THE OUTHOUSE STORYCATCHER
Uncovering cultural capital in regional NSW

THINK. CHANGE. IMPROVE
Behind the Faculty of Business’ new building and curriculum

ROAD TO RECOVERY
How to solve Sydney’s transport problems
One of my favourite movies is *Billy Elliot* – the story of one boy’s aspirations to live his dream despite the odds. It has inspired a generation of young dancers (no doubt a few older dancers too), a hit musical and, I dare say, a reality TV program. Importantly, *Billy Elliot* provides those of us at the front line of the education revolution with some interesting insights.

Billy’s story is a familiar one. Many Australian teachers will teach a ‘Billy’ at some stage of their careers; that student capable of great things if gently nudged in the right direction, given the opportunity and encouragement, or supported by family and friends.

If Everington (the fictional UK town in which the film is set) was a suburb of Sydney, or a town in regional NSW, its schools would be considered low socio-economic status (low SES) schools. Moreover, its students would be the focus of the Labor Government’s Education Revolution and its ambitious targets.

By 2020, a revolutionised higher education sector will see low SES students accounting for at least 20 per cent of all enrolments, with 40 per cent of all 25 to 34 year olds holding a bachelor-level qualification by 2025. Contributing to these targets poses some significant challenges for UTS, requiring a fresh approach to attracting and retaining low SES students. The UTS Widening Participation Strategy (WPS), led by the Equity and Diversity Unit (EDU), is our response to these challenges.

The WPS is a four pillared plan that aims to provide access to and support for students from low SES and Indigenous Australian backgrounds. The strategy’s four key pillars are aspiration, access, success and inclusion.

Building aspiration starts well before school students are set to become school leavers. EDU is working with various other UTS support units, as well as in partnership with targeted schools, TAFE and the community, to develop and extend a range of outreach programs designed to build aspiration and equip those best placed to encourage tomorrow’s university students with tools enabling inspiration and support.

Widening access means creating new and various alternatives to entry – be they alternative pathways or alternative assessments. In this regard, EDU is working closely with existing pathway providers, the ELSSA Centre, Student Administration Unit, Jumbunna Indigenous House of Learning and the faculties.

Once low SES students make it to UTS, ongoing support will prove critical to their retention and academic success. Student Services Unit (SSU) and the faculties play an important role in shaping the first-year experience of all students, especially those from low SES backgrounds.

Like all of us, students from diverse backgrounds and circumstances thrive when there is a sense of belonging. EDU and others are developing programs to foster the inclusive community we all enjoy here at UTS.

When viewed through the pedagogical lens, the power of *Billy Elliot* is revealed in stark clarity – life-changing moments pivot on inspiration and dreams that build aspiration, provide access and opportunity, offer support and encouragement, and genuine inclusivity. This is what UTS is working towards because (to quote the T-Rex song featured in *Billy Elliot*) ‘you won’t fool the children of the revolution’.

Shirley Alexander
Deputy Vice-Chancellor (Teaching, Learning and Equity)

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THE UNIVERSITY OF TECHNOLOGY, SYDNEY’S VISION IS TO BE A WORLD-LEADING UNIVERSITY OF TECHNOLOGY.

OUR PURPOSE AS A UNIVERSITY IS TO ADVANCE KNOWLEDGE AND LEARNING TO PROGRESS THE PROFESSIONS, INDUSTRY AND COMMUNITIES OF THE WORLD.

OUR VALUES - TO DISCOVER, ENGAGE, EMPOWER, DELIVER AND SUSTAIN - GUIDE OUR PERFORMANCE AND OUR INTERACTIONS WITH EACH OTHER, WITH STUDENTS, OUR PARTNERS AND THE WIDER COMMUNITY.

NEXT ISSUE
The next issue will be distributed on 5 October 2010.
Send your story ideas, opinions and events to: u@uts.edu.au
Deadline for submissions is Friday 3 September 2010.
Super-fast and super-connected. That is the Labor Government’s vision for the National Broadband Network (NBN) to be rolled out across the country, at a cost of $43 billion, over eight years.

Labelled as the single biggest infrastructure decision in the nation's history, the network is set to change our communication landscape, and the degrees on offer at UTS.

“We’re at the forefront of something very exciting,” says the Faculty of Law’s Associate Dean (Research), Professor Lesley Hitchens. “The development of a national broadband network represents a really significant shift in the communications and media landscape, and as a university we need to respond to that.”

From Autumn semester next year, UTS will offer two new and distinctively different postgraduate courses in the area of communications law. Both – a Master of Communications Law and a Graduate Certificate in Communications Law – are open to non-law students and are designed to be responsive to emerging real-world challenges.

“We’re not dressing these courses up as ‘basic law’,” says Hitchens. “There will be an overview subject to provide a framework for non-law students, but the subjects will be rigorous.

“What we’re doing is offering something quite unique. It’s unique in that it’s truly interdisciplinary. It’s an opportunity for students who don’t come from a law background to gain an understanding of the regulatory structure, which is quite complicated. Many people don’t have much sense of the regulation behind the television they watch, their twitter accounts, their Facebook.

“For example, someone coming into the course with a journalistic background may be moving into new media. So what does that mean in terms of blogs? How do they protect sources?

“Traditional protections of the journalist are impacted if they’re working in a new media space. Maybe you’re working in public relations with social media, what’s acceptable in the workplace? What privacy issues do you need to be concerned about?

“Students will get the opportunity to see how that framework is affected by new technologies, especially through case studies and ‘hot-button’ subjects that deal with current issues like the NBN.”

In addition to the hands-on coursework, Hitchens believes another appeal will be UTS’s expertise. “Certainly in the Sydney area, we offer strengths across intellectual property and media and communications law that aren’t necessarily matched elsewhere.”

Co-designer of the new courses and Director of UTS’s Communications Law Centre (CLC) – an independent, non-profit, public interest centre specialising in communications, media and online law and policy – Professor Michael Fraser, agrees. “We have good expertise, really outstanding knowledge and expertise, in the faculty.

