DESIGNS ON CRIME
Changing the face of Kings Cross

IN THE WAKE OF FUKUSHIMA
Reigniting the debate over nuclear power

CONNECTING CLASSROOMS
Bringing theatre and technology together
EXECUTIVE COLUMN

MAKING A COMMITMENT, AND KEEPING IT

As you may well have seen, the new buildings proposed by our City Campus Master Plan are well underway. In April, we opened the first new facility: the Multi-Purpose Sports Hall, located under Alumni Green. When the dust settles, UTS will have one of Australia’s most cutting-edge teaching, learning and research education precincts, and one of its greenest.

Sustainability has always been at the core of the Master Plan – designing and operating green buildings is the only way we will achieve our ambitious greenhouse gas (GHG) emission targets.

As a member of the Australian Technology Network (ATN) of universities, we have committed to reducing our 2007 GHG emission levels by 11 per cent by 2012 to 2013 and 30 per cent by 2020 to 2021. In time, targets will also be set for water consumption, waste generation and other indicators.

Currently, UTS is on track: our GHG emissions peaked in 2007 at 45 561 tons of carbon dioxide, falling to 43 295 tons in 2009/2010. Thanks to measures such as the purchase of 10 per cent Gold Power (a certified GHG-offset program) and the recently commissioned $9 million energy-efficiency upgrade, this trend will continue. By 2012 to 2013, emissions from current operations will sit around 40 550 tons.

While our ATN targets are within reach, a challenge ahead is the substantial increase of campus floor area proposed by the Master Plan – some 80 000 square metres additional. Good design and good management will ensure this does not translate to a commensurate increase in carbon footprint.

Initiatives already approved – and in some cases implemented – include smart lighting and air conditioning controls in the student housing tower, under-floor air distribution in the Broadway building (to improve heating/cooling efficiency) and the inclusion of tri-generation plants in both the Gehry-designed Dr Chau Chak Wing building and Broadway building. These will underpin the viability of further connections across campus and ultimately beyond campus.

Tri-generation, in particular, is integral to emissions reduction. It consists of a natural-gas-fired generator that produces electricity and harnesses the otherwise-wasted heat resulting from this process. This heat is then used for other purposes, such as heating or chilling water used in building services.

The Broadway building’s tri-generation plant is proposed to be located in building 10 and will efficiently produce energy for the new building, building 10 and (ideally) buildings 1 and 2. Some of our neighbours, such as the new Central Park development across the road, may also be able to tap into this supply.

Integrated tri-generation will help UTS meet GHG targets and contribute to the overall greening of Ultimo and ultimately, Sydney. Similarly, an integrated rainwater-harvesting plan could see recycled water replace more than a third of the very substantial annual demand on potable water used in cooling towers.

Such precinct-based solutions are the most rewarding but also the most challenging to achieve due to complex negotiations with precinct partners, government and utility providers. There is work to be done but it’s already clear these measures add up to one thing: UTS will be known as the university that doesn’t just set environmental targets, it meets them. This is something we can all be proud of.

Patrick Woods
Deputy Vice-Chancellor (Resources)
Photographer: Carmen Lee Spiers
The University of Technology, Sydney’s vision is to be a world-leading university of technology. Our purpose as a university is to advance knowledge and learning to progress the professions, industry and communities of the world. Our values - to discover, engage, empower, deliver and sustain - guide our performance and our interactions with each other, with students, our partners and the wider community.

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REIGNITING THE DEBATE OVER NUCLEAR POWER

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### NEXT ISSUE

The next issue will be distributed on 1 August 2011.
Send your story ideas, opinions and events to: u@uts.edu.au

Deadline for submissions is 1 July 2011.
Location isn’t all that will drive students to UTS’s vibrant new on-campus housing facilities. However, the lifestyle – which includes rooftop barbeques with sweeping views of the CBD, Darling Harbour and Ultimo precinct – may.

