

AUSTRALIA-CHINA FRIENDSHIP SOCIETY NSW Inc. est 1952

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Bulletin No.491 May 2025

Come and hear writer/producer and actor, [Tsu Shan Chambers](#), discuss the making of the film “My Eyes”.

We will be meeting at 11AM on Wednesday 21ST MAY, in MEETING ROOM 1, Level 1, NSW TEACHERS FEDERATION, 23-33 MARY St., Surry Hills, not far from Central Station.

If you want to see a premier screening of the film, see details below.

When Optometrist Alana discovers her daughter has a rare inherited eye disease, she must look into her past to realize her vision for the future. A judo athlete with a vision impairment halfway across the world may hold the answers she is searching for, but old truths threaten to derail the mission and Alana's marriage. Can she save her daughter's sight without losing everything else she holds dear?

GET TICKETS NOW
[FAN-FORCE.COM/myeyes](https://fan-force.com/myeyes)

AUS+NZ CINEMA RELEASE 1 NIGHT ONLY!

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MY EYES

Q&A SCREENINGS WITH CAST AND CREW AT SELECT LOCATIONS

SPECIAL PREMIERE EVENTS

TICKETS TO THESE EVENTS ARE ONLY AVAILABLE AT FAN-FORCE.COM. YOU MUST PURCHASE PRIOR TO THE SCREENING.

Inspired by true events and starring Adam Garcia (Coyote Ugly, Bootmen), Tsu Shan Chambers (Suka, Remnant), two-time Paralympic Judo champion Eduardo Ávila Sánchez and Kieu Chinh (The Joy Luck Club, The Sympathizer), MY EYES is a heartfelt family drama about the power of unconditional love.

Please check the website <https://fan-force.com/myeyes/> for dates/times/locations and pricing

As these are limited premiere Q&A premiere fundraising screenings, there are no discounts.

Sydney Screenings:

June 2, Events Cinema Burwood

June 4, Events Cinema Parramatta

June 10, Hoyts Warringah Mall

June 11, 6:30, Hoyts Chatswood (Westfield)

PLEASE RENEW YOUR MEMBERSHIP!

Renewal Form on back page! Donations Welcome!

President's Report

We are in the last month of autumn already! A slow season compared to Chinese New Year!

Earlier, in April, a few of us went to the White Rabbit Gallery in Chippendale to see their latest exhibition of contemporary Chinese art. After a guided tour (details in the Bulletin), we had a dumpling lunch in the gallery café. It's an amazing place, free entry, all owned by patron Judith Neilson. Well worth a visit.

The China Cultural Centre Sydney recently hosted a free film night featuring a charming comic drama, "Lighting Up The Stars". Directed by Liu Jiangjiang and starring Zhu Yilong, Yang Enyou, Wang Ge, Liu Lu, and Luo Jingmin, the movie tells the story of Mo Sanmei (acted by Zhu Yilong), a man recently released from prison who works in his father's undertaking business. He meets the young orphan Wu Xiaowen (acted by Yang Enyou) during the funeral of her grandmother.

The interaction and mutual influence between Mo and Wu unexpectedly change Mo's attitude on occupation and life. The film was nominated for seven awards at the 35th Golden Rooster Awards, and won two awards for Best Actor and Best Directorial Debut.

In May, we will have a talk from film producer and actor Tsu Shan Chambers whose film "My Eyes" is just being released. A portion of every ticket sold for 'My Eyes' will be distributed evenly among a group of non-for-profit organisations dedicated to eye care and blind sports. See the front page for details of the film. Hope to see many of you at the talk!

Peter Wietzel, President, May 2025

New Members

Welcome to John White!

Donations

A BIG thank you to:

Peter & Marie Wong, John White, Dennis & Mulan Moroney, Carol Lindsay



'Lighting Up the Stars' Review:

Now, I know what it sounds like when I literally rate this a 10/10 across the board but I swear I cannot overstate this when I say this is forever going to be one of my favorite movies for the rest of time.