“What the CLC adds to that is a long-standing engagement with industry and a reputation in the field of media and communications. Those connections and all that knowledge and experience coming together gives a unique perspective. The theoretical and practical mix is a very good one, especially for students.”

Hitchens supports his view. “Working with the CLC enables a very contemporary focus. We’ll be able to bring relevant case studies and practical experiences straight into the classroom.”

Fraser says, “We understand and undertake academic research and teaching, we do commissioned research for industry and government organisations, we deliver short courses in the professions, we make submissions to government on law reform issues, and we even intervene in court cases, as we did in the federal court last year in the 2UE ‘cash for comment’ case.”

Subjects like Legal Perspectives on the Internet and Regulatory Issues in the Broadband Environment promise to respond to changing sector and regulatory challenges as and when they arise.

Ultimately, Hitchens sees the new courses delivering on a niche demand. “People are looking for practical answers. We’ve got the ability to skill a group of students to be aware of and shape the changing communications environment, and that’s exciting.”

Izanda Ford
Marketing and Communication Unit
Photographer [M Fraser]: Terry Clinton
Photographer [L Hitchens]: Chris Bennett
Community sport is the new way to stop climate change; at least that’s the idea behind the innovative school-based Climate Clubs trial. Established by the Institute for Sustainable Futures (ISF), it aims to minimise pollution, raise funds and help save the planet.

ISF Research Director and project creator, Chris Dunstan, says, “It just occurred to me that if Australians took reducing carbon emissions as seriously as we take our sport, we would have solved the climate change problem long ago.”

In a bid to win the inaugural Climate Clubs Cup, 150 families from three inner-west public primary schools are encouraged to implement a range of simple energy-saving activities, which collectively, can lead to big savings.

“There are two types of changes we are hoping to see: changes in energy-using equipment in the home, and changes in behaviour. Many of these measures are familiar and not that hard. We hope the Climate Clubs competition gives people the motivation to get around to doing them.

“Carbon emissions trading has become a multibillion dollar international market and is seen as a key element in reducing carbon emissions and addressing the threat of global climate change. But emissions trading has to date generally ignored household energy savings and behaviour change as ways of reducing emissions as these areas have been considered either too difficult or costly to measure.

“The simplicity of the Climate Clubs idea is that changes will be measured purely by the reduction in electricity use as recorded in bills. If we could achieve an average energy saving of five per cent compared to last year, that would be a terrific achievement over the short period of a six-month trial.”

As part of the competition, the amount of energy saved is turned into points for the school’s Climate Club. That is then converted to funding through the school’s Parents and Citizens’ Association.

Ondine Evans, a parent at Ferncourt Public School, South Marrickville, agrees Climate Clubs are a great way to invest in the future.

“This is about teaching energy saving and helping schools,” she says. “Kids are really good at telling you what to do once they get what they’re doing. They’ve got stickers that say ‘turn off the lights’ to remind them and certificates of encouragement.

“The big thing for most parents is saving money and energy. Most parents are already pretty good at saving energy and are aware of reducing energy use. So there isn’t a long way to go to be successful in achieving the goals of the project.”

The Climate Clubs trial has received funding and support from the NSW Department of Environment, Climate Change and Water, and Marrickville Council. Dunstan hopes the success of the trial will soon lead to more Climate Clubs in the community.

Shortly, UTS will be launching its own staff Climate Clubs competition. Staff will be encouraged to form teams and compete against other faculties and units. The end of the competition, the team that has saved the most electricity in their homes, compared to last year, will win.

“Our emissions are continuing to rise in Australia and many other countries. But to achieve emissions reductions need not be either difficult or expensive,” says Dunstan.

“I am optimistic when I see the level of enthusiasm of the families involved in Climate Clubs. It shows that a lot of people are concerned enough about the issue to take action now and not just wait for the world’s governments to solve the problem.”

To learn more about Climate Clubs, or to check the latest score, visit www.climateclubs.org.au or for information about UTS Climate Clubs, email melissa.jackson@uts.edu.au

Vivian Yue
Bachelor of Arts in Communication (Journalism)/Bachelor of Law

Photographer: Joanne Saad
Teaching & Learning
BUSINESS

Business is changing; and so is the UTS Faculty of Business. A revamped curriculum and cutting-edge building, designed by world-renowned architect Frank Gehry, are set to ensure graduates remain among the most creative, innovative, responsible and integrative.

“We really have an opportunity to shape the kinds of learning opportunities that students have through the design of the building.”

“Business is changing; and so is the UTS Faculty of Business. A revamped curriculum and cutting-edge building, designed by world-renowned architect Frank Gehry, are set to ensure graduates remain among the most creative, innovative, responsible and integrative.”

You walk off the street and are immediately in a social space with a lot of buzz and a lot of human activity like coffee cups clinking. You don’t get to the lifts without passing a lot of people you might want to chat with and getting a bit of work done on the way.”

This is the Faculty of Business’ Dean, Roy Green’s, vision for the faculty’s new headquarters – the Dr Chau Chak Wing building. It is named after Chinese business leader, Dr Chau Chak Wing, who donated $20 million to support the new building, plus $5 million for a student scholarship endowment fund. It’s Australia’s largest ever philanthropic gift by an individual for a university building.

“It’s an endorsement of the whole approach the university’s taking,” says Green. “It’s not coincidental; people are buying into our vision of being a world-leading university of technology.”

For Green, who describes their current base as a “labyrinth” with his office “in a bunker at the end of a tunnel”, that vision is now a step closer.

The new building, designed by Gehry Partners LLP, will enable the faculty to better integrate practical, collaborative and innovative teaching, learning and research into the curriculum.
Fiona Livy
Marketing and Communication Unit
Photographer: Chris Bennett
Traffic jams, crowded trains and buses too full to stop. Rosemary Sharples says there is no quick fix for Sydney’s transport woes. Instead, the doctoral student argues for more research into why we travel and for new ways to help commuters make better transport choices.