Opening mid-July, above the Peter Johnson Building on Harris Street, the new UTS housing facility will provide on-campus accommodation for 720 students. With 21 levels, the building houses a range of facilities and common areas designed to enhance the student experience.

“The building will be a mix of 37 two-bedroom apartments, 50 six-bedroom apartments and 346 studio apartments, with rental prices ranging from $226 to $308 per week. This includes weekly room cleaning, utilities, wireless internet, study labs and access to the full program of resident events,” says Manager of University Housing Amit Mitra.

While moving out of home and living independently can be challenging, Mitra believes student housing promotes personal development and helps students acquire the skills needed to live in private accommodation after they graduate.

“UTS accommodation is a good transition point between the comforts of home and Sydney’s rental market. The Residential Life programs provide a balance of support and autonomy to young students whereby they learn to live responsibly and develop diverse friendships.”

Housing Project Coordinator Claus Christensen agrees. “The best way possible to introduce yourself to the university is to live on campus.

“Each room will be fitted with a bed, desk, bedside table and lamp, while kitchens come with a fridge, kettle, microwave and toaster.

“The common room on level 8 has pool tables, a soundproof music room, theatrette, big screen television, lounge area, kitchen, 16 computers, a scanner and printer, and a giant chess board.”

While moving out of home and living independently can be challenging, Mitra believes student housing promotes personal development and helps students acquire the skills needed to live in private accommodation after they graduate.

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The building has more common shared space than any other building at UTS. Students have the option of living by themselves or sharing apartments. The rooms are allocated based on common interests and degree – we also try to have a mix of male and female, and international and domestic students.”

The new $88.6 million building was designed by Sydney architects Nettleton Tribe, in association with Lacoste + Stevenson who came up with the impressive facade. It has achieved a 5 Star Green Star rating, keeping it in line with the City Campus Master Plan’s sustainability targets.

Christensen says the building has been designed with a dynamic use of interior colour, while the use of natural light and ventilation gives it a clean and vibrant look. “All the material used during the construction of the building was designed to minimise the impact on the environment.”

The new development will provide UTS students with a home away from home. Mitra believes it’s this sense of community that makes student housing such a popular choice for university students in Australia.

“We are building a culturally diverse community of people with similar interests. Everyone living in the building is studying and socialising at UTS, so students will be sharing their experiences together, from working in study groups to finding that secret cafe with great coffee!”

Applications are now open for Spring semester 2011. For more information, visit www.ssu.uts.edu.au/housing/residences/new

Alexandra Berriman
Bachelor of Arts in Communication
[Public Communication]
Photographer [A Mitra]: Joanne Saad
Housing images supplied by: Nettleton Tribe

Comment on this article at newsroom.uts.edu.au/news/2011/06/living-sky-high
Carly Halliday is the first to admit she has an enviable job. As Recreation and Events Manager with the UTS Union, she has for the past three years organised day and weekend trips, short courses and outdoor adventures for staff, students and alumni. This means participating in the activities herself from time to time. Harbour sail, anyone?

“I choose the most suitable activities for our audience and provide firsthand, detailed information on what the experience is like,” explains Halliday. “The worst thing I could do is sign people up to something I don’t know anything about!”

As a result, the tried-and-tested UTS Union 2011 Sport and Recreation program offers something for everyone. Trips to Melbourne and the snow are popular with students, while activities more removed from daily life in Sydney – such as horse riding, scuba diving and abseiling – have proved attractive to staff.

“A short course always on everyone’s radar, even outside the university community, is the beginner’s Learn to Fence. It’s great fun and the coaches are Olympic-level fencers from our UTS Fencing Club.”

Halliday says one of the best and most attended activities of the year is the City2Surf charity fun-run. This year, on 14 August, 400 staff members and students are expected to participate in the UTS team.

“There are seven scheduled scenic walks and running clinics to help with preparation before the big day. On the walks, academics give small talks during rest points and everyone has the chance to chat and learn something new.

“By the time you reach the official City2Surf run, everyone knows each other. Afterwards, staff and students celebrate their accomplishment at the UTS marquee on Bondi Beach and complain together about how sore their legs are.”

