Delivering more than ever

Providing mail room solutions for the University of Tasmania.

AUSTRALIA POST
Midway through 2004, and my second year at the University, and I am delighted to say that we are in good heart and good shape.

You will see from the magazine’s new format that we re-branded late in 2003. We have retained the normal University arms for formal and ceremonial occasions, and for publications we have adopted the red heraldic lion from the arms as the key symbol in our new brand. It well represents our history, with all the lion connotations, and has the advantage of being well-regarded in Asia. We combined the lion with UTAS, the well-known and often-used name for the University. Together they form the centrepiece for a stylistic standard that will be used on all our marketing documents, brochures and public branding opportunities. The feedback has been wonderful thus far. The brand will get its first test later this year when our recruitment campaign for new students gets underway.

Our strategic motto – EDGE (Excellence, Distinctiveness, Growth and Engagement) – is now a regular catchcry around the University and in the community. We contrive to expand our research excellence effort and remain well-placed within the top-10 research universities in Australia. We have also achieved top-10 recognition for key aspects of our teaching programs on scales where students rank the quality of their learning experience.

Our University-wide themes have made us quite distinctive in the national scene, and this year we have revised and rearranged these to be more inclusive of all faculties and schools. These themes now encompass:

- Population and Health
- Community, Place and Change
- Sustainable Primary Production
- Antarctic and Marine Studies
- Wilderness and Environment
- Frontier Technologies

The new themes of Community, Place and Change and Frontier Technologies enable us to embrace our excellent work in the humanities and social sciences and the very special work being done by our physical scientists and engineers, especially in astronomy, chemistry and renewable energy engineering.

In terms of growth, we were very successful in negotiating a wealth of new fully-funded places for students from the Federal Government last year. In all, we will offer an additional 1,000 places over the next three years to Tasmanians and students from other States. This is great news for UTAS and sets us well on the way to reach our growth targets of 15,000 full-time students by 2008. The Government has also provided a range of Commonwealth Scholarships, enabling us to assist students whose circumstances would normally prevent them from enrolling. Again, this helps us to help Tasmania grow.

Through EDGE, community engagement has come to the fore and we are actively clustering our wide range of community service and related activities into a more strategic portfolio and preparing a Community Engagement Plan for the University. In this, we are embracing the State’s Tasmania Together community, cultural, economic, environment and democracy objectives and aligning many of our activities to this very important program. We see this as the ideal way to address the novation of the strategic State/University Partnership Agreement that has already seen a number of joint ventures established between UTAS and the State Government.

I look forward to meeting more of you as our paths cross in the future. I know that our graduates are coming together to form UTAS alumni groups all over Tasmania, Australia and the world. This is an exciting and rewarding development, and we encourage you to consider joining a current group, or even starting a new group in your patch of the world.

Warm regards

Daryl Le Grew
Vice-Chancellor
Has your attention been captured lately by a glimpse of a bright red lion? That’s the new symbol for the University of Tasmania – an instantly recognisable symbol that calls to mind the University’s proud tradition as the fourth-oldest in the nation.

The University of Tasmania has an international research reputation, specialising in some very distinctive areas. It has a warm and mutually-supportive relationship with the Tasmanian community: business and industry support students through the Tasmania Scholarships program, and the State Government has a Partnership Agreement with the University in recognition of the importance of the institution to the social, economic, cultural and intellectual welfare and development of Tasmania and its people.

The University community has enthusiastically accepted the Vice-Chancellor’s EDGE agenda as a vision for the future to which we can all contribute. The EDGE agenda – encapsulating the goals of Excellence, Distinctiveness, Growth and Engagement – is a framework for moving forward and building on our substantial and successful base, allowing us to sharpen our current focus.

So, we asked ourselves, what should we do to show our commitment to the EDGE vision of the future?

The goals for Growth and Distinctiveness provided a major challenge as well as a way forward.

To grow we need to continue our effort to encourage more Tasmanians to study at university: we need to keep the top Tasmanian students at our university and we need to attract interstate students to Tasmania. We must compete more successfully with other universities, so we have an imperative to market the University more prominently.

Are our strengths widely known outside the institution, or the university community? Is our internationally-acknowledged research recognised in Australia?

To answer these questions, we decided to explore the potential of a new image.
We developed a marketing framework and commissioned a strategic marketing analysis. This helped us identify three directions: the first, a need to create informed support for the University as a leading Australian education institution; second, the need to make a point of differentiation through our distinctive Tasmanian advantages; and third, that the current optimism in Tasmania would help our growth agenda.

We decided to go for a new brand with new imagery – a brand that can communicate the values of the University to those people who are important to us. A brand that would tell people that we are an international university, working out of Tasmania.

How were we to manage the re-branding exercise? Should we opt for the revolutionary approach and start from scratch, or take a more gentle, evolutionary pathway? We wanted to build on our reputation, our history and our pride in the University of Tasmania we know.

We had an answer in our long-standing brand – the University arms and motto.

The lion – strong, courageous and heraldic, bringing together our tradition and a Tasmanian symbol, and UTAS – not so much an acronym, but rather U for University, for you, our friends, alumni and supporters, and TAS to locate us.

Our focus is on key markets here in Tasmania, as well as nationally and internationally, including prospective students and staff as well as business, industry, government and graduate advocates. We want the members of our ‘family’ to identify with us in taking our reputation to the world and back.

The bicentenary of Tasmania offered us a great opportunity to launch the new UTAS public brand with the flaming red lion logo, and at the same time to demonstrate our role in Tasmania – 114 years as a significant institution in the State. Some of the images used in a series published by The Mercury in February 2004 are pictured here.

We certainly are not doing away with our regal brand – the coat of arms and our motto, *Ingeniis Patuit Campus* (the field lies open to talent). In fact, we have built our new public imagery on the promise of that brave imagery which has carried, and will continue to carry, the reputation and tradition of the University of Tasmania on testamurs and official documents.

We are also proud to continue to support the Brand Tasmania place of origin marketing initiative, jointly supported by the State Government and the business sector, and administered by the Brand Tasmania Council Inc. Tasmania is a developing brand with a philosophy representing the key values of island mystique, authenticity, innovation and resourcefulness, creativity and design, while being characterised by a friendly and personal approach.

In commercial terms, we have in our hands a potentially large and powerful emotional property that can sell more apples, more salmon, more holidays, more wine and more education services.

The Brand Tasmania Council seeks to encourage a broad-based ownership of the Tasmanian brand by Tasmanians, wherever they are. One of the strategies is the creation of a database of Tasmanians and friends worldwide. UTAS is a brand partner helping to establish the e-friend database through our alumni network.

Keep an eye out for our red lion – it’s a reminder that the University of Tasmania is an important part of the Australian community.
Living on an island gives furniture designer Peter Costello the chance to see the horizon more clearly. He reckons it’s a good thing being able to look out. “It gives Tasmanians a sort of independence,” he says.

He thinks many outsiders have got it wrong when they give Tasmanians a parochial tag. “A lot of interesting things happen on the fringe,” he adds. “You can scan the world. In bigger populations there is so much activity close by that you don’t need to see far beyond where you live.”

Peter Costello lives at Oyster Cove in Tasmania’s south. From this base he runs a successful furniture design business, these days mostly doing private commissions. And occasionally he gets on what he calls his “part-time soapbox” to teach.

It was this opportunity to maintain contact with the Tasmanian School of Art that was the catalyst for research which led to him being awarded a PhD last August. Dr Costello’s thesis looked at art and industrial design in construction and engineering techniques for the furniture manufacturing industry.

It was the former high school teacher, builder and musician’s third enrolment at the University of Tasmania. The first was in 1966 at the Conservatorium of Music where a fiddle-playing Costello (he prefers not to use the Dr) completed a Diploma in Music. He went back 25 years later with the view of “finding another way of making a living” and was awarded a Bachelor of Fine Art in furniture design with honours. The PhD followed in 2003. Between his first and latest studies, he taught, played music professionally and restored old houses.

Returning to study in 1991 Costello found himself hating the mature-age student tag. He chose not to think of himself as different from his peers but he was. In his second year, Costello came up with the design of what has become his signature piece, the “snap” chair. The chairs sold in the hundreds and by the end of that year, he had established a design practice and was making a living from it. Like all of his work the chair is a very simple design.

“Each piece needs to be predicated by one idea only. If there are two good ideas it’s one good idea too many. The ideas usually come very quickly. I believe that almost any will do. The success of it relies upon how it is executed. So in a sense there is almost no such thing as a bad idea. However, once it is realised the result is very similar to the first sketches and drawings. It doesn’t change much.”

Working almost exclusively in high quality plywood,
Students of the University of Tasmania represent the peak of emerging designers

A lumni of the University of Tasmania and their partners had the opportunity to choose their style of contemporary apartment living when they attended the Alumni Annual General Meeting at the end of last year. The Annual General Meeting was held in conjunction with an exhibition of the work of third-year furniture design students studying for their Bachelor of Fine Arts degree. According to Fin Seccombe, final-year student and Furniture Design Society President, the design brief for 2003 was to design furniture for apartment living.

“The pieces range across the spectrum of apartment furniture and include beds, storage units, seating, tables and lights. All pieces are contemporary in design and showcase creativity and skill in manufacture,” she said.

“Students of the University of Tasmania represent the peak of emerging designers,” said Fin.

Included in the exhibition was the work of third-year student Verena Oeltjen (pictured left), first-prize winner in the prestigious 2003 National Student Design Competition. Verena is expected to complete her studies by undertaking a business skills unit this year.

Vice-Chancellor Professor Daryl Le Grew spoke on the impact of the work of design students at the Tasmanian School of Art. Third-year students Bill Taylor and Verena Oeltjen guided Alumni members through the exhibition.

Costello’s commissions have included a suite of furniture for the office of the Vice-Chancellor of the University of Tasmania and lecterns for the University’s Dechaineux Theatre and Cradle Coast campus at Burnie. The Tasmanian Museum and the Royal Society also have pieces of his work in their collections.

Recently, Costello has had work on display at a trade exhibition in Korea. He was one of several Tasmanian designers who had work on display at a function sponsored by the Australian Embassy in Seoul. In July, 18 Korean buyers visited Tasmania as a direct result. Costello is excited by this and many other international opportunities opening up for Tasmania’s design community. But he adds an important rider: “It’s going to take a lot of work and a whole-of-State commitment,” he said.

Costello is contributing to the development of a model for a local furniture manufacturing industry. And in doing so is heeding the lessons learned from the Scandinavian experience where places like Sweden, Denmark and Finland have economies built around design.

“These are countries that have made their wealth on downstream manufacturing of their resources,” he said.

“Like many other disciplines of research the Australian industry, for a number of reasons, seems unable to capitalise by taking ideas to the marketplace.”

He offers an example, that of the well-known Thonet bentwood chairs which were produced from the middle of the nineteenth century. “These chairs have been reproduced perhaps three or four hundred million times and have provided uninterrupted employment and wealth for 150 years. What an idea!”

While most Costello designs have been aimed at the manufacturing industry, his latest commission is a complete departure. It won’t ever be reproduced and he is unlikely to ever be asked to design another.

Costello has been asked to design the mimbar for Hobart’s new mosque. The mimbar is like a pulpit from which the imam, or leader, delivers the Friday prayers.

To understand the significance of the piece, Costello has immersed himself in research of the Islamic visual culture, its customs and traditions.

“The design of the mimbar is like something I have never done before. It is a huge challenge. There are many traditional elements but the design is also very contemporary.”

The University of Tasmania’s Foundation has played a part in the mimbar’s development contributing financially to the project.

“The Muslim community in Tasmania has had a long association with the University. Many of its members are former students who have a great love for the State and the University,” Foundation executive officer Michael Weitnauer said.

Muslims have been part of the Tasmanian community since 1806 and have made a major contribution to the cultural development of the State.

When the new mosque in West Hobart is opened later this year Peter Costello hopes to be there to see his unique commission unveiled. As a non-believer he wonders whether there has ever been another westerner given such a design brief.
That irascible Tasmanian icon, the Tassie devil is under threat. The Tasmanian devil (Sarcophilus harrisii), which is unique to Australia’s only island state, has been afflicted by a facial tumour disease that threatens to decimate devil populations around the State. In some populations up to 90 per cent have died and authorities are deeply concerned that if the spread of the disease is not stemmed the Tassie devil will be brought to the brink of extinction.

Made famous as a character in Bugs Bunny and other Warner Bros cartoons, the Tassie devil is the world’s largest surviving marsupial predator. The “catty technique” that the devil uses to forage for food and its propensity for fighting with other devils are attributed to the spread of the disease.

The University of Tasmania, in partnership with the Tasmanian Devil Disease Steering Group, is seeking to raise funds to undertake vital research into investigating all aspects of the Tasmanian devil facial tumour disease including its epidemiology, current and future management strategies, and the identification of the causative agent and possible cures. Significant donations have been pledged by members of the business community, including generous donations from Cripps Nubake and Blackmores.