A foreign visitor reading the Sydney newspapers might be forgiven for thinking there is something dreadful about the local transport facilities. The problem varies with the person describing it: for some it’s late and dirty buses, for others the cost of motorway tolls, petrol or train fares. Yet others bemoan the lack of public transport or cycle paths in their area.

Behind these perceptions lie real problems, but understanding of the issues involved can be clouded by misconceptions around ‘simple’ solutions.

Firstly, there is a view public transport in Sydney is so dreadful that people are deserting it for their cars; and that other cities are doing much more for public transport.

In fact, government figures, both state and federal, show Sydneysiders are the largest users of public transport of the major cities in Australia – 14 per cent of total distance travelled, compared to only 10 per cent in Melbourne or Brisbane.

The percentage figures for all capital cities are low because in the last 60 years there has been a very large increase in the use of cars. During the same period, the use of public transport has increased only slightly.

The apparently large increases in other cities have come off smaller bases. When there is very little to start with, putting in new systems can lead to increases of small absolute numbers but large percentages.

Furthermore, Sydney is not abandoning public transport – in fact, the trend is for more trips by bus and rail. This suggests public transport here is at least tolerable.

Secondly, it’s sometimes proposed that if Sydney had better public transport and more bike paths, people would use them, which would solve the problem of congestion.

According to 2006 Transport Data Centre figures, over three-quarters of peak hour trips to central Sydney are already done by public transport, walking or cycling and these are the trips associated with rush-hour congestion. Some of this congestion is associated with buses; so adding more could worsen city traffic.

Congestion takes different forms depending on how people travel (as any rush-hour train traveller to the city can testify). The root cause is the sheer concentration of people trying to move in and to particular places, not how they get there.

What about cycling? If we could get, for example, 20 times the number of cyclists we have already, and guarantee that every single one replaced a car on the road, rather than a bus or train traveller (and make the change happen quickly) there might be some relief of congestion on the roads.
In the real world however (where there are very few cyclists to start with), such change does not happen quickly, if at all, no matter what measures are taken to encourage it. Until now at least, slow change has been swamped by the seemingly inexorable growth in car use.

Finally, it has been suggested that in order to reduce the need to travel and promote the use of non-car modes, we should live in high-density housing within cycling or walking distance of our workplace.

Journeys related to work, though, are not the most cited reason for travelling. The Transport Data Centre 2008/09 Household Travel Survey shows over half of the travel in Sydney is for social and recreational purposes, to serve passengers or for shopping. Work-related travel makes up approximately 25 per cent of all weekday trips.

Increasing population density has certain consequences. It increases the possibility of congestion in residential areas with the attendant environmental costs, particularly if new shopping and leisure facilities are provided to meet the demands of the increased local population.

Furthermore, evidence from Scandinavia suggests the time and money saved on day-to-day travel is used instead on long-distance leisure travel, both by car and by plane. However, other studies suggest that this tendency is mitigated where people have access to private gardens and green recreational areas – such as are found in the suburbs.

Ironically, it appears that by sitting homes in such a way that day-to-day travel becomes easier, people travel more, not less.

Travel from the city centre to the suburbs can be time consuming. Perhaps people live in the inner city because they want to travel less on a daily basis, rather than travel less because they live in the inner city?

There is no single ‘transport problem’. There is no indication that any single solution exists for the variety of problems connected with urban transport that do exist. At first glance, using public transport, walking, cycling and land use planning may seem like a good idea to reduce travel. Closer examination reveals flaws that mean that none of these ideas is a ‘magic bullet’.

Sydney, like other cities, is likely to need a combination of measures, which are not aimed at resolving its transport problem, but rather finding an improved balance that will address the different pressures that act on the system.

One big step would be to empower people to make better transport choices by improving their understanding of how to make best use of the different travel modes, and the real costs to themselves and the community.

We also need to direct more effort into studying non-work related travel, which now makes up the majority of trips in Sydney.

Rosemary Sharples
Doctoral student
Faculty of Engineering and Information Technology
Photographer: Joanne Saad
An innovative and collaborative project is proving research can be fun. By combining an Aussie icon with cutting-edge technology, researchers are uncovering what really matters to Australians living in remote communities.

The outhouse has long been a part of Australian folklore. Now the traditional dunny has been transformed to capture the stories of modern Australians.

The Outhouse Storycatcher was created by Melbourne-based arts company, TRAX Arts, as an interactive installation. During September and October this year, it will be used as a social research tool by the CAMRA Project: Cultural Asset Mapping in Regional Australia.

The collaborative research project is funded by a $2 million grant from the Australian Research Council. It involves UTS, the University of Sydney, University of Wollongong, University of New England and 12 industry partners.

CAMRA Project Manager and Senior Research Associate in the Faculty of Arts and Social Sciences, Lisa Andersen, says, "What we’re doing is working with communities in different parts of regional and rural Australia to identify and articulate their local cultural assets."

The project’s ultimate aim is to help governments understand how they can improve cultural planning and policy making.

"The four regions of this project – the Central Darling Shire, Wollongong, Albury-Wodonga and Uralla and Armidale – are a microcosm of development issues facing regional Australia," says Andersen.

"In each of the project regions we have similar research questions we want to ask, but we have different demographics. So we had to design the research quite differently for each region."

Andersen says the Central Darling is one of the most remote places in the state. "It is the largest local government area in NSW. Yet it also has the smallest local government population in NSW and high levels of disadvantage. There are townies, farmers and opal miners and a 37 per cent Indigenous Australian population."

"It has a population which isn’t going to respond well to more traditional research methods, like filling in surveys."

That’s where The Outhouse Storycatcher comes in. "The outhouse is a video booth that was developed by TRAX Arts as an art installation which we now plan to use to collect information and local stories from the residents of the Central Darling in far-west NSW," explains Andersen.

"It looks like a dunny, a thunderbox. Inside there’s a chair and a video touch screen with audio information and questions. People will be recorded answering those questions."