Halliday is keen to highlight the social benefits of sports and recreation activities at UTS.

“International staff and students love the trips because they meet new people while sightseeing. Local staff can mix with each other outside the office on a short course or by joining a social sports comp. No matter what you choose to do, it’s perfect for getting to know more people in the UTS community in a relaxed, fun setting.

“We’ve put together the yearly program so we can offer the best deals on our activities, but we’ll find information on any sport or activity offered in Sydney and help you book it.”

With wine tasting in the Hunter Valley and dolphin watching in Port Stephens scheduled in the June calendar, Halliday says it’s never too late to learn a new skill, explore a new place and make new friends.

“Stop day dreaming and start doing, because when you look back at your time at UTS you’ll be more disappointed by the things you didn’t do than by the things you did.”

Xavier Mayes
Marketing and Communication Unit
Photographer (C Halliday): Joanne Saad
Photographer (City2Surf participants): Aimee Purcell
Comment on this article at newsroom.uts.edu.au/news/2011/06/work-play
Three months ago, Japan experienced a devastating earthquake and tsunami. The resulting damage to the Fukushima Daiichi nuclear power plant has reignited the debate about the role of nuclear power in meeting global energy needs. Sustainability researcher Chris Riedy looks at the pros and cons of this ‘clean’ energy source.
In the mid-1980s, nuclear power was booming. The number of power stations growing exponentially and it looked like nuclear power would supply a growing proportion of global electricity needs.

The industry had shaken the negative publicity associated with the core meltdown at the Three Mile Island power plant in the United States – the most significant accident in the history of the USA’s commercial nuclear power generating industry.

Then, the 1986 Chernobyl disaster in the Ukraine sent a radioactive cloud over Europe that not only led to thousands of deaths, but brought the rapid growth of nuclear power to a shuddering halt.

Despite this, there are still 437 nuclear power stations operating in 30 countries, providing 13 per cent of global electricity generation. Though the number of nuclear power plants has barely changed in the last 20 years, the contribution of nuclear power to global electricity generation is falling.

Supporters of nuclear power have, over the last decade, used concern about climate change and energy security to revive interest in the technology. Nuclear power produces no greenhouse gas emissions during its operation, therefore many see it as a way to decarbonise our energy system and reduce the threat of dangerous climate change.

Evidence of the renewed interest in nuclear power lies in the figures. The United Kingdom, for example, is supporting the development of a new generation of nuclear power stations at eight possible sites. China intended to increase its nuclear power capacity from 10 gigawatts to 50 gigawatts by 2015. India plans to increase the contribution of nuclear power from four per cent to nine per cent of its electricity generation within 25 years, and before their disaster, Japan planned to increase nuclear power from 30 per cent of its electricity supply to 50 per cent by 2030.

Following Fukushima’s partial meltdowns, explosions and release of radioactive material, some of these commitments have been scaled back.

Germany shut down seven of its 17 nuclear power plants and is considering options to make a transition from nuclear power to renewable energy. China has frozen approvals of new nuclear power plants while it undertakes safety reviews. Many other countries are undertaking reviews of their nuclear power commitments, creating significant uncertainty for the nuclear power industry. During this time, it’s worth considering the main arguments for and against the technology.

First off, can nuclear power really deliver significant greenhouse gas reductions? Certainly, nuclear power doesn’t generate greenhouse gas emissions during operation. However, a lot of greenhouse gas emissions are generated during uranium mining and processing, and during power plant construction.

It takes five to 14 years of operation before a nuclear power plant pays back these emissions and begins to operate as an emission-free source.

In countries with an existing nuclear power industry, it can take an additional 10 years of planning before a new plant is operational. Where an industry is just being developed, lead times are even longer.

This means a decision to support nuclear power as a response to climate change today is unlikely to result in real emission reductions for at least 15 years, and possibly much longer. For many climate scientists, this is simply too slow; substantial emission reductions are needed over the next decade to avoid dangerous climate change.

