



Slicing the competition - Fruit Ninja film

As the VP of Entertainment & Licensing at Halfbrick, Sam White has the privilege of claiming the hugely popular Fruit Ninja animation game that has been downloaded more than 1 billion times and is currently working to develop the Fruit Ninja feature film. [more...](#)



Encouraging a more socially conscious consumer

"Every time someone spends money, in some way they are casting a vote for the kind of world they want." Alissa Nighthale has dedicated her career to helping others in need and has recently launched The Nighthale Collective, an online store that supports artisans and their communities. [more...](#)



New wastewater test for illegal drugs

Professor Jason White is leading a novel research project determining the prevalence and frequency of psychoactive substances in wastewater across Australia, through support from the Thyne Reid Foundation. [more...](#)



Chinese gender equality programs deliver business prowess

Gender inequalities remain deeply entrenched in Chinese society with over three quarters of Chinese women believing that they are not hired or promoted because of gender discrimination. Addressing the UN Women China Workshop in Beijing recently, Dr Xin Deng spoke about how businesses in China can significantly benefit from greater gender equality initiatives. [more...](#)



Toyota to NASA, life as a globetrotting designer

With a career spanning over two decades, Dr Gjoko Muratovski has worked as a design and brand consultant with some of the biggest brands and universities around the world. [more...](#)



WATCH: Thomas Keneally AO DUniv In Conversation with Julia Lester

Award-winning Australian author Thomas Keneally AO and Honorary Doctor of UniSA, is one of Australia's most prolific and best known novelists. In 1982 he won the Booker Prize for Schindler's Ark, which was made into the Academy Award-winning film Schindler's List. [more...](#)



Congratulations to UniSA's Young Achievers

Congratulations to four UniSA alumni whose achievements, dedicated and innovative research, and tireless community work was recently recognised at the Channel Nine Young Achiever Awards in Australia. [more...](#)



Alumni events

- 27 MAY Successful Job Applications – Malaysia**
Dedicated to fresh graduates and those seeking a new career direction, the Malaysia Chapter is presenting a morning seminar with Dr Wong Kim Hoe and a panel of industry experts.
- 27 MAY UniSA National Reconciliation Week events**
Join us at one of our campus events to reflect on the relationship between Aboriginal and Torres Strait Islander people and other Australians.
- 29 MAY Nicholas Procter: Mental Health – Adelaide**
This important Enterprising Partnerships talk explores a person-centred approach to mental health and suicide prevention, followed by a panel discussion with NGO and clinicians in the field.
- 30 MAY Aboriginal Futures: Where to From Here? – Adelaide**
Fifty years on from the historic 1967 Referendum to what extent has Australia included and recognised Aboriginal and Torres Strait Islander Peoples' rights? Join our symposium of academics and experts in education, health, science, and law.
- 20 JUNE Alumni Cocktail Reception – Sydney**
Join University of South Australia's Vice Chancellor Professor David Lloyd and fellow alumni for a cocktail event.
- 21 JUNE Alumni Cocktail Reception – Brisbane**
Join University of South Australia's Vice Chancellor Professor David Lloyd and fellow alumni for a cocktail event on Wednesday 21 June.
- 28 JUNE Lars Backström Ambassador of Finland – Adelaide**
As part of the Hawke EU Centre Ambassador Series Mr Backström will explore important questions around global governance.



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Slicing the competition by bringing Fruit Ninja to film

Sam White

Bachelor of Business Commercial Law

VP Entertainment & Licensing, Halfbrick USA

UniSA alumnus Sam White is thriving in one of the most sought after positions in the game development industry. As the vice president of Entertainment & Licensing at **Halfbrick**, he has the privilege of claiming the hugely popular – and addictive - **Fruit Ninja** game that has been downloaded more than 1 billion times.

Sam is currently working to expand Fruit Ninja into an ever larger entertainment franchise by helping to develop the Fruit Ninja feature film with New Line Cinema and the Fruit Ninja: Frenzy Force animated series on YouTube Red Originals, a new paid subscription service.