Director and writer Liu Jiangjiang was very humble when he said that some people might think it's an immature movie, with immature/inexperienced staff and actors, and with messages that might be too on the nose -- he went on to say that he just hopes everyone will appreciate the movie, even if just a little bit, because he and the rest of the cast and crew put so much of their heart into it. And you know what? Lighting Up the Stars exceeded all expectations, at least for me. Heartwarming, funny, profound, playful, a tearjerker...

This film is the equivalent of finally coming home after being away for a while, of being wrapped in a blanket on a cold winter's day, of sleepovers with your friends in childhood, giggling after lights-out. Words cannot do justice to how this film makes you unlock emotions you probably weren't even aware of -- in a good way!

Laughing out Loud at the White Rabbit Gallery

By Secretary Dr Laurel Evelyn Dyson

Members of ACFS enjoyed a guided visit on 9th April to an old favourite, the White Rabbit Gallery in Chippendale, for their latest exhibition XSWL, the equivalent in English of LOL, laughing out loud. If not actually splitting our sides, we were at the very least *amused* by a number of the exhibits and curious about others. The focus was on the digital age and on the memes, games, etc., that youth use to get around China's censorship of the Internet. A fondness for grim humour was evident: is it 'ha ha funny', or does it represent a darker side of play? The inside of the Gallery had been entirely repainted in bright colours to fit the theme of the exhibition.

My favourite was *'Between I'*, a work by Shyu Ruoy-Shiann consisting of an 'orchestra' of kitchen tides: operating the foot pedal the lid lifts and a bar or two of Beethoven's 5th Symphony emanates, played by a single musical instrument. Operate all the bins together – as happens automatically on the hour – and the Taipei Symphony Orchestra strikes up, with the strings, woodwind, brass, etc., bringing the symphony to life. This work of art was inspired by the artist's first visit to Paris, when he heard Western classical music for the first time and was overwhelmed by its beauty. It is a tribute to his mother's collecting of rubbish for recycling when he was growing up, her way of making money to support her poor family. Peter Weitzel, in a philosophical mood, suggested that it represents co-operation between people.

A very different work was 'Half-Hundred Mirrors' by China's greatest contemporary portrait painter Yu Hong. She painted this when she turned fifty and it consists of a series of oil paintings from her babyhood through her life to the present. In one she is swirling ribbons in a young women's dance troupe, in another with friends paying homage to a portrait of Chairman Mao, then about to give birth by caesarean, etc., reflecting not only her progress through life's stages, but also the political and social times she has lived through. The portraits were accompanied by paintings of changing technology from the radio to TV to security cameras.



Peter activating a musical kitchen tidy in 'Between I'

On a more serious note was 'Bathtub', one of Zhang Xiaogang's 'Bloodlines' series. This recalls the artist's childhood, when his parents were taken away for re-education during the Cultural Revolution, leaving him and his brothers and sisters totally alone in their house for two years. The receptacle holding the children is empty of water, but an



electric cable leads menacingly from a powerpoint to the giant blue tub. Zhang is one of the most highly sought-after artists in the world today and this work represents one of the masterpieces of the White Rabbit collection, only occasionally on show. After viewing the exhibition we refreshed ourselves in the White Rabbit tearoom with steamed buns and tea.

Peter, Laurel, Kim and Leanne with 'Bathtub'

ACFS at the Opening of the Lanting Chinese Calligraphy Cultural Salon

By Secretary Dr Laurel Evelyn Dyson

On 20th March 2025 ACFS NSW were invited to the opening of an exhibition, demonstrations and lectures on Chinese calligraphy at the China Cultural Centre in Castlereagh Street. The name of the exhibition derives from a masterpiece of calligraphic art, 'Poetry Gathering at the Lanting Pavilion'. The original has been lost – thought to have been buried with a prominent individual – but copies that were made allow us to appreciate this famous work. One of these copies was on display in the exhibition, along with many other fine works, both classical and modern.



ACFS Committee Members Laurel Evelyn Dyson, Jeanette Wang and Zoe White at the Opening

Chinese calligraphy has a history spanning 8,000 years. It is more than just a form of writing but embodies philosophy, aesthetics and personal expression.