A Tasmanian Wildlife Research Fundraising Committee (TWRFC) is being formally established to manage the community fundraising activities, including representatives from UTAS and DPIWE.

In 2005, an honours scholarship to the value of $7,000 will be funded. The scholarship and any further research grants will be named in honour of Dr Eric Guiler who was responsible for some of the earliest ground-breaking research into Tasmanian fauna, including the Tasmanian devil.

Everything you ever wanted to know about Tasmania but were too afraid to click.

www.brandtasmania.com

Log on and become a Tasmanian e-friend! We’ll send you a monthly email newsletter about all things Tasmanian.

You can help us save the Tassie devil by simply completing the Tasmanian Devil Appeal Form available at www.utas.edu.au/foundation/appeals.htm and sending your donation to us in the mail to: University of Tasmania Foundation Private Bag 40, Hobart Tasmania 7001 Or by fax (03) 6226 2018
Online access for alumni

By the time this magazine goes to press the Alumni and Foundation expect to have commissioned an e-commerce site that will allow alumni to make online donations to the Foundation, buy merchandise, and make bookings for events. This initiative has been developed in-house and has required a great deal of planning and interdepartmental cooperation.

“Alumni and Foundation Office staff have worked closely with the University’s IT Resources staff, with the Financial and Business Services staff, and with the Commonwealth Bank on this project,” said Alumni Manager Greg Parkinson.

“This is part of a long-term strategy to improve communication with alumni. We are sure alumni will be pleased with the result and will appreciate the ease with which they can order available merchandise and support initiatives of the Foundation,” he said.

Initially, alumni will be able to order graduation rings, the centennial history of the University, a new centennial history of economics at the University, a CD of works by Launceston-based composer Karlin Love performed by the University Wind Orchestra, and a range of memorabilia provided by the Tasmania University Union. They will also be able to donate online to the Alumni West North-West Bursary, to the Alumni Annual Appeal Scholarship, and the Tasmanian Devil Research Appeal.

The Alumni Office is also planning to expand the website to include a bulletin board facility to stimulate alumni interaction with each other and the University, and ‘classmates’ site to enable alumni to link up with old friends. These initiatives should be in place later in the year. In the meantime, please let us know what you would like to see on the Alumni website. Email your comments to Alumni.Office@utas.edu.au

New database will underpin Alumni and Foundation operations

Alumni and Foundation staff are about to commence the enormous task of setting up a new database. The University has chosen to install the Raiser’s Edge database to underpin Alumni and Foundation operations. The database will subsume the current Alumni database and several other databases maintained by the University Foundation.

“The new database will enable us to combine our information on graduates and friends of the University and will enhance our ability to communicate with alumni in a variety of ways,” said Mr Parkinson.

As part of this operation we would like to retrieve as many lost addresses as possible so would like alumni who know of others who are not in contact with us to encourage them to let us know where they are,” he said.

A feature of the new database will be the ability to provide access to selected schools of the University. Schools that have an active alumni program will be able to access selected data fields to assist them in organising reunions and other activities for their alumni. They will also be able to feed in updated information.

“There are a number of schools at the University, such as the School of Law, that maintain close contact with their graduates. These schools are much better-placed to know the whereabouts of their alumni and, hence, have correct contact details,” said Greg.

The School of Law is working with the Alumni Office in a pilot project to locate missing graduates and build graduate profiles and, from the data available, intends to implement an enhanced alumni program.

SYDNEY BRANCH

The Sydney branch has two events organised in the coming months. Invitations and information will be mailed out to all greater Sydney alumni in late August with full details. If you do not receive this letter, or at any time want information or have questions about activities, please email sydney.alumni@utas.edu.au

Tasmanian Devil Drinks

Drinks and nibbles are planned for the annual meeting on 19 August at the Docks Hotel, Darling Harbour. Nick Mooney, an expert on Tasmanian wildlife from the Department of Primary Industries, Water & Environment in Hobart, is our guest speaker. Nick will provide an informative and entertaining update on a variety of Tasmanian wildlife issues, including the Tasmanian devil, thylacine and fox threat. Please call Ian Green on (02) 8732 5178 (wk) if you have further queries.

NIDA – John Clark AM

Alumni are invited to a performance of the Grapes of Wrath on 20 October at NIDA. The performance is very significant because it represents the farewell play directed by John Clark, the enormously respected, long-standing director of NIDA. John has been a very significant contributor to theatre in Australia, and his many recognitions includes a Member of the Order of Australia. John, a University of Tasmania alumnus, has very kindly offered to address alumni exclusively at 6:30pm prior to the performance. Drinks are available for purchase from the bar, and light snacks will be provided. Alumni and partners will receive a $10 discount off the regular $25 ticket price.
Alumni conference explores community links

A major task for the UTAS Alumni in 2003 was hosting the Australian University Alumni Council Conference, held in Launceston on 13-15 November. The conference, themed Alumni – a bridge to the community, explored the manner in which universities interact with the community and how their relationship with graduates and other members of the community can be used in positioning and marketing the institution. Delegates were drawn from alumni professionals and volunteers throughout Australia with strong representation from UTAS.

The theme was informed by the recent Commonwealth Government report Our Universities – Backing Australia’s Future, which suggested that universities will have to pay greater attention to the way they interact with their graduates and their communities if they are to be in a favourable position to meet the challenges of the coming decade.

The conference was held at the Inveresk precinct to showcase both the Academy of the Arts and the Queen Victoria Museum and Art Gallery to interstate and overseas visitors, and to emphasise the special relationship that exists between the University, Tasmania and the City of Launceston.

The University of Tasmania Community Wind Orchestra, the senior ensemble of the Community Music Program, has recently completed a project to record the works of Launceston-based composer Karlin Greenstreet Love. The Wind Orchestra, under the musical direction of Monte Mumford (MMus 1988), includes among its members some 20 alumni of the University of Tasmania.

The project was made possible by a grant from Arts Tasmania. The Wind Orchestra was chosen because of its reputation as an ensemble of outstanding quality and because of its familiarity with Karlin’s works. The resulting CD, On Power, takes its title from the title track, a guitar concerto of that name written especially for Monte and the Wind Orchestra and for guitarist Darryl Kerkham. Also featured is the Concertino for Winds and Leather Instruments – a work written by Karlin to showcase the leather instruments of renowned Tasmanian sculptor Garry Greenwood (example pictured above). This work was given its premiere at a concert given by the Wind Orchestra at the Melba Hall in Melbourne in March 2003.

Karlin studied composition at the University of Washington and came to Launceston in 1989 as a lecturer in woodwind in the music program on the Launceston campus of the University. She now works primarily as a freelance performer, composer and teacher.

On Power, mastered by Myles Mumford (BPA 1999), is available through the Australian Music Centre or may be ordered by contacting Karlin on karlin@tassie.net.au or the Alumni Office (Alumni Office, University of Tasmania, Locked Bag 1350, Launceston, TAS 7250. Phone (03) 6324 3052).

On the night of the closing ceremony of the 2000 Olympic Games in Sydney, former University of Tasmania student Grace Cochrane stood in a tunnel beneath the Olympic Stadium, grabbing frill-necked lizards and prawns on bicycles as they left the arena. The incredible costumes would be needed to form a collection of the images that showed the world what life means to Australians.

While Grace and her team from Sydney’s Powerhouse Museum managed to gather a remarkable collection from the opening and closing ceremonies – Ned Kelly masks, Victa motor-mowers, Hills hoists, thongs, sheets of corrugated iron and Tasmanian Blundstone boots – some items slipped past: a high-heeled shoe tricycle from the closing ceremony escaped, and was seen zipping down a city street in the wee hours of the morning.

For Grace, the costumes represented more than simply a dazzling display of Australian imagination. As she told the University’s year 2000 graduates when she presented their graduation speech, she was most moved by the knowledge that each item made for the Olympic ceremonies was created by people who knew their items would only be on display for a brief instant.

“Yet they didn’t make them for that moment alone,” she said. “[They] made the objects with the kind of care and attention that you would expect for items that would be looked at closely, forever.

“No one watching television, and not even the people there on the night, could ever know the imagination, the dedication, the professionalism in the making and management of this extraordinary set of items.” These qualities are the anchors of Grace’s professional life as the Powerhouse Museum’s Senior Curator of Australian Decorative Arts and Crafts. They are also the hallmarks of her own development as a teacher and an artist, whose creative wings unfurled during her time as a student at the Tasmanian School of Art in the 1980s.

She arrived in Hobart in 1972, after leaving her native New Zealand where she had taught in primary and secondary schools, with a couple of years travelling in England. She had already had one significant career change, applying for a job with the New Zealand Department of Education as an artist/editor. “I wasn’t either, but both appealed to me, and it was really a fortuitous turning point that I got that job,” Grace said.

The experience of running that unit, later gave her the confidence to take the plunge when she was offered a job as a film librarian with the Education Department in Hobart’s Visual Production Unit. The unit grew to become the Tasmania Media Centre with Grace as its head of learning resources, in a job that gave her the chance to experience some of the latest technology of the time: cassette tape-recorders, copy-cameras and video.

It was, Grace said, an incredibly exciting time to be living in Tasmania.

“When I came in ’72 it was on the verge of a change of government and there was so much happening,” she said. “There was a very positive feeling
about being Australian, with a great deal of excitement in all the arts as well as education and I became involved in the arts in my spare time."

Seven years later, after putting time into arts councils and craft organisations, Grace took another life-changing step. "When I turned 38 I thought, 'This is my turn', and I left the Education Department to go to the Tasmanian School of Art," she said. "They agreed to take me on, even though I didn't have a portfolio to bring with me. It was magic! I was old enough to be the mother of most of those people, but some of them are still among my closest friends."

While she was a student and working part-time running art programs and summer schools, Grace was also a member of the Tasmanian Arts Advisory Board, as well as the Crafts Board, and later the Visual Arts Board of the Australia Council.

She then took the momentous step, in 1986, of accepting a commission to write a book about the crafts movement in Australia. "I spent two years working full-time on that book, and that means every single day, because I didn't know how to write a book. After two years I was nowhere near finished and it took another five years of weekends," Grace said.

But finish she did, and a quick Internet search reveals the completed work, *The Crafts Movement in Australia: a History* (1992), is one of the most frequently referenced books on the crafts in Australia.

In 1988 Grace saw an advertisement for jobs in Sydney's newly reopened Powerhouse Museum. She applied for a position as a curator, hoping she had the right management skills and background knowledge. She is now responsible for looking after a team specialising in Australian decorative arts and design, and is herself a custodian of a vast wealth of knowledge and expertise.

"I can now see that the pattern has always been there," Grace says of her leaps into new career areas. "It leaves me no time to put into my own art although the thought that I'll get back to it is always lurking around in the background."

Instead, Grace believes the time she spent at art school helps her understanding of the people she works with, and the creative goals they're trying to attain.

"The Powerhouse is a place where all the things I've done in my life can come together," she said. "My interest in education, in art skills and management; in policy development; working with people; my interest in history – it all melds here. It's a place where you can learn the most extraordinary things from other people."

Grace graduated from the University with a doctorate in 1998, one of the first from the School of Art. In closing her address to the University's 2000 graduates, Grace shared with them some of the things she values in her life and her work. She told them, fittingly, that "accumulation is enriching" – change doesn't mean abandoning one thing for another. It can also mean developing and linking related layers of experience.

"And finally," she said, "it's true: life is short – time is precious."
John Clark will retire as Director of the National Institute of Dramatic Art at the end of 2004, after more than three decades in the position. It is fitting, as John prepares for the final few months in the role, that the University of Tasmania acknowledges the contribution this distinguished graduate has had on the arts in Australia. At a ceremony in December, the University awarded John an honorary Doctor of Letters.

John Richard James Clark grew up in Hobart. He was educated at the Hutchins School before going on to the University of Tasmania, where he gained a Bachelor of Arts with first class honours in 1954 and a Master of Arts two years later.

During this period, John dominated student theatre both on and off the stage. He was a committee member of the Tasmania University Union’s Old Nick Company for three years and president for two. He is largely credited with consolidating the success of the then infant company and is now an honorary life member.

John spent a year as editor of the student newspaper Togatus and was on the student representative council. He had intended to become an archaeologist but the theatre beckoned. On graduating, he left Australia for England and the Bristol Old Vic Theatre School.

Returning to Hobart, John’s directing debut was Death of a Salesman for the Hobart Repertory Theatre in the late 1950s. The performance led to job offers from the Melbourne Theatre Company, the ABC and the newly-established National Institute of Dramatic Art in Sydney. John chose NIDA where he taught theatre and directed plays.

He later spent a year as a Harkness Fellow in the USA studying television and film and completed an MA at the University of California (Los Angeles).