It’s not entirely clear whether renewable energy technologies can pay back the energy used during their construction faster than nuclear power, as there are many conflicting studies. It is clear, though, that renewable energy technologies can move through planning processes much more rapidly as they are generally of smaller scale, require less capital and have greater levels of community acceptance.

Australia’s Beyond Zero Emissions is a not-for-profit organisation whose goal is to develop blueprints for the implementation of emission-reducing climate change solutions.

They’ve developed a technically feasible plan in which Australia’s stationary energy emissions could be reduced to zero by 2050 using a combination of energy efficiency, wind power and concentrating solar thermal power with energy storage. This gives an indication of the feasibility of rapidly scaling up renewable energy as a response to climate change.

How does nuclear power stack up economically against the alternatives? Cost estimates for nuclear power and competing energy technologies vary wildly depending on what factors are included and the local context. There is also a great deal of uncertainty about future cost trends.

One revealing fact, however, is that none of the nuclear power plants currently under construction were free-market purchases – all were commissioned by central planners. This indicates that private investors do not see nuclear power as a financially rewarding investment without central government support. In contrast, global private investment in renewable energy (excluding large hydro) in 2010 amounted to $161 billion.

In Australia, where there is no existing nuclear power industry, it’s difficult to see nuclear power competing successfully with the alternatives in the future. Substantial investments have been made in carbon capture and storage technologies to reduce emissions from coal-fired power stations, and abundant solar, wind and geothermal resources exist.

There are also multiple risks associated with nuclear power that simply do not exist for alternative energy technologies. The average age of nuclear power plants around the world is 26 years, so the risk of further accidents like those at Chernobyl and Fukushima is very real.

Additionally, a larger nuclear power industry means more radioactive material will be circulating globally, increasing the chance of terrorists obtaining such material. There are also risks associated with long-term storage of radioactive wastes, which remain dangerous for thousands of years.

For me, this issue of risk, rather than emission reduction or cost, is the key difference between nuclear power and the alternatives. A failure at a nuclear plant, whether due to human error or natural disaster, has the potential to be catastrophic. A failure at a renewable energy power station does not.

Given there are viable alternative energy sources available, there is no need to go down the high-risk nuclear power path. It would be far better to invest our resources in low-risk, renewable energy technologies that are more forgiving of the inevitable human mistakes and natural disasters that led to the crisis at Fukushima.

Chris Riedy
Research Director
Institute for Sustainable Futures
Photographer: C Riedy; Fiona Livy
Comment on this article at newsroom.uts.edu.au/news/2011/06/in-the-wake-of-fukushima
If, as William Shakespeare said, "All the world's a stage", Rachel Perry could well be the stage manager.

The casual education academic and Senior Research Officer with the Australian Centre for Child and Youth: Culture and Wellbeing (ACCY) is developing new ways to use drama and technology to enhance teaching and learning at UTS and in rural and remote communities.

Though her association with the university dates back to the late 1990s, when she began studying a Bachelor of Education in Primary Education (she’s since completed an honours and PhD), her connection to drama is longer.

“My family has a background in theatre, so I was exposed to it from a very young age. My godfather, the late William Orr; was the founder of the Phillip Street Theatre, the Doncaster Theatre Restaurant and the Manly Music Loft. I grew up running around the skirts of Ruth Cracknell and Stuart Wagstaff.”

Today, Perry splits her time lecturing in UTS’s educational drama subjects and undertaking research for the ACCY.

Late last year, the centre, in collaboration with the Monkey Baa Theatre for Young People, was successful in securing a $41 000 grant from the Tim Fairfax Family Foundation; $10 000 of which will go towards research.

The project has two aims. One is to investigate the issues surrounding the inclusion of classroom drama in schools in rural and remote Queensland and the Northern Territory. The other is to better understand the professional development needs of these teachers.

“We hope to actually use this project as a springboard for further funding,” says Perry. “To prove that what we’re doing is meaningful, worthwhile and needed, because one of the foundation’s primary aims is to support the development of teachers and educators in Queensland and the Northern Territory.”

