of topics – from where the best local café is located to how the government is elected."

Nag has hosted 11 students since she began volunteering for the program in 2010, developing friendships with most but, in particular, these

**Nupur Nag (second from right) meets up with her Welcome to Melbourne friends (from left) Jinia Lilianty, Saqiba Sheerazi and Nur Atika.**

PICTURE:  
STEVE MCKENZIE

three women: Nur Atika and Jinia Lilianty from Indonesia, and Saqiba Sheerazi from Pakistan, who are undertaking Master's degrees in public health, biomedical science, and information systems, respectively.

Nag introduced all three women to each other during a dinner party, and now all four meet regularly for walks, dinner, cultural events, coffee and conversation. Nag and Atika even met and travelled in Indonesia together.

"We all share a very good bond and understanding," says Sheerazi. "Whenever we are together we just talk and laugh a lot."

Since 2009, more than 1500 students and 770 hosts have participated in the Welcome to Melbourne program. Students have come from 18 Asian and African countries, including Ghana, Sri Lanka and Mongolia.

It's not so much an academic exchange, as it is a social and cultural one, says Catherine Navon (GDipArts 2003, MMgt(Mktg) 2012), the University's Australia Awards co-ordinator.

"The point is for them to have an opportunity to meet a local that's not in the context of their academic obligations," she says.

The alumni relations team tries to match volunteers with students based on shared interests and hobbies.



In 2016, when Luong Tran moved from her village in Gia Lai, in the central highlands of Vietnam, to study epidemiology and biostatistics in Melbourne, she was overwhelmed. Even the University campus seemed too big.

"I had no smartphone on my first day and had to ask so many people around my house how to get to Melbourne Uni," she says. "And then, when I got there, I needed to ask more people how to get around Melbourne Uni."

Tran was paired with Sue Lees (BA 1978), a retired teacher and counsellor, and her husband, Andrew (MB BS 1979), a retired GP. They invited her first to an Australian dinner – roast lamb and veggies – at their home, and now meet occasionally for coffee.

## 10 YEARS ON

The pair are only required to attend an initial launch event and undertake one activity together. There is no obligation to continue the friendship.

"The beauty is the simplicity," Navon says. "Meet up twice. Have a cup of tea. Have a chat. Now you know someone else who is a potential friend."

"It may or may not blossom further. Either way, that's great."

Students involved in the Welcome to Melbourne program come from developing countries eligible for the Australia Awards Scholarship, which is awarded by the Department of Foreign Affairs and Trade. It's a big deal, and recipients are expected to use their Australian education to drive change back home.

The exchange goes both ways. Navon says it is also in Australia's interest to develop positive relationships with people who are going to be in positions of influence in their home countries.

"They're highly accomplished and ambitious," says Navon. "These are people who are quite visionary. That's why they get the scholarship in the first place."

That doesn't mean they don't get homesick. Many are used to being surrounded by extended family. Navon says some participants come from big cities, such as Jakarta, but some also come from smaller cities or towns. "For them, Melbourne is the big smoke," she says. "That can be really lonely."

**Putting out the welcome mat**

**770** hosts have connected with **1574** students since 2009

Students from **70** countries have participated

**30%** of students from **Indonesia**

Other countries most represented: **Vietnam, Pakistan, Bangladesh and Cambodia**

Biggest participation was in Semester 1, 2014: **346** alumni and students

"They were so nice and showed me that Australian people are friendly," says Tran, who wants to improve Vietnam's health research capabilities.

Sue Lees says she and her husband, who have hosted three students through the program, were inspired to participate after volunteer teaching trips to Nepal and Timor-Leste (East Timor).

"It really opened my eyes to how important education is as an opportunity for people in third world countries," she says. "We decided the Melbourne Uni program was a program we could actually get involved with here as well."

The Lees stay in touch with their students during their two-year education in Australia, and beyond. They have already visited one of their students, Vicchra Mouly, back in Cambodia, where she now works for an international labour organisation.

"I've come away with a great respect for these particular students," Lees says. "Each of them that we've seen really wants to go back and do something for their country." Lees says they have taken students to the beach, to Williamstown Pier, to Healesville Sanctuary, and have been surprised by how much they themselves enjoy seeing Australia through fresh eyes.

"Even going to the beach can be such a special experience," she says. "They opened our eyes to their lives and their values, and we gave them a bit of ours."

# Puppet master

**An Australian company recreates a New York icon on Broadway.**

BY ANDERS FURZE  
(MJourn 2016)

**I**t is one of the most iconic images in movie history: King Kong, standing astride the Empire State Building, clinging to Ann Darrow as aeroplanes circle overhead. Oddly, for a story that's so strongly identified with New York City, King Kong has consistently attracted creative attention from the other side of the world.

New Zealand director Peter Jackson remade the 1933 Hollywood classic in 2005, and now the Australian live entertainment company Global Creatures is bringing its stage musical version to Broadway.

"For any Australian company to have a show on Broadway is a huge moment," says Carmen Pavlovic (BA 1994, MBA 1998), the company's founding chief executive, "let alone a show as ambitious as this one." She pauses, then chuckles: "I hope the critics and audiences feel the same."

Debuting in Melbourne in 2013, the show attracted acclaim for the technical wizardry involved in its standout feature: a giant, stylised puppet of King Kong, operated by a team of 18 puppeteers at any one time.

The logistics involved are remarkable: 14 people onstage clip marionette strings on and off his limbs to move him around, while a team at the back of the theatre controls his facial expressions, with someone else creating his voice live in performance.

But Pavlovic felt that during its Melbourne run, the rest of the show didn't quite gel with its central achievement.

"I had this niggling sense that this incredible puppet, with all of its physicality, was being dropped in the middle of someone else's musical."

The critics agreed, and the light bulb moment for the creative team came when



they realised that although King Kong was nominally the lead character of their musical, he didn't sing, dance or speak.

"So we asked ourselves: 'what is the essential element that makes Kong work?'" The answer? His sheer physicality. "We thought: 'what if we told the story in a very physical way? What if the puppeteers moved the set? And the storytelling became very visual?'"

The result will finally debut in November at the Broadway Theatre, which is actually on Broadway, in Manhattan, after five years of retooling. Does she feel any pressure about how the global epicentre of musical theatre will respond to the show?

"There's a fair amount of pressure," Pavlovic concedes, "both economically – the show is very big – and also creatively. It's an iconic title. I was very keen that the show would have something new to say."

It might seem like a long road from an MBA at the Melbourne Business School to the heady world of musical theatre, but Pavlovic is quick to point out that the entertainment business is far from the anarchic free-for-all some might think.

"The business is a business like any other. We wrestle with cash flow, we have to raise money, we think through marketing and who our audiences are and how to reach them. It's very much a regular business. And, then, there's the part of it that's not."

That part – the creative process – makes for a job that blends the best of both worlds.

"I like the structure and order of the business side of it, but I find the creative process completely thrilling, and I feel very privileged to be part of that. I certainly pinch myself regularly that I get to contribute to those conversations."

The conversations span anything and everything. "At one end of the day I'm discussing international taxation, marketing and copyright law; then, at the other end of the day, I could be discussing the role of a female protagonist in 2018."

About that female protagonist – King Kong's Ann Darrow often has been criticised as being the prototypical Damsel in Distress. Pavlovic says that she was keen to change that for Broadway.