In 1969, John was appointed Director of NIDA, a role he has held ever since. He has taken the Institute from a small private company into one of the most successful and influential theatre schools in the world.

A measure of its esteem is the recent donation by one of its most famous graduates. Oscar-winner Mel Gibson donated $2 million towards a new theatre. Oh to have graduates of the likes of Mel!

Over the 36 years that John has been associated with Australia’s leading drama school, he has nurtured the careers of many who, like Gibson, have gone on to make names for themselves on a world stage. Robyn Nevin, Cate Blanchett and Judy Davis to name just a few.

John has also been recognised for his contribution to theatre. He became the first artistic adviser to the Sydney Theatre Company and in 1981 was made a Member of the Order of Australia.

Throughout his career John has successfully combined his NIDA role with membership of boards. He has somehow found time to direct more than 50 plays. He has held positions with the Jane Street Theatre in Sydney, been chairman of the NSW Government Cultural Grants Advisory Council, president of the Producers and Directors’ Guild of Australia and served on the board of the Northside Theatre Company.

More recently John has directed plays for the National School of Drama in New Delhi, the University of California at San Diego, the Practice Performing Arts School in Singapore and the International Theatre Institute in Korea.

John Clark has had a profound influence on Australian theatre. As the director of NIDA he has influenced generations of actors, designers, directors and technicians.

The University of Tasmania is proud to have launched a career which has fostered the development of Australia’s national theatre school and produced many world leaders in the arts and entertainment industry.

The following is an excerpt from John Clark’s acceptance address.

Some time ago, I attended a Hutchins School old boys’ dinner in Sydney. One of the speakers was a fellow Tasmanian schoolboy actor, now media personality and author, Tim Bowden.

Tim spoke of the many Tasmanians who have achieved prominence in the arts. He spoke of Peter Sculthorpe, Australia’s most distinguished composer, and Christopher Koch who has celebrated the history, the land and the people of Tasmania in so many fine novels. Tim spoke of writers Richard and Martin Flanagan and Peter Conrad; of choreographer Graeme Murphy who has led the Sydney Dance Company to international prominence.

He spoke of Hobart artist Geoff Dyer who won this year’s Archibald Prize for portraiture; the great international theatre designer, Loudun Sainthill; Roger Hodgeman, until recently director of the Melbourne Theatre Company; and Robyn Nevin, currently director of the Sydney Theatre Company.

Tim Bowden might have added many more Tasmanian artists of a younger generation: Danielle Wood who won this year’s Vogel Award for a first-published novel and actress Essie Davis who was at NIDA with Cate Blanchett and is now enjoying great acclaim for her work on stage and film in London and New York.

Tim ended his speech by concluding that Tasmania was the “testicle of Australia, providing the mainland with an endless supply of creative energy and artistic inspiration”. He added “What a pity there is only one of them!”

Using the same metaphor, it might be said that NIDA is the testicle of Australian theatre, providing the arts/entertainment industry with talented actors, directors and designers, stage managers, technicians and teachers – a task which it has fulfilled now for over 40 years.

And as I have been the director of NIDA for most of this time, I can claim with some authority that the progenitor of this artistic testicle was the University of Tasmania, which I attended in the early 1950s – an experience for which I am eternally grateful – and I am honoured to be acknowledged by the University on this occasion today.

The University of Tasmania in the 1950s was housed in the old original Hobart High School buildings on the Domain. They were awful! I spent some time...
and energy as editor of Togatus attempting to hasten the move to Sandy Bay.

NIDA also began life in awful buildings: a collection of old army huts and ex-racecourse buildings on the campus of the University of New South Wales. I have spent a good part of my life attempting to acquire more suitable accommodation and, just as the University now has a truly magnificent campus, I am proud to say NIDA has one of the finest theatre training and production facilities in the world.

In the 1950s, this University was a small institution – about 500 students – it was so easy to mix and meet and make friends with students in other faculties, and classes were so small that in my second and third years there were only two of us majoring in English Language and four in Ancient Civilisations. This was a fortunate and privileged way to learn. The late professor JR Elliott’s lectures on the ancient world inspired a lifelong passion for classical Greek theatre, art and religion, all of which even now are firmly embedded in the NIDA curriculum.

The one exception to relatively small class sizes was the subject Philosophy and Psychology 1, taught by Professor Morris Miller, one of Australia’s most distinguished academics. Professor Miller began his first lecture each year by assuring his students: “Don’t worry too much about essays and exams. You’ll all pass! The important thing is to be here, to participate fully in the life of the University, to become part of the University community!” I think this is why every single student in first-year arts elected to take this subject.

And this inspired me to ensure NIDA became a community and it remains a community to this day, not a community of scholars, but a community of creative artists, within which some people are teachers and some, students – but all of us pursuing the same objective: the production of plays – the great classics, original work, music-theatre, contemporary Australian drama, European or American plays – and all of us, staff and students, directors, designers and actors whatever we may be – striving for excellence with a shared passion and intensity and belief in what we are trying to do.

This is the principal means by which we teach and learn. New students discover very quickly that everything you do in the theatre, as actor or stage manager, designer, director, technician or crafts person, impinges on everyone else. Theatre is a collaborative art. All of us, staff and students alike, become members of a cooperative and the cooperative cannot function without respect for each other, respect for the art we practise and respect for the profession of theatre.

Of course this can only happen in a small institution, and NIDA has remained a relatively small institution since it was established in 1958. While we receive, on the average, 2,500 applications each year from Australia and abroad, there are only 180 full-time students. About 25 actors are accepted each year and about 45 into the other courses: design, directing, stage management, production crafts, voice and movement studies. And I am proud to say NIDA has the lowest failure rate of any teaching institution in Australia.

So I can honestly say that NIDA would have been a very different kind of place had I not had the privilege of attending the University of Tasmania.
FROM PRAGUE WITH LOVE

Romana Zieglerová

Czechoslovakian violinist Romana Zieglerová is a former student of Tasmania’s Master Musician-in-Residence Jan Sedivka. Romana completed the Masters in Music performance program at the Conservatorium in 2002. During her visit to Tasmania, made possible through a scholarship from Rotary Australia and Jane Franklin Hall, she became well-known on the Hobart music circuit, performing with the Hobart Chamber Orchestra and members of the Tasmanian Symphony Orchestra. She also recorded her first recital, which was broadcast on ABC Classic FM. Music critic John Stafford called her playing “breathtaking” and her technique “brilliant”, saying that the performance was “some of the most stunning solo violin playing heard in Hobart in years”.

Romana Zieglerová was born in Brno in 1977 and studied music at the Brno Conservatorium, specialising in violin with Professor Bohumil Kotmel. She won the Premier Prix in 1996 and subsequently commenced postgraduate studies at the Prague Academy of Music with Professor Václav Snitl.

In 2002, Zieglerová was the recipient of two scholarships (International Rotary Exchange and a Cultural Grant from Jane Franklin Hall) enabling her to study in Tasmania with Professor Jan Sedivka.

In the Czech Republic, Zieglerová is concertmaster of the prestigious Prague Chamber Philharmonia and has performed the concertos of Mozart, Dvorak and Shostakovitch with this orchestra as well as appearing as soloist with the Martinu Symphony Orchestra, the Young Academics Soloists Orchestra and the Academy of Musical Arts Orchestra.

In Australia during 2002, Zieglerová gave recitals in Canberra and Hobart. She also performed Mozart’s violin concertos in Hobart with the Hobart Chamber Orchestra and in Melbourne with the Melbourne Musicians Orchestra. In November 2002, Zieglerová performed in a recital of Czech music with Caroline Almonte, a Melbourne-based pianist, and the principal violoncellist of the TSO, Sue-Ellen Paulsen. This concert was regarded by many as the highlight of the concert year. She also completed several broadcasts for the ABC.

In 2003, Zieglerová completed a masters degree and regularly toured throughout Europe and Japan as leader and soloist with the Prague Chamber Philharmonia. This demanding schedule has continued in the first quarter of 2004.

Zieglerová’s repertoire ranges from Bach to Shostakovitch and encompasses all forms of music.

During April 2004 she returned from her studies in Prague and toured Australia as special guest of the University of Tasmania and the Czech Consulate. Romana joined fellow University of Tasmania alumni Larissa Cox in a recital of Franck and Sarasate in an Island Minds celebration of the Tasmanian bicentenary. In May, Romana performed Mozart’s Violin Concerto No. 3 in the debut concert of the Conservatorium’s new orchestra, joining with members of the TSO, other UTAS Alumni and guest conductor Jean-Louis Forester.

Romana is currently concertmaster of the Prague Chamber Philharmonia.

DA (TONY) KEARNEY

Tony Kearney is an 81-year old Irish-Australian who is married with seven children, 31 grandchildren and, at last count, seven great-grandchildren. Tony worked in UTAS administration until mid-1978. After various part-time activities, he took up writing about six years ago.

A Tasmanian Fairy Tale has been published in 200 Years of Australian Writing – An Anthology From The First Settlement To Today (VDL Publications).

An article on limericks and more than 300 limericks were published in paperback in October 1997 under the title A Potpourri of Limericks (VDL Publications). Two of the odes have been included in a recently published book of Australian poetry – In Black and White (Murlysdar Publishing).

A second book, Rollicking Ramblings of an Irishman (VDL Publications), was published in June 1998. It contains six of his articles and six of his stories. Both books have received very good reviews in Tasmania. However, it has proved impossible to obtain reviews in mainland cities.

His awards include: first prizes in Oz Writer 1996 non-fiction, and Maroochy Arts Festival 1998, Betty Nicholson Memorial 1999 (shared) and Salivan (Montreal) 1999 Short Story competitions and several high commendations and merit awards in Australia and overseas. Several of the stories have been recorded for playing on the ABC Radio program, ‘Drive’.

Tony is a member of the Tasmanian Writers’ Centre, of the Fellowship of Australian Writers (Tasmania and Victoria) and associate member of the Australian Society of Authors.
“Most of the time I had a child in one arm, while holding a book in the other,” she said.

The director of the Tasmanian Institute of Law Reform was one of only a small group of women studying law at the University of Tasmania in the late 1960s, and by the time she began her Masters in Law in the 1970s, she had a husband and two daughters.

She recalls her law lectures – just five female faces amid a sea of young men – but says that rather than being daunted by the experience, she saw it as an opportunity to learn and to become truly independent.

“My director expected me to go to university and to have an education, so that was always a direction I was going to go in, without really thinking about it,” Kate said. “Their argument was that I should have an education so I would have a means to support myself. It was, in some ways, an unusual viewpoint in the 1950s and 60s, but I was lucky to receive that encouragement.”

Kate began her law degree in 1966, and graduated in 1970. She says an all-male teaching staff was the norm.

“We were never taught by women and we just accepted it,” she said. “It was unusual even for the lecturers to have women in their classes. One male lecturer, in particular, who was ex-army, always asked every one of the women questions in every class. We were intimidated by his questions, but he was, nevertheless, a very good lecturer.”

As well as her role with the Institute of Law Reform, Kate is also the Associate Dean of Teaching and Learning, and lectures in criminology, criminal law and sentencing. She says she never meant to become a teacher – rather, the job found her.

“Ironically, one of the reasons I chose law is because I thought that if I did an arts degree I would end up being a teacher. That was one of the main professions that women with an education fed into.”

After graduating, Kate worked for a year as a judge’s associate, and it was here that her fascination with criminal sentencing was born. Soon after, though, she was married, and she and her new husband embarked upon an overseas working holiday.

Upon their return to Tasmania two things happened: Kate was offered a job with a legal firm, and she fell pregnant. “I couldn’t take the job I had lined up because it wasn’t considered possible to work and to have a baby at the same time,” she said.

She did, however, take on a part-time position as a tutor, and found that she was able to combine working with students while being a new mum. This balance of teaching and babies worked for her masters degree.
If only English literature was as sexy as acting, Peter Conrad might be as famous as that other prominent Tasmanian son, Errol Flynn. He is undoubtedly one of our brightest alumni stars, yet remains largely unknown in his home state.

Conrad has taught English literature at Christ College, Oxford, since 1973. He is the author of 17 books, feature writer and reviewer for *The Observer* and classical music critic for the *New Statesman*. He lectures widely in the United States and lives in London and New York.

One of the most successful members of our arts diaspora, Conrad left Tasmania for Oxford in 1968 as a Rhodes Scholar and became part of the widespread “brain drain” of that era. Later on he caused quite a stir in local circles when he wrote *Down Home: Return to Tasmania* (1988), casting a clinical academic eye over his former homeland after an absence of two decades.

“About halfway through my life – at least I hope my sums are right – I began to wonder about what I had lost,” Conrad wrote. “At the time, I hadn’t so much lost it as thrown it away, with a negligence I considered cool. When I left home at the age of 20, it was without a backward glance.”