According to Perry, technology is key. “We’re using video conference, Skype, and email because obviously we can’t be there with those teachers. So it’s very much about developing an understanding of what technology’s available and how we best use it in this kind of pedagogical perspective.”

It’s a theme that resonates in her UTS teaching. Earlier this year, Perry, with colleagues Matthew Kearney and Rosemary Johnston, received a UTS Teaching and Learning Grant for the project ‘New forms of children’s theatre: Alternative spaces for engagement’.

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The idea originated late last year while she was developing her teaching program for this semester’s Children’s Theatre and Creative Arts subject.

“One of the focuses in that subject is looking at different forms of drama and how we might stage them. I was looking in the outline and, based on all the work I’ve been doing with ACCY, I thought, could there be another way to bring performance to kids; one that allowed live interaction, which is a key characteristic of and success factor for children’s theatre?”

Perry’s solution: connected classrooms. Featuring an interactive whiteboard, video conferencing facilities and data collaboration technology, these interactive, web-enabled spaces are currently being rolled out in all NSW public schools and two have recently been installed at UTS’s Kuring-gai campus.

“I see it as a collaborative space for educators and students to learn from each other. Now it’s not as good as face-to-face but, you know what, it’s getting pretty close; and if that’s all you can get, it’s better than a phone call.”

In her class, Perry’s using these spaces “to bring live theatre performances, which my students are creating and performing, to primary school students in other connected classrooms.”

Early in the semester, Perry split her 15 students into two groups. She has since been teaching the subject by modelling what the students will do in their own classes after they graduate.

The performances, which took place on 1 and 2 June, were broadcast to Balgowlah and Kurrajong East. One centred around an eight-year-old boy’s imaginings of the contents of a box (a family heirloom his father wouldn’t let him open). The other is about a girl and boy who help an old man with dementia find his memories.

“So they’ve had to explore the play-building process and work on characters. But they’ve also had to figure out how we block, how we stage, how we work with two different cameras and interact with an audience when they’re not actually performing live to that audience.”

Perry’s student Alice Dalgleish says she’s excited to be among the first to develop and perform a children’s play through the connected classroom.

“Rachel’s teaching style is very hands-on; she gives us a little of the theory before we jump straight into ‘learning by doing’. Her class is the highlight of my week.

“We’ve learnt so much this semester, but it doesn’t feel like work. The play-building process involves so much cooperation and negotiation – skills which are very important for teachers and will be invaluable in the coming years.”

Perry believes an understanding of drama and the effective use of the latest technologies are fundamental for new teachers. However, she is keen to prepare students for the realities of the job too.
“I’m telling them to start with small steps. Start making change and show success at the level you can, which is in your classroom, and slowly build from there because not every school you walk into is as forward-thinking as you want it to be.

“There’s a lot of research that’s been done on beginning teachers who are very disenchanted because they’re given all this inspiration as they come through their degrees and they get out there and there’s no support.

“They think, ‘I don’t want to teach this way,’ and they go and change careers and you lose the motivated, inspirational teachers. You only get those few gems remaining who say, ‘I’m going to fight the system.’”

Though Perry is adamant children need to learn basic numeracy and literacy, she questions, “Why can’t the rest of their learning be integrated?

“Drama can be used as an art form where we learn specifically about drama and develop skills in forms such as mime and improvisation as well as building roles and characters. But as a learning medium, it engages you holistically.

“It’s also integrating, so for teachers who are really pushed for time, who don’t want to teach English, then maths, then science, it provides them with an opportunity to bring all those together.

“Kids these days have lived their whole lives with technology,” she adds. “We need to change the way we teach to keep in line with the way the kids expect to learn.

“They need that immediacy, that constant change. Technology gives them that.

“We’re opening up the world and that’s what kids expect. So we need, as teachers, to train our student teachers to go into the classrooms prepared to do that.”