King Kong's writer, Jack Thorne, who recently worked with J K Rowling to adapt Harry Potter to the stage with

**Carmen Pavlovic, right, looks forward to the Broadway debut of her 'incredible puppet'.**

*The Cursed Child*, created a solution that Pavlovic says is "very bold". She is firmly of the view that there's no point in re-staging a show if it has nothing new to say.

"There have been many previous incarnations of this story, and we're trying to make sure that we land a version that speaks to audiences today."

After her MBA, Pavlovic worked for Andrew Lloyd Webber ("if you told me I'd be helping put on his musicals I never would have believed it") and then as head of international production at global theatre producers Stage Entertainment.

She landed her current role with Global Creatures after meeting the caravan tycoon Gerry Ryan, who now serves as the company's chairman. He asked her to manage the international rollout of the *Walking With Dinosaurs* stage show, which he owned, but she had other ideas.

"I wanted to create new work in Australia that we could take to the world," she says of the foundation of the company, "and utilise this unbelievable international network that I'd built up over the years."

Whereas typically Australian production companies license Broadway and West End shows in order to create replica productions down under, Global Creatures flips the model. "I'm much more excited, and creatively challenged, by the idea of creating new work."

Over the past 10 years the company has developed musicals including *Muriel's Wedding* and *Strictly Ballroom*, and an arena show based on the kid's movie *How to Train Your Dragon*.

With *Strictly Ballroom* opening in the West End, the *Moulin Rouge!* musical launching a pre-Broadway engagement in Boston and an international tour of the *Walking With Dinosaurs* show underway, Global Creatures has become one of the largest producers of new work in the world.

The launch of *King Kong* on Broadway is the culmination of years of work – she started devising the show when she joined Global Creatures a decade ago. "It's a big moment for our company," she notes with understatement. But there's no denying Pavlovic's enthusiasm for a centuries-old art form that's still kicking on.

"The most thrilling theatre for me has a good old-fashioned theatricality to it. I really hope that Kong offers that to people, and that they project their own imaginations into the show."





# SPEAKING OF WHICH...

BY GAY ALCORN

**S**cott Ryan met Tony Smith in 1991 on his first day at the University of Melbourne. It was near the end of Smith's time at the Uni.

"I think we met at the orientation week barbecue," says Smith (BA(Hons) 1990, BCom 1992). "Could have been; I thought it was the AGM," says Ryan, (BA(Hons) 1997).

Whichever it was, it was a function organised by the University's Liberal Club, which both men would head, Smith in 1988 and Ryan in 1994.

More than a quarter of a century later, the two are close friends and agree to meet in their Melbourne office at Treasury Place.

Smith, 51, often described as perennially boyish, is the Speaker of the House of Representatives. Ryan, 44, nerdish and "obsessive" about his vocation, according to one analysis, is the President of the Senate, the equivalent position in the Upper House.

Each is responsible for upholding parliamentary rules and maintaining order and fairness at a time of deep mistrust of politicians and even of democratic institutions. Together, they oversee the workings of Parliament House, managing a \$300 million budget and more than 1200 staff.

It is unusual enough that the two presiding officers in Australia's national parliament attended the same university, where they both studied Arts. Ryan had many of the same lecturers as Smith in subjects such as history and politics.

It is even more unusual that both rose to their current positions in "sudden and unusual circumstances", as Smith puts it. He was a backbencher representing the sprawling electorate of Casey in Melbourne's outer east. He had been a shadow frontbencher at different times and had no burning interest in the Speakership.

"It wasn't a thought in my head," he said. "To be very blunt about it, most Speakers of the House of Representatives and

most Presidents of the Senate are quite a bit older than us, and it was something they tended to do for the last couple of terms of their careers."

But when Bronwyn Bishop took a helicopter ride from Melbourne to a Liberal fundraiser in Geelong, and charged taxpayers more than \$5000 for it, her role as Speaker was doomed. Smith was elected in August 2015, the nation's 30th Speaker, at a time when all sides of politics were looking for someone who would settle things down and show fairness and consistency rather than partisanship.

"I had decided I would very much do it my way; there was no right way. So, at a practical level, I wasn't going to wear robes. I don't know why that stuck in my head, but I wasn't going to wear them."

Ryan's path was equally unusual. He is the youngest person ever to be Senate President (only the 25th person to hold the title) and gave up his job as Special Minister of State to do so. "I enjoyed being a minister and I think there have been seven ministers who have been President, but I am the first to quit the ministry to do it."

Nobody imagined the impact of the crisis that saw politician after politician resign because they had breached the constitutional requirement that dual citizens could not be MPs. One victim was Stephen Parry,

the Liberal Senator who stood down as President because he was possibly a dual British citizen. Ryan, elected as Liberal Senator for Victoria in 2007, took over in November last year.

"I never expected for [the citizenship issue] to create a vacancy in the office of Senate President, but I've always valued the parliament," he says.

The roles have many similarities, but key differences. The Speaker does not usually vote in the House but has a casting vote should a ballot be tied. The President of the Senate votes on every bill, the idea being that the Senate is meant to be the states' house and all states should have equal representation.

The President does not have a casting vote in the 76-seat



**"I had decided I would very much do it my way ... I wasn't going to wear robes."**

TONY SMITH



**"In the Senate, you rule by consent rather than by authority."**

SCOTT RYAN

Upper House; if the vote is tied, the measure is defeated.

Smith has decided not to attend Liberal Party room meetings; Ryan does, although rarely participates in discussions.

"The Senate President's role is subtly different through having that vote [on every bill] and they are very different cultural places because of this lack of a government majority and the fact that you rule by consent in the Senate," Ryan says. Malcolm Turnbull's government does not have a majority in the 76-seat Upper House, relying on negotiations with 11 cross-benchers to pass legislation.

"I can't even throw someone out in the Senate without there being a formal naming process," adds Ryan. "Tony can. In the Senate, you rule by consent rather than by authority is the way I describe it. It's a very important distinction."

Both men are aware of the plummeting trust in political institutions and in the current squabbling style of politics, a trend recognised by the University's new McKinnon Prize in Political Leadership, which aims to reward outstanding public leadership.

Yet they have deep knowledge and respect for the workings of the parliament, despite a more polarised debate prompted by a revolution in the way people receive information.

Smith likes to remind people that there was never a golden age of civilised debate – he recalls that, back in 1965, then-Labor leader Gough Whitlam threw a glass of water in the face of External Affairs Minister Paul Hasluck in parliament.

"A lot of people say to me, 'Gee, you couldn't do that in a classroom or a church'. And I say, 'Well, it's not a classroom or a church. It's not. People these days see so much more and they think, therefore, this hasn't happened before.'

"Televising parliament has changed things and modern communications – it's all very instant. Arguably, it's had a behavioural effect.

"We're both students of history and you can look at some of those Hansard debates, going right back, contentious issues like

the conscription referendum, and they were pretty willing."

Ryan says it would take a doctoral thesis to fully explore what has changed in politics in the past 15 years or so, but a crucial shift is that the way people consume information has been upended. That has led to "fragmentation, reinforcement of existing world views and prejudice, but it has also meant that to get attention you sensationalise or escalate your rhetoric. So that has led to, in my view, an incentive and a reward for saying extreme things."

The idea of qualification, or compromise, is being lost and what has replaced it is arguing about someone's motive rather than the worth of a proposal. "People can say, 'Scott, you opposed the mining tax because you're in the pay of big coal', or 'You opposed the CPRS [the carbon pollution reduction scheme] because you get money from big carbon-polluting companies'.