When he reached England, Conrad found people had “only the vaguest notion” of his homeland. “They fancied that Tasmania had something to do with New Zealand,” while “in America, I was sometimes assumed to be a native of Tanzania”. Revisiting the island as a virtual stranger, a middle-aged Conrad realises that much of what he was taught about the place was a fabrication. “At school, Tasmania was explained to us as a small lost England. Such was the blithe received wisdom of the time.”

Striving to rediscover the place of his upbringing, Conrad finds only remoteness and bewildering disorientation. “We were an offshore island off the shore of an offshore continent, victims of a two-fold alienation.”

Brought up in suburban Glenorchy, the young Conrad eventually used his academic success to escape into the wider world beyond. “I have the best and most grateful memories of my time (at the University of Tasmania) as a student,” he said in a recent interview. “After all, the mid-60s was the era of the student – a better time to be young than it is now.” He fondly recalls both anti-Vietnam protests and the high standard of teaching at the University “which didn’t suffer at all in comparison with what was dished up to me at Oxford”.

“One thing I didn’t appreciate at the time was the extraordinary site of the campus, between the bush and the water,” he says. “The suburbs hadn’t absorbed it, as they have now.” Conrad’s interest in writing was also nurtured at the Hobart campus. “I especially loved editing the student paper (*Togatus*), though I think I spent too much of the Union’s money.”

Conrad’s writing career has flourished overseas and *At Home in Australia* represents his major recent work for Australian audiences. It is yet another “personal journey of rediscovery” undertaken by a writer who has spent most of his adult life abroad. He weaves personal memoirs through a series of thought-provoking “word-pictures” inspired by some 200 photographs from the National Gallery of Australia collection.

Conrad begins with his own “family album”, which was kept in a modest wooden box on the mantelpiece of his Glenorchy home. (“The camera had taken over the function of the family Bible, recording births, marriages and deaths.”) Beginning with this “treasure chest” of family memories, he constructs a multi-layered view of Australia’s social history and national character via a series of emblematic photographs. His rare skill is to be able to move from personal memories and particular moments, to build a compelling picture of what it is to be Australian. “I think of the photographs in this book as a family album for the nation,” he writes.
T he list of University of Tasmania Distinguished Alumni Award recipients reads like a who’s who of Australian business, community, industry and professional leaders. Since the awards were established in 1997, the University of Tasmania Alumni has honoured many former graduates for their outstanding achievements. The awards highlight the diversity and quality of the contribution alumni have made to the enrichment of society.

The search is now on to find the 2004 award recipients. Last year the former Governor of Tasmania, Sir Guy Green, was honoured for his outstanding contribution to the University and to the community. “Normally the University of Tasmania Alumni makes two Distinguished Alumni Awards a year – one in each category of service to the community and the University,” said the chair of the University Alumni, Elizabeth Daly, (pictured here with Sir Guy Green).

“But Sir Guy’s contribution was so outstanding on both counts that the Alumni made only one award in 2003.”

Sir Guy was a member of the University’s Faculty of Law from 1974 to 1985 and was Chancellor of the University from 1985 to 1995. As Chancellor he played a significant role in guiding the amalgamation of the University of Tasmania with the Tasmanian State Institute of Technology and in establishing the “new” University of Tasmania as a truly statewide institution.

“As Chief Justice, and later Governor of Tasmania from 1995 to 2003, he was generous in his commitment to public life, worked tirelessly to promote cohesion in the Tasmanian community, and was a wonderful ambassador for Tasmania,” Mrs Daly said.

As Administrator of Australia for three months in 2003, Sir Guy won praise for his quiet dignity and demeanour, and engagement with the community. “Sir Guy has worked tirelessly to promote Tasmania as a very special part of Australia,” Mrs Daly said.

“In doing this he did much to support the work of the University and to encourage the expansion of teaching and research into disciplines that would advantage the State.”

Among other previous recipients of the Distinguished Alumni Awards are Tasmanian Police Commissioner Richard McCreadie (BA 1989) and former chairman of the University Alumni, Ann Hopkins (BA 1958, DipEd 1963). Both were honoured in 2002 for their service to the community and the University of Tasmania.

In 2001, as well as awards to Mrs Margaret Eldridge (BA 1980, GradDipEdStuds 1990) and Peter Cranswick QC, (LLB Hons 1955, BA 1958), the Alumni Committee recognised the work being done by three high-profile graduates in Indonesia and Malaysia. Pak Jonathan Parapak (BE 1966 and MEngSc 1969) and Ibu Koesmehati Sugondo (BE 1966) are former presidents of the Australian Alumni Association in Indonesia. Both have done much to build the reputation of the University of Tasmania in Indonesia.

Datuk Verus Arman Sham (BA 1972) was also given a special international alumni award for outstanding leadership in the development of alumni links between Malaysia and Australia.

The 2000 Distinguished Alumni Awards recognised two former graduates from the science faculties. Lady Loyal Burley and Professor William Jackson were honoured in that year. Lady Burley’s record of community achievement is both outstanding and extensive covering several decades of committed involvement to a number of community and cultural organisations as leader, executive member and tireless worker.

Professor Jackson was head of the Department of Botany for 20 years and played an important role in showing how the University could provide benefit and leadership within the wider community. He is regarded as an inspirational teacher and scholar.

Professor Paul Gatenby, an eminent immunologist, and Sir Max Bingham, QC, were the 1999 winners of the award and in 1998 the recipients were the Hon. Justice Peter Heerey and Dr Glen Kile. The inaugural winners in 1997 were Dr Paul Hanson and Professor Patrick Quilty.

The head of the Alumni Office, Greg Parkinson, said that nominations for this year’s awards were now open and he encouraged members to highlight the achievements of UTAS graduates in their chosen careers and fields of endeavour by putting names forward. “Our alumni are represented locally, nationally and internationally across all disciplines and in many varied positions in society,” he said. “The awards are a way of recognising their contribution.”

Application forms for the award can be accessed via the Alumni website at www.utas.edu.au/alumni or may be obtained from the Alumni Office, University of Tasmania Locked Bag 1350 Launceston, TAS 7250 phone (03) 6324 3052.

The closing date for nominations is Friday 10 September 2004.
Mary Donaldson at her graduation ceremony in 1994

UTAS’s gift to the newlyweds

UTAS sent a gift of a set of six limited-edition Southern Ice Porcelain plates from renowned ceramist Les Blakebrough, hand-painted with Lauren Black’s botanical watercolours of plants endemic to Tasmania like the leatherwood, snow peppermint, waratah and tree daisy.

Southern Ice is the name Les gave his clay to reflect this very special place and for its particular qualities – “the whiteness of snow and the translucence of ice”. The clay – the whitest and most translucent available on earth – is now marketed to ceramicists world-wide to critical acclaim.

Only 100 plates of each design will be made: they are signed by both artists (Blakebrough and Black), numbered and packaged in specially-designed marine-ply boxes – the work of fellow alumnus Peter Costello.

The gift is one that keeps on giving; two of the six in the Flora Tassmanica series have been completed, and the collection will be added to as each new design is pressed.

Trained in Australia and Japan, master potter Les Blakebrough is a Research Fellow at UTAS. His classic forms in pristine porcelain grace every major gallery in Australia.
Mary Elizabeth Donaldson is part of a family of UTAS alumni who have made considerable contributions to the University. Mary’s mother, the late Henrietta (Etta) Donaldson, worked in the Vice-Chancellor’s office from 1964 until her retirement in 1997. Just four months after she retired she died suddenly from complications due to heart surgery. Delivering her eulogy at a memorial service at the University, former UTAS Vice-Chancellor Don McNicol praised Etta’s positive approach to life, which touched all those around her.

“In my memory, I will always be able to hear that calm, soft Scottish accent which, to me and so many others, seemed to be the voice of the University,” he said.

Both Mary’s father, and her new mother-in-law, Denmark’s Queen Margrethe II, honoured Etta in their speeches after the wedding, and the dedication of the hymn “Eternal Father” to her mother caused the new crown princess to shed some tears.

Mary’s father, Dr John Dalgleish Donaldson, is a graduate of the University of Edinburgh and gained his Doctor of Philosophy from UTAS. From 1967 until 2003 he was a lecturer at UTAS in mathematics, and was also Academic Dean of the Faculty of Science, Engineering and Technology. He is currently an honorary research associate, and was recently a visiting professor at the University of Aarhus in Denmark. Dr Donaldson’s research interests cover a wide range of applied mathematics. He has written papers on satellite interception and space-shuttle deployments of satellites, as well as undertaken research into the involvement of fluid flows from the Earth’s crust in mineral composition.

The following is the speech Dr Donaldson gave at the wedding of his daughter Mary Elizabeth to Crown Prince Frederik of Denmark.

In the 12th century, the marauding Vikings were driven out of Scotland after much savage fighting by a band of men led by the grandfather of the first Donald, the founder of the Clan MacDonald. He would have wondered why he went to so much trouble when, some eight centuries later, we take account of today’s union between the Viking Frederik and Mary of the MacDonald Clan. For almost four years, my wife, Susan, and I, have watched the relationship grow to full bloom, culminating in this magnificent occasion. Mary made a reluctant entry into the world, but ever since she has eagerly embraced its offerings. Growing up under the combined influences of her mother, Henrietta, and her grandmother Mary, she has grasped every opportunity to broaden her horizons and has developed into a wonderful woman with many fine attributes.

Memories abound of the bonding between Mary and her mother: the daily tours on the backseat of a bicycle around Clear Lake City when we lived in Texas; the many early, very early, car journeys down to her first loves of her life; her horses in Tasmania; and the myriad communications when she moved after her graduation from the University of Tasmania to Melbourne. Henrietta would have been so happy for Mary on this her special day.

Min dotter er meget smuk, tres belle, not only, as is obvious, in appearance but in many other ways, including how she cares for her family and friends and the manner in which she is approaching the exciting and exacting task that lies ahead. I am the proud father of a very loving daughter.

Although fathers these days have little say in such matters, it is with great pleasure and confidence that I entrust her to the care of Frederik, an intelligent, sporting, debonair, delightful young man – what more could a father-in-law ask? To Frederik, velkommen to our family. I offer a verse for your reflection from the Scottish national bard, Robert Burns:

To make a happy fireside clime to little ones and wife
that is the true pathos and sublime of human life.

Finnair will provide return airfares for the participating students. The Southern University of Denmark is located in the picturesque coastal town of Esberj, hometown of famous fairytale writer Hans Christian Andersen. Danish students will reside in Hobart while studying at the University of Tasmania. Tourism Tasmania and UTAS have been working closely with their Danish counterparts to establish links and develop relationships.

Those present were:

- **David Bennett, QC** – Retired barrister, lecturer in construction contracts law at the University of Melbourne
- **Bruce Crawford** – Solicitor, Crawford and Crawford, Launceston
- **Brian Doyle** – Consultant, Clayton Utz, solicitors, Melbourne
- **Michael Hodgman, QC** – Shadow Attorney-General
- **Peter Rae, AO** – Chairman, Hydro Tasmania
- **Dick Webster** – Solicitor, Hobart
- **Val Smith** – Consultant, Dobson Mitchell and Allport, Hobart
- **Jack Turner** – Retired, Hobart
- **Peter Heerey** – Judge, Federal Court of Australia

All were accompanied by charming partners, who introduced a civilising influence on what would otherwise have degenerated into endless ruminations on the Rule in Shelley’s Case and Smith’s Case (somewhere in the English Reports).

On the sporting side there was a challenging hike to Wineglass Bay and a fiercely contested boules tournament. Michael Hodgman adjudicated with some attempt at impartiality. However, next time it is proposed to introduce video replays.

The central part of such reunions is traditionally a black tie dinner and the central part of that is The Photo – in which participants line up in the same order as they did at the Law Students Dinner at Hadley’s Hotel in 1960.

A wonderful time was had, due largely to superb organisation by Dick and Ruth Webster. As a venue, Edge of the Bay proved to be ideal.
must seek “to become vulnerable to a place”, to know how the elements move within it, to know how animals move through it, and to seek a knowing of the place with all the senses. Harvey’s second category is “place as the site of collective memory”. Here stress falls on the mythologies of place; on the layering of stories until a potent vernacular culture is in place, one that brings the folk past potently into the present, and ensures the seamless passage of time. Place without story is non-place: it is mere space. And finally, place as the site of community. The primary sense of “community” is geographical; it references the bonds that bring together the people living within a bounded geographical area. The integrity of place, then, is inextricably tied to the integrity of community. The future of place is inextricably tied to the future of community.

Earlier I said that “place was an idea whose time had come” – that everyone wants to talk it up, to dissect it, to understand its complexities, to proclaim its importance. Why is this? It is because place, and its key associate concepts, “community”, and “home” are under sustained attack. And they are under attack from the cultural and biological standardisation that characterises the processes we now call globalisation. Now these processes are irresistible. There is no point in standing, Canute-like, against the flood-tide of globalisation. And much there is in globalisation that is to be welcomed. But we should, I think, recognise what there is of value that is set to be swept away in this flood-tide.

