asmr Australian Society for Medical Research newsletter

Public, Political, Scientific Advocacy

December 2018

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2018 President's Reflections

When I sat down to write what is the final newsletter article of my ASMR Presidency, I considered what type of article I wanted to finish 2018 with. Usually, the ASMR President uses the newsletter to provide an update on their activities over the past 3 to 4 months, covering meetings that they may have had with Federal MPs and other stakeholders and what the ASMR has planned for the months and years ahead. The President might also provide some commentary over the current state of the health and medical research sector, for example the growing unrest over the lack of transparency and peer review of MRFF funding disbursements, or the lack of any sort of commitment by Government to boost investment to the NHMRC. However, this will be covered in detail in the annual report at the upcoming AGM. So I thought I might do something a little different this time, and use this newsletter article as a slight indulgence to tell my story, my family's story.

I was born in 1982 in a small village called Bterram in the north of Lebanon to Mario and Marie Yazbek. My dad had trained in Beirut as a surveyor — he had always excelled at maths, and I still have his high school book of logarithmic calculations, of course this is now all replaced with calculators! This was the early days of the Lebanese civil war and my dad would go on to tell me stories of making a dash through sniper filled streets simply so he could get to a bus and go home to visit the village on a weekend. During the 1970s, he worked all over the Middle East, before taking up a job in Nigeria, working on road and bridge building projects. My mum was academically talented, finishing top of her class and going on to study as a French teacher at the local University.

My parents were married in 1980 in a small, traditional village wedding. At the time, the civil war was raging at full force around the country, and our village was not immune from the horrors of this futile war. Whole families were butchered in their homes while they slept, all in the name of religion, greed, power and revenge. Village and family life continued with some degree of normalcy, and my dad had started construction of his dream home, where he planned to ultimately raise his family. He poured his heart and soul into that house,

Dr Roger Yazbek

working tirelessly, under difficult conditions in Nigeria, simply to make enough money to give the best possible start to his young family. I was a newborn at the time, and raised mainly by my Grandmas (or Taitas) while Dad worked overseas, and Mum studied at University.

In 1984, when I was two years old, I was Christened in K'nisa el Saydi (Church of the Virgin Mary), a 1000 year old church that sits on the highest point of Bterram, overlooking the village and its carpet of olive groves. It was during the Christening that militias observed the crowd of people at the church and believed that there had been some sort of secret meeting occurring. That evening, they started shelling the village. Only a few hours after we had left the church, bombs destroyed it. My parents and extended family fled the village and made their way to Syria. It was there my parents made the decision to leave their homeland and make their way to a country that would offer peace, stability, security and an opportunity for a better life. We immigrated to Australia via Cyprus, and Cairns before settling in Adelaide.

My mum and dad's qualifications weren't recognised in Australia, and they would need to undertake a significant amount of additional study to work as a surveyor or teacher — something they couldn't afford to do with my first sister now on the way. In a story that is familiar to many migrants from the time, my dad set up a corner Deli in Pennington, with the back of the deli doubling as our house. In 1987 I began attending Mount Carmel Primary school, a local, small Catholic

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school that aligned to my parent's religious values, but was cheap enough to be affordable.

In 1989, my dad bought a house in Cheltenham close by to the school, and, in 1990, he sold the business in Pennington and set up a new deli in Brighton.

The deli in Brighton was not as successful as my dad had originally hoped it would be, with compounding factors impacting the business' success, and in 1993 my dad was forced to close the shop. The years that followed were difficult. My dad's car was repossessed, and he was forced to put the house up for sale. It was only luck that nobody actually bought it, and my parents managed to hold on to it, living there still to this day.

Australia provided the social safety nets, Medicare, Social Security and the Healthcare Card that helped my parents continue raising their family and gave them the opportunity for recovery. They did recover, taking whatever work they could to pay the bills. One day, my dad came across a man cleaning windows. He stopped and enquired about what he was doing, and my dad came home that evening determined to start a window cleaning business. He didn't have a car, but used a push bike, equipped with three storage boxes roped onto the back to store the equipment. So began Mario's Window Cleaning, riding all over Adelaide to clean windows. From there, my dad's business went from success to success, upgrading from a push bike to a Mitsubishi Sigma to eventually a work van, and establishing a new business along the way, selling industrial rags to businesses around Adelaide.