Fiona Livy
Marketing and Communication Unit
Photographer: Joanne Saad
Comment on this article at newsroom.uts.edu.au/news/2011/06/connecting-classrooms
Kings Cross, Sunday, 1am: 5800 revellers line Darlinghurst Road queuing to get into clubs, waiting for friends or grabbing a bite to eat. Despite the last train leaving in 44 minutes, few are heading home – the night has just begun.

While many Sydneysiders consider the Cross to be ‘party central’, residents and authorities are acutely aware of its more sinister side – and not just that of Underbelly fame. Alcohol-related assault, anti-social behaviour and public urination are all key concerns.

NSW Bureau of Crime Statistics and Research figures show, in 2008, Kings Cross accounted for 16 per cent of all reported alcohol-related assaults in the Sydney Local Government Area. The peak times, when up to 22 per cent of altercations occur, are between midnight and 6am on Saturdays and Sundays.

DOC Business Manager Douglas Tomkin says it was statistics like these that, two years ago, spurred collaboration between the City of Sydney and UTS.

“WE GOT TOGETHER AND WENT THROUGH A NUMBER OF DIFFERENT AREAS THEY WERE CONCERNED ABOUT; THIS INCLUDED LANEWAYS AND OTHER LESS ATTRACTIVE AREAS LIKE TAYLOR SQUARE, OXFORD STREET AND THE CROSS. THEY WERE PARTICULARLY CONCERNED WITH ALCOHOL-RELATED CRIMES OR ANTI-SOCIAL BEHAVIOUR, SO WE HAD A REALLY GOOD DISCUSSION ABOUT WHAT THOSE ISSUES ACTUALLY WERE, AND FROM THAT, DEvised A BRIEF FOR THE STUDENTS.”

The brief formed the basis of a project undertaken during the centre’s 2009 and 2010 Winter Schools. The intensive subject, run over three to five weeks, includes lectures, independent research, team work and a presentation to stakeholders.

Tomkin says, “The aim is for students to try to reframe the problem. We call it reframing because if you treat it in the conventional way, you tend to look at ways of defeating the problem – you might say we need more laws against drinking or we need more police presence. We look at it differently.”

In a bid to develop more creative solutions, students were divided into groups of five and tasked with researching and remediying a specific issue.

“There were 25 students looking at Kings Cross as a whole, and then within that, some of them were looking at problems of congestion around clubs, while others were looking at services like toilets,” he says.

“The key breakthrough came when we discovered there are 30,000 visitors every Friday and Saturday night, so it’s really like an event. When we looked at the problems there – like trains and buses stopping at one o’clock, which is exactly when they all arrive – it really helped everyone to re-think the issue.”

Already, some recommendations made by the students have been implemented by the council. Laneway lighting suggestions were installed during last year’s Vivid Sydney festival, a late-night shuttle bus has begun running between Kings Cross and the Nightrider bus depot at Town Hall station, and in April, a four-week trial of temporary open-air urinals – or Pissoirs – occurred in a bid to curb public urination.

The next step is to engage all community stakeholders – including the City of Sydney, Kings Cross Police, St Vincent’s Hospital, club owners and taxi drivers – by packaging the students’ ideas into a comprehensive crime prevention strategy.

Centre Manager Rodger Watson is the key liaison between UTS, industry and the

Shuttle buses, temporary toilets and extendable footpaths are heralding a new era in crime prevention. These and other innovative ideas, developed by students during the Designing Out Crime Research Centre’s (DOC) Winter Schools, are changing the face of one of Sydney’s most notorious hotspots.

“WHAT WE’RE TRYING TO DO IS ENHANCE THE USE OF THE SPACE, ENHANCE THE EXPERIENCE OF THE USERS AND MAKE IT DIFFICULT FOR THE ABUSERS.”
NSW Department of Attorney General & Justice who sponsor the centre. He has been overseeing the development of a digital, 3D fly-through.

“We’re using sophisticated 3D programs to illustrate the issues and what the solutions might look like,” he says. “So one of the interventions students came up with was an innovative design to extend the footpath and get rid of the gutter so people don’t trip.