Professor Zhu Youzhou, one of the master calligraphers who provided demonstrations and whose work was on display in the exhibition, gave an excellent lecture illustrated with examples from ancient artefacts to his own calligraphy practice. He began by explaining that there have been three types of calligraphic scripts:

- *The pictographic*, e.g., the cuneiform script carved on stones or bricks by the Mesopotamians, and the carved or painted hieroglyphics of the Egyptians.
- *Wedge-shaped*, e.g., the Latin alphabet, that we adopted into English, originally based on images of things.
- *A streamlined linear form*, e.g., Arabic calligraphy, English running writing, or a type of Egyptian writing made with a brush and quite different from hieroglyphics.

Chinese calligraphy is the most complete form of writing, in including all three forms.

Moving to Chinese characters, Professor Zhu divided them into six categories:

1. Pictographs

The meaning of the word is expressed by describing the shape of an object, particularly human body parts and facial expressions, but can also derive from biological and natural signs, e.g., birds, plants, insects, the moon. On some very old artefacts, for example, cauldrons made at least 3,000 years ago, the inscriptions consisted of pictures, which then were simplified to a symbolic form over time to become a pictograph.

2. *Self-Explanatory Characters*

These are simple symbols or lines which represent abstract concepts, for example a single horizontal line for 'one', two lines for 'two', etc.

3. *Associative Compounds*

A combination of two or more pictograms can express a new meaning, e.g., figures of two people standing side by side represent the concept of 'parallel'.

4. *Picto-Phonetic Compounds*

A combination of a pictogram which expresses the meaning, and another part which indicates the pronunciation, e.g., in the character for 'river' the left half means 'water' and the right half indicates the pronunciation.

5. *Mutually Explanatory Characters*

The combination of two or more characters which explain one another, e.g., the characters for 'up' and 'down', 'above' and 'below', 'superior' and 'inferior' are derived from a horizontal line with an added component either above or below the line.

6. *Phonetic Loan Characters*

The borrowing of a character by reason of its sound to a concept of a different meaning.

Professor Zhu went on to explain the fundamental components of calligraphic aesthetics, namely Fourfold Beauty:

- *Beauty of line*: lines soar gracefully, resembling ribbons in the air.
- *Beauty of light*: created by using different ink colours or different concentrations (or saturation) of ink, including thickness of line, and dry or wet strokes.

- *Beauty of structure*: contrast between different parts of the character so that not all parts are even, for example, an uneven distribution of strokes, a variation of height or length.
- *Beauty of individuality*: as an example, Professor Zhu contrasted the 'tendons' of Yan (plump, neatly arranged strokes) with the 'bones' of Liu (clear, thin strokes). These were two calligraphers of the Tang period whose names became iconic for their different styles of brushwork.

This excellent lecture was concluded by our attention being drawn to the aesthetic appeal of the Four Treasures of the Study, namely, brush, rice paper, ink stick and ink stone.



Professor Zhu Youzhou Demonstrating Chinese Calligraphy

The China-Australia Free Trade Agreement (ChAFTA)

On 8 April, an event was hosted in Sydney by the Australia-China Relations Institute (ACRI) in partnership with the Australia China Business Council (ACBC) to mark the first decade of the China-Australia Free Trade Agreement (ChAFTA). Speakers at the event covered the impact of ChAFTA on Australian trade, labour market and strategic outcomes.

Speakers included the current Trade Minister, Don Farrell, and two former Trade Ministers, Dr Craig Emerson and Andrew Robb AO. ACRI Director, James Laurenceson, gave a presentation on his report, *The China-Australia Free Trade Agreement (ChAFTA): An Australian assessment of core outcomes a decade on*. <https://www.uts.edu.au/news/2025/04/china-australia-free-trade-agreement-chafta-australian-assessment-core-outcomes-decade-on>

Some key points:

- When the China-Australia Free Trade Agreement (ChAFTA) was signed in June 2015, the Australian government and business groups lauded its trade and prosperity-creating potential. ChAFTA's passage through the Australian parliament, however, was far from straightforward. The Labor opposition initially refused to extend bipartisan support as the trade union movement criticised the deal for allegedly undermining local job opportunities and workplace safety standards. Others asserted it advanced the People's Republic of China's (PRC) strategic interests at Australia's expense.
- In the decade since its eventual enactment, Australia's trade with the PRC grew from \$144.8 billion to \$325.5 billion, a 124.8 percent increase. This compared with 76.5 percent with the rest of the world. The PRC market has outperformed the rest of the world across both exports and imports and almost all broad categories of goods and services.
- Temporary labour migration from the PRC has fallen, both in absolute numbers and as a proportion of the total. There has been no compelling evidence presented that links unsafe workplace practices in Australia to ChAFTA's provisions.
- Policies pursued by Canberra since 2015, under both Coalition and Labor governments, suggest that Australia's strategic decision-making has not been compromised, despite a large and growing trade exposure to the PRC.
- The above core outcomes help to explain why a decade on Australian public support for ChAFTA remains strong
- Australian public support for ChAFTA remains strong.

The event was an appropriate acknowledgment of the positive outcomes from the free trade agreement for both Australia and China, and a fitting counterpoint to the previous week's "Liberation Day" tariffs announced by President Trump. As pointed out, tariffs can lead to higher inflation and eventually increased unemployment.

China's not-so-quiet energy revolution: Towards the world's first industrial electrostate

[David Glynne Jones](#), [Derek Woolner](#); April 30, 2025
Pearls & Irritations

In 2023, China increased its deployment of solar and wind energy three-fold. This trend accelerated in 2024, with China installing nearly 65% of the world's new low emission energy electricity generation.

The world's largest industrial economy is now on track to become the world's first major industrial electrostate by around 2040, based on low-cost, low-emission electrical energy generation at unprecedented scale.

China is the world's largest industrial economy. In 2024 [China's share of global manufacturing output](#) (31.6%) was twice that of the US (15.9%) and comparable to the combined output of the US, Japan, Germany, India and South Korea. By 2040, China's share of global manufacturing is projected to increase to about 45% to 50%.

China dominates global industrial and manufacturing supply chains including:

- steel 55%
- aluminium 60%
- cement 50%
- solar PV modules 80%
- wind turbines 65%
- batteries 70-80%
- home appliances 60-70%
- shipbuilding 53%
- automobiles 40%
- tyres 47%
- plastics 33%

All these industries are energy-intensive and in 2023 China consumed 27.4% of global primary energy and 32% of global electricity generation. China's energy-related greenhouse gas emissions were 35% of the global total.

In 2023 [China dramatically pivoted its energy transition strategy](#) to an accelerated deployment (three-fold) of solar and wind energy complemented by battery storage, while moderating its near-term and long-term targets for nuclear energy. In 2023, China installed 50% of the world's new solar and wind energy generation.



In 2024, this trend was consolidated and further accelerated, when China installed nearly 65% of new global solar and wind energy generation.

New solar and wind generation installed by China in 2024 will produce about 550-600 terawatt-hours (TWh) of low emission electricity annually – more than twice the total annual output of Australia's electricity generation (~250 TWh), and equivalent to the output of 55-60 large nuclear reactors.

China plans to maintain this accelerated rate of deployment for new solar and wind energy from 2025 to 2030, complemented by a quadrupling of the rate of battery storage installations, which reached 47 gigawatts (GW)/101 gigawatt-hours (GWh) in 2024.

The [deployment of new nuclear generation](#) is continuing at a steady, but much lower, rate, with ~50TWh of new nuclear generation (~10% of new solar and wind generation) planned to come online annually between 2025 and 2030.

By 2030, China's annual electricity generation will increase from ~9,500TWh in 2023-24 to ~12,000TWh, accompanied by a significant reduction in emissions intensity. High-emission generation (primarily coal) will decline from 62% to ~48%, while low-emission generation (solar, wind, hydro and nuclear) will increase from 38% to ~52%.

A combination of increased storage (primarily batteries), ultra-high voltage transmission and market

reforms is expected to improve the availability and utilisation of solar and wind generation by 2030.

Between 2030 and 2040, it is expected that deployment rates for solar, wind and nuclear energy and battery storage will be maintained or increased. By 2040, China's annual electricity generation is projected to reach ~16,000TWh (more than half of total global electricity generation in 2024), with high emission generation declining to ~25% and low emission generation increasing to ~75%.