“RESEARCH IN THE CENTRAL DARLING IS A BIT LIKE ARCHAEOLOGY. MOST OF THE INFORMATION LIVES IN PEOPLE’S HEADS, VERY LITTLE OF IT HAS BEEN WRITTEN DOWN AND THERE ARE NO LIBRARIES OF INFORMATION.”
TRAX Arts’ Creative Producer, Tara Prowse, says the semi-public video confessional booth was originally built in Ivanhoe to gather stories that the Outback Theatre for Young People could then turn into stage performances. Ivanhoe, which is located 830 kilometres east of Sydney, is also the first stop on the research tour.

“This year however, when it does the tour, it very much belongs to CAMRA,” says Prowse. “The questions that are being asked inside it are very specific to what CAMRA is looking for in terms of mapping the cultural assets of the region.”

She believes the outhouse is ideal for social research in remote communities. “Facilities are often hundreds of kilometres apart and literacy can be an inhibiting factor as well.

“The Outhouse Storycatcher very much invites people to give a creative response, to focus on the narrative, to tell a story, to do more than tick a box.

“As you approach it, all four doors are open and it’s not clear how you turn it into a booth. You have to physically play with it in order to close yourself in, to make it the box that you then go on recording in.

“It’s also a bit of an oddity. It’s kind of an odd, tent-like looking piece standing in the middle of the high street. It’s also a talking point and people wandering past and go ‘hmmm what’s that?’”

According to Andersen, the research tour will take in five townships in the region: Ivanhoe, Wilcannia, Menindee, White Cliffs and Tilpa.

“We’re also attending rural agricultural events – like the Kilfera Field Day – which is a get-together of all the west-Darling agriculturalists.”

The questions asked in the outhouse will focus on the cultural capital of the region – the people, their creativity, the landscape and heritage.

“So they might get asked a question like, ‘Who’s the one person from the Central Darling you would nominate to be made into a figurine, statue or action figure?’,” says Andersen.

“It’s been really fun coming up with the questions – I’ve been walking around the house saying things out loud to myself to test how they sound. I come from a background in theatre script development and often you use that technique to see if something makes sense when spoken. So I feel like I’ve been writing a theatre script, not a series of research questions!”

For those reluctant to step inside the booth, researchers will also be conducting interviews at a picnic table next to the outhouse, and they’ve even planned a research exercise on the train from Sydney.

“I’m also going to be identifying a number of what I’m calling ‘cultural elders’ from the region,” says Andersen. “Not just Indigenous elders, but agricultural elders, town builders and artists. What I’ll be doing is putting a GPS tag on them and walking and talking with them and having them tell me about their stories of place.

“These are stories that need to be collected. Research in the Central Darling is a bit like archaeology. Most of the information lives in people’s heads, very little of it has been written down and there are no libraries of information. There is ABS data, but that doesn’t articulate the community stories and the individual stories that make up that place. Concern about loss of information and loss of traditional knowledge is a massive issue for that region.

“At the end of the process we’ll be able to give the research back to the communities and they’ll be able to use it for their own purposes.”

Andersen hopes it will help governments better understand the issues important to regional Australians.

“If we understand more about the strengths and weaknesses of place and locality then cultural planning can be based on that wisdom.

“From the research we have done already we have identified that the recent emphasis on investment in capital infrastructure has tended to downplay the critical importance of supporting human infrastructure in rural and remote Australia – the handful of local cultural leaders, skilled artisans and specialist makers whose practice is linked with the activities and heritage of their communities.

“But this is a vulnerable group of people; under-resourced, peripheral, ageing and highly susceptible to burn out.

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“But this is a vulnerable group of people; under-resourced, peripheral, ageing and highly susceptible to burn out.

“I feel enriched as a researcher. We’ve piloted the questions, we’ve piloted the outhouse, and we’re now ‘on tour’ doing the research.

“To collect literally thousands of years of their knowledge and turn it into a research outcome that can influence decision making, policy making, other researchers and research themes that need to be further developed, it’s a really privileged position to be in.”

To find out more about The Outhouse Storycatcher, visit camra.culturemap.org.au

Fiona Livy
Marketing and Communication Unit
Photographer (The Outhouse Storycatcher): Brian Cohen
Photographer (L. Andersen): Joanne Saad
Lecturer, third-year Bachelor of Nursing Course Coordinator and Australian Defence Force Reserve Nursing Officer, Lisa Conlon, is adamant she’s no hero. “I’m just a normal person with a really good job.”

A decision to “do something different” led Conlon to leave her “nice and clean” bank job to become a qualified registered nurse. After completing her initial training she became a perioperative (surgical) nurse in a civilian hospital. However, working in an operating theatre still wasn’t ‘different’ enough.

“My husband was a senior officer in the Australian Army, and my father was a senior officer in the Royal Australian Air Force and they both did really exciting things. I thought, ‘I could do something like that.’ And because one was in the army and one in the air force, I decided to apply for the navy.”

In January 1994 she joined the Royal Australian Navy as a full-time serving member. Her routine depended on her location.

“If I was deployed to sea, I would be working in a sick bay, seeing patients, assisting with the management of junior sailors and doing trauma work if any needed to be done.

“If I was in a land-based environment on deployment – for example in East Timor where I was a member of the United Nations peacekeeping mission in 2000 – I would be part of a resuscitation team; resuscitating casualties from the field and then caring for them in the ward.”

In 2006, Conlon transferred to the Active Reserve. Now working full-time at UTS, her main research focus (and the subject of her doctorate) is preparing Australian Defence Force trauma teams to deliver quality trauma resuscitation care in conflict and humanitarian crisis situations.

“It stems back to when I was a trauma team member and the preparation we had. I wanted to see what we’re currently doing, enhance it and make it better for future trauma teams. The outcomes of my research will also impact civilian trauma teams.”