“The idea there, especially in a place where you’ve got 5800 people walking past, is to increase the room and reduce the chance of people bumping into each other and getting into a fight. Another idea was having free water and toilets available.”

DOC Research Assistant Jessica Wong – an industrial design graduate who participated in the 2010 Winter School – is one of the team members bringing the ideas to life.

“We’ve been extrapolating images and details of Kings Cross into a 3D computer model of Darlinghurst Road,” she says.

“After adding multiple layers of detail, we’ve applied the designs of the DOC team into the model to help us communicate different elements to the various stakeholders.”

Watson and Tomkin hope the fly-through will make implementation and assessment easier.

“Really, you need a simultaneous research project which is looking at the before and after – what works, what might work. It’s a perfect PhD study,” says Tomkin.

That’s why they’re now looking to recruit Masters and PhD research students to work with the centre.

While the Winter School has previously been open only to design students, the cross-disciplinary nature of their work means there’s potential for students in every faculty to get involved.

Wong says, “University jobs bridge the gap between academic tuition and professional practise and allow industry contacts to be established.

“The Winter School allows students to fully immerse themselves within the design process without being distracted by other projects. Working in the DOC office has then reinforced the professional skills I learnt in my course and how they’re applied in the real world.”

Watson says there are benefits for industry too. “For stakeholders it gives them the freedom to be removed, somewhat, from the day-to-day situation and to be involved in a creative thought process that might come up with ideas they never could have.”

He says, “Design has a place in crime prevention because there are three players: the offender, the victim and the environment. Environmental design or product design can be used to reduce the opportunities for crime.

“What we’re trying to do is enhance the use of the space, enhance the experience of the users and make it difficult for the abusers.”

Tomkin adds, “By reducing the opportunity for crime you can really have a positive, lasting effect.”

Fiona Livy
Marketing and Communication Unit
Photographer (D Tomkin and R Watson): Fiona Livy
Kings Cross image supplied by: Designing Out Crime Research Centre
Comment on this article at newsroom.uts.edu.au/news/2011/06/designs-on-crime
It’s 1028 kilometres from Sydney’s CBD to Queensland’s Sunshine Coast, and while most would opt to fly or drive that distance, one UTS staff member has done the kilometres there and back by foot.

Tran Nguyen is “not an athlete”. She works as a Training Officer in the Student Administration Unit, helping staff become familiar with core systems.

“I do testing, train people up and troubleshoot. Every time I walk out of the office I see someone who I’ve trained or helped. People come to me with technical issues looking for explanations. They like talking to a person rather than a computer. I find it makes me feel like I’ve done my job. It’s actually quite rewarding.”

And while she says her job is “sort of half walking, half at my desk”, she managed to rack up an impressive 3 million steps in last year’s 14-week UTS 10 000 Steps challenge.

The government-funded health program aims to increase the day-to-day activity of Australians by encouraging ‘incidental’ physical activity.

Though Nguyen’s approach was far from ‘incidental’ – she supportively harassed fellow team mates to ride or walk to work, get their legs pumping with a bushwalk, and put in extra “gym time” – she wholeheartedly supports the premise of making incremental additions to your regular routine.

“Start small and build on it,” is Nguyen’s advice. “People should focus on walking and exercising more, but the important thing is being consistent. You can’t go all out exercising one day and doing nothing the next, you need to build stepping stones.”

The 10 000 Steps program coordinators claim significant health benefits can be made simply by moving more every day and increasing awareness about healthy practices. Nguyen agrees, “While you’re doing it, you find you eat more healthily. If you’re off the junk food then you have more energy.

“In the mornings, I was walking from my train station to the next station. It took about 50 minutes, so by the time I got to work, I already had 8000 steps. And while I was at work, I’d be walking around the uni doing training, then at lunch I’d go for a walk with friends down to Darling Harbour.

“After work is where the crazy stuff starts – I’d do an extra hour on top of my normal gym hour; either an extra aerobics class or get on the bike and cycle.