Please briefly describe your journey from studying at university to becoming CEO of The People's Republic of Animation and now the VP Entertainment and Licensing at Halfbrick:

While I was finishing my degree at UniSA, I helped my brother Eddie White and a few of his friends get organised in forming their animation studio. For example, I paid their bills, helped them with promotions and apply for funding. I wasn't really thinking I'd end up being CEO but found myself taking on the role of a producer and enjoying it. As I wasn't artistically talented like the other guys, I could throw myself into the business side without resentment and things escalated fairly quickly to the point where six of us could work full time in the studio on a very (I repeat 'very') modest income. We didn't have many financial commitments or any children to take care of so we could all afford to take time to build the business from scratch which was a lot of fun, painful at times, but invaluable experience. I would go about it very differently if I wanted to start my own business again. There are too many things I'd do differently to list here but starting with sufficient capital would be just one of those things.



Left to right: Eddie White, James Calvert, Sam White, Brodie McCrossin, Hugh Nguyen

The People's Republic of Animation ended up being acquired by Halfbrick, the creators of Fruit Ninja, after I had formed a relationship for a few years prior with their CEO, Shainiel Deo. Shainiel always loved the work we did at PRA but until Fruit Ninja happened, we didn't really have a way to work together. He was interested in the idea of further developing their intellectual property (games) into other forms of entertainment and products. The role we created to lead that mission was my current role as VP Entertainment & Licensing. As I was working on everything but games for Halfbrick and dealing with media companies, studios and toy companies, it made sense for me to relocate to Los Angeles in 2015. Yes, I could do the job from Adelaide or Brisbane, but I've since found things have moved much faster and I am able to learn a lot more in less time by simply being closer and more accessible to the many entertainment professionals and companies present here in LA and the US.

What is your favourite memory or highlight of your career so far?

Most recently, being able to be part of the Fruit Ninja feature film pitch meetings to the studios and production companies around LA. Tripp Vinson, the film's producer, led these meetings which also included the two writers of the film. The writers were hilarious and did such a great performance in the 20+ meetings we must have done. The executives in just about every meeting reacted so positively and enjoyed the pitch. It was a great lesson for me in what a good pitch meeting can look like. It was also very conversational and friendly due to Tripp's existing relationships and the writers' performances but also very candid and professional. Many of the executives, while thoroughly enjoying the pitch, would make it known clearly by the end of the meeting if it wasn't for them. Some would need more time to think about it but decisions were made rather quickly which was a refreshing surprise to me. We ended up going with New Line Cinema and the film is now in script.

What is your favourite project that you have worked on? Why?

I don't know about what my favourite project has been but the Fruit Ninja: Frenzy Force series we are completing right now, launched on 5 May, 2017, is a rewarding project. Rewarding because we have been working for about three years on development from the initial idea, to raising the finance and then going into production. It's also going to be interesting as it will be part of the YouTube Red Originals which is a very new paid YouTube subscription service. We are one of the first original kids series YouTube are promoting on that platform.

What is the secret to a successful app or game when there are so many options flooding the competitive market?

There is no real secret otherwise we would have done it over and over again! We have been lucky enough to develop and publish two wildly successful games, Fruit Ninja and Jetpack Joyride, that are still doing extremely well since they were published in 2010 and 2011 respectively. Many developers struggle to have any hits, let alone two.

How do you introduce a new app or game to the market?

With a significant marketing effort coordinating promotional activity across numerous channels such as in-game messaging, social, YouTube and using our own in-game ad network to cross promote new titles. Plus, we rely a lot on featuring from the Apple, Google and Amazon app stores.

Would you recommend UniSA graduates head into the animation and gaming industries?

I wouldn't make such a broad, blanket recommendation to all graduates. It helps if you have some interest and passion in a particular field before you pursue opportunities in that field. However, it's not a prerequisite. I am a good example of that. I didn't have a passion for animation as such but had a passion for working with talented, creative people to create work that we could share with the world. I've always done that since I was in my teens with bands and musical projects. I knew I wanted to create a business in some form but couldn't have predicted it would be in animation or games. I would say that if you are a recent graduate, and still not 100 percent sure what you want to do, don't be concerned. Find something you think will be a good opportunity and try it. You are probably young enough to change careers at least once and most of the roles you will end up doing probably don't even exist yet!

How have you found working in LA?