As part of her consultancy work through the Faculty of Nursing, Midwifery and Health’s World Health Organization Collaborating Centre, Conlon has been responsible for the development and delivery of emergency and disaster courses. In 2008, shortly after the Sichuan earthquake in central China, Conlon travelled to Chengdu to conduct the course and impart her training and knowledge.

In 2009, she and UTS colleague, Dr Lesley Seaton, developed and conducted an emergency and disaster course for senior nurses in Papua New Guinea – the first of its kind. She hopes to continue developing and conducting emergency and disaster courses to meet the specific needs of neighbouring countries.

“Because I’m a reserve officer with useful skills, I could get called up at any time. I can decline but I don’t think I ever would. It’s very important to me and I would never say no. You live in hope that they want your services – well, I do anyway.”

When questioned if students are surprised to find out about her on-the-ground training, Conlon admits they’re quite amazed.

“If I was working in Australia, a lot of my time was spent managing staff in the operating theatres and wards and teaching clinical skills. My final full-time position was as the Manager of the Medical Training School over at HMAS PENGUIN in Balmoral, Sydney.

“Because I’m a reserve officer with useful skills, I could get called up at any time. I can decline but I don’t think I ever would. It’s very important to me and I would never say no. You live in hope that they want your services – well, I do anyway.”

When questioned if students are surprised to find out about her on-the-ground training, Conlon admits they’re quite amazed.

“I have a very different background from most of my colleagues here, which I think is a nice blend because we have a variety of great experiences to share with the students. I hope they benefit from this variety of knowledge.”

Katia Sanfilippo
Marketing and Communication Unit
Photographer (L Conlon at UTS): Katia Sanfilippo
Photograph (Lisa Conlon in uniform) supplied by: Lisa Conlon
The Waiting City is the first Australian film to be shot entirely in India.

Directed by UTS Visual Communication graduate, Claire McCarthy, it tells the story of an Australian couple (played by Joel Edgerton and Radha Mitchell) who arrive in Calcutta, India, to pick up their adopted baby. Forced to wait in the unfamiliar city until the process is finalised, the couple's vulnerable marriage begins to feel the strain.

Although the film is fictional, the story was inspired by McCarthy's trip to Calcutta in 2003 where she met couples trying to adopt children.

At that time, the recent Australian Film Television and Radio School graduate, was struggling to get her work funded.

"I was in a bit of a limbo and that was when my sister Helena said, 'I'm going to go to Calcutta to work in the slums for three months. Do you want to come with me?'"

McCarthy initially saw it as an opportunity to take time off, but soon doors began opening for the budding director.

"I brought a small camera kit with me when I went to India, just for family records. I started to film my sister's journey, and realised what we were experiencing was quite powerful.

"I met these couples trying to adopt kids and I thought this is a really emotional, quite interesting and powerful thing to possibly write a story about.

"I continued researching and interviewing couples when I came back to Australia after that first trip with my sister to India, and then started to write the script."

McCarthy says the four years spent making the film was a rewarding process. The experience was enhanced by her handpicked crew of 120 people.

"We had a lot of people from Mumbai, but we had a lot of local teams as well from Calcutta and we had 10 Australians.

"It made a big difference that we had a team that was completely committed and on board and knew what they were doing and really were devoted and very much focussed on what the film needed."

One of the greatest lessons, says McCarthy, was experimenting with the connection between fiction and non-fiction.

"I declared this to the actors early on: I wanted them to be open to working with non-actors or in situations where they would be in real situations, not in contrived situations. To be in a scene with someone who's just playing themselves, where they don't have formal lines is quite brave, I think, for an actor to do."

McCarthy says she has been encouraged by the warm reception to the film. (David Stratton from the ABC's At the Movies rates The Waiting City four stars.)

"It's a film that is challenging at times, but hopefully there's a lot of humour in the film as well. I really want audiences to feel the hope and optimism when they leave the cinema and to be provoked to think about issues that are relevant to our lives."

Brendan Wong
Bachelor of Arts in Communication (Journalism)/International Studies
Photograph supplied by: Hopscotch Films
Susan Locke is Manager of PAW Media and Communications, a production company in Yuendumu – 300 kilometres north-west of Alice Springs. The company creates and broadcasts Indigenous video, radio and music to local audiences in Central Australia. Lucinda Schreiber is a Sydney-based director, animator and artist whose work combines digital and traditional animation techniques. Both are supporting the UTS: Sydney International Animation Festival (UTS: SIAF) 2010. One is presenting unique storytelling methods through Indigenous animation, the other is passing on the craft to the next generation.

Susan Locke

Animation has been sitting in our community since the mid to late 90s as a tool for teaching literacy and numeracy in Walpiri (one of the largest Aboriginal languages in Australia). It’s been a rich tradition and we’ve been doing it for a long time, but it’s since been revitalised. We’ve identified the need to look more closely at animation as one of the new media tools for young people getting involved in the media industry.

We’re interested in passing on Jukurrpa stories – ancestral-being stories – through media. This has been at the core of our work for the last 27 years. However when the elders speaking on camera are deceased, these Jukurrpa videos can’t be shown. Therefore we looked at alternative ways of passing on Jukurrpa stories. Animation was an answer.

What we’ve tried to do is look at the ways people tell stories traditionally, and then look at animation as another form for that storytelling. Sand drawing, for example, is a very traditional way of telling a story. We worked with someone who would tell the story using sand, then we’ve done stop-motion animation with that. So there’s a cross-generational focus, but also a focus on how we can use traditional storytelling modes within an animation context.

Three of our animations will be screened during UTS: SIAF’s Indigenous Animation Forum. Indigenous director, Jason Japaljarri Woods, will be on the forum panel along with one of our producers, David Slowo, discussing Aboriginal storytelling and how it translates into animation.

In some of our screened animations you might see three women sitting together and one of them is telling the story while the other two listen. This is the proper cultural way of telling stories. One person, a guardian, is allowed to speak and the others sitting are the owners of the story and ensure it’s told correctly. That’s the most important aspect. It can’t just be that somebody’s made up a story and animated it. These are all true ancestral-being stories and they need to be told in the proper way.