What we get with globalisation is a blendering. A simplifying. A rendering down of complexity.

Born in Wynyard, Dr Peter Hay has been described as “an academic by misadventure”. Peter Hay returned home in 1985 when he joined the then Centre for Environmental Studies at the University of Tasmania, having previously worked in academia elsewhere in Australia, and as a political adviser in Canberra.

His research interests fall within three interlinked areas: environmental thought, environmental politics, and the nature of place and place attachment. He is currently developing upon these three broad areas to develop a research focus on the ecopolitics of islands.

He is also a poet, a polemicist, an activist and essayist. His passions are black puddings, Pablo Neruda, Bismark potatoes, Bruny Island, Cape Breton fiddle, Cascade stout, William Morris, John Shaw Neilson, failing football teams and winning laments of loss.

Finding Meaning in Place
A PRODIGAL SON CONSIDERS THE NORTH-WEST COAST

The following is an excerpt from a speech delivered at a University Council reception in Burnie earlier this year.

In the discipline of geography, “place” has always been a central, but uncontentious, idea. “Place” is what you get when an otherwise featureless extent of terrain, “space”, is invested with meaning – accorded an identity. But “place” is an idea whose time has come. Suddenly it is no longer an unproblematic idea, but one that shimmers with import, one around which hotly contested struggles for meaning take place.

When scholars first began to theorise place in a systematic way, back in the 1970s, two rival schools became apparent. One of these, taking its cue from a Norwegian architect, Christian Norberg-Schulz, holds that place has an essential, even timeless quality; that there is, within a given place, a spirit that is tenacious and enduring, and that ensures that a place self-perpetuates while people and events come and go.

These days this old “essentialist” notion of place has few champions. Scholars of place now tend to see place meaning as arising from a quiet dialogue between land and people – people as individuals and people as a community. It is not a question of place having an essential character, for places will be interpreted differently by different people, and, hence, any given place will have an infinity of meanings.

In one influential study, the geographer David Harvey has identified several rival explanations of place meaning. I’ll briefly outline three of these. The first is “place as the site of environmental qualities”. This focus is best expressed by the brilliant American author, Barry Lopez. Lopez argues that we
Two star graduates from UTAS were honoured with the University Foundation’s highest award at the Foundation Dinner, held in March at Hobart’s Wrest Point Hotel. Brenda Richardson and Dr Sarah J Pethybridge were both presented with prestigious Foundation Graduate Awards, which recognise high achieving recent graduates who demonstrate the potential to shape the world through their vision, leadership and professionalism.

**Brenda Richardson**

Brenda Richardson (pictured right with the Vice-Chancellor, Professor Daryl Le Grew), graduated from UTAS in 1986 with first class honours in science. After completing an MBA in Melbourne, she began work with Ford Motor Company Australia as a business systems programmer and analyst. Fifteen years later Ford still praises Brenda’s high performance. Her vision has driven a major internationally strategic change to the company’s global business systems environment. Currently Vice-President of Information Technology and Business, Brenda is the first woman appointed to the Operating Committee of Ford Australia. Recently returning from maternity leave, she flexibly juggles overseeing a family at home with actively overseeing more than 5000 employees.

**Sarah J Pethybridge**

Dr Sarah J Pethybridge is recognised internationally for her work in epidemiology, spatial analysis and hop viruses. Graduating from UTAS in 1996 with first class honours in agricultural science, Sarah was subsequently awarded a doctorate from UTAS for her work on viruses of hops. Since then she has identified two new diseases in hop cones in Australia and identified the spread of hop viruses and their impact. The national winner of their Young Professional of the Year award in 2003, Sarah recently developed a fungicide control program to combat dieback in crops.

As the chairperson of the American Pathological Society’s Epidemiology Committee, she is responsible for much of the development of US Government policy in areas such as biosecurity and disease prediction.

---

**Continued from page 19**

A loss of diversity, particularity, “especialness”. We get globalised technology, communications, architecture, bureaucracy, flora, fauna, consumer products, and perhaps even language. We get a great mobility of people, and a concomitant rootlessness. We do not get the long-promised global village – because these trends are intensely privatising. We get the atomisation of daily life. As I have written elsewhere, more in anger than in sorrow, “we crouch behind high fences, consuming gormless cultural fare from that great cultural privatiser, the television, sallying forth only to purchase equally gormless consumer fare elsewhere, more in anger than in sorrow, “we crouch behind high fences, consuming gormless cultural fare from that great cultural privatiser, the television, sallying forth only to purchase equally gormless consumer fare from the great consumer privatiser, the supermarket. All over the world it is the same. Community diet. Homeness dies.”

I still think I got that right. Globalisation conduces to placelessness; to the creation of inauthentic place. In the definition of Edward Ralph, a key figure in the 1970s revival of place theory, “placelessness” is a weakening of the identity of places to the point where they not only look alike, but feel alike and offer the same bland possibilities for experience.

Does this matter? Yes, it matters. It matters because we need the sense of belonging that “coming from a place”, from a home that forms a prime point of attachment, confers upon us. “Home” is the foundation of our identity as individuals and as members of a community; it is, says Relph, “an irreplaceable centre of significance... the point of departure from which we orient ourselves”.

And there is no home without a place to call home. As Simone Weil wrote way back in the 1500s, “to have roots is perhaps the most important and least recognised need of the human soul. A human being has roots by virtue of his real, active and natural participation in the life of a community”. And Ralph argues that the assured identity that an attachment to authentic place provides is fundamentally human. “A deep relationship with place,” he writes, “is as necessary as close relationships with people; without such relationships human existence is bereft of much of its significance.” And this relationship is at extreme risk in a world that so casually and brutally obliterates places.

But I have taken far too long to get myself to the North-West Coast. The question that I must now ask is: what are the forces at work that conduces to placelessness? What, for example, are we to make of Harvey’s “place as the site of environmental qualities”? What follows is as personal as the observation of the New Holland honeyeaters that flocked exuberantly to the fuchsia bush outside my bedroom window when I was a young boy growing up in Wynnard. Or the patch of tea-tree swamp long ago cleared away in a wave of misguided zeal for foreshore beautification on the banks of the Inglis River where I played in my growing years. In terms of the biological character of the North-West Coast, those tea-tree belts that typically mark country fence lines seem crucially important to me. But when I take a closer look, there are almost never young tea-trees growing underneath. These are what was left when the land was cleared, and I fear for the future of what to me is such an iconic feature of the landscape of the Coast.

The North-West Coast was settled late by Europeans because its dense, wet hardwood forests entirely defeated the technologies of the first Europeans. “The finest forest in all Australia” I once called it in a poem. We look at the red and green patchwork of those richly mounded basalt fields – such a key signifier in our present construction of what “the Coast” means – and we forget those intricate forest communities that have been cleared away. If a place takes its meanings from the persistence of the past within the present, we need to find a means to make that primeval coastal landscape tangible in the mind of the present. And we need to know, I think, how it was, this place, right here, for the people we displaced. What was it, this place for them? I have written elsewhere:

The local Aboriginal people were the Tommeginer. By the time permanent European settlement arrived they were gone. I have examined the historical record for knowledge of the Tommeginer, and I have learnt that they were “a warlike people”. I know, too, that the last eight Tommeginer, in “a sickly state” as the record shows, were among the very last of the people to be gathered by George Augustus Robinson – at the very end of 1834.

On the coast at Fossil Bluff there is an old stone fishtrap. I grew up with the legend that it was of Aboriginal provenance – but, we are told, the Aboriginal people ate no scalefish. What am I to make of the mystery of the fishtrap? It is maddening, because it is a mystery that should be amenable to resolution. Over the years it has acquired for me an almost
To know the world of the Tommeginer, then, requires from us a leap of imagination – without it there is a grey absence in the heart of our story.

Story. I am here at Harvey’s second category, “place as the site of collective memory”. How is a collective memory constructed? How is it sustained? Through the telling of story. It is from story – yarn, news, gossip, opinion, praise for, condemnation of, even lying about – that the skein of meaning that constitutes a place is ravelled.

I have been, in my non-academic capacity as a writer of essays and poetry, much focused in recent years on the North-West Coast. In that love-hate relationship the “love” component has steadily won out – comprehensively so. I have written in praise of the women of the North-West Coast, of those of my mother’s generation, the women being, in my opinion, the most important keepers of stories, “the keepers of the vernacular wisdom”. And also the keepers of the venerable tradition of the English pudding – at a time when the English themselves have forgotten the art of traditional English cooking, and when the rest of the world is eating bok choy and bean sprouts and al dente pasta and other unappetising fillers. But not on the North-West Coast – and long may it remain so! The women of my mother’s and grandmother’s time, I wrote in this essay, “seemed, on the North-West Coast, to be perfectly placed, and I regret the passing of their fashion of living, as I do their passing as individuals”.

And I have written of Anzac Day on the North-West Coast, and I have written of my own experience in seasonal holiday work on the Coast – “on the peas”, carting hay, in the fruit and veggie shed at Clements and Marshall – and I have spent years collecting the stories of Wynyard and obsessively setting them down in a long shapeless poem that no-one will have the slightest interest in except myself. I have only resisted the temptation to inflict some of this poem upon you because – unlike in Lord Byron’s day when poets had the status of rock stars – these days the writing of poetry is regarded as an arcane and possibly deviant activity. Wrongly in my opinion, but there you are. Anyway, in that poem you can read of the first men of capital in my home town, the Manxmen, Quiggin and Moore, and of the day the pioneer aviator, Bert Hinkler, landed his bi-plane on the Wynyard Golf Course, and of the ambiguous legacy of Jimmy Harrison, he who trapped thylacines for shipment to the world’s zoos – and much more besides.

But this process does not require people to become writers. It is simply necessary that people tell stories to each other. To yarn. And praise. And condemn. And lie. But we need to protect the sites and processes and structures that bring us together to do just that, and these are seriously threatened by the privatising tendencies of globalisation. We have to insist on a social dimension to life.

In advocating the importance of story, I’m not talking about official, pointy-end history. I mean the symbolic, random, idiosyncratic telling of personal stories from which arises community, authentic place, and the culture of the vernacular. And I don’t think we’re particularly good at telling stories on the Coast. We aren’t interested enough in the past. We have treated the physical evidence of the past with an almost brutal contempt. And as it is with the physical past, so is it with the stoned past.

The North-West was late settled, and much of its pioneer stock was on the run from the stigma of convictism; was seeking a place beyond the hard judgement of others’ memories. “Story”, then, was one’s immediate family, and the past was deliberately obscured, or even re-invented. My own story includes a falsified history designed to obscure a connection to convictism. I suspect most people on the Coast can tell a similar story.

That has to change. Our attitude to the past, and the valuation we put on the past, has to change.

For sense of place to remain robust on the Coast the towns must retain their individuality – as separate sites of meaning, as separate sites of affectionate identity, and as boundaried communities. But we in academia tend to be dismissive of a fierce sense of localism. We call it “parochial” and we criticise it as an impediment to progress, as a social pathology. We are wrong. Place, home and community come together in the construction of a vernacular culture from which people take their primary meaning, their identity, their social solidarity, their fellow feeling – and the confidence to go out and meet the world. The alternative is the debilitating alienation of placelessness. Long live fierce localism, say I.

As an academic, my project is understanding the processes whereby story-based, place-based vernacular culture is created and transmitted. As a writer and activist, I seek to defend its worth, and promote it.
Island Minds –

The State Advisory Committee on the bicentenary said the emphasis in 2004 would be on what Tasmanians – both immigrant and native-born – have achieved over the past two centuries.

UTAS created Island Minds as an umbrella title to encompass the bicentennial events it is participating in during the celebratory year.

In September 1803, Bowen set up the abortive settlement on the east bank of the Derwent River, which was abandoned 11 months later. The culmination of the European reconnaissance came with the settlements of 1804, which laid the foundations of permanent settlement – that of Collins at Sullivan’s Cove, in February, and Paterson, at George Town, in November. As this year unfolds, Tasmanians from every district and from all walks of life are being encouraged to consider what they can learn from the past, how they should respond to it, where they have come from and where they can go to from here. Island Minds events mark both the University’s contributions to Tasmania and the international influence and success of Tasmanian minds.

Island Minds recognises and celebrates the University’s broad critical input as a major contributor to the state’s cultural life, economic development and international influence. As Australia’s fourth-oldest university and one of its most distinguished, our outstanding record of academic achievement and leadership stretches back more than 110 years. A major generator of ideas and knowledge, the strong sense of tradition at UTAS is coupled with a distinctive and dynamic presence.

With such a profile and international reach, Tasmania’s bicentenary has offered the opportunity for the University to publicly commit to its EDGE agenda, celebrating the vigour of its intellectual, scientific and creative traditions. Part of the Island Minds festivities involve profiling our successful alumni and achievements. The diverse range of events reflects the panoply of groups and expertise in the University.