I am enjoying working and living in LA a great deal. As I mentioned earlier, the most fulfilling part of working here for me is being exposed to so many talented and experienced minds in the entertainment and licensing business. I get to meet these people and have face to face conversations much more often than I did in Adelaide or anywhere in Australia for that matter. That is the main reason I decided to move here and it has been well worth it. I'm also closer to more opportunities for our company as I'm based right in the epicentre of global entertainment and a huge consumer product licensing industry here too.

What is the biggest difference between the two countries?

That is a hard question to answer as there are many differences, some subtle and some startling. Reducing the scope of that question to the entertainment business within which I work, just the sheer volume of activity in the business here compared to Australia is a big difference. In Australia, while meeting people who actually work in the entertainment industry full time is pretty rare, over here I'm tripping over them. At the gym, jiu jitsu class, at the airport, even my son's pre-school. It is like the wine or mining industries back in SA or QLD, in that entertainment is a massive industry here that employs a vast number of people.

What do you miss the most about Australia and Adelaide?

Not having to line up for just about everything!



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Encouraging a more socially conscious consumer

Alissa Nightingale

Bachelor of Management (Marketing)

Scholarship Program Lead, Westpac Bicentennial Foundation

“Every time someone spends money, in some way they are casting a vote for the kind of world they want.”

Alissa Nightingale is truly dedicated to helping others in need. Within 10 years of completing a Bachelor of Management (Marketing) at the University of South Australia, she has worked with various not-for-profit organisations, is on the Board of the Peter Couche Foundation, and has recently launched The Nightingale Collective – an online accessories and homewares store that supports artisans and their communities in developing countries.



Alissa explains why it is important to purchase with purpose, how every individual has the power to make a global difference, and who her online store is supporting and how.

The Nightingale Collective is such a wonderful initiative selling beautiful pieces from all over the world. Please describe the company and your inspiration to launch it.

The Nightingale Collective was born on a trip to Nepal while I was working for The Fred Hollows Foundation. It was evident that local artisans had incredible talent but were not supported for their work or had access to new markets. I wanted to bridge the gap between talent and opportunity and provide a platform for responsible commerce.

My trip also coincided with the devastating Nepal Earthquake of 2015. I saw how the community not only required substantial aid – but they needed a stable economy and investment in their local industries to rebuild.

By purchasing something from The Nightingale Collective you buy some beautiful art, jewellery and accessories knowing the proceeds are directly going to help people and communities recover and rebuild from natural disasters, war and many other injustices.

I want to encourage a more socially conscious consumer, one who knows and cares where the product they buy is made, the stories behind the people who made it, and how their purchase can provide a meaningful impact for communities. I believe ethics and style do not need to be mutually exclusive.

The name, The Nightingale Collective, is also a nod to my grandparents who instilled a strong sense of social justice in me at a young age.

Please tell us about some of the artisans you are supporting through your online store..



Women employed through international Sanctuary's social enterprise, Purpose

One of the artisan groups we work with is Purpose, whose jewellery is handcrafted by survivors of modern-day slavery in India, with proceeds benefitting International Sanctuary. By providing meaningful employment through International Sanctuary's social enterprise, Purpose, women are able to support themselves and obtain job training and experience. Through ISanctuary's wide range of holistic care services young women can begin to heal and grow in mind and body.

Another is a partner in Kenya that works with women who are deaf. In Kenya, unemployment rates for the deaf are as high as 85 percent, as the deaf are generally considered to be unsuited for work. This discrimination is heightened against deaf women, who are often mistreated by their spouses or families. Through providing safe work making jewellery, these women gain skills and a fair income to provide for their families, as most are also single mothers.

What are some of the community programs that are financed by the online store?

When sourcing our products we ensure the artisans, who are often women, receive fair wages, positive working environments, and are supported by community development programs that improve the lives of their families and the wider community:

- Community programs for women in Peru, who make our gorgeous hand knitted toys, with a focus on their economic, sexual, and political rights.
- Supporting International Sanctuary, a non-profit that provides holistic care for young women rescued from sex trafficking in India.
- Supporting youth education and community health for women and their families in Guatemala.

How can people make a real difference as an individual?

People should realise the incredible power they have as consumers to demand change. Every time someone spends money, in some way they are casting a vote for the kind of world they want.

I think it's important that individuals give consideration to more than just price when buying something – if it's too cheap, why? And what impact is that having on both production practices and on the livelihoods of those who make it.