Of course, during all of this, my parents were raising three children. Whilst I may not have inherited my love for science from my parents directly, my love for reading, for building knowledge, learning and for asking questions was certainly because of my mum and dad. It was in Primary School that we were visited by Professor Ian Reid, a physicist at the University of Adelaide. He froze flowers with liquid nitrogen, showed us how to make rockets with water and a pump, he talked to us about science with such an energy and passion that I knew there and then that science needed to be part of my future in some way. After a mis-step into engineering at Monash University, I applied to a science degree at the University of Adelaide and ultimately graduated from Flinders University with my PhD in 2009, where I now work as a post-doctoral research fellow, and have had the absolute honour of serving as an ASMR Director for nine years.

My family story is not unique and you may wonder why I have I told this personal story and why am I so passionate about science, health and medical research? Sure I can talk about my family's battles with cancer, diabetes and dementia, but these experiences simply act to reinforce my drive and passion. I am a researcher and a scientist because I have an insatiable curiosity, because I have a passion for learning, for developing new knowledge, for making a difference and for helping people.

Australia and my parents gave me the opportunity to do what I love. My parents showed me that anything is possible. That you can overcome seemingly insurmountable difficulty to make change that improves life, but it takes courage, tenacity, integrity and action.

The ASMR embodies these qualities, and has been, for me, an opportunity to serve the health and medical research sector. To advocate for a truly inspiring, passionate and resilient workforce, that through time immemorial, has delivered better health for humanity.

The Society has always been, and must continue to be, courageous, visionary, tenacious and committed to integrity in its pursuit of empowering research for health and well-being, towards a vision of a healthy and equitable Australia.

Now at a volatile juncture in Australian health and medical research, we must continue reminding our political leaders to uphold the integrity, independence and transparency of science. You, our ASMR members and leaders must demonstrate these attributes that create the environment for positive change.

Growing up in Australia has been an absolute privilege and I damn proud to be able to call myself an Australian. Australia welcomed a trio of Lebanese migrants, and gave us safety, security, education, health and prosperity. For my part, I hope I can give back to Australia what it has given me and my family.

Thank you.

Dr Roger Yazbek

Calendar of Events

Australasian Society for Infectious Diseases 2019 Annual Scientific Meeting
May 16-19, 2019,
Darwin Convention Centre
Call for Abstracts opens early October 2018
https://www.asid.net.au/meetings/asid-annual-scientific-meeting-2019

Cultivating Curiosity: The intersection between Art and Science

Kylie Neagle,
Education Officer,
Art Gallery of South Australia

An Honours Degree in Visual Arts — tick.

Now what? A Degree in Education — tick.

These were the beginnings of a ten-year teaching career, completing a Masters in Museum and Curatorial Studies midway, and then navigating a path toward the role of Education Officer at the Art Gallery of South Australia.

I commenced teaching in 2006 and teaching students how to learn and how to think critically became core business in my lessons. Critical thinking exceeds the distribution of facts, formulas and figures. It is an essential skill, one that needs to be taught explicitly so that children can thrive in our ever-changing world, be thoughtful members of society, make judgments and above all be curious to question the status quo.

The arts was, and is, always fighting for its place at the table. In recent times STEM has been accelerated to the top of schools' education priorities — resulting in the arts becoming a mere afterthought. Yet the arts has enormous capacity for teaching children how to problem solve, think critically, develop reasoning skills and be innovative. Although at times I perceived other learning areas as a threat, I realised that one discipline isn't superior — a single subject, an individual or an organisation do not operate in isolation. Collaboration is always required and to eliminate or combine learning areas is at the detriment to those which remain.