Low-emission generation will be dominated by solar (~30%) and wind (~26%), with hydro and nuclear each contributing ~9%. China's combined solar and wind generation (~9000TWh) will be more than the [International Atomic Energy Agency's](#) high forecast for total global nuclear generation by 2050 (~7700TWh).

If China sustains projected rates of deployment for new low-emission generation and progressive reduction of high-emission generation (~2% annually), it is expected that China's share of global emissions could decline from the current 35% to ~20-25% by 2040.

In just 15 years, China will pivot from high-emission to low-emission electricity generation, while increasing total annual generation by ~70% to meet the demands of a rapidly electrifying economy.

Several key technology trends continue to enable and promote China's rapid deployment of low emission electricity generation. The costs of solar, wind and battery technology continue to decline while performance improves.

The most dramatic recent development is in grid-scale battery storage. In late 2024, a major tender in China for grid battery storage achieved turnkey costs for 20-year managed battery storage of US\$65-80/kWh – a 7-fold reduction in grid-scale battery costs in just seven years since the installation of the Tesla PowerPack 2 system in South Australia (~US\$550/kWh).

Further, the operational life of grid batteries has more than doubled since 2017, and consequently the levelised cost of storage has now declined to the point where "solar baseload" electricity is becoming a technical and economic reality.

"Solar baseload" electricity utilises grid integration and long-discharge battery storage (eight hours) to provide

a 24/7 reliable supply of solar-generated electricity. It is now estimated that China's cost of "solar baseload" generation will be comparable to coal generation costs by the mid-2030s (~US\$45/MWh) and significantly lower than China's nuclear generation costs (~US\$70/MWh), which are already considerably lower than nuclear generation costs in the rest of the world.

On the demand side of energy transition, continuing improvement in battery performance and reducing costs is enabling an accelerated transition to electric transport, with "New Energy Vehicles" (battery electric vehicles and plug-in hybrids) now accounting for more than 50% of new car sales in China, and significant sales of electric bicycles and tricycles.

China now has more than 550,000 "new energy" buses (>80% of the total bus fleet), with 100% electrification of urban buses having been achieved by 2023.



China- 02.15.2025. Kwun Tong Ferry Bus Terminus.

The trend to road vehicle electrification is now having a measurable impact in reducing China's dependency on oil imports.

By 2040, China will be emerging as the world's first major industrial "electrostate" – an economy in which low-emission electrical energy will be the dominant energy mode for most sectors of the economy.

David Glynne Jones

David Glynne Jones is an independent advocate for the adoption of renewable energy and electrification across all sectors of the Australian economy. He is currently assessing the implications of emerging advanced battery technology for low emission electrification of the Australian transport sector.

Derek Woolner

Derek Woolner is co-author of The Collins Class Submarine Story: Steel, Spies and Spin. He is a previous director of the Foreign Affairs and Defence Group in the Parliamentary Research Service.

ABC has Four Corners with just one angle: Anti-China Media Watch

Marcus Reubenstein; April 11, 2025

Pearls & Irritations

In the midst of a federal election campaign, China is front and centre, with the major parties falling over themselves to look tough on national security. The mainstream media is once again aiding and abetting the political narrative without any serious analysis; Albo and Dutton are going to swipe back the Port of Darwin from its CCP-linked owners, but the mainstream media is clueless as to how that will happen; Tony Abbott tells his former chief of staff we're being bullied by China; and a heavily-promoted Four Corners program fails to scale the great wall of objectivity.

The power of the Xi Jinping narrative

In the week leading up to this Monday, 7 April, the ABC was heavily promoting a [Four Corners episode](#) dissecting the rule of Chinese President Xi Jinping and his global impact. In a typical ABC way, the promos painted Xi as a global threat and, by extension, a direct threat to Australia.

As the only global superpower to rival the US, under an increasingly authoritarian leadership, China and its leader should be subject to scrutiny. The ABC's latest attempt to discredit China's legitimacy does not qualify as proper scrutiny.

The timing of this program, in the midst of a federal election campaign, is not accidental. For the best part of a decade, the ABC has played into the China hysteria line. This Four Corners episode was the national broadcaster further injecting national security threats into the federal election narrative.