Often those at the end of the supply chain – whether a farmer or a garment worker – are those that are most negatively impacted by our quest for the cheapest carton of milk or t-shirt.

In your opinion, what are some of the main issues facing women living in developing countries?

I think a major issue facing women in developing countries is economic insecurity. This issue is heightened considering the fact that woman face more barriers in almost every aspect of work – from gaining employment to receiving fair pay and safe working conditions.



It is also incredibly difficult for a woman to rise above poverty when she doesn't have equitable access to healthcare, land, employment, or financial services.

A quote that captures this is from former President of the United States Bill Clinton when he stated that “Women perform 66 percent of the world's work, and produce 50 percent of the food, yet earn only 10 percent of the income and own 1 percent of the property.”

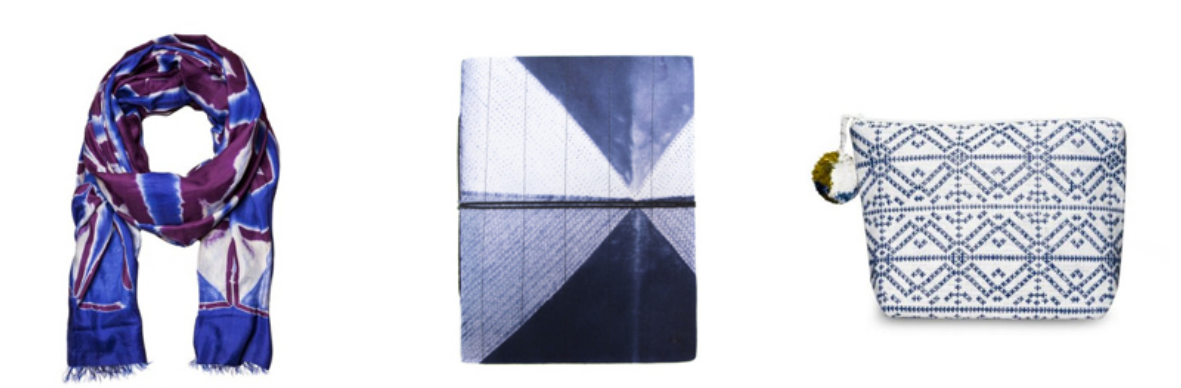
But it's incredible what woman can do when given the opportunity and resources. For example, microfinance has had a significant impact on women in developing communities. When Noble Peace Laureate Professor Muhammad Yunis founded Grameen Bank close to 97 percent of small loans were going to poor women. He found that not only did women make better use of the loan but had a better track record for repayments, were a huge untapped labour pool - and the women who received loans were more empowered and often adopted healthier lifestyles.

Please briefly describe your pathway from studying Management (Marketing) to where you are now:

I was fortunate to start my career at UniSA's Ehrenberg-Bass Institute while studying marketing. It was an amazing experience seeing the Institute work with global brands like Mars, Coca-Cola, and P&G all from Adelaide. The knowledge I gained from their evidence-based marketing has been invaluable throughout my career.

It was whilst working at a wonderful Adelaide agency, Hughes PR, an opportunity arose to work with the Fred Hollows Foundation to manage their major donor and corporate partnerships - something I could not have predicted while studying my degree but a role I grew to love.

During my time at Fred Hollows I was inspired to start The Nightingale Collective, an ethical fashion brand that brings together handcrafted pieces made by talented women artisans around the world.



Handcrafted pieces from The Nightingale Collective

And I am lucky that I now get to combine my passion for social enterprise in my role with the Westpac Bicentennial Foundation where I have the opportunity to support other social entrepreneurs who are passionate about making a difference.

Have you noticed a difference between working for not-for-profit and private companies?

That is a really good question and I have thought about quite a bit. By the very nature of the structure of a not-for-profit means the organisation is reliant in the generosity of many, whereas with an organisation like Westpac it is the one organisation and the direction and support is provided by the Board. Maintaining revenue streams for not-for-profits is always a challenge, particularly in such a competitive environment.

What I have noticed is that smaller organisations have tended to be more nimble, and able to act on emerging opportunities more quickly, so there is a sense of satisfaction being able to see ideas come to life in a relatively short time frame.