Festivals such as UTS: SIAF let you get your head up and see how your work fits into a larger body of animation work – both in terms of ideas as well as techniques. Witnessing the breadth of animation allows you to reflect on your own work, as well as assess how you might progress your work into new modes of expression.

Animation involves loads of hours concentrating on the small details – of constructing the story from the ground up. It can at times be a solitary activity. But when you witness the final product, it’s very rewarding.
During my design studies I just seemed to gravitate towards animation and kept going back to it. I committed to doing my Master of Animation because I couldn't quite shake it. I guess, for me, I really like art, drawing and design, but I also love filmmaking, so it combines them all really well.

I’ll be running a beginner’s workshop as part of Teen Jury, which is a day for high school students to mingle with industry and gain insight into the world of animation. It’ll be quite hard to cover the whole wondrous world of animation in three hours, but it’ll be a good introduction.

Animation is something you can control on your own or you can work on as a team to create something bigger. The students will be working in small teams on the day to create a number of short narratives by animating paper cut-outs and other objects brought in by them and provided by the workshop.

We’ll also be screening animated films that use stop-motion and other traditional animation techniques to give the students an overview of what’s possible. Stop-motion, put simply, is when you have an object and take a photo of it, and then move the object and take another photo.

Stop-motion is applied to all the claymation you may have seen, like Wallace and Gromit. They have a model and change it very slightly to take another frame, and they keep moving it in that way until it becomes an animation. It’s a slow, laborious process but it can be applied at a very basic level as well. You could make something far more abstract, for example, just using cut-out paper shapes, moving them around and photographing that. It’s very diverse.

I’m excited to expose the young minds of students to animation because I’d love to see the animation industry flourish and develop. Events like UTS: SIAF are important for this.

I also think it’s important to show old animation techniques. Some of them are really worth developing and maintaining. Because of the development in digital programs like 3D animation, I think in a way there has been some backlash and subsequently we’ve seen a lot more exploration of older techniques and more hand-done techniques. I think it’s because you can see the human element in these works.

I hope students get a good overview of the basic principles of animating, particularly with stop-motion, and the different techniques and materials you can use to bring objects to life. I’ve been told that animators have a God-like complex, because it’s like being God and breathing life into inanimate things. I’m not sure how true this is but it is definitely a satisfying process to take an object or drawing, give it the illusion of movement and limitless possibilities and see what you end up with.

For more information about the UTS: SIAF program and session times, visit www.siaf.uts.edu.au

Katia Sanfilippo
Marketing and Communication Unit
Photographer LS Lockel: Gabrielle Brady
Photographer LS Schreiber: Joanne Saad
Adam Hansen has a knack for turning things around.

The Bachelor of Human Movement student is currently the only Indigenous player on the New South Wales Tertiary Student Rugby League Team and one of two Indigenous players on the Australian Universities team. However, the 24-year-old is the first to admit his success comes after many false starts. "For me to finish school was a bit of a struggle. "Growing up in an area such as Glebe, I was exposed to alcohol and drugs and doing crime, and I used being Aboriginal as an excuse."

In Year 9, Hansen left high school to become a labourer. He returned to complete Year 10, only to leave again halfway through Year 11. That's when he found himself mixing with a crowd involved in shop lifting, stealing alcohol and eventually, car theft. Hansen says his turning point came when he was arrested for stealing a car and taken to Surry Hills Police Station.

"I just kind of thought to myself, 'I can't keep going on this way, it's not how I want to live.' "I saw the hurt in my mum's eyes and that was a really big, crucial turning point for me. I thought that for me to get through this, I've got to take education seriously."

At 17 (a year-and-a-half older than the rest of the students at Sydney Secondary College's Blackwattle Bay Campus), Hansen returned to high school.

Over the next two years, Hansen developed his natural athletic abilities and was awarded top achiever and most improved for physical education (PE). Though he earned a place at university, Hansen, the eldest of seven children, decided to take a gap year travelling around Australia visiting family. It proved to be another life-changing experience.

"I realised, to be Aboriginal you don't have to have to live up to the stereotype. "It took me a long time to realise, but travelling and meeting elders and talking to my family really helped me get through it."

Hansen, who travels to different high schools to share his story, also runs one-on-one mentorship programs and workshops on Aboriginality, respect, inspiration, hip hop and drama.

"It's a fun way to be engaged, to get through their education. And the kids don't really know it at the time, but they are actually learning - but in a fun way. "It works really, really well. You see the growth in the kids, but the mentors get a lot out of it as well because a lot of these mentors haven't really met Indigenous kids before, so it's a good way to bridge the gap."

For Hansen, it seems life has come full circle.

Later this year, the athlete will be touring France and England with the Australian Universities Rugby League Team – the second time he has been selected to play rugby for his country. He then hopes to complete an extra year of study to become a PE teacher.

Clarizza Fernandez
Master of Arts in Journalism
Photographer: Joanne Saad
**Read It**

**UTS in Print**

*Indelible Ink* is a modern story, set in Sydney, about a middle-aged woman taking control of her life after divorce. Marie is almost 60, and has spent years as the housewife of a successful advertising executive. She now lives alone in a large house in Mosman, but can’t afford to maintain the property and beloved garden on her own. Her three children, who have all grown up and moved out, are ever mindful of their eventual inheritance and want Marie to sell the property. They tell her what to do, what to wear and why she should replace her old furniture (to impress potential buyers). After lunch with a friend (where she drowns her sorrows with a lot of wine), Marie spontaneously ventures to Kings Cross and gets a tattoo. She finds the experience liberating, and develops an unlikely friendship with her tattoo artist, Rhys. As their relationship grows, Rhys introduces Marie to a world beyond Mosman. *Indelible Ink* is a powerful and reflective novel that presents a refreshing view of contemporary Australian life. It tackles the everyday challenges we face – love, family, friendship, finances, lifestyle, workplace politics, financial dramas and growing old.