"It's that introduction of the word 'because' which has meant that we don't debate whether a mining tax or a CPRS should be implemented, or have objective measures on what it should be measured by."

Ryan wonders whether, these days, people would insist that then Prime Minister John Howard and Treasurer Peter Costello should have refused to compromise when they introduced the GST in 1999. They negotiated with the now-defunct Democrats to get it passed.

"That issue of something-is-better-than-nothing, that compromise may not be perfect but can be an improvement . . . the point I made about inflated rhetoric has made that harder."

When they are not working, Smith and Ryan are reading, particularly history and politics. Their shared interest in the former is particularly apt; to be a successful President of the Senate or Speaker of the House requires knowledge and respect for parliamentary history, traditions and norms. To adapt to a changing world without throwing out what matters. To be respected as fair by all sides of politics. So far, Smith and Ryan seem to have that in common, too.

# Lives in limbo

**Millions of people are being forced to flee the places they call home.**



BY MURIEL REDDY

**T**hey came from different worlds, one privileged and the other poor, but comic genius Spike Milligan and Ahmed al-Kateb, a volunteer council worker, shared a surprising bond. Both experienced statelessness, albeit fleetingly in the case of the comedian.

In 1960, Milligan was declared "stateless" under British immigration laws after he refused to take the oath of allegiance to the Crown. He resolved the issue by adopting his father's Irish nationality. Al-Kateb's path from statelessness to Australian citizen was more torturous and much more indicative of the difficulties faced by the world's estimated 10 million people who have nowhere to call home.

Their plight is unimaginable, unable to do the sorts of everyday things most of us so happily take for granted – opening a bank account, owning land or property, accessing healthcare, getting a driver's licence, attending school. Their lives are in limbo.

But momentum has been building to support these 'forgotten people' and the newly-established Peter McMullin Centre on Statelessness at the University of Melbourne is at the vanguard of international efforts to end statelessness by 2024. The challenge is as daunting as it is ambitious.

"Stateless people live in a country they regard as their own, the place where they have lived and where their families have lived for generations, and yet they're not regarded as nationals in that country," explains Professor Michelle Foster, Head of the new Centre.

**A Rohingya man helps an elderly woman after their boat ran aground in Bangladesh in September, 2017.**

PICTURE: DAN KITWOOD/GETTY IMAGES

"Although some can be refugees, in most cases stateless people have not left their country and are not seeking protection elsewhere. The remedy they would be seeking is recognition in that country as nationals."

The Rohingya people are a contentious but obvious example. Despite their existence in Myanmar dating back generations, they were denationalised in 1982.

It's not a new phenomenon. Up to 2 million Russians were denationalised after the Russian Revolution; the Nazis used it as a form of persecution against the Jews.

An estimated 250,000 people are stateless in Latvia because they are determined to be of Russian, rather than Latvian, ethnicity. Ethnic Vietnamese in Cambodia are recognised only as "non-immigrant foreigners" despite living in the country for generations.

Australian government data suggest

there are 56 stateless people living in our community, although the number in detention is unknown. Ahmed al-Kateb, born in Kuwait to Palestinian refugees from Gaza, was deemed stateless when he was rescued from a fishing boat washed up on Ashmore Reef off the northern coast of Western Australia. He endured seven hellish years before the government finally agreed to allow him to settle here.

According to Professor Foster, there are also 27 countries, including Nepal, whose nationality laws discriminate against women. "They won't allow women to pass on their nationality to their children. If the father is unknown, the child becomes stateless."

Having served for 26 years with the United Nations High Commissioner for Refugees, Erika Feller (BA, LLB(Hons)

1972, Janet Clarke Hall) was especially keen to make the Centre happen in Melbourne. It made sense to her because 40 per cent of stateless cases registered by the UNHCR are in the Asian region.

"This centre has the potential to be of great value," says Ms Feller, a Professorial Fellow at the Melbourne School of Government. "There is little sensible documentation of stateless people in the region."

One of the challenges in the field is understanding the scope of statelessness. Many consider the figure of 10 million to be conservative. In collaboration with the UNHCR, the Centre is working on a global nationality database that will be used to measure the extent to which legislation and policies of different countries are compatible with international treaties on statelessness.

"This will not be used as a tool to berate countries but rather as a tool that will provide information to advocates, to lawyers, to governments, to anyone within that country and region that wants to use it as an advocacy tool or a tool of understanding," says Professor Foster.

Historically, many countries have been resistant to such initiatives but there has been a softening in their positions over the past two years. "There is a very strong push at the international level to have statelessness raised higher on the national agendas of countries," explains Ms Feller. "It needs to be understood and it needs to be addressed."

**D**avid Manne, the executive director of Refugee Legal, the country's largest provider of assistance to refugees and asylum seekers, and a member of the Centre's advisory board, believes statelessness is one of the most urgent and vital human rights challenges facing the world today.

"It's at the sharp end of injustice and inhumanity," he says. He's enthusiastic about the Centre's commitment to the development of practical initiatives to address challenges such as a legal framework to provide protection for stateless people.

"We know the consequences of not doing so results in many people being left in limbo," he argues. "Many are consigned to prolonged and indefinite detention. It's a tragedy."

The Centre, which is being supported by a generous gift from Peter McMullin (BCom, LLB 1974) and his wife Ruth, will focus on teaching, research and engagement projects. "Statelessness grabbed my attention largely because of my past history as a Member of the Refugee Review Tribunal [1993-1996], where Australia was a leader in the field of refugee law," McMullin says.

Ms Feller says a number of universities have already expressed interest in a curriculum for a teaching program it hopes to create. In addition, it will run an inaugural summer course next year, which it hopes will attract interest from people who have a role in policy-making, particularly in the region.

"Our advice from the UNHCR, which has been running courses like these for years, is that it's quite extraordinary how many government decision-makers will come to the courses and fully understand the issue for the first time," explains Professor Foster.

She's determined that the research projects adopted by the Centre should have practical impacts.

"The projects that we focus on will be with an eye to assisting states to understand what some of the issues are for that particular state, and how they might be able to change the laws."

While the Refugee Convention of 1951 has some 150 signatories, the 1954 Convention on Stateless Persons, which sets out the rights and protections of stateless people, has far fewer. That, however, is changing as the UNHCR puts pressure on hold-out countries, setting a target of 2024 to eradicate statelessness.

# Taking on the SUPERBUGS

**FIVE QUESTIONS FOR  
ANDREA O'CONNOR CHEMICAL ENGINEER**



**Antibiotic resistance is fast emerging as one of the world's most pressing medical challenges, with drug-resistant infections threatening to hinder simple procedures we currently take for granted - basic surgeries, medical device implants or intensive care.** Associate Professor Andrea O'Connor (BE(Hons) 1990, PhD 1995) is at the forefront of the battle to beat the 'superbugs', pioneering the use of nanoparticles to fight infections at their source.

Dr Andrea O'Connor is Deputy Head of the School of Chemical and Biomedical Engineering. Her expertise is in the field of biomaterials, implants and tissue engineering (the practice of merging scaffolds - tiny, porous devices that act as a template to regenerate tissue and organs - with human cells to repair wounds and damaged tissues).

## 1 What exactly is the problem you are trying to solve?

Conventionally, bacterial infections have been treated with antibiotics, but we are seeing lots of reports about bacteria developing resistance. So, we're interested in finding alternatives to antibiotics, particularly in the areas where we are doing research, which are medical devices - hip implants, valves for hearts, plates and screws... things mostly made of metals and plastics, sometimes from ceramics - and in the field of tissue engineering. With the latter, we try to make materials, sometimes like a sponge, that you might put into the body to repair tissue, or replace tissue that is missing, after people have maybe had a car accident or major trauma, surgery due to cancer, something like that.