There are a number of questions that need to be answered about this program. The broadcaster's 30-second promotion is overlaid with a dramatic Australian voiceover declaring, "The power of Xi Jinping [and] how he remade global politics." It was tempting viewers to watch another hard-hitting Four Corners examination of major issues, in this case how our biggest trading partner is posing major geopolitical challenges in which Australia is caught up.

On its web page, the opening paragraph promoting the episode reads, "This week Four Corners unpacks the rise of Xi Jinping, China's most dominant leader since Mao Zedong, and the global consequences of his rule." The problem is, Four Corners unpacked nothing more than a program produced, in its entirety, by the PBS Frontline in America.

"The Power of Xi Jinping", it was labelled by the ABC; "China, the US and the Rise of Xi Jinping" was the actual title of the program that aired on Monday night. When the episode rolled out on television screens around Australia, there was no studio introduction, no opening credits and (despite the nature of its promotion) no disclosure to viewers that they were about to watch a program produced by an American broadcaster.

Coming back to the issue of why this episode made such compelling viewing for Australians four weeks before they head off to the polls, there was also zero disclosure that the program first aired nearly five months ago – in November 2024. In 44 minutes and 30 seconds, Four Corners delivered a comprehensive, and compelling, critique of the rise of Xi Jinping and why we should be worried about it.

More worrying is the fact that original program's running time was an hour and 54 minutes. Not only had the ABC cut an hour and 10 minutes from the original production, it did so without disclosing to viewers this was a heavily edited version of a program produced by a foreign broadcaster.

The PBS video is blocked in Australia, so local viewers have no way of knowing exactly what was cut out of the original program. The ABC edit is heavily biased in its criticism of Xi and, by extension, China.

The Four Corners edit immediately launches into the issue of Taiwan, and Xi's determination to

reunify it with the mainland. Taiwan has become a tabloid headline, justifying much Western opposition to the rise of China. It is classic US propaganda, with a soundbite in the ABC edit declaring, “Taiwan is a vibrant democracy”. For most of its existence, Taiwan has been a dysfunctional democracy. For the first four decades of its independence from the mainland, the island was under martial law. This period, known as the “White Terror”, is only second to Syria in continuous existence as a state under military rule. One issue Four Corners, and the legacy media as a whole, did not raise is that Taiwan does not consider itself to be an independent self-governing democracy. It’s referred to as Taiwan Republic of China, and the Taiwanese consider themselves to be the only legitimate China, while the People’s Republic of China — with its great land mass and 1.4 billion people — considers itself to be the only China.

Much was made of China’s military build-up, and the PBS correspondent, Martin Smith, visits Taiwan to observe military exercises at, what the Taiwan military proclaims are, the exact landing points for a Chinese invasion. Are viewers really to believe that the Taiwanese would disclose their exact battle plans to a foreign television network or is this just propaganda dressed up as serious analysis?

PBS interviews Chinese academic, Victor Gao, for its program to present the Chinese perspective. The vice-president of the Beijing-based Centre for China and Globalisation, he appears in numerous interviews in Western media. His China views are very hawkish, but no more so (in fact probably far less) than the China sceptics regularly interviewed by the ABC.

Among the interviewees advancing the China-threat proposition in the program were H.R. McMaster, Donald Trump’s former national security adviser; Matthew Pottinger, Trump’s former deputy national security adviser; respected China commentator Orville Schell – without any disclosure that this fluent Chinese-speaking academic studied in Taiwan; and a number of

mainland dissidents and opponents of the Chinese regime.

There is nothing inherently wrong with giving Chinese opponents of Xi a voice, but the program does not scrutinise their motives or their views. They are used, as ethnically Chinese people often are, to drive the Western media narrative that China is bad, and the West is good.

The one theme which was clearly dated in this 2024 program — and that the Four Corners producers conveniently ignored — was that China is the great protagonist in a trade war with the US. A program produced last year was aired by the ABC in the midst of the biggest global trade war in history, imposed by Trump’s indiscriminate tariff policy, and there was no pause for thought that a major thrust of this program was completely outdated.

Even though it was biased towards the US point of view, the PBS program had legitimacy. The way the ABC promoted, presented and edited it — not to mention the timing of its broadcast — smacked of China hysteria and a complete bias on the part of the national broadcaster.