Some of the Island Minds events to date include:

Reflections of Tasmania

A unique collaboration between Arts Tasmania and the University of Tasmania brought some of our internationally-celebrated arts practitioners back to the state in early July to reflect on the influence of Tasmania on their lives. “We welcomed back creative Australians who have used Tasmania as a cultural springboard,” said the Vice-Chancellor, Professor Daryl Le Grew, in his closing of the event. “Their insights and excellence, showcased through Reflections of Tasmania, both challenged and inspired audiences.”

Among the returning artists were authors Peter Conrad and Christopher Koch; Launceston-born choreographer Graeme Murphy, founder of the Sydney Dance Company; filmmaker and author John Honey; Channel Nine’s Head of Drama, Posie Graeme Evans; theatre producer Nigel Triffit; and Sir Guy Green. Renowned composer Peter Sculthorpe, celebrating his 75th birthday in the United Kingdom, seized the opportunity to participate via a pre-recorded interview, with live performances of his music hosted in the Hobart Town Hall by Nicholas Heyward, managing director of the Tasmanian Symphony Orchestra.
Lara Giddings, Minister for the Arts (and a UTAS graduate), welcomed the distinguished artists back to the state. “They are in a very real sense contributing to the new Tasmania by passing on the benefit of their experience. At the same time they are acknowledging Tasmania’s growing place in the global village.”

The Transit of Venus

The University was part of the many events hosted at Campbell Town to mark the Transit of Venus on 8 June. Occurring roughly every 170 years, a transit occurs when Venus is silhouetted crossing the sun. Observation of the 1769 Transit of Venus was the reason why Captain Cook sailed to the south seas. To study the 1874 transit, the US Naval Observatory positioned teams around the globe, including at The Grange, in Campbell Town. Dr Tony Sprent, honorary research associate in the Centre for Spatial Information Science at UTAS, spent some months building a giant sundial from old farm machinery donated from the area. Weighing half a tonne, the sundial was unveiled by Governor Richard Butler, and has remained as a permanent fixture in front of The Grange. Dr John Greenhill, from the University’s School of Mathematics and Physics, presented a public lecture on the transit of planets, and various departments held hugely popular research displays and hands-on transit-viewing activities.

Colonialism and its Aftermath

If the sun never set on the British Empire, it has also never set on scholarly attempts to understand colonialism and its impact on the world. The University’s research cluster, “Colonialism and its Aftermath”, gave its name to an international, innovative, interdisciplinary conference in June. Highlights included a hands-on workshop and presentation which gave a practical demonstration of research coming from the linkage grant awarded to the University, in partnership with the Derwent Valley Council, to record the heritage of the disused Willow Court Psychiatric Hospital. In the same research area, Professor Lucy Frost, from the University’s School of English, Journalism and European Languages, and the Female Factory Research Group will coordinate the Female Factory Muster later in the year.

Imaging Nature

The Faculty of Arts hosted an innovative conference on the snowy slopes of Cradle Mountain. “Imaging Nature: Environment, Media and Tourism” was an interdisciplinary conference which brought leading academic researchers, industry practitioners and policy-makers across a range of disciplines together on the edge of the Tasmanian World Heritage Wilderness Area to explore the relationship between the environment, media and tourism.

Continuing Island Minds...

Throughout the bicentennial year the “Virtual Democracy Precinct” continues to educate schoolchildren through a website highlighting the role of Andrew Inglis Clark in the birth of Australian democracy.

Bicentenary publishing funding has been awarded to the School of Plant Science, the School of Asian Languages and Studies, and Aboriginal studies at Riawunna. The Cradle Coast campus will offer a series of Island Minds “Returning Home” lectures, including Professor Tim McCormack’s insights as one of three advisers to the judges of the International Criminal Tribunal for the Former Yugoslavia in the trial of Slobodan Milosevic.

Master pianist Ian Munro returns to the state to give a performance featuring the music of Cressy-born Kitty Parker, who later studied with Percy Grainger in London. Island Minds in the performing arts continues with a performance of Conviction by Dr Stella Kent in Launceston and with the Spring Chamber Music Festival at the Conservatorium of Music in Hobart.
Philip Wolfhagen’s time as a student at the Tasmanian School of Art was punctuated by a break between second and third years. He admits the time out came mainly to avoid the turmoil of the school’s shift from Mt Nelson to Hunter Street on the Hobart docks rather than a sense of wanderlust. But in hindsight it was a good move. From a purely academic position his marks improved considerably on return.

But just why there was a sudden turnaround is something of a mystery to the artist. Perhaps it had something to do with travel clarifying his sense of home or it could have been simply the benefits of the break and the fresh start at Hunter Street. Whatever the reasons, Wolfhagen loved working in the heart of the city, feeling part of Hobart, and this was reflected in his work.

Wolfhagen took a studio space at Salamanca on graduation. It was during this period that he moved away from printmaking to painting, the medium for which he is now widely recognised. Teaching himself, Wolfhagen soon realised that he needed to do more study. In 1990 he moved to the Sydney College of the Arts, at the University of Sydney, to study for a Graduate Diploma of Visual Arts.

It was here that he began painting landscape with “great earnest”. He missed Tasmania. He says that sense of nostalgia was, and remains, a great impetus to make art. He stayed in Sydney for seven years, painting and working at the Museum of Contemporary Art at Circular Quay. Wolfhagen was the senior preparator, a role he describes as a “glorified art handler”.

“I was one of the people who unpacked crates and hung the art for the exhibitions’ curators. It was a demanding job. There were several, particularly older artists, who at times made life difficult.”

Now on the other side of the process, Wolfhagen finds himself going out of his way to be congenial to gallery staff. “After all, painting is so practical,” he says. “All you need is a handful of nails at the right height and up she goes.”

Wolfhagen came back to Tasmanina in 1996. The announcement that Sydney would host the 2000 Olympic Games was taken as the signal to get out. For a start, he says, the city had become “too bloody expensive”. He had already had several successful exhibitions in Sydney but working part-time just to pay the rent meant there was little time left to paint.

Wolfhagen came home to Longford in the Northern Midlands, and acquired some space in an historic mill. He mentions an 1830s painting of the village, from the nearby property Mountford, which clearly shows the mill. The painting is on display at the Queen Victoria Museum and Art Gallery in Launceston. Wolfhagen’s studio takes up the whole top floor and while the light can be a challenge at times, the artist loves being immersed in the history of the place.

The Midlands region of Tasmania is Wolfhagen’s home. He grew up there. He went to Ross Primary School and then as a seven-year-old was sent to boarding school at Scotch College (now Scotch Oakburn) in Launceston. Later the family moved to Longford. His mother still lives in the original family home just 150 metres down the road from Wolfhagen’s own cottage. After primary years at boarding school he moved to Queechy High School in Launceston and later attended the Launceston Matriculation College (now Launceston College).

Wolfhagen likes being home. His Sydney representatives, Sherman Galleries, describe him as “quintessentially a painter of the Australian landscape, one whose work has, since its beginnings, been exclusively absorbed into his private obsession with northern Tasmania, the terrain of his personal origins”.

Wolfhagen is married to fellow Tasmanian Art School graduate Catherine Wolfhagen, formerly Waining. She was a painting student in the same year and gained a postgraduate award in museum studies from Deakin.
University. They have two children: Hannah, 7, and Theodore, 11 months. Catherine is the archivist at Scotch Oakburn College.

Wolfhagen says it would be remiss to discuss his career without mentioning his family because “such a huge chunk of my life is taken up with them”.

As well as handling all the administrative sides of the business, Catherine is a sounding board for the work. “It would be impossible to work in such isolation without a touchstone like her,” he said. “I test out the paintings on her and get a good or bad response. “Certainly, we haven’t looked back in a lot of ways,” he says of the couple’s move from Sydney. “I am able to concentrate on one thing. Once the painting had my total concentration it was an experiential curve, the more I concentrated the more I achieved.”

In opening a recent Wolfhagen exhibition, The Inner Edge, at the University of Tasmania’s Academy Gallery in Launceston, the director of the National Gallery of Victoria, Dr Gerard Vaughan, described him as “one of Australia’s leading landscape artists”.

It’s surprising then to note that until last year he had never shown a painting in Launceston. But what a debut it was! During the 2003 Ten Days on the Island Festival, Wolfhagen unveiled his triptych of the Kent archipelago in Bass Strait at the Queen Victoria Museum and Art Gallery. The huge piece has won critical acclaim and made contemporary Tasmanian art history when it sold for $125,000. Privately owned by people Wolfhagen describes as “very philanthropic in their approach”, the painting remains on public display.

Wolfhagen says it was “time to let my own community know what I do”. “I started to think about painting the pastoral landscape of the Tasmanian Northern Midlands in the autumn of 2002, just before my departure to Deal Island, the beginning of the archipelago project,” he writes. “That April I painted three small summer pastorals (it was a dry autumn and the yellow grass had persisted), which hung on the studio wall while I was painting the cold August light of Bass Strait. One of these paintings was particularly reductive: merely three horizontal bands or tiers of colour representing the sky, mountains and grassland – a flaglike tricolour to signify place.

“For years I have procrastinated about painting the pastoral landscape in which I live. There seemed so many obstacles. Not only the emotional relationship I have with the landscape of my childhood but the weight of past representations made it a daunting prospect.

“I am confronted by the history of landscape painting every day as I drive to and from my studio. In winter and spring when the westerlies blow an endless succession of fronts, scudding across the plain with patches of intense light illuminating a field in the distance, it is hard to forget Constable’s oil sketches of Hampstead. Likewise, in summer and autumn when the land is parched, the grass tinder-dry and overall colour bleaches but intensifies at the same time, memories of Streeton and Roberts loom. Although it may seem easy to paint this vista, it is equally easy to fall into endless cliché too. It therefore made sense to abstract the landscape, to distil its vital elements to colour and texture and to liberate the image from the pictorial. The small flag-like study made in April 2002 proved seminal for the Landscape Semaphore paintings, which emerged some 20 months later in January this year.”

These formed the basis for The Inner Edge at the Academy Gallery. On opening night the doors between the Queen Victoria Museum and Art Gallery, where Archipelago is on display, and the University Gallery next door were open, allowing guests to wander between the two.

For Wolfhagen the contrast was important. “Archipelago is very topographical and descriptive. Inner Edge was abstracted and more about an emotional response to landscape.”

In the latter academic setting Wolfhagen said that he had “pushed the boundaries”. By that he doesn’t mean that more commercial exhibitions are compromised in any way, rather he said it was a chance to “push the media and the genre of landscape”.

“Despite the historical obstacles, it feels good to be painting a familiar place, to be able to refer to nature at any moment rather than being constrained by one’s memory of far off and inaccessible places.”

Philip Wolfhagen is represented by Sherman Galleries in Sydney, Bett Gallery in Hobart and Christine Abrahams Gallery in Melbourne. His work is included in many private and public collections and he has exhibited widely both in Australia and overseas.
John Honey doesn’t like the term “Renaissance man”. “I do a lot of things,” he says. “My life has had a lot of odd twists and turns – but mainly because I’m pig-headed!

“I don’t have any regrets, because I don’t second-guess life decisions. I can’t blame anyone but myself – but so many interesting things have happened in my life because of those decisions I made along the way.”

John Honey has spent his incredibly varied life as a writer, film director and producer doggedly refusing to leave the state he was born in.

“The way my life has turned out has pretty much been because I’ve doggedly stayed in Tasmania when there were pressures to leave.”

Working from the island state was not a real barrier for John in his early career, after he graduated from UTAS with a Bachelor of Arts in 1965. Freelancing and working for the ABC and the Tasmanian Film Corporation (TFC) in the 1980s, the bulk of his writing and directing work was national. As well as producing documentaries and working in the drama department of the ABC, John produced the feature film Manganinnie.

When work with the TFC dried up John turned to career opportunities in the USA. But he and wife Maria chose not to uproot the Tasmanian family home. “I managed to work internationally out of Tasmania for a long time, especially while (my) kids were growing up. We didn’t migrate to America – instead I ‘commuted’ for around nine or ten months of the year.”

Whereas some might have found the transition irksome, John did not experience a huge culture shock travelling between Hobart and Washington. “I found myself very much at home in America – from day one, I just loved it,” he says. “I relate very well to the American way of doing things.”

John and business partner Phil tapped into what was then an unexploited market making documentaries about the history of aviation. Their timing was perfect, coinciding with changes in public domain laws making vast amounts of historical film available for free. Even as “unknowns” the pair had no qualms about ringing big names and asking for materials and interviews.

“I never once hesitated – I just thought I might as well go for it. One or two (documentaries) became calling cards, and then there were almost no closed doors,” says John.