I always had an interest in science and its capacity for explaining how the world works. Increasingly I noticed the similarities between art and science — perhaps this was my way of demonstrating how arts education could complement other learning areas. Art and science have long been perceived at opposing ends of culture. Yet it is both the artist and the scientist that help us interpret the world we live in. Art and science share a common language, process and motivation to create and discover, yet we are conscious of their opposition. The English poet and critic Matthew Arnold surmised in his speech at the Royal Academy in London in 1881, in order to foster true culture in society we need to be educated in both scientific investigation and the humanities. One does not have precedence over the other, as Thomas Huxley had suggested. [1]

Art and science underscore the importance of critical thought, experimentation and, a bring to the fore ethical and cultural issues, reinvigorating our curiosity in these fields. Artists have the potential to ask sharp questions. Through humour, innovation and intelligence a work of art can examine some of the implications of scientific intervention. As Education Officer at the Gallery I am now in a prime position to connect with educators far and wide, helping to support them during pre-and post-visit learning. This has included the initiation of programs such as STEM: Empowering Educators in Experiential Learning, highlighting how works of art can be a vehicle to learn about other disciplines. The development of a variety of interpretive resources addressing the relationship between art and science, encouraging educators to approach a Gallery visit with a cross disciplinary mindset. The most popular and successful resource developed thus far has been our Curiosity Cards, a set of 52 palm sized cards that promote critical and creative thinking. These cards encourage long looking, resulting in participants actively engaging with works of art, with ideas and with each other. Professional development for staff at the Gallery has included the Visual Thinking Strategies (VTS) methodology founded by Abigail Housen and Philip Yenawine, which after 20 years has shown VTS as an effective means of developing critical thinking.

As American anthropologist Margaret Mead said 'children must be taught how to think, not what to think'. With our Curiosity Cards and VTS combined, programs at the Gallery enhance learner-centred experiences which are grounded in cultivating critical thought and communication. If a visitor can use these skills to unpack a work of art, they will have the confidence to critique any visual information they encounter — questioning what they see, forming opinions based on observation and experimentation and pose insightful questions for future inquiry.

At the ASMR National Scientific Conference, Inspired Creativity: When Art Meets Science, myself and Professor Josef Penninger facilitated "The Art of Critical Thinking". This exciting workshop used works of art in the Gallery's collection as a vehicle for developing critical thinking. Using Visual Thinking Strategies, delegates sharpened their skills, enabling them to develop new ways to critique visual information, whether that be in a work of art, a diagram or written information — the strategies to analyse, interpret and evaluate are universal.

**Kylie Neagle, Education Officer,
Art Gallery of South Australia**

1 Roos, D. 'Matthew Arnold and Thomas Henry Huxley: Two Speeches at the Royal Academy, 1881 and 1883' *Modern Philology*, vol. 74 no. 3 February 1977, p. 316–324.

The Accidental Artist

Introduction

The fields of art and science appear to be different but explore a little deeper and you'll find many similarities and lots of instances of art being used to deepen scientific understanding. Dr Drew Berry has worked at WEHI since 1995 and is currently the Biomedical Animations Manager at WEHI.TV. Having been inspired for most of his youth and career by film, molecular biologist Berry is like a film producer himself; turning scientific discoveries into storytelling, composing graphic images of molecules in action, layered with colour, movement and sound. His reputation is widespread within the science and now art communities. You need only take a glance at his WEHI.TV profile to see the list of awards his work has received and the international art galleries exhibiting his pieces.

The balance or art and science in his work

For Berry, "it's all about the science in the first place… having [animations] end up in art galleries and art context and audiences was a bonus… it happened of its own accord… but it's a fantastic audience to have". However, the primary audience says Berry, is high school and university student, so the animations must accurately represent scientific data before its then put through an "artistic process" to provide a narrative that gives audiences an opportunity to view science through the lens of art or visual communication.

Subjectivity of art added to science/ the art aspects of Berry's work

Although the purpose of Berry's animations is to educate, he acknowledges that his work is a form of "observational art". The creation of these works involves Berry applying his "perspective of what I imagine it to be, of what I'm seeing in the data". This subjectivity is a subtle step away from the analytical side of Berry's work toward more instinctive or unregulated artistic thinking. Subjectivity requires an artist to draw on introspection. I presumed Berry, as a science educator, would say his work was free from any level of introspection. Berry mentioned though, that introspection is vital to his interpretation and collation of all the data he collects from the science literature. The "hyper high details of raw data" in the papers he reads requires Berry to translate this data with a philosophical bias toward "the nature of molecular beings and what that means to all life on earth" in order to produce a powerful visual narrative for viewers. This process is crucial, as Berry says, "the animations are a holistic interpretation I'm giving", rather than a regurgitation of accumulated data. One technique Berry uses to get his head around all of the data to combine it for an animation is to take "extremely long walks where (he) gets into flow state" while reflecting on what he's been reading.