Bacteria are very good at evading the immune system, and when they sit on the surface of something like an implant they can grow a biofilm, which is like a gooey layer, that protects them and makes it tough for the antibiotics to get in to treat the bacteria. The bacteria become what we call quiescent; they sort of slow down, and just exist there, though they're not very active.

From the perspective of medical devices, these kinds of infections can be

a major problem. If an implant becomes infected, it may fail, and that can lead to major problems for the patient.

## 2 What's so good about nanoparticles?

Nanoparticles are very small particles - typically, below 100 nanometres in size, and a nanometre is one-billionth of a metre. But nanoparticles are attractive for a few reasons; interestingly, they have a lot of surface area relative to the total amount of material. Because they're microscopic, a lot of the actual particle is surface as opposed to the bulk (or internal) material, and that displays different chemical activity compared to a large block of the same material. That means there is a lot of surface area for things to interact with, and one of the things that that changes is how the particles might interact with cells and bacteria, and how quickly they might dissolve or undergo chemical reactions, because a lot of those things happen at the surface of the particle, not inside the particle.

It has been shown that nanoparticles of some materials, like silver, are quite good at killing bacteria, and so silver has been used for decades for that purpose, and it's now incorporated in some wound dressings,

band aids, even some clothing. But silver is also toxic, so it's not ideal, and for that reason we've looked at other materials.

## 3 Selenium, the silver bullet?

A post-doctoral researcher in my lab, Dr Phong Tran, who's now at Queensland University of Technology, had some experience in working with selenium as a material that had antimicrobial properties. So we started investigating that, and that has led to collaboration with Professor Neil O'Brien-Simpson's (PhD 1998) team in the Melbourne Dental School and some exciting results that look really promising.

Selenium looks to be somewhat in the sweet spot in that it is quite effective against bacteria, but it's much less toxic to human cells.

So, it's much safer. It means you can use more of it, and it's very effective against a class of bacteria we call Gram-positive bacteria, a common example of which is *Staph aureus* - *Staphylococcus aureus*, or Golden Staph - which has drug-resistant variants that are in the Australian community and hospitals and cause significant problems. We've been able to control the properties of the selenium nanomaterials, by synthesising

them carefully, so that we can attack those drug-resistant forms of bacteria.

And then we made another step in the synthesis that we're aiming to take out a patent on, where we can actually produce selenium-based nanoparticles that will also attack Gram-negative bacteria, which are typically more difficult to attack. That's things like *E. Coli*, which is also quite prevalent and causes a lot of illness.

One of the things that bacteria need to stay functioning is their cell membrane. If it starts to get holes in it or starts to leak, then the bacteria don't function well and if it gets bad enough then they will die.

One of the ways that these nanoparticles can attack bacteria is by disrupting that membrane so they make the bacteria leaky, and then things can pass in and out of the bacteria in a way they normally wouldn't.

In tests, we've incorporated the nanoparticles as a coating on the surface of a medical implant, or as part of a tissue-engineering scaffold. The antimicrobial components are then gradually released into their surrounding environment, and prevent infections forming.

Our research focus has been on medical devices, so that could be implants, it could also be things like catheters, where biofilm infections can be a problem.

Another major problem is wounds, chronic wounds, and particularly for patients who are elderly and who may have diabetes; they are very prone to ulcers and chronic wounds that don't heal well, and those can often suffer from superbug-type infections.

So we're producing wound dressings and wound regeneration scaffolds that might incorporate these antimicrobial components. They would ideally help to heal the wound, while also preventing infection.

## 4 Where next for this exploration?

We are working to better optimise and understand the performance of the nanoparticles that we've produced. One of the key things about nanoparticles, is that we expect the bacteria won't develop resistance to them as easily as they do to a lot of drugs, because the nanoparticles have multiple ways that they attack the bacteria.

So this is something that we're really trying to understand - what aspect of a material means that bacteria can, or cannot, develop resistance readily? To understand that would really be a very big step forward. Ultimately, the most exciting thing would be if we could

have this technology adopted in medical devices, so that it actually impacts peoples lives and makes a difference.

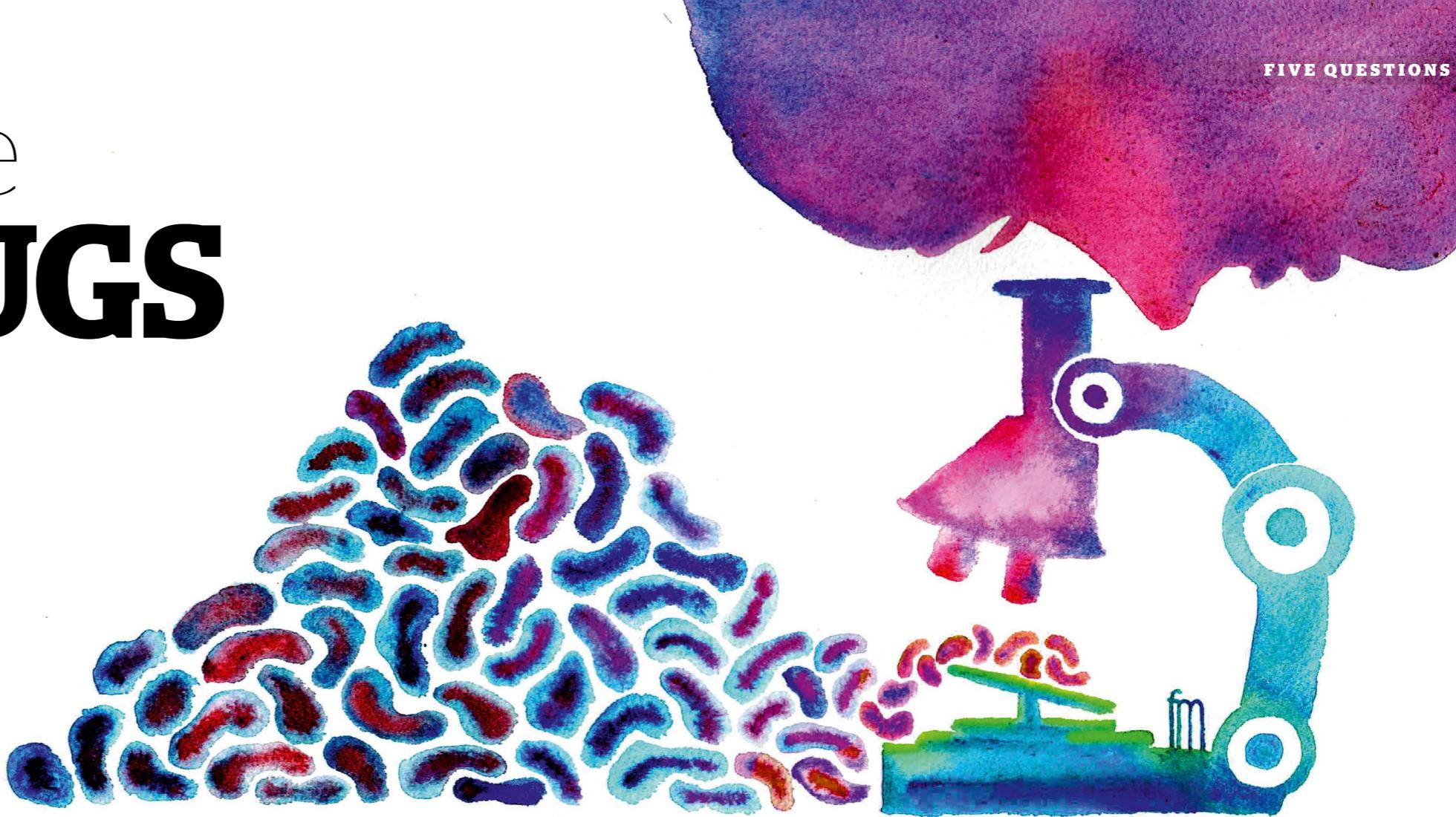
I think we need lots of strategies to do that given the rise of superbugs. No one strategy is going to be the solution to everything, but this could be a part of it, which is very exciting.