They found that hailing literally from the end of the earth had hidden benefits, and gained unprecedented access to military industrial complexes. A unique documentary on the history of the US Secret Service was made with none of the obstruction John says would have occurred had he tried to make similar programs in Canberra. “We were foreigners and so we were apolitical. (Because we were from Tasmania) we were seen as being independents – as not having any axe to grind,” he says. The documentaries on military institutions and flying were revolutionary for their time – on at least one occasion John received phone calls from the CIA asking where such incredible footage had come from.

Ironically, John found that in America being a Tasmanian became the positive career influence it had not been during his time at home.

“As a writer/director I had an agent in Sydney in the eighties but got almost no work. The fact that I wasn’t actually located in Sydney was big, a major disadvantage. There was an artistic stigma involved.”

He remembers one AFI Awards where there was a general feeling of surprise at nominations from Tasmania, like that for Breaker Morant and Manganinnie. “The general feel was: 'If you’re any good, you’ll be here next week and you’ll be based in Sydney’. If you didn’t want to be in Sydney then there was this feeling of suspicion.”

At the time many of John’s industry cohorts – names like Peter Weir and Gillian Armstrong – were being automatically invited to Hollywood.

“I saw their lives and what was happening in them, and didn’t want that to happen to me. I knew that if I made that move it would be very difficult to sustain a family and the stuff that was important to me.”

Staying away from the lure of big blockbuster-style productions also meant John could stick with the scale of work he preferred. He has always liked working in small groups where everybody is hands-on and where everyone is multi-skilled.
“(Being small also meant) we were very fast on our feet, and responsive to opportunities – there was very little preparation and reconnaissance, it was just go and do!”

This flexibility meant that for a while the world became their oyster: John travelled across America and through Europe creating films to screen on the cable television channel he created, Wingspan.

“Everywhere, there were deals to be made. I remember being paid to do incredible things – silly things – going through the former USSR with wads of American dollars strapped about our person, that sort of thing.”

In 1998, in the American springtime, the Discovery Channel bought them out. It was time to come home.

“We were filing a niche – what we were doing was a very small part of the screen industry in America. And the Washington screen industry at that time was on a very similar scale to that in Australia.”

Working in this style also meant his big-city American experiences translated back into working on the Tasmanian arts scene, to which John has now returned.

Now, in Hobart, he is known more for his writing, although he says the creative processes within film production and novel writing are similar.

“My thought processes are strongly visual. I’m very disciplined – I have to go into a room and be alone. But I’m not at all a tortured writer,” he says. “I get depressed when I’m not writing.” He says the key to his writing is momentum – establishing and then maintaining it. John likens his profession to that of a dancer, saying that maintaining continuity is everything.

“If you go away you have to try and get back in to it – the pain happens when you can’t do it for a while.”

To combat the withdrawal symptoms, John transforms into a sort of artistic version of the circus plate-spinner – he is always working on two or three things at once, starting a new project before the completion of an old one. In between writing he will play the cello and “fiddle around” on the classical guitar.

This constant and rapid movement from one project to the next has ever been his modus operandi. But his latest novel, PAINT, written on his return to Hobart, bucks the trend somewhat.

“It was strange when we finally published PAINT. I don’t normally have difficulty saying goodbye [to projects] but with PAINT, I experienced a strange and unexpected bereavement. PAINT was both a motivation and a beacon – it became almost like a mate – and then, suddenly, it ain’t there and I thought, ‘What have I done?’”

For the past two years, the novel has been a symbol of the next stage of John’s creative life.

PAINT was the constant driving force behind creating Red Hill Books, the publishing company John and his wife Maria now run together from Hobart. “I didn’t want to self-publish – but every agent kept saying they weren’t looking for any new literature, let alone by 59-year-old unknown authors.”

He even considered taking the novel back to America, where one publisher said they could probably sell the work – if John were prepared to write in a murder. The suggestion is not actually as ridiculous as it sounds – there is a death in his novel, which explores the creative process of a painter living on the Tasman Peninsula. The death is that of the main character’s ageing mother, who descends into dementia. John says he was moved to write of his own mother’s demise to deal with the inbuilt baby-boomer guilt that comes with not being around for ageing parents at crucial moments. In this, and as an artist writing about an artist, there is a lot of John’s own life in PAINT. “There is a tremendous amount of commonality across the disciplines,” he says.

It was not just the writing in of his own friends and family that caused John some wince-worthy moments. Launching the novel, ABC presenter Judy Tierney used the word “raunchy” to describe the sex scenes inside its paint-splattered covers. “But she also added ‘I was not irreparably harmed by reading this novel!’,” laughs John.

Neither was John Honey. In fact, writing PAINT was in some ways excellent therapy. This was one of the first times in his life where John was writing purely for himself.

“When you’re writing for the screen, you’re always writing for other people, there are executive producers looking over your shoulder, and the choice of subject is not necessarily what you want to write about.”

His writing of PAINT was interrupted by a stint writing for the top-rating television drama McLeod’s Daughters. But after four episodes working as part of a highly-structured team of writers, he realised this process was incompatible with being a solo novel writer, and that one or the other had to go. “Interruptions aside, this was the quickest big piece of work I’ve ever done,” he says. But the novel took nearly a year to leave the manuscript page. Frustrated by the time wasted by continual rejections, John took matters into his own hands and initiated Red Hill Books. His commercial instincts, honed by years of selling his own filmed work, stood him in good stead.

“As soon as you say we’re a publishing company, people say ‘oh, I’ve got a book!’ When you launch into something like this in Tasmania you have to create a balance – work out the size of the print runs you can undertake without putting yourself so far into hock that you go down the tube.

“We’re spending our children’s inheritance, of course,” he laughs.

With a plan to publish two books a year and eight titles already in the preparation stages, John and Maria have their work cut out for them.

“There’s a strategic design, it’s not just random. One of the things you have to pay attention to is gaining a profile among the general reading public. That’s one of the real artistic dilemmas – it’s one thing to produce a book but it is another thing to actually get it out there.”

Nonetheless, he is enjoying this latest reinvention of himself enormously. “This is all very new to me – I’m on a wonderfully interesting learning curve.”

Which, of course, could be the catchcry for this Renaissance man’s life.
Later on in school, he changed his mind and wanted to be an artist and draw cartoons. At 12, he fell in love with European opera; at 16, when he started reading plays in the Hong Kong British Council Library, he decided he would be a writer.

“Life comes in seasons, so now I guess I’ve come around full circle. I’m always looking for something new – some way to get out of the rut – the constant reinvention of the self is vitally important. In each instance of change an excuse has become my passion.”

These days, Greg Kwok Keung Leong is an established textile artist, working out of Launceston, whose latest foray is into the performing arts. For more than a decade he has exhibited in numerous group and solo shows in Australia and overseas. His fabric-based works have explored history, culture, race, sexuality and politics from his own Chinese-Australian perspective.

As a visual artist, Greg’s first visual work was advocacy-based, motivated by inequalities between homosexuals and heterosexuals he saw around him during the eighties.

“After the gay law reforms went through (in Tasmania) I was at a bit of a loss, you know – I thought, ‘What am I going to do now?’”

“Luckily, Pauline Hanson happened.”

Greg believes that the “phenomenon” of Pauline Hanson gave people with racist viewpoints permission to speak.

“My mother was born in Cobar in 1918, and I suddenly realised just how much she must have suffered,” he says. From being a relatively accepted eccentricity – a gay, Asian artist in regional Tasmania – Greg found people went out of their way to offer abuse.

“If I was walking down the street – the main street of Launceston – people driving past would actually roll down their windows.

“In Sydney it was worse – ordinary people in Town Hall Station came up to me and said, ‘F— off, go home’! I suddenly had this huge empathy for what my mother must have gone through.”

Greg says the experience suddenly threw his childhood memories into sharp relief. Growing up in Hong Kong, he says, “I knew my mother was different – she spoke English, for a start – but it wasn’t until 1997 and the Hanson experience that I really realised she had been vilified racially.”

The experience changed the nature of Greg’s art. From championing the cause of the gay minority, his focus shifted to an examination of where and what we are, as Australians, and the constant process of evaluation that shapes national identity.

“John Howard tells us that the typical Australian is a larrikin. I wanted people to know my story and situation as well.”

Greg’s situation was not unique, but still unusual. An interest in theatre meant his first degrees in Hong Kong were in English literature, including a masters where he got a scholarship to specialise in the writings of George Bernard Shaw. Previous study, and an intense interest, in classical music then landed him a job with Hong Kong’s equivalent of ABC Classic FM. Then came a move sideways into arts administration when he moved to London to study one of the first university courses available in this new area.

This was a culture shock that Greg says he loved. “I lapped up London, it was wonderful.” While his degrees made him more qualified than most to work in the arts, his UK work visa was not accepted on a technicality and once again he had to leave a home. He took up a position first as the performing arts organiser, then the head of programs at the Hong Kong Arts Centre.

In 1981, the Australian family reunion policy transplanted Greg to Australia with very little notice. While he enjoyed being closer to his family in Sydney, working in Devonport was the worst cultural shock of his life.

“I spent six weeks in Sterling (a tiny regional town in Scotland), so I thought I’d be fine in Devonport – I got a bit of a shock when I tried to go and see a movie and found out the cinema only opened twice a week!”

“I simply could not believe that I had landed in a place like this.”

“(The Devonport community) was completely intolerant of gay people – everybody was scandalised. Life can be very cruel – for the first six months I desperately wanted to leave.”

In one of his quick paradoxical contradictions, he immediately adds: “On the other hand, so many people were very, very nice. They were nicer, more natural; they gave you the time of day. The air was clean and the natural produce was wonderful.

“Now I wouldn’t leave.”

After “burning out” working for seven years in arts administration for Tasmanian Regional Arts, Greg moved to Launceston and went back to school. Art school, that is.

He enrolled in a Bachelor of Fine Arts at the University’s School of Visual and Performing Arts.

“Being a visual artist was something that I came to quite late in life – it’s one of my

Words: Elizabeth Bailes
Photos: Greg Leong and Elizabeth Bailes
And now I am true BLUE

Chinese Lanterns – an exhibit at the Tasmanian Bicentennial Exhibition, SKIN

various mid-life crises,” he says. “(At first) I wanted to be a painter, just like everybody else.”

Then in a one-off project Greg became fascinated by the lure of textiles and fabrics. “Fabric is something that the body has always known. It’s the first thing you feel after you’re born after human flesh – your mother’s skin, a nurse’s hands and then you’re wrapped in cloth.” He is also intrigued by the “baggage” that he says clothes inherently carry. The shape of a worn pair of jeans, a torn coat, stained underpants – all have intimate links to many different layers of meaning interwoven in their seams. It is this sort of beautiful and simple insight that marks Greg Leong not just as an artist, but as a visionary. It is also this sort of reasoning that leads him down the path of the intellectual, the status quo which he has often vehemently rallied against.

“As much as I have denied being an intellectual, I think I might have to accept it. I hate being intellectual – I prefer to be outrageous.”

“Someone’s whole point of view on life, on the things that matter, isn’t going to be changed just by you having a conversation with them. My art is my intellectual discussion.”

In fact, Greg’s art manages to be both intellectual and outrageous. “Greg Leong’s Singing History Quilts for New Chinese Australians” combined his passion for textiles with some fairly confronting juxtapositions. One of the works from this solo exhibition was a series of quilts that were a take on Tom Roberts’ famous Shearing the Rams, where each weathered shearer’s face was replaced by an Asian one. To experience this and the other artworks in the series, the audience had to put their fingers through holes in the quilts and press buttons which started various recordings: Click! Go the Shears, The Wild Colonial Boy and Waltzing Matilda in Cantonese.

The quilts and their reception became the seeds out of which his latest project grew. JIA (which translates as home) builds on his exploration of his personal history and also incorporates all of Greg’s various artistic lives into one production. The ambitious, solo stage show combines karaoke-style songs from a wide ranging repertoire with scripted banter and improvisation, graphically manipulated projected images as well as elaborate costumes for the main character, Princess Feng Yee (these include a Peking Opera brocaded gown (pictured left) and a Carmen-style frilled affair edged with very Aussie checked flannelette). The music includes selections from musicals, opera, rock and country and western, as well as the hilariously disconcerting Cantonese translations of the aforementioned Australian favourites.

After not being on stage for 27 years, the then 57-year-old found the experience a tad daunting. “I’m actually a very shy person,” he says. He then adds that he is quite always wondering, ‘How far am I going? Who can I reach?’”

He believes that this self-doubt is what really fuels the creative process, and that it is the impetus behind all the variable costume changes that he has made up his artistic life. So, what does the future hold for this master of self-reinvention? Two words: Karaoke Schubert.

“Dame Edna of Chinese-Australia”

Greg says his most recent art, like that of renowned Chinese-Australian artists William Lang and Lindy Lee was also being launched as part of the 2004 Hong Kong Arts Festival’s visual arts program. “I think I’ve managed to do well, as an artist. I’m one of the lucky few, who, having left art school 14 ago years is still regularly making work for exhibitions nationally.