But it is inspiring to see passionate people within both the NFP and private sectors who are committed to making a positive difference, and increasingly we will see the lines blurring, as collaboration and partnership increases across sectors.



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UniSA wins Thyne Reid Foundation Grant to expand national wastewater drug screening program

Professor Jason White

Professor of Pharmacology

Head of School for Pharmacy and Medical Sciences

University of South Australia

Illegal substance abuse is continually harming individuals and communities globally. Professor Jason White, of the University of South Australia's School for Pharmacy and Medical Sciences, is leading a novel research project determining the prevalence and frequency of psychoactive substances in wastewater across Australia – through support from the Thyne Reid Foundation.

This research will have the ability to determine which novel psychoactive substances (NPS) are being consumed in Australian communities and will become the first of its kind in the world.

Substance abusers excrete drug residues as part of normal bodily functions. These chemical residues enter the sewer system, where wastewater 'auto-samplers' can collect a portion of the daily inflow to be screened in a laboratory.

"This is our opportunity to begin to capture the origin of psychoactive substances in Australia before they get a chance to spread," says Prof White.

Until recently, illicit drugs have primarily originated from plants or pharmaceuticals substances. Within the last decade, chemical substances that have not been used as pharmaceuticals or evaluated in any way for their safety, have become more prevalent amongst substance abusers. These have become known as NPS.

While the current system is ideal for showing consumption differences, it relies on the availability of reference standards to determine the amount of substances in wastewater at a particular time. This project will screen for a wider range of compounds simultaneously, with a focus on sampling for known and emerging NPS.

"The intention of the project is to screen a large number of these substances simultaneously in wastewater, providing us with a comprehensive method for picking up new and emerging substances in Australia," says Prof White.

"Although the current system is ideal for showing substances for which we have reference standards, the very nature of NPS means that they are constantly changing, so our methods need to change with it."

A Thyne Reid Foundation spokesperson said that they are proud to be supporting Prof White and his team through the project, hoping the results will help to curb the growing substance abuse crisis.

"We're really excited to provide funding for this imperative project," says one of the Trustees of the Thyne Reid Foundation.

"It is our hope that with our contribution, Professor White and his team will have a serious shot at improving the national wastewater drug screening program, with Australia being placed at the forefront of reducing substance abuse."

By including one of UniSA's postdoctoral researchers with experience in the field, the in-house expertise will ensure the project can be carried out much faster.

By Keir Hale



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Chinese gender equality programs deliver business prowess

Dr Xin Deng

Research Team Leader, UniSA Business School

Gender inequalities remain deeply entrenched in Chinese society with over three quarters of Chinese women believing that they are not hired or promoted because of gender discrimination.

Working to develop and uphold standards, and create an environment in which every woman and girl can exercise her human rights and live up to her full potential UN Women are global champions for gender equality around the world.

Addressing the [UN Women China](#) Workshop in Beijing recently, [University of South Australia School of Commerce](#) researcher, [Dr Xin Deng](#), spoke about how businesses in China can significantly benefit from greater gender equality initiatives.

“China-specific information on gender equality in the business world is limited, and until recently, it was believed that gender initiatives in China might work differently,” Dr Deng says.

“But as my research reveals, workplace practices that promote gender equality do deliver significant benefits to both Chinese businesses and their employees. Just as they do in all enterprises.”

The first of its kind undertaken in China, the ‘Chinese Case Studies on Gender Equality in the Business World’ project was commissioned by UN Women China, as part of the Equal Opportunities of Women initiative designed to empower women in the business world, to set a path towards gender equality, poverty eradication, and inclusive economic growth.

“Understanding the impact of gender equality programs in China is essential for business profitability,” Dr Deng says.

“It’s vital that our current and future leaders know how to foster gender diversity and can recognise and assess the range of benefits that these measures deliver.”

The study examined gender equality across three successful businesses currently operating in China: a state-owned corporation, a private company, and a multinational enterprise, each having taken steps to promote equal opportunities for their male and female employees.

“In each of the cases a number of benefits were delivered from gender inclusive measures, not only in terms of profits, but also in employee retention, satisfaction, loyalty, as well as talent acquisition,” Dr Deng says.

“We also shared insights on what makes a good leader, and how to foster a women-friendly corporate culture. Each of these are essential elements to what makes a successful business.”