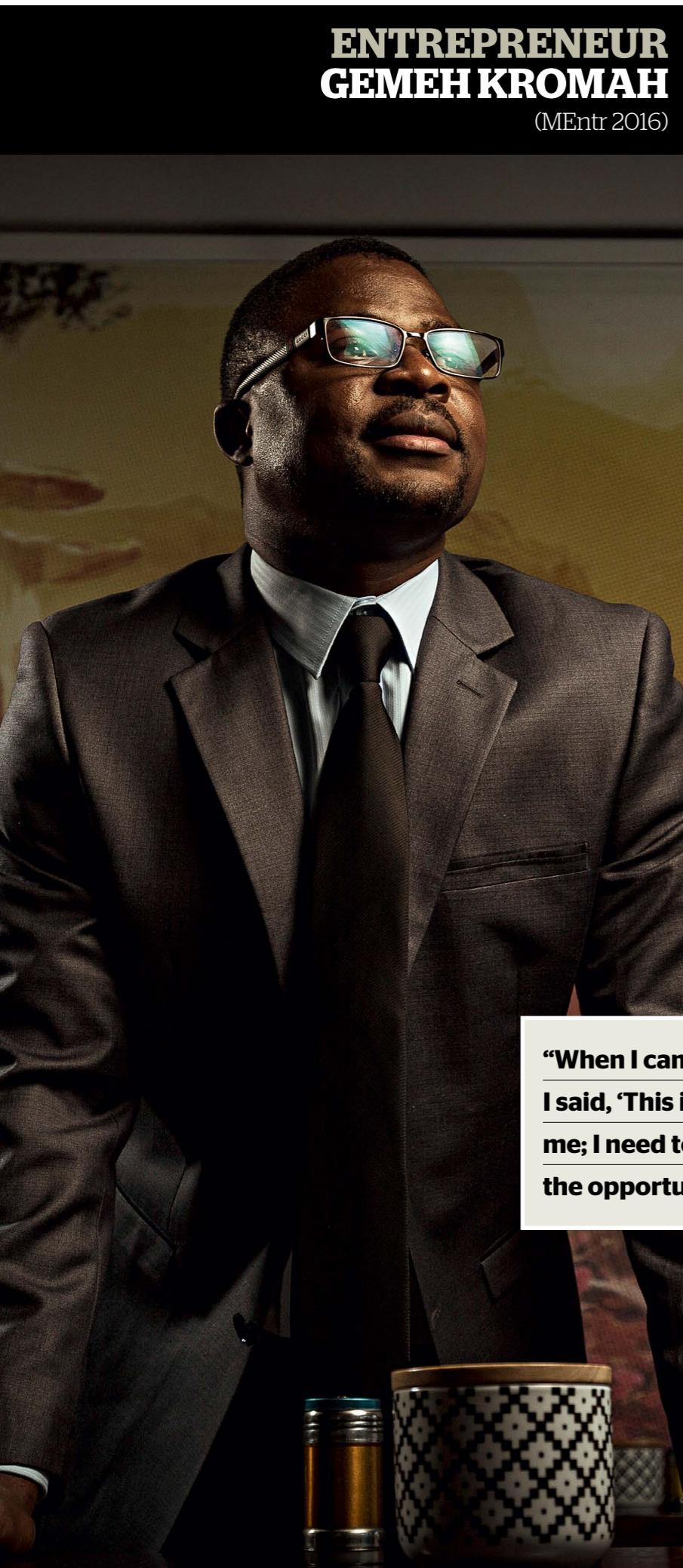
## 5 How many superbugs have been identified?

There's a set that have been identified called the ESKAPE pathogens, which are a handful of pathogens that are known to be prone to drug resistance. But there are many different strains.

The other thing that I've been really struck by as we work with human and mammalian cells, is that when we switch to growing bacteria and testing them, they grow so fast, and they replicate and they change so fast. It's quite shocking when you're used to dealing with mammalian cells that chug along and double once a day, sort of thing. These bacteria have been through several generations in that time, so the challenge that superbugs present is striking.

An extended version of this interview can be found at [unimelb.edu.au/3010](http://unimelb.edu.au/3010)





## ENTREPRENEUR GEMEH KROMAH

(MEntr 2016)

**When I came to Australia I said, 'This is heaven for me; I need to make use of the opportunities here.'**

Gemeh Kromah spent 15 years of his life in refugee camps, at times surviving on leftovers from customers' plates in a makeshift restaurant. He was just five when he and his family fled war-torn Liberia and headed to the border of neighbouring Guinea. At 12, he was separated from his mother and for the next eight years lived in three different camps.

Kromah describes the camp where he spent most of this time, and which housed 2000 refugees, as "no different to a prison". "It was terrible; life was inconclusive," he says.

Kromah was finally offered refuge in Australia in 2005, arriving in Melbourne with some of his non-biological 'family'.

"When I came to Australia I said, 'This is heaven for me; I need to make use of the opportunities here.'

He embarked on a Bachelor of Counselling at the Australian College of Applied Psychology, before completing a Bachelor of Social Work at Monash University.

While working as a social worker, Kromah noticed a lot of the women he was dealing with were from non-English-speaking backgrounds and unable to find work. They were also staying at home to look after children.

He set up a unique business where mothers with limited English could work as childcare workers in their homes, looking after other people's children, as well as their own.

A year later he enrolled in the first cohort of the University of Melbourne's Master of Entrepreneurship – a one-year course that equips students with information, mentoring and networking opportunities, as well as practical skills needed to create and grow businesses.

The experience was "amazing", he says.

"Before the course, my business was at a grass-roots level; we were stuck in terms of financial growth.

"On completing the Masters, we went 'boom!'

But his entrepreneurial drive had been ignited: while studying, Kromah picked up on another business opportunity. He noticed some of the women working for him were bringing beauty products back from Africa when they visited, on-selling them to friends in Australia.

Using his new research skills, Kromah identified a gap in the Australian market and has since found suppliers in Indonesia and Ivory Coast to help launch an online cosmetics company later this year that specialises in products made for black skin.

The 32-year-old's ventures do not end there: he is also a freelance business consultant, recently opened a West-African restaurant and plans to open a massage parlour.

His ultimate goal: to set up an entrepreneurship training institute in Liberia.

"The problem for Africa is unemployment and lack of entrepreneurial skills," he laments. "Africa needs entrepreneurs that build wealth for themselves and create employment for others."