The beauty in science itself, without the art

There are elements of science that are beautiful and "arresting" and don't need enhancement by artistic elements. Berry agreed that many forms of microscopy are "automatically beautiful", producing images in which, "the colours are bright, the features are very fine". Berry adds that an element of the perceived beauty lies in the discovery experience: "what [scientists] are getting is that they're interpreting it, they're also getting their minds blown… they can't believe they're actually seeing these structures". We see Berry's audiences experiencing a similar level of awe and wonder. People from both science and art contexts are captivated when watching Berry's animations. Berry mentions that another engaging element of the animations is the display of "forms that are the stuff we're made out of". Being given a beautiful and accurate visual representation of "little machines or geometric forms… in this molecular soup" is going to "provoke a feeling in somebody of wondering", says Berry, calling it "an aesthetic that's just already there and I just have to bring it together."

The artistic elements added

The visual choices that Berry makes "are definitely core and very carefully crafted and considered because that's the arsenal we have in creating an emotional response and getting… a vibe going". This 'vibe' seems to be a big factor in drawing people through the animations,

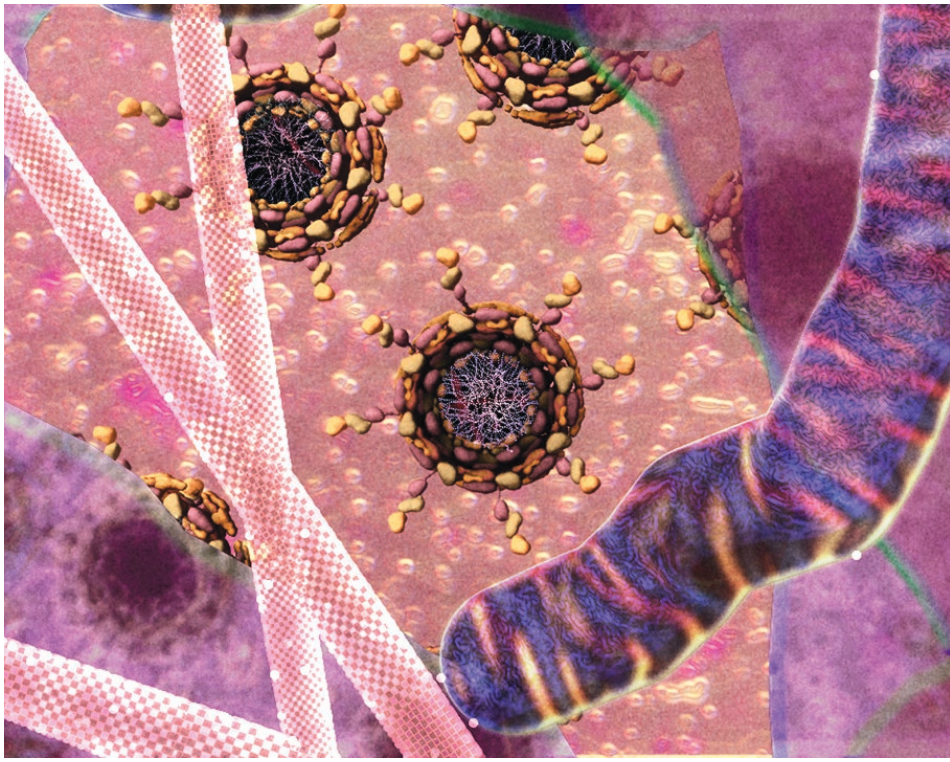
regardless of their level of scientific understanding of the content. These design choices are important for the "human audience", says Berry, as "they do respond to cues like colour or sound" which evoke an emotional response.

Because data determines the appearance and movement of the structures featured in the animations, Berry says that "there are only so many opportunities" to add effective "overlays" of artistic elements. Too much artistic freedom in the overlays and there's a risk of compromising the integrity of the data. I loved learning that Berry and long-time collaborator, sound designer Francoise Tetaz, had some fun with their Apoptosis animation, basing the sound design on the horror-inducing soundtracks of Alien and The Shining. These creative components of Berry's work may be subtle but are crucial in eliciting the audience's response to the work. Berry explains that "this emotional feeling is what art can bring to science and why we need that to make it much more accessible".