Lisa Aloisio
Marketing and Communication Unit

Fiona McGregor graduated from UTS in 2005 with a Master of Arts in Writing (Research). She is the author of four works of fiction: *Au Pair, Suck My Toes, Chemical Palace* and *Indelible Ink*. In 1997, she was voted one of 10 Best Young Australian Novelists by the Sydney Morning Herald.

Fashion, generally thought of as an ‘up-to-the-minute’ cultural phenomenon, has, as Riello and McNeil suggest, a troubled relationship with history. Yet the contributions they assemble from nearly 60 scholars provide a compelling case to consider fashion as a major question for almost every social, cultural, and economic pursuit in multiple cultural and temporal contexts. And its inherent, though complex relation to time – Riello and McNeil characterise fashion as a “flux in time” – makes it a key material and conceptual formation for reflecting on the very construction of cultural history. The editors do not claim to have discovered a new field, nor to have solved all of its problems. On the contrary, *The Fashion History Reader* opens debates that are yet to take place in fashion studies, but that will be necessary if it’s to develop as a field of research. An innovation in the book’s structure is a series of around 40 ‘snapshots’ that accompany the 23 longer chapters. While the chapters are important texts that establish the key questions and contexts for a global perspective of fashion history, the snapshots allow a variety of themes and ideas to be canvassed without the requirement for definitive arguments. Snapshots such as ‘Totalitarian Dress’ and ‘Fashion and Film’ open up topics for further investigation and push fashion beyond its conventional borders.

Charles Rice
Faculty of Design, Architecture and Building

Peter McNeil is Professor of Design History at UTS and a Foundation Chair of Fashion Studies at Stockholm University. *The Fashion History Reader* is the eighth book edited by McNeil.

This textbook provides a comprehensive introduction to acute stroke nursing. It is particularly welcome because it addresses an area of nursing which is poorly supported by high-quality, evidence-based texts. A key element of the text is the inclusion of chapters that address the rapidly developing area of revascularisation therapies in stroke as well as contemporary issues and perspectives related to the need for services that address the spectrum of stroke care. Additional features of the text include key-points boxes to highlight important areas in each chapter and the use of quotes to ensure the patient’s perspective is introduced and therefore central, to each chapter. Several well-known experts in the field have contributed to the text, not the least of whom is Lin Perry, a Professor of Nursing Research and Practice Development from the Faculty of Nursing, Midwifery and Health at UTS. While the text tends to focus on examples from the UK, Lin has ensured Australian perspectives have also been addressed. The book would provide a good text for a neurosciences nursing course or a recommended text for undergraduate and rehabilitation nurses. The book incorporates good direction for nursing practice.

Robyn Gallagher
Faculty of Nursing, Midwifery and Health

Lin Perry is a Professor of Nursing Research and Practice Development with the Northern Hospitals Network, South Eastern Sydney and Illawarra Health Service, based at the Prince of Wales Hospital.

**U:Bookworms**

During September, the Co-op Bookshop on Broadway is offering Co-op members a 20 per cent discount on the books reviewed in U: Read It. For more details, email uts@coop-bookshop.com.au
The installation was created by Canadian media artist, Jayce Salloum and Afghan-Hazara artist, Khadim Ali. In April 2008, the duo travelled (somewhat clandestinely) to Karachi, Pakistan, then onto Kabul, Afghanistan, before heading overland into the Bamiyan Valley.

"Through the period of their travel, the artists interviewed many Afghans – mainly Hazaras – to bring their voices to bear on our reflection of this period in Afghanistan’s history," says Sivanesan.

"Jayce’s videotapes include interviews with teachers, artists, politicians and schoolchildren amongst a range of interview subjects. Their reflections suggest the complexity of the situation in Afghanistan, which is essentially divided along tribal lines and loyalties, but also fuelled by desperate poverty and generations who have grown up only knowing a culture of war."

The title of the installation, written in Farsi, is drawn from a Sufi song Salloum and Ali heard at an assembly at a Hazara school in Kabul. Originally, it was co-commissioned by SAVAC and the Alternator Gallery for Contemporary Art in Kelowna, Canada.

"SAVAC works on an interesting model as we do not have our own gallery space, but we work collaboratively with public galleries, universities, museums and community organisations to present our programs."

In March 2001, the world was rocked by news of the destruction of central Afghanistan’s Buddhas of the Bamiyan Valley. The bombing was ordered by the Taliban, who considered the two 1600-year-old statues idolatrous and anti-Muslim. Carved from a cliff face on the Silk Road (an ancient passage that linked Europe and Central Asia), the statues were, for more than 500 years, a centre for Buddhist pilgrims, monks and travelling merchants.

From 14 September to 15 October, a new installation at the UTS Gallery – (the heart that has no love/pain/generosity is not a heart) – will focus on the ruins of the Bamiyan Buddhas to explore the current life of the Hazara people. The persecuted Shi’a Muslim minority still live in central Afghanistan and believe themselves to be descendants of the Buddhas’ sculptors.

The installation is comprised of photographs, videotapes, miniature paintings and ephemera. Curator and Executive Director of the SAVAC South Asian Visual Arts Centre in Toronto, Canada, Haema Sivanesan, describes it “as a kind of personal archive”.

"UTS provides a very interesting context for a project which lends itself to readings through many disciplinary lenses – media studies, visual communication, cultural studies and, of course, contemporary art."

Sivanesan believes the university is also an ideal location to explore the installation’s more profound messages.

"The project to me is about dignity and resistance in the face of incredible trauma and hardship."

"I think the project conveys to those of us in the West, the reality of life in Afghanistan. The reality is quite brutal and the Hazaras have historically been persecuted in Afghanistan as a Shi’a minority. But it’s clear the Hazaras are an incredibly hard-working, proud and progressive people."

"The issue of Hazara asylum seekers in Australia has been a hot topic for a number of years, since the Tampa incident of 2001. I hope this project will encourage Australians to be more aware of their privilege and to engage in a more intelligent discussion about the situation of those seeking asylum in Australia."