BY VICTORIA GEORGE

PICTURE: CHRIS HOPKINS

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BY VICTORIA GEORGE

PICTURE: CHRIS HOPKINS



## VISIONARY PLANNER KHAIRIAH TALHA

BY MICHELE NAYMAN  
(BTRP 1980)



## DESIGN INNOVATOR SARAH LYNN REES

(BEnv 2012)

**S**arah Lynn Rees wants Australian buildings to better reflect the country's Indigenous peoples – the Traditional Owners of the land. "We're projecting who we think we are in our buildings," she says. "But when I look around Melbourne, I don't really see an Indigenous presence. And that's a shame. But it's also an opportunity."

Rees, a Plangermaireener woman from Hobart, Tasmania, is in a position to help create that change. After graduating from the University's architecture program in 2012, she was awarded the prestigious Charlie Perkins Scholarship, which gives Indigenous Australians the opportunity to undertake postgraduate study at exclusive universities in the US or UK.

Rees completed a Masters of Philosophy in Architecture and Urban Design at Cambridge, where she studied Indigenous housing in remote communities.

Once registered, she will be one of a handful of Indigenous Australian architects working to integrate Indigenous design into the built environment. It's exciting, she says.

"I think we're past the point of hanging an Indigenous dot painting on the wall and that being enough. It's about actually embodying these buildings with Indigenous ways of being, knowing and thinking – with the complexities and the knowledge of Indigenous cultures."

Growing up, Rees says her father, a builder, got her thinking about architecture as a career.

"I was quite interested in problem-solving so architecture seemed like a good fit," she says.

As part of her studies at Cambridge, Rees spent six months living in Yuendumu, a remote Indigenous community nearly 300 kilometres northwest of Alice Springs, where she looked critically at the way government programs delivered remote housing to Indigenous people.

She found that governments rarely designed housing based on an understanding of the way Indigenous people in those communities operate.

Now back in Melbourne, Rees works as a graduate architect at Jackson Clements Burrows Architects and as a consultant with Greenshoot Consulting on various projects, including working to support the Faculty of Architecture, Building and Planning to create Indigenous Cultural Design Competency modules (ICDC).

She's also co-organising an Indigenous architecture symposium with award-winning architect Jefa Greenaway (BArch (Hons) 1999, BPD(Arch) 1997), to be held at the University this July, bringing together Indigenous architects from all over the world. She is also a director of Indigenous Architecture and Design Victoria. It's already a lot of work for someone still at the beginning of her architecture career.

"I subscribe to the notion that we're all going to have five careers in our lifetimes," she says, "however, I'm trying to have them all at once because they all feed into each other."

BY KATE STANTON

PICTURE: ANDREW TAUBER

**"I was quite interested in problem-solving so architecture seemed like a good fit."**



## ROVING REPORTER MATT TINNEY

(BA 2005)



**H**or journalist and arts alumnus Matt Tinney, hopping into a plane with an 80-year-old aerobatics pilot in the cockpit is just another day at the office.

"Fortunately, I didn't vomit, but I did feel a bit queasy afterwards," he says of the flight, filmed for the Seven Network's breakfast show *Sunrise*, where he serves as Perth correspondent. "That's the great thing about this job – you meet a lot of different people. Sometimes they're celebrities, but often they're average people who do extraordinary things."

Growing up in Essendon with dreams of becoming a pilot himself, Tinney decided to pursue a journalism career after just missing out on a job in the air force.

"I had either journalist or politician in the back of my mind," and he asked an old primary school teacher what to do. Her advice was simple.

"She said, 'Do you consider yourself to be honest, Matt?'. I said, 'Oh, you know me, of course I do.' And she said: 'Do yourself a favour, and don't become a politician. It'll get you into trouble!'"

At University, Tinney majored in Politics and Italian, which taught him how to research and analyse material, "both key skills for a journalist." He also got as much professional experience as he could, volunteering for community radio and TV. Two weeks after graduating, he landed a job at WIN News in Wollongong.

Upending his life to kick-start his burgeoning career,

it wasn't long before it would be upended again.

"I happened to meet Bruce Gordon, the owner of WIN, and one thing led to another and suddenly I was being sent on a plane to Perth."

Unbeknown to Tinney, he was being given a trial run as Channel Nine's weekend newsreader in Perth.

"It was incredible," he says, looking back on the career-shaping moment. "It was like I'd just taken flight. It had come out of absolutely nowhere. I'm sure the TV viewers of Perth were thinking, 'Who is this 23-year-old?'"

From there, he made the jump to his current gig at *Sunrise*, and he has since settled into life on the west coast, meeting his now wife and having children.

"Becoming a parent brings something new to your journalism. You see stories through a different set of eyes." Tinney cites his work hosting Perth's long-running

Telethon as one of the most important things he does. It might look like a glamorous job, but it does have its challenges.

"Very soon after starting at *Sunrise* I covered the execution of the 'Bali Nine', and you're just in the thick of it," he says. "It's not until afterwards that you reflect on what you've done, and the emotion does hit you."

Still, the pros of the job vastly outnumber the cons.

"At times, it can feel like you're not doing anything remarkable, because you see all these people doing amazing things. But I'm at the point where I think, well, it's my job to get these amazing stories out into the open."

BY ANDERS FURZE



## FERTILITY EXPERT LYNN BURMEISTER

(MB BS 1989)



**"I tell my patients we don't have Botox for eggs. The older patient will always struggle to have a baby."**

we don't have Botox for eggs," she says. "The older patient will always struggle to have a baby."

While she can legally treat patients up to age 52, she urges women to try to complete their families by 35. Increasingly, women for whom that is not an option are choosing to freeze their eggs.

Despite her best efforts, there are some people Burmeister still cannot help. "I give them other options - there's egg donor therapy, sperm donor therapy, embryo donor therapy."

And when it does work - by whatever method - Burmeister shares the patients' joy. "It's so rewarding," she says. "I love creating life."

BY VAL MCFARLANE

PICTURE: ANDREW TAUBER

ach Christmas, a grandfather in Melbourne raises a glass to Lynn Burmeister, and thanks her for helping create his eight grandchildren. His daughters became pregnant under the care of Burmeister, recognised as one of the country's leading IVF and fertility specialists.

"It's a sweet story," she says.

And it's not an uncommon one; Burmeister helps thousands of patients have babies every year.

She has just set up her own egg freezing and fertility clinic after her long relationship with Monash IVF came to an end, opening her new rooms in Collins Street, Melbourne. The elegant furnishings and inspirational quotes adorning its walls give it an air of a day spa, but this is serious business for Burmeister and those who rely upon her.

"I'm not a miracle worker and I tell all the patients that, but I do like the complexity of a fertility patient because there are so many aspects that you have to get right," she says.

"With IVF, every little step along the way - the health of the eggs, the health of the sperm, how the embryo is made in the laboratory, how the embryo is put back into the patient - if it's not right, could mean that that patient might not be able to have a baby."

She tries to solve any issues that hinder conception before IVF is needed, whether it's fixing uterine abnormalities or removing ovarian cysts. She makes patients aware of their responsibilities, too, often telling them to lose weight or improve their diet or lifestyle before she'll treat them.

Burmeister initially planned to become a surgeon, but while she was training her potential was spotted by IVF pioneer Professor Carl Wood. She hasn't looked back since.

Since 2017, she's been offering IVF in Geelong to comply with a temporary non-compete order with Monash IVF. Once that ends, she'll open a full IVF unit in Melbourne, but is planning to keep her Geelong unit. "I'm just trying to make

IVF more affordable and more accessible," she says.