Berry is currently in the research stage of a project to make the Krebs Cycle exciting and accessible. He remembers (and I agree!) the Krebs Cycle as "a horrific thing that you had to learn in high school". Through his research and contemplation of the Krebs Cycle, Berry says he's realised "Of course! It's made up of fantastic molecular genomic machines that are all working in concert" which will make the "animation, of its own accord… fascinating". Berry shows that portraying science through animation makes previously dry, one-dimensional textbook learning suddenly exciting and "memorable for people".

Although Berry thinks it's wonderful to have additional audiences being introduced to his work through galleries and exhibitions, the greatest reward he receives from his work is having students come through the WEHI institute telling him they have been informed and inspired by his animations throughout their schooling and tertiary studies. Berry says, "they hadn't just seen them once, they'd seen them a few times and… they are inspired and sucked into molecular biology by these… visualisations". This, Berry explains, is the primary reason that artistic expression is essential within the field of science; it gives people the opportunity to "watch it in action rather than have it explained in scientific jargon". Berry and his team are currently transitioning to produce work in the form of "real-time vastly more complicated, rich worlds", taking the learning experience to the next level. Berry says, "it's going to be a world that you can wallow in and interrogate and ask questions; 'What's that protein?', 'How does that work?".

Through speaking with Berry, I've realised that his finished animations are like a quilt; he sorts through piles of fabric (research articles) to find the perfect pieces (scientific data) to create a useful, functional product,



a quilt (educational tool) that is primarily practical, but isn't it gorgeous, too? Berry's thread (his artistic process) stitching these pieces together is not the primary focus; it is subtle, but without it you would not have a quilt.

Author: Catherine Waters
Edited by: Anne Westcott

NSC2018 Wrap-up

Dr Sarah Meacham, Dr Dan Wallace and Professor Josef Penninger at the presentation of the *Synapse Award*

Elder Hall

"Inside the Scientist's Studio" with Graeme Cornes and Professor Josef Penninger

Presentation of the *Campian Ma Playoust Award* to Lisa Cherian by 2018 AMSR President Roger Yazbek

On a wild day in Adelaide around 100 delegates from all aspects of medical research met at the extraordinary Elder Hall for a 3-day conference like no other — **NSC2018**. The interesting interplay between art and science was seen from the outset with artists intermingling with basic academic medical scientists. The plenary talks highlighted the diversity with sessions ranging from using music to improve health and wellbeing (Professor Don Stewart) and using art to explore mental illness (Professor Jill Bennet), to using art to communicate science (Associate Professor John McGhee). *The Firkin Oration*, presented by Executive Director at *ArtScience Museum*, Singapore (Ms Honor Harger) along with the Professional Development session "The Art of Critical thinking" (Kylie Neagal) opened our eyes into how we look at, and understand art.

As always, a large part of the ASMR National Scientific Conference was the Professional Development sessions which were useful for Early Career and Senior Scientists alike. Some great discussions were held at the mentoring breakfast which will hopefully lead to some future mentoring relationships. Furthermore, thanks to Organisational Psychologist Laura Yazbek, we are now in the correct headspace to maximise our unique potential.

The annual *Campian Ma Playoust Award* for the best ECR ASMR member was Lisa Cherian who spoke about the effect of commercial nasal steroids on bacterial growth. We heard from Dr Ivan Poon, who was awarded the *ASMR Peter Doherty Leading Light Award* for an outstanding mid-career researcher. This year, we also introduced a *Synapse Award* for the best piece of art. The entries varied highlighting: sculpture, music, books, animations, paintings and prints. The winner was Dan Wallace from *Dan's DNA* who uses genetic code to create amazing pieces of art — including some pretty cool t-shirts

"Inside the Scientist's Studio" had Graeme Cornes, of *Conversations with Cornesy* on radio FIVEaa, interviewing Professor Josef Penninger, Scientific Director Institute of Molecular Biotechnology, Austria. This session was open to the public and we were happy to see a great turn-out from the general public, particularly a large bunch of high school students.