Complete case studies from this research are available in both English and Chinese:

<https://unisabusinessschool.edu.au/study/research/chinesecasestudies/>



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From Toyota to NASA, life as a globetrotting designer

Dr Gjoko Muratovski

**Director and Endowed Chair: The Myron E. Ullman, Jr. School of Design
Design and Brand Consultant**

Doctor of Philosophy, Design Research: Corporate Communication Strategies

With a career spanning over two decades, Dr Gjoko Muratovski has worked with some of the biggest brands and universities around the world.

During the course of his career, Dr Muratovski has been a design and brand consultant for governments, NGOs, and corporate brands such as the United Nations, Greenpeace, and Yahoo! Outside of a business setting, he has taught at universities such as Tongji University, the University of Cincinnati, and our very own University of South Australia.

Dr Muratovski discusses his extensive business and academic career, his efforts in promoting sustainable change, and how automation might impact design.



Outline your journey from your PhD at UniSA to heading up to the Myron E. Ullman, Jr. School of Design at the University of Cincinnati.

My journey from being a PhD student at UniSA to becoming a director of the Myron E. Ullman, Jr. School of Design in the US is a relatively short one, in academic terms. Within six years I have progressed from a PhD design graduate in Australia to becoming a director of one the best design schools in America.

Upon completing my PhD studies in 2010, I was offered a position as a design lecturer and course coordinator at the UniSA School of Art, Architecture and Design. Within a year I was offered a program coordinator role at the Faculty of Design at Swinburne University of Technology and conference chairman at the Melbourne International Design Week. Two years later I was recruited by the School of Art & Design at Auckland University of Technology in New Zealand, where I became a senior manager and department head. Last year I was offered the position of director and Endowed Chair at The Myron E. Ullman, Jr. School of Design at the University of Cincinnati.

I never seriously considered starting a career in academia before studying at UniSA. I always saw myself as a corporate designer working in industry. However, at UniSA I was encouraged to use my industry and research experience for the advancement of the higher education in design and to help my discipline evolve further by training the next generation of designers. I really enjoyed that and never looked back.

In your 20 plus years as a consultant you have worked with governments, NGOs, and corporate brands. What are your most interesting design consultancies, and why?

One thing I could highlight here is the establishment of the Greenpeace Design Awards. I was working on that while I was completing my PhD at UniSA. As the director of the Greenpeace Design Awards, I managed to engage more than 1500 creatives from over 70 countries to take part in the development of highly inspirational social and environmental campaigns.

Another very exciting project was consulting NASA Johnson Space Centre on design for spacecraft habitation and extraterrestrial environments. Mainly, the focus there was on the design of the interiors of the spaceships that could be used for deep space exploration and Mars colonisation. That is another project I worked on while I was at UniSA.

In my current role, I regularly engage with Fortune 500 companies on developing new industry and university partnerships and initiatives and this is something that I really enjoy doing. I like engaging with industry because design is an applied discipline. When leading businesses want to work with us as a school of design, this means that we have something of value to offer that goes beyond just educating students.

Last year the Chinese State Administration appointed you as a 'high-end foreign expert' at Tongji University in Shanghai. What does this involve?

The appointment as a high-end foreign expert is a very prestigious recognition. The process for this appointment is rigorous and highly competitive. While the nominations for these appointments are made by universities, the evaluation process is independently conducted by government officials from the Chinese State Administration. In this regard, I have been recognised as a high-end expert in design and innovation, and my role is to serve as an advisor to the Dean of the College of Design & Innovation at Tongji University, which is one of the leading design colleges in China. In this capacity, I provide advice on the design curriculum, on aspects of the administration and the management of the College, on internationalisation strategies, and on various research initiatives. This is a dual appointment between the government and the university, and it also comes with the title of guest professor at Tongji University.

You are also a visiting Professor at the Copenhagen Business School. Is it unusual for a designer to hold a professional appointment at a business school?

Design thinking today is seen as one of the biggest drivers of business innovation. The Copenhagen Business School is one of the very best business schools in the world and they have a great interest in better understanding the role that design can play in the business world. For many years my work has been sitting on the intersection of design and business and I feel equally comfortable operating in both domains.

It's quite rare for a designer to be recognised as an expert in the field of business on the same level as in the field of design, especially by such a renowned institution, and I feel very honoured because of that.