“But it does come down to some of my previous training – as an arts administrator, being on the other side made me realise there isn’t time to be precious about what you do.

“There are lots of talented people out there – there are very few geniuses. You have to have something to say, say it well and say it with integrity; you’ve got to be able to write properly; you have to reject what is superfluous. And if you’re lucky, people will see you.”

Whereas his opulent costumes in JIA are obvious signifiers, Greg says his most recent art, like that featured in SKIN, is “much calmer, less brash and less didactic.

“14 ago years is still regularly making work for exhibitions nationally.

“I might appear brash, but I’m always full of self-doubt – I’m always wondering, ‘How far am I going? Who can I reach?’”

He believes that this self-doubt is what really fuels the creative process, and that it is the impetus behind all the variable costume changes that he has made up his artistic life. So, what does the future hold for this master of self-reinvention? Two words: Karaoke Schubert.

“I think there’s a real niche market out there,” he says. “I’d like to set up a boutique recording label, for those people who’d like to sing Schubert and Mozart but don’t have the skills to sing with an accompanist, for those who just want to dabble.

“It would be boutique – very, very boutique.”

As if he has ever been anything but.
The Tasmania University Cricket Club was one of the five founding members of the Societies Council of the University of Tasmania in 1899. Owing to the small university population in the early years, interest in cricket fluctuated until the cricket club was revived in 1955. The cricket club was accepted into the Tasmanian Cricket Association in the season of 1961/62 and won the second-grade title in this first season. The club won the first-grade premiership for the first time in the season of 1974/75.

Many thousands of players have enjoyed playing for the Tasmania University Cricket Club (TUCC) and look back on their playing days as some of the best years of their lives.

Now there’s a chance for former players and other university cricket fans to support emerging university cricket players by donating to the TUCC Scholarship appeal.

Working in concert with the University Foundation, the current committee is keen to see an endowment established to provide opportunities for young players. The committee hopes former players and supporters of university cricket in general will support the scholarship by making a tax-deductible donation.

To this point the appeal has raised over $10,000. The aim is to raise $50,000. If that target can be met, the committee will then approach the University to match that figure to create an endowment of $100,000.

This kind of fund would sustain a substantial perpetual scholarship. We would then be in a position to offer an annual scholarship to a student who has achieved excellent academic results, is going to study at the University, and who will undertake to play for the TUCC over the summer break.

There are three categories of donation:

To be a Lion-hearted donor will mean a contribution of $1,000, a Gold donor will need to contribute $500 and a Century donor $100. A scholarship donor board listing the categories of donation and the names of the contributors in each category will be displayed in the clubrooms.

Cheques should be made payable to ‘University of Tasmania Foundation – TUCC Scholarship Fund’ and mailed to University of Tasmania Foundation, Private Bag 40, Hobart, TAS 7001. Donations are tax-deductible and GST free.

Please indicate in your correspondence how you would like to be listed on the scholarship donor board. Listings can be as an individual, a company, a business, an organisation or perhaps in the memory of someone or something. The choice is yours.

For further information contact Michael Graham-Smith at: TUCC, PO Box 1021, Sandy Bay, TAS 7005; (03) 6227 8182 (H)

Alternatively, you can visit our website at www.tucc.org.au for more details about the TUCC Scholarship. A ‘live’ scholarship donor board has been posted on the TUCC website so that those interested can watch the fund build. Donors will be advised regarding the launch of the scholarship when the target amount is reached.

On a separate matter, the current committee is trying to consolidate all of the club’s statistics from the 1950s and 1960s. In particular, we would like to hear from anyone who has complete lists of batting and bowling averages from our first few years in the TCA – season 1961/62 – to season 1965/66. Also, we would like to hear from anyone who has complete lists of batting and bowling averages from our years in the Mid-Week competition and Churches & City competition – season 1955/56 to season 1960/61.

The current committee is planning celebrations for the 50th anniversary since the reformation of the club for season 2005/2006. It is also planning for the 50th anniversary since the club was accepted into the TCA competition for season 2011/2012. We are keen to have the history of the club recorded in a book and we would like to hear from players who were involved with the club in the 1950s and early 1960s. First, we would like to keep these former players informed about the planned celebrations. Second, we would like these former players to forward any old club memorabilia they no longer require or share some of their memories of past events and characters at the club. If you are interested in staying informed about the planned celebrations or you wish to pass on some information about the history of the club, please email us at mail@tucc.org.au or send it to the address above or call the phone number listed above.
ECONOMICS IN THE UNIVERSITY OF TASMANIA: The first one hundred years

BY A.J. HAGGER

Economics was taught in the University of Tasmania right from the beginning. The University began in 1890; it then had three faculties. One was the Faculty of Arts, and one of the subjects taught was political economy, as economics was then called.

This book gives a lively account of economics in the University’s early years and then goes on to deal with what is termed its “Golden Age”. This was the 15 years between 1920 and 1935 when economics in the University of Tasmania was arguably ahead of economics in any other Australian university. The five men who played the leading role in those years – Copland, Giblin, Brigden, Hytten and Wilson – are discussed in depth, as are the two who directed operations in the 30 years following the end of the Second World War – Firth and Grant.

Of the author’s earlier books, six were written with Don Challen, the present head of the Tasmanian Treasury, as co-author. He is another who plays a prominent role in the book.

The book has, as an appendix, a list of all who have graduated in economics in the University of Tasmania from 1950 to 2003. Most of them would have opted for a public conferring of their degrees, in which case they would have appeared in a gown featuring the colour that appears on the book’s cover.

Price: $27.50 + $5.50 p+h (within Australia), $10 (outside Australia)
Available for purchase from UniPrint, Private Bag 15, University of Tasmania, Hobart, TAS 7001. Phone (03) 6226 2519

Alumni Committee Positions Available

Seven Alumni Committee positions fall vacant at the Annual General Meeting in November 2004. The positions are:

- Chairman (currently Mrs Elizabeth Daly)
- General representative (currently Ms Dennis Wood)
- Faculty of Arts representatives (currently Miss Ann Hopkins and Mr Ralf Haertel)
- Faculty of Law representative (currently Mr John Perry)
- Faculty of Health Science representative (currently Ms Heather Wilkinson)
- Faculty of Science, Engineering & Technology representative (currently Dr Valerie Dragar)

Nominations for the above positions should be submitted to the Alumni Office, University of Tasmania, Locked Bag 1350, Launceston, Tas 7250, by 5.00pm on Friday 10 September 2004. The current members are eligible for nomination.

Chairman and General Representative
Any member of the Alumni with an award from any faculty can be a candidate or can nominate any other member for these positions.

Faculty Representatives
Faculty representatives, by definition, represent those members of the Alumni who have gained an award from a particular faculty. Candidates for faculty representative positions and the persons nominating them must have gained an award from the faculty concerned.

Nomination Forms
Nomination forms may be obtained from the Alumni Office, University of Tasmania, Locked Bag 1350, Launceston, TAS 7250; phone (03) 6324 3052.

Expressions of Interest
Expressions of interest are sought from graduates in medicine, nursing or pharmacy interested in filling a current vacancy on the Alumni Committee for a representative of the Faculty of Health Science. The term of office ends in November 2005.

Alumni Office
University of Tasmania
Locked Bag 1350, Launceston Tasmania, 7250
Telephone: (03) 6324 3052 Facsimile: (03) 6324 3402
Alumni.Office@utas.edu.au

Alumni Manager: Greg Parkinson
Telephone: (03) 6324 3033
Doug Padgham

Doug died on Monday 1 March after a very bad month or so in hospital in Bendigo. His wife Gen is the daughter of Alec Campbell, the last of the WW1 veterans.

Doug was born in Melbourne on 24 October 1924. He joined the RAAF in Melbourne on 21 May 1943 and was discharged on 10 December 1945, as a warrant officer. He studied applied science, majoring in chemistry from 1946 to 1949. He spent a couple of years with a chemical consulting firm in Melbourne and then joined the Shell Company in the UK where he remained for about 10 years before being transferred to the Shell Clyde Refinery in Sydney. A year or two later he joined Leigh Mardon, the printing and packaging division of Amatil (British Tobacco in those days), where he stayed until he retired. He was a navigator in the RAAF. He spent a postgraduate year (1950) in the Chemistry Department and was married in November of that year.

His main interests, after his family, were sailing (he was a member of the Royal Sydney Yacht Squadron and the Royal Prince Alfred Yacht Club), painting and bushwalking. He was a talented artist and became an exhibiting member of the Royal Art Society. He was also on the Keep Australia Beautiful Council.

Rory Spence

Rory Spence, a well-loved lecturer since 1987 in the University of Tasmania School of Architecture, died peacefully on Thursday 20 May after an extended illness. He was responsible for placing the work of Tasmanian and Australian architects in an international context. An internationally-regarded critic, he was invited to guest edit an issue of the highly regarded English journal Architectural Review. In addition to being a very fine critic, he was known for his fairness. Rory was a true humanist both in his professional interests and in his relationships with students and colleagues. He is a great loss to architectural criticism, the School of Architecture and to the local and national profession of architecture.

Archibald Robert Oliver AM

Arch was born on 31 October 1920 to Robert William and Kathleen Oliver in McLaren Vale, South Australia, at the Oliver family farm, “Taranga”. He was the eldest of three boys.

At a very young age he was asked by his father to make a choice between making a living from the farm or getting an education. Surprisingly, as a young boy of 10 or so, he knew that he wanted to be an engineer. So he chose an education and went off to Adelaide where he boarded while he attended Norwood High School. He then went on to Adelaide High School to matriculate and then to the University of Adelaide to study engineering where he excelled academically.

Arch’s first job was with the South Australian Engineering and Water Supply Department. He was involved in the building of the Morgan to Whyalla pipeline and building a road to a nuclear materials site in the Gammon ranges.

He worked for a short time on the Burrendong Dam in New South Wales, where he met his wife Daphne. He moved to Hobart in 1946 to take up a post as lecturer in engineering at the University of Tasmania. Arch played rugby for University and was active in the Masonic Lodge.

Arch, as he was fondly known, was instrumental in developing the engineering course at UTAS. He was appointed Professor of Civil and Mechanical Engineering in 1956, a post that he held until his retirement in 1982. He also played an important role in the development of the University in the 60s and 70s. He served a term as chair of the Professorial Board and was instrumental in establishing the University’s School of Information Science.

Arch served a term as chairman of the Tasmania Division of the Institution of Engineers, Australia in 1969.

Arch was immensely proud of the School of Engineering he became synonymous with, and even more proud of the success and world-standing of its staff and graduates. He would often claim that the secret of the success was the small size of the University, which meant lunches were spent mixing with colleagues from other disciplines who provided great input to many projects. Projects such as the optimisation of kiln-drying of hops and drying of fish were quoted as examples where input from colleagues from other departments led to a better understanding of the problem than may have been obtained by working in isolation.

At a dinner to celebrate his 80th birthday, many of his former students spoke of his influence on their lives and careers. He unselfishly gave of his time to the education of others. From the copious comments and re-worked analyses on undergraduate laboratory reports to spending countless hours with postgraduate students since his retirement, he patiently and skillfully fostered a hunger for knowledge and understanding.

Another trademark of Arch was his pipe, and even in his last days he commented on how much he’d like a pipe! He was a brilliant man who had a long and fruitful life. In 1999 his community achievements and contribution were appropriately recognised when he was appointed by the Queen as a Member of the Order of Australia.
Some see a nice new logo.
We see an opportunity to change the way people think.

If branding was simply a matter of changing logos and colours, what an uncomplicated world this would be. As communications architects, however, we provide our clients with a facility to drive fully integrated campaigns into the market place. And as the architect of some of Tasmania’s most powerful brands – UTAS, RACT, Banjos and Betta Milk included – we strive to create communications plans that best connect the brand to consumers. The result? Brands that endure, and ideas that touch people. Call Tony Hart today on (03) 6235 2688.
Insurance that saves you at least 10% by combining policies?

Solved.

Keeping track of all your insurance policies can be a problem. Unless you’re with RACT Insurance. By rolling your home, contents and car insurance into one, a single payment covers all three – at a saving of at least 10%! What’s more, you can choose the way you pay: annually, quarterly, six monthly, or extra-convenient monthly direct debit. It’s the smart way to handle insurance! One phone call is all it takes to find out just how easy it can be, or visit www.ract.com.au. Insurance that saves time and money? Solved, with RACT Insurance.

For your personal solution, visit your nearest branch or call 13 27 22

RACT Insurance Pty Ltd, ABN 96 068 167 804, is the insurer of this policy. To decide if it is right for you, please carefully read the relevant Policy Wording/Product Disclosure Statement, which is available from your nearest RACT branch or by calling 13 27 22. Use of the Rubik’s cube® is by permission of Seven Towns Ltd.