Particular thanks go to 2018 ASMR President Dr Roger Yazbek and the organising committee of Simone Jaenisch, Dr Kathleen Wang and Dr Demelza Ireland who, along with administrative support from the ASMR executive office, were responsible for organising this amazing, and very action packed conference. Looking forward to NSC2019!

Dr Jessica Holien

ASMR Reflections — The personal and the political

Dr Maree Overall

ASMR has always been about the networks and the politics, but above all the friendships, that's how my involvement started and continues today.

In my first postdoc at the Monash Medical Centre in the early '90s, I joined ASMR because I was interested in the politics of how "the system" worked and became involved with the Victorian committee through Julie Mercer who was a director and newsletter editor at the time. Layout was literally a cut and paste job of articles on big sheets of paper. Meetings were held in Stella Clarke's house with wine and food. Workshops about grant writing and how to survive face-to-face interviews were all valuable. Medical research week was the focus and informing the public with information nights at universities, institutes and hospitals across the city the vehicle to raise awareness. After a national scientific conference based in Melbourne I ended up Treasurer of the Vic Branch, persuaded by Matthew Gillespie and Wayne Phillips. At the time, each state operated their funds separately so the move to consolidate all governance and financial activities under the auspices of Cath West as executive officer in Sydney was a true coming of age for a professional organization. Cath's enduring guidance of the Society and mentorship of the Board has been and continues to be invaluable.

The political engagement was expanding in Victoria and Stella brilliantly brokered the Premiers Award for Health and Medical Research hosted at the Governors house, a chance to dazzle Government with all the completing PhD students applying each year. Reaching a wider public audience was achieved by taking the science to them and Brian Oldfield led the charge into the expo world, firstly at ScienceWorks, then in the high traffic area of what is now Melbourne Central under the shot tower. Convincing institutes and departments to participate for a whole week, in the era before there were full time publicists and communication officers, meant researchers and students were prepared to directly engage and inform the passing public about their work, go on radio and into schools to talk about what they do and why it is important. Scientists are creative, large paper mache breasts one featuring a tumour spring to mind.

Engagement with corporate supporters grew with sponsorship of a national midcareer award by Amgen and with the support of AMRAD and Michelle Gallagher, a nationwide ASMR medalist tour was launched. Kieran Scott invited Peter Doherty as the inaugural medalist and the newly minted Nobel prize winner was a brilliant choice, so generous with his time, a passionate advocate for research and a clear communicator (follow *@ProfPCDoherty* if you don't already). We held a school drawing competition and Peter went to the winner's school in each state to deliver the prize of a bike and $1800 to the Principal. The linking of each state with a common speaker at every dinner who also presented at the National Press Club gave focus and purpose for delivering political messages.

In 2002 Bronwyn Kingwell masterfully realized the idea of Steve Wesselingh when 28 societies came together for the Australian Health and Medical Research Congress. This interdisciplinary congress fostered collaboration with more than 2000 delegates and delivered economies of scale over individual smaller meetings.

Right from the start it was all about the politics. Committee meetings would always involve a report back from Exec on what was happening in Canberra, how funding was shaping up that year, what the latest lobbying engagement had achieved, how were we best to approach the marginal candidates in the lead up to an election to raise awareness of the pitiful endowment fund of the NHMRC, I don't know how many letters I've written over the years. Key reports such as the Access Economics assessment on the savings to the health system for every dollar invested in H&MR allowed ASMR to present well researched arguments for Government investment. Michael Wooldridge was the Health Minister in the Howard Government, here was a medico who understood the importance of evidence-based research in policy formation. The story of the Wills Review and the doubling of the NHMRC Endowment Fund is another's to tell but I do remember pacing to hush the newborn at 10.30pm while a strong exchange of views was being expressed between the then ASMR President and the Health Minister. It did lead to Treasurer Costello describing in the budget speech that researchers' careers depend on grants, it wasn't all conducted by clinicians in their spare time… a true break through.

And yes, the ASMR had become very personal when Rob Ramsay and I met on the Victorian committee. This firebrand who let loose on Government policy on a Channel 10 news report, created a memorable Melbourne dinner roasting of institute directors and regularly pulled no punches as newsletter editor. He never leaves you in doubt on where he stands. The strength of researchers delivering their own public and political messages is powerful and will always

Mentoring Program

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Between 5 and12 years post-PhD?