With many women delaying starting a family until they have established a career, fertility is a growing concern. Burmeister says the technology is improving all the time, but science has not yet discovered how to reverse the ageing process. "I tell my patients

## TECH LEADER LEONIE VALENTINE

(BSc 1990)



eonie Valentine pursued a geology degree at the University because she wanted to travel the world, just like the oil workers she met growing up in her small town in Gippsland, Victoria.

"I looked at what they did and where they'd been in the world and I saw that as my escape route," she says.

But Valentine had other influences, too. Her mother, in particular, had been a Hong Kong bank secretary and one of the city's first-ever computer operators. "That was back when they were retraining smart secretaries to do punch cards that were used to operate computers," Valentine says.

It's fitting, then, that she would return to her mother's city

as a tech industry leader. Valentine is now the managing director of sales and operations at Google Hong Kong.

"I love the city," she says. "And the opportunity to be Google's managing director means I can actually make a bit of a difference when it comes to promoting digitisation here."

She is responsible for driving Google's strategy in the city and contributing to the company's role as a major digital presence in the Asia-Pacific. It's a big job, but Valentine says she didn't set out to work in the tech industry.

"I went off to Melbourne University fully intending to become a geologist, join an oil company and then go and see the world," she says.

Valentine graduated at the height of the recession in

1990, when geology jobs were scarce, so she took a job in marketing at BP.

"I didn't even know what marketing was," she says with a laugh. "But I was lucky that they would hire generalists and train them."

She focused on general business marketing and advertising until 1999, when she joined friends who had started a small internet venture. That opportunity led to 12 years in digital strategy and customer experience for Telstra.

Valentine eventually accepted a job with the company in Hong Kong, where she now lives with her husband and children. Then Google came calling: Valentine joined as director of customer experience in 2014, and was promoted to managing director in 2016.

Valentine says she's passionate about working on ways to integrate technology into the Hong Kong community, such as working with local schools to include coding in the curriculum and raising the profile of women in the tech and business industries.

"I'm always grateful for doing the science degree first," she says. "I learned how to approach something from a scientific point of view - how to use data and facts and experiment - landing a job as a marketing trainee allowed me to develop my communication skills and a human point of view. Those two things have applied really well at Google."

BY KATE STANTON



THE UNIVERSITY OF  
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# EVENTS 2018

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PICTURE: PRUDENCE UPTON

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TUESDAY 25 SEPTEMBER

### Singapore: University of Melbourne Symphony Orchestra Concert and Alumni Reception

FRIDAY 28 SEPTEMBER

### Shanghai: University of Melbourne Symphony Orchestra Concert and Alumni Reception

SUNDAY 14 OCTOBER

### Sydney - The Australian Boat Race

WEDNESDAY 24 – MONDAY 29 OCTOBER

### Beijing, Shanghai, Shenzhen and Hong Kong: Business and Economics Dean's Events

FRIDAY 23 AND SATURDAY 24 NOVEMBER

### MDHS Alumni Reunion Weekend

## AWARDS, HONOURS & ACHIEVEMENTS



Two alumnae have been honoured by Women and Leadership Australia, an initiative that supports the presence of women in business and community leadership roles. Professor Gillian Triggs (LLB 1967, PhD 1983, St Hilda's College, Janet Clarke Hall, International House), the former President of the Australian Human Rights Commission, won the New South Wales Award for Excellence in Women's Leadership, while Marita Cheng (BE, BCS 2014) won the Tasmanian Award for her work as an advocate for women in technology and tech entrepreneur.

Emeritus Professor Alan Robson AO (BAGrSc 1966) has been inducted into the Royal Agricultural Society of Western Australia Hall of Fame. Professor Robson, a former Vice Chancellor of the University of Western Australia, is recognised internationally for his work on nutrition in plants and soil fertility.



*Chasing Digital* is the new book by alumni Anthony Stevens (left) and Louis Strauss, published by Wiley & Sons Book Publishers. It focuses on digital transformation and is targeted to business leaders. Mr Stevens (MCommrlLaw 2005, BCom 1999, BIS 2000) is the ex-Chief Digital Officer of KPMG and now Managing Director of Digital Asset Ventures, while Mr Strauss (BE 2014, MIS 2016) is a digital consultant at Digital Asset Ventures.

Professor Emeritus Norm Williamson (BSc 1968, MVSc 1974) has been awarded the American Association of Veterinary Medical College's Billy E. Hooper Award for Distinguished Service. This award is presented by the AAVMC to an individual whose leadership and vision has made a significant contribution to academic veterinary medicine and the veterinary profession.



Artist Yvette Coppersmith (BFA 2001) was awarded the Archibald Prize 2018 for her work *Self-portrait, after George Lambert*. The Archibald, awarded annually by the Art Gallery of New South Wales, is Australia's most prestigious prize for portraiture.

Professor Joan McMeeken AM (MSc 1988, PhD 2016) is the author of *Science in Our Hands: Physiotherapy at the University of Melbourne, 1895–2010*, published by the University's Faculty of Medicine, Dentistry and Health Sciences. Based on Professor McMeeken's PhD thesis, the book explores the history of the profession in Victoria and the role of the University as physiotherapists fought to take control of their education and ensure their professional standing. Professor McMeeken was the Foundation Professor and Head of the School of Physiotherapy from 1991 until 2007. She also served on the Council of Medley Hall for many years, and spent a decade as Chair.



Scriptwriter Joe Brinkner (BA 2012, Ormond College) received the Sir Peter Ustinov Television Scriptwriting Award 2017 at the International Emmy Awards for his script, *Judas*. The competition aims to help non-American novice writers under the age of 30 in their television scriptwriting career.



Dr Helen Gildfind (GDipEd 2005, PGDipCA 2006, PhD 2012) has launched her debut short story collection, *The Worry Front*. The stories, published by Margaret River Press, deal with worry in its many guises – unease, fear, dread and terror.

Professor Marcia Devlin (PhD 2007) has been appointed Deputy Vice-Chancellor and Senior Vice-President of Victoria University. She served as Deputy Vice-Chancellor (Learning and Quality) at Federation University from 2014 to 2017 and has also held senior positions at RMIT University, the University of Melbourne, Deakin University and Open Universities Australia.

Sally Capp (BCom, LLB(Hons) 1991) has been elected Lord Mayor of Melbourne, the first woman to hold the post in almost 30 years. She took leave without pay from her position as Victorian executive director of the Property Council of Australia to campaign.



*Interval* (UQP) is the second volume of poetry from award-winning Australian poet and author Judith Bishop (BA(Hons) 1993, PhD 2003, Ormond College). It follows the success of her 2007 volume, *Event*. Ms Bishop's poems have won numerous awards, including the Peter Porter Poetry Prize (2006, 2011), an American Academy of Poets University Prize (2004) and the Marten Bequest Travelling Scholarship (2002–2004). *Event* (Salt), was shortlisted for three major awards and won the Anne Elder award (2008).



Awang Abdul Mutualib (MIntBus 2003) has been appointed Minister of Communications, Brunei Darussalam. His previous positions include Permanent Secretary, Ministry of Home Affairs (Aug 2016–Jan 2018), Permanent Secretary (Media and Cabinet) at the Prime Minister's Office (Nov 2015–Aug 2016); Permanent Secretary, Ministry of Communications (Apr 2013–Nov 2015); Deputy Permanent Secretary at the Prime Minister's Office and Ministry of Communications, respectively from 2008 to 2013. He also held executive positions in the corporate sector from 2003–2007.