Prying the Port of Darwin from Chinese hands

Chinese company Landbridge’s ownership of the Port of Darwin, or more precisely its 99-year lease to operate the port, is subject to so much misreporting it’s impossible to go into detail in this column. As splashed over the front page of the Weekend Australian, with the rest of the media in tow, Peter Dutton and (thanks to a Liberal leak) Anthony Albanese both announced they are going to next month’s election vowing to snatch back the port from Chinese-owned Landbridge.

However, one mainstream journalist, the Australian Financial Review’s Anthony Macdonald (06 April) has done an [excellent job](#) in dissecting the commercial realities of getting the port back into Australian hands.

Macdonald rightly tells readers, “The Port of Darwin is not going to sell like hotcakes. It is small,

bitsy, not on the map as far as the world's big shippers are concerned, and it's now so wrapped up in government red tape and 'strategic' asset-ness that it is hard to see anyone offering the sort of money China's Landbridge paid in 2015." He wryly mentions that the 2015 sale of the port attracted 33 interested parties (obviously not all of them serious) and that a 2025 sale was likely to attract just two parties: Landbridge and the Australian Government.

The rest of the coverage is typical legacy media dross, talking up the national security threat of a strategic asset owned by a Chinese company and glossing over the realities. The port's operation, and ownership, has been cleared by three comprehensive government reviews, one in 2015 when it was sold, another ordered by the Morrison Government and delivered to then defence minister, Peter Dutton, in 2021, and an Albanese Government review in 2023.

With the exception of the AFR piece, the mainstream media has ignored that fact that port has been operating under Chinese ownership for a decade without a single incident.

In fairness to the [ABC](#) (07 April), defence correspondent Andrew Greene pressed the defence minister, Richard Marles, to answer a question whether the election policy to get rid of the port's owners came at the behest of the US. Marles declined to respond.

Abbott on Credlin on China

Former prime minister, Tony Abbott, appeared on Sky "after dark" in an [interview](#) (01 April) with, his former chief of staff, Peta Credlin, later covered by Murdoch tabloids under the headline, "Tony Abbott argues Australia has been 'bullied' and 'pushed around' by China under the Albanese Government".

Speaking specifically about the Chinese research ship, Tan Suo Yi Hao, (claimed but not proven to

be a spy ship) crewed by scientists from China, New Zealand, Malaysia, Denmark, Germany, France, Brazil and India, Abbott tells Credlin, "There's got to be more of a tit-for-tat response to these acts of intimidation from Beijing. Why doesn't our navy do live-fire exercises off the coast of China? Why don't our oceanographic ships do these sorts of things in the South China Sea?"

Does our former prime minister really not know we constantly engage in military exercises off the coast of China? If so, then Credlin is the last person who'll challenge him on that proposition.



Marcus Reubenstein

Marcus Reubenstein is an independent journalist with more than 25 years of media experience, having previously been a staffer with a federal Liberal Party senator from 1992 to 1994. He spent five years at Seven News in Sydney and seven years at SBS World News where he was a senior correspondent. As a print journalist, he has contributed to most of Australia's major news outlets. Internationally he has worked on assignments for CNN, Eurosport and the Olympic Games Broadcasting Service. He is the founder and editor of Asian business news website, APAC Business Review.

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The Australia-China Friendship Society is a non-profit organisation, run completely by volunteers. It was founded in the early 1950s to promote friendship and understanding between the peoples of Australia and China.

In keeping with that objective we engage in the following activities:

- ☐ We hold regular meetings at which we hear speakers who have expert knowledge about China
- ☐ We publish our Bulletin on a regular basis.
- ☐ We organize tours to China and other countries, at the lowest possible cost.
- ☐ We host delegations from China.
- ☐ We organize language, painting, cultural and other specialist tours in China.
- ☐ We organize excursions and social occasions for members and friends.

Membership is open to anyone who supports our aim of promoting friendship and understanding between Australians and Chinese.

DISCLAIMER: The views expressed in articles published in the Bulletin are not necessarily those of the ACFS.

Australia-China Friendship Society NSW Membership Application Form

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	\$30 Individual member		\$35 Family				Donation \$ _____
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