ASMR's online mentoring program has 29 of Australia's leading researchers ready to help you with one-to-one professional help and advice.

Take advantage of this free program now!

http://www.asmrfiles.org.au/mentorprogram/

remain so. Whether its to influence policy, raise funds for your organization or to change people's behavior for a healthier life, researchers speaking up are a powerful force.

Reflecting back, ASMR was also a welcoming place for women at a time when senior women in leadership roles were few. Although I was never a Director, the lessons learned from my involvement with ASMR about the political process, how to articulate an informed argument to create change, how to engage the public and politicians to advocate for what you believe in and are passionate are what drives ASMR still today. Politics describes the process of decision making in a group, it happens in your home, in the lab and in governing the country. Don't think you can't influence the system and its out of your control. It has been said that decisions are made by those who turn up, so get involved today and you may get more than you expected.

Dr Maree Overall

Vale Dr Alan Skyring

Alan Skyring and Barry Firkin founded ASMR in Sydney in 1960. Alan died peacefully on 6th October 2018. Below is Alan's personal account of how the society came to be (first published Oct 2006). We thank him for this insightful piece and for all he has done for the society.

Barry Firkin and I both arrived at Royal Prince Alfred Hospital, Sydney, in early 1960, he to become Director of the Clinical Research Unit and I to be Director of Gastroenterology. We had both spent the previous two years in the United States, I was at Johns Hopkins in Baltimore he was in St Louis and we had both been struck by the multidisciplinary nature of the research being done in the departments in which we worked and in the Clinical Research Society meetings we attended in Atlantic City where scientists from all disciplines including clinical medicine followed each other on to the podium and relaxed and interacted in restaurants and coffee shops. No such society existed here so over a couple of beers one night we decided to form one, to call it the Australian Society for Medical Research and to publish abstracts in a journal to be called *Medical Research*.

We managed to talk Jim McRae, Rod Shearman, Gordon Archer and Arnold Hunt into joining the committee but as Barry and I were the main enthusiasts, we would have to do the legwork. I'm pretty sure we tossed a coin! I don't know who won or lost but he became the President with the main job of finding members and I became Secretary/Treasurer with the job of raising money, organising the first meeting and publishing the journal.

The collective decision that only members under 40 years of age could be office bearers and to call the organization ASMR led to a fair bit of derision from some, who said how could a couple of upstarts have the hide to start a society with such radically new and strange ideas. I took a week's leave and went to Melbourne to do a bit of missionary work and managed to convince Gus Nossal, Don Metcalf and a few of our more enlightened southern neighbours to join. Some of them presented papers at our first meeting later that year. We reckoned we had to get the Society up and running quickly otherwise we were dead — hence the haste to have a meeting before the end of the year. The meeting was judged a success with papers presented from a variety of disciplines.

Barry talked his family solicitor into doing the Articles of Association and my accountant became the Society's auditor, both in an honorary capacity. So in less than 9 months, we had an organisation that not only achieved its scientific goals but was a proper legal and financial entity. Forty-five years on, the Society continues to thrive!

Fast Track Your Career and Turn PhD Theory into Practice

The Australian Postgraduate Research (Intern) program is a not-for-profit all sector-all discipline national program, accelerating innovation through short-term, 3 to 5 month PhD internships. The program aims to support industry-based training of PhD research students in all Australian universities, to increase employability and broaden business and university collaborations.

Find out about available internships *https://aprintern.org.au/available-internships/*

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Dr Daniel Johnstone
— Honorary Treasurer/Policy Development

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— Executive Director

Dr Amy Winship
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Associate Professor David Ascher
— Newsletter/Professional Development

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Endocrine Society of Australia
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Fertility Society of Australia
Haematology Society of Australia and New Zealand
High Blood Pressure Research Council of Australia
Human Genetics Society of Australasia
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Australian Red Cross Blood Service
Australian Respiratory Council
Clifford Craig Foundation Limited
Cure Cancer Australia
Foundation for High Blood Pressure Research
Haemophilia Foundation of Australia
Heart Foundation of Australia
Juvenile Diabetes Research Foundation
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MS Research Australia
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