"I hope it will encourage Australians to be more generous and compassionate.”

Fiona Livy
Marketing and Communication Unit

Images: Jayce Salloum and Khadim Ali, 2008, courtesy the artists. For full image credits, visit www.newsroom.uts.edu.au
**Deadliest catch?**

As experts question the motives of governments and conservationists in the whaling and tuna fishing debates, we want to know where you stand and why?

"The new film *The end of the line*, has reinforced my view that world tuna and whale fishing issues are more about political expediency and advocacy than a scientific perspective. We have the science, and ignoring it will be at the peril of our future food security and ocean ecosystems."

David Booth, Program Director, Marine Biology, Faculty of Science

"It's okay to fish tuna. However, I believe it should be done rarely because of the time it takes for reproduction and growth. Also, salmon faces similar problems to whales and tuna, due to overfishing!"

Howard Chan, Student, Bachelor of Forensic Biology in Biomedical Science

"The primary aim of marine conservation must be the preservation of species and of sustainable stocks. This can only be achieved by limiting our predation on these species to enable recovery and maintenance of already severely depleted resources. In some cases, for example Atlantic tuna, a total ban is required. In others, greatly reduced catches, reduction of fishing fleets and a massive increase in the price of fish is appropriate. Whales should be treated in the same way as other marine animals."

Sharon Davidson, Research Assistant, Social and Political Change Group

"I'm against whaling because the whale population is rapidly decreasing, and they're an important part of the ecosystem. I recently read an article that said there are still many restaurants serving whale meat, which I'm totally against!"

Elizabeth Fong, Student, Bachelor of Design in Architecture

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**What's on**

**September**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>1</td>
<td>In-fusion festival</td>
<td>Until 3 September Tower; level 4 <a href="http://www.ssu.uts.edu.au/infusion">www.ssu.uts.edu.au/infusion</a></td>
</tr>
<tr>
<td>1</td>
<td>Graphic material</td>
<td>Until 3 September UTS Gallery, building 6, level 4 <a href="http://www.utsgallery.uts.edu.au">www.utsgallery.uts.edu.au</a></td>
</tr>
<tr>
<td>1</td>
<td>Library markets forum and Jumbunna annual lecture: Indigenous literacy</td>
<td>Blake library, level 4, lecture room 4.g, City campus <a href="http://www.lib.uts.edu.au">www.lib.uts.edu.au</a></td>
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<tr>
<td>2</td>
<td>UTSpeaks: The human touch</td>
<td>6pm for 6.30pm start Great Hall, Tower; level 5 e: <a href="mailto:robert.button@uts.edu.au">robert.button@uts.edu.au</a></td>
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<tr>
<td>7</td>
<td>Library markets forum: Religion and HIV don't mix?</td>
<td>1pm to 2pm UTS Great Hall, Tower; level 5 e: <a href="mailto:georgia.markakis@uts.edu.au">georgia.markakis@uts.edu.au</a></td>
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<tr>
<td>8</td>
<td>Kuring-gai campus info evening</td>
<td>4pm to 7pm Kuring-gai campus <a href="http://www.openday.uts.edu.au">www.openday.uts.edu.au</a></td>
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<tr>
<td>9</td>
<td>UTSpeaks: Right versus righteous</td>
<td>6pm for 6.30pm start University Hall, building 4, level 2 e: <a href="mailto:robert.button@uts.edu.au">robert.button@uts.edu.au</a></td>
</tr>
<tr>
<td>14</td>
<td>The heart that has no love/pain/generosity is not a heart</td>
<td>Until 15 October UTS Gallery, building 6, level 4 <a href="http://www.utsgallery.uts.edu.au">www.utsgallery.uts.edu.au</a></td>
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<tr>
<td></td>
<td>Faculty of Law opera fundraising dinner</td>
<td>Customs House 31 Alfred Street, Circular Quay Tickets $400 per head e: <a href="mailto:hannah.bone@uts.edu.au">hannah.bone@uts.edu.au</a></td>
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<tr>
<td>15</td>
<td>EHS for supervisors and managers</td>
<td>9.30am to 11.30am HR training room 2, building 10, level 6, room 43 e: <a href="mailto:jann.joy@uts.edu.au">jann.joy@uts.edu.au</a></td>
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<tr>
<td>21</td>
<td>EHS essentials</td>
<td>10am to 11am HR training room 2, building 10, level 6, room 43 e: <a href="mailto:jann.joy@uts.edu.au">jann.joy@uts.edu.au</a></td>
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<tr>
<td>23</td>
<td>Graduation ceremonies</td>
<td>Until 1 October City campus</td>
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<tr>
<td>24</td>
<td>UTS: Sydney international animation festival</td>
<td>Until 26 September City campus <a href="http://www.siaf.uts.edu.au">www.siaf.uts.edu.au</a></td>
</tr>
</tbody>
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Email your events for October to u@uts.edu.au by Friday 3 September 2010.
CREATING AMBITION, ACCESS AND SUCCESS

EVERY PERSON, NO MATTER HOW WEALTHY OR POOR, SHOULD HAVE A FAIR CHANCE TO REALISE THEIR ACADEMIC POTENTIAL AND THE LIFE-LONG POSSIBILITIES OFFERED BY HIGHER EDUCATION.

THE UTS WIDENING PARTICIPATION STRATEGY (WPS) USES A WHOLE-OF-UNIVERSITY APPROACH TO ATTRACTING AND RETAINING STUDENTS FROM INDIGENOUS AND LOW SOCIO-ECONOMIC BACKGROUNDS. IN 2010 MORE THAN 20 PROJECTS HAVE BEEN FUNDED ACROSS THE UNIVERSITY IN THE THEMES OF BUILDING ASPIRATION, WIDENING ACCESS, INCLUSIVE COMMUNITY, AND RETENTION AND SUCCESS.

THE WPS GIVES EVERYONE A FAIR CHANCE TO GRADUATE FROM UNIVERSITY.

Photographer: Anna Zhu