Two Melbourne alumni took home medals in the 2018 Gold Coast Commonwealth Games. Elena Galiabovitch (BBiomed 2010, DMed 2014) won silver in the Women's 25m Pistol and bronze in the Women's 10m Pistol, while Joanna Weston (BCom 2016), pictured, was part of the Australian Diamonds netball team that won silver.

Artist Caroline Phillips' latest solo exhibition, *there's something happening here ... (extended remix)*, sought to respond to the current political atmosphere of fear and violence, proposing feminist objects of protection and resistance. The exhibition ran at Boxcopy, Brisbane, in May. Dr Phillips (PGradVisArt 2010, MFA 2012, PhD 2017) has previously exhibited nationally and internationally.

Professor Warren Bebbington (MMus 1978, Trinity College) is the new chair of the board of design college LCI Melbourne. The college was created 20 years ago as the Australian Academy of Design and is now part of a global 21-campus chain, founded in Canada. Professor Bebbington has held several senior positions in universities, including Vice-Chancellor of the University of Adelaide and Pro Vice-Chancellor (Global Relations) at the University of Melbourne.

Dr Roy Ponce (MAE 2007, DEd 2016) was presented with the Excellence in Innovation Award at the 2017 Australian Excellence Alumni Awards, held in the Philippines. Dr Ponce founded an after-school care program in the Philippines aimed at increasing literacy and learning experiences for children in underprivileged communities, which has since grown into a number of children-focused activity centres. He is currently Vice President of Research and Extension at the Davao Oriental State College of Science and Technology.

Do you know any Melbourne alumni who should be recognised in a future edition? Email [alumni-office@unimelb.edu.au](mailto:alumni-office@unimelb.edu.au) with the subject line '3010 Milestones'.



# The logophile

(with a passion for puzzles)

BY IAN THOMPSON

(BVSc(Hons) 1980, BSc(Hons) 1994, PhD 1999, Queen's College)



Ian Thompson, who goes by the pen name Flowerman, has constructed a quick crossword especially for 3010 readers.

PICTURE: STEVE MCKENZIE

**M**y mother was into cryptic crosswords. She was self-taught, and she'd do the *Sydney Morning Herald* one on the train into university.

When I started having a go, Mum was very much a beginner, too, so we were at the bottom end, trying to nut out clues – we didn't always manage to solve them, but we had our successes. I loved doing them.

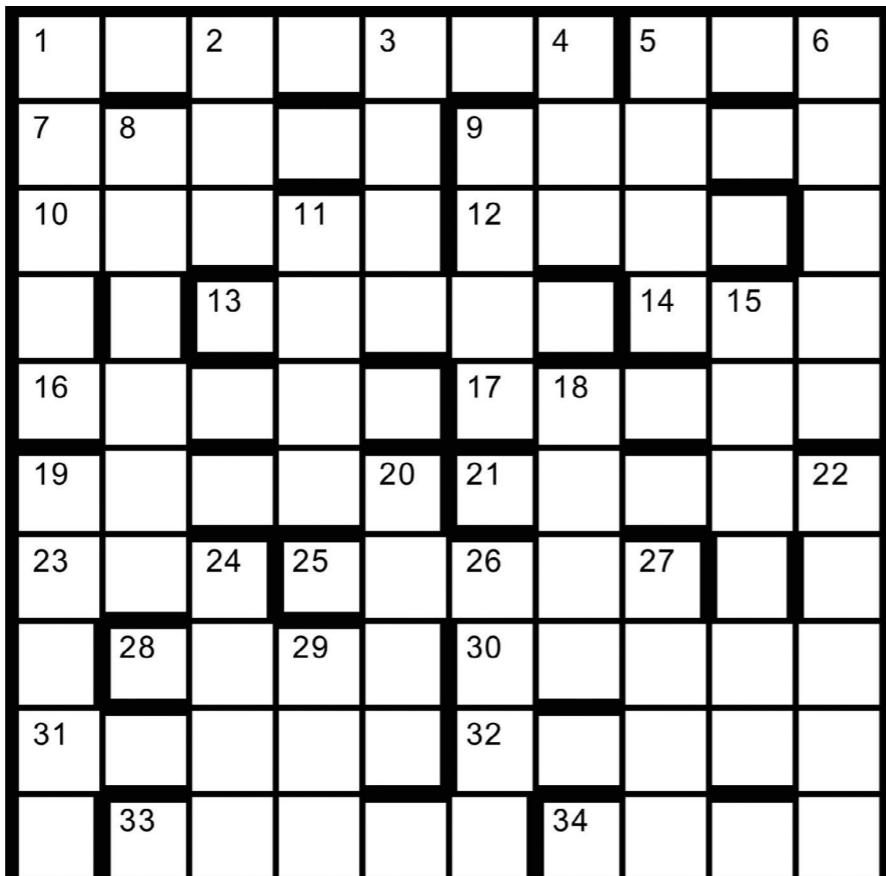
Then, when I was studying for my Bachelor of Veterinary Science, way back, the Veterinary Students Society magazine asked if I could produce one because they knew I liked crosswords. It was my first real attempt at creating one. I've actually still got it and when I look back I think, gee, I was pretty good then.

The first thing I do is create a grid and then I fill the grid with the answers. You can work out a clue with an answer and slot that in first but, generally, I just go from scratch and randomly pick a word out of my head and worry about how to make a clue for it later, in the belief that every word will be 'clueable', however difficult.

Sometimes, it feels like crosswords are becoming a bit old fashioned because young people don't seem to do them much.

I'm a tutor in first year Biology at the University and I occasionally give my students crosswords to learn biological terms. I also tried to get them to work out some anagrams once. I think they think I'm a bit mad.

WITH VAL McFARLANE



SOLUTION ON PAGE 4

#### ACROSS

- 1 Regarding a light-sensitive tissue in the eye (7)
- 5 Fallow (3)
- 7 Display exaggerated feelings (5)
- 9 Greek philosopher (5)
- 10 A windblown loamy deposit (5)
- 12 Death notice (abbr.) (4)
- 13 Singers with the lowest female voice (5)
- 14 Injury linked to repetitive actions (abbr.) (3)
- 16 Chocolate substitute (derived from the pods of *Ceratonia siliqua*) (5)
- 17 Angry tirades (5)
- 19 A garden avenue (from French) (5)
- 21 Wind instruments (5)
- 23 A key (abbr.) (3)
- 25 Prize (5)
- 28 Prejudice (4)
- 30 Heart chambers (5)
- 31 Carry out (5)
- 32 Force out moisture by twisting (5)
- 33 A small hard seed (5)
- 34 Actor Richard who starred in *An Officer and a Gentleman* (4)

#### DOWN

- 1 Object of historic interest (5)
- 2 Digit (3)
- 3 A place for brooding (4)
- 4 A law degree (abbr.) (3)
- 5 Den (4)
- 6 Males who practise a system of Hindu philosophy (5)
- 8 Spirit (6)
- 9 Needy (4)
- 11 Fruit of the blackthorn (4)
- 15 Intervene (4,2)
- 18 Be next to (4)
- 19 Farewell (5)
- 20 Compass point (4)
- 22 Put on (5)
- 24 One prone to telling stories (4)
- 26 On which tennis may be played (4)
- 27 One of the Great Lakes (4)
- 29 TV program on the Nine Network (abbr.) (3)

Having filled all or much of the grid, the answers to the three 'wordsearch' clues should emerge (ignore the bars when searching).

#### WORDSEARCH

- A Model institution? (9,10)
- B A way through the answer to A (3, 5)
- C Museum at A (8)



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