More than five years ago you founded Design for Social Innovation towards Sustainability (DESI), working with UniSA and others. What do you mean by 'sustainable change' and how are you promoting it?

In 2010 I founded the first DESIS Lab at UniSA. The UniSA DESIS Lab is a part of the global network of interconnected DESIS Labs. This is an initiative supported by the United Nations Environment Programme (UNEP), and more than 50 universities from around the world participate in this network.

As the world struggles to sustain mass consumption as a lifestyle of choice, the need for sustainable behaviour becomes increasingly evident. Even though there are already a number of technical and legislative solutions underway, we still need to work on changing our consumption habits. This calls for social innovation strategies that can lead to promotion and acceptance of sustainable behaviour on a global scale.

The campaigns that had brought out the rise of the consumer society did so by inspiring a substantial change in our behaviour. Now we are at a point where our behaviour needs to be changed once again. We can do that by embracing and reversing the same consumer-driven approach that caused the problem in the first place, and introducing a new kind of social design and marketing – one that can lead to promotion and acceptance of sustainable behaviour on a global scale.

Automation is impacting on most professions and traditional jobs are disappearing. What is the future for visual and graphic designer? What is your advice to graduates who want to work in design?

Automation will impact design as well, but this doesn't necessarily mean that designers will become obsolete. The nature of the design profession is such, that with every new technological development, the basic premise of the design job itself changes. Many functions that designers did in the past, prior to the use of computers, do not exist anymore, but design as a profession continues to evolve and adapt. The same will happen when automation starts taking over some of the current functions. This, as it has been the case in the past, will simply open new opportunities and new avenues for designers to explore.

Then again, with or without automation, things will change. Many of the 21st century problems and challenges are far too complex to be approached in a conventional way and from a monodisciplinary position. Designers today, and even more so in the future, will need to work in a manner that transcends disciplinary boundaries. Design graduates will need to be prepared to challenge conventions and constantly look at things from a different perspective. After all, complex problems require creative solutions, and being creative is what designers do.

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Congratulations to UniSA's Young Achievers

Congratulations to four University of South Australia alumni whose achievements, dedicated and innovative research, and tireless community work was recently recognised at the Channel Nine Young Achiever Awards in Australia.

Tessa Henwood-Mitchell was the deserving recipient of the University Senior College Change Award for her work with not-for-profit organisation TIA. While Bryce Eldredge, Dr John Arnold, and Dr Joel Fuller all made it to the finals in their respective categories.



Tessa, who graduated with a Bachelor of International Relations and a Bachelor of Social Work in 2013, founded TIA in 2009 and works with children and young people through their transition from state care into independence, empowering them to become thriving members of society and create brighter futures for themselves by providing the necessary training, support, and opportunities.

Tessa has raised over \$200,000 to help Bolivian teenagers through the ValenTIA program, and said she was incredibly humbled to win the award.

"This award really goes to all the incredible people who have helped to make TIA what it is today, including four Bolivian staff and over 100 volunteers, not to mention the countless teenagers and young people we have had the privilege of working with," says Tessa.

Over that time, TIA has set up a number of initiatives in Bolivia to help youth in state care, with over 100 teenagers successfully moving on to independent living. Tessa said she intends to continue this trajectory.

"I would love to work more closely with the Bolivian Government to create a system that offers support to all young people leaving care."



Dr Fuller, who graduated with a PhD in Physiotherapy in 2016, was one of the finalists for the University of Adelaide Science and Technology Award for his research, which has helped improve the health of athletes through wearable technology. He is currently researching to improve cancer survivors' quality of life through exercise.

Dr Fuller's research into sport health has been recognised in the past with awards such as the UniSA Vice Chancellor & President's Scholarship, the Fullbright Postgraduate Scholarship, as well as winning the UniSA Three Minute Thesis Competition. His research then went on to be demonstrated in high-ranking sports science journals as well as presentations at national and international conferences.

"My research has led to collaborations with national and international companies and research institutes," says Dr Fuller.

"It has also enhanced clinical practice in junior Australian football and improved how footwear companies tailor shoes for runners.

"It was an honour to be a finalist amongst so many other high-achieving young South Australians."

Good luck to all our alumni, staff, and students in next year's awards.

By Keir Hale



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