“Yep, I’m competitive,” admits Nguyen, saying this was one motivator to get involved in the UTS challenge. “I wanted to win – I like winning, but really I wanted to win to get the charity voucher.”

Each year, the UTS team with the most steps at the end of competition not only garners the admiration of fellow steppers, but directs $500 to a charity of choice.

“We chose Médecins Sans Frontières (Doctors without Borders) because Phil, one of our team mates, regularly donates to them.”

Nguyen is not participating in the challenge this year – she says it’s someone else’s turn to win. “My team had to endure a fair bit of my whining last time, so this year I’m partaking by encouraging my other work colleagues.”

The UTS 10 000 Steps challenge is currently under way. There are 28 teams participating in the 2011 event. For more information, visit safetyandwellbeing.uts.edu.au/wellbeing

Izanda Ford
Marketing and Communication Unit
Photographer: Joanne Saad
Comment on this article at newsroom.uts.edu.au/news/2011/06/power-walker
Tracey Sheehan, who has experienced the chronic under-resourcing of mental health first-hand, welcomes the Federal Government’s new $2.2 billion budget boost as long overdue.

After working as a ground-level nurse at Rozelle Hospital and then for five years as a clinical nurse consultant at St George Hospital, she felt stuck. “We were always understaffed so I really couldn’t get in and make a change, and that’s what I’m hoping to do now,” she says.

For the last year, Sheehan has been working in the Mental Health Nursing Professorial Unit of South Eastern Sydney Local Health Network under the mentorship of UTS Professor Jane Stein-Parbury.

“It was an advertised secondment position open to all qualified senior mental health nurses. By coincidence, the unit was being led by Jane, who taught me at UTS 17 years ago.”

Together they’re developing a new program for 2012 and delivering a 12-month Transition to Practice Program for graduates and experienced nurses new to mental health. The nurses attend structured study days once a month and take part in active-learning workshops designed to support them in their workplace.

“Many of the nurses feel like they’ve been thrown in the deep end. Knowing they can come to an open forum where they feel supported and can debrief with one another about the situations they’re dealing with means a great deal,” says Sheehan.

With a Bachelor of Nursing degree from UTS, a Master of Public Health from the University of Wollongong, and 17 years’ experience, Sheehan says she definitely knows where the nurses are coming from.

“What’s most important is that you receive good support from your place of employment; whether it’s through debriefing sessions, supernumerary time or ongoing education. You should feel like you’re practicing safely and know where to go for answers if you’re unsure of something. The transition year is always the hardest – but it gets better.”

In the unit’s most recent study day, the role-plays involved managing phone calls from mentally ill patients in crisis situations. One of the scenarios concerned dealing with a highly suicidal caller:

“The nurses need to think, how can I manage this situation effectively over the phone under duty of care?” says Sheehan. “This person is telling you they’re going to hang themselves. They’ve got the means, they’ve got the intent, so what do you do?”

Real-life situations are also discussed. “One was a suicide on an inpatient unit. The other was a patient who was discharged from care and committed suicide.”

Sheehan says the nurses involved felt they needed more support in dealing with these situations, and she plans to address this.

“When these issues occur, hospitals often run large formal debriefing sessions with all staff involved in the critical incident, which feels impersonal. In fact, the nurses found debriefing in this way more disturbing.

“I’ve been through it myself as a nurse on the ward, and what’s useful is being able to deal with it in your own time, with your own colleagues.”

Sheehan is constantly researching case studies, conducting literature reviews and benchmarking to improve work conditions to keep nurses motivated. The recruitment and retention of staff is the biggest issue for the sector and by supporting ground-level nurses through the transition program, Sheehan hopes to improve the figures.

“Despite the challenges, I love my work. I find it so rewarding and varied.”

Frances Morgan
Marketing and Communication Unit
Photographer: Stephen Mellor
Comment on this article at newsroom.uts.edu.au/news/2011/06/a-call-to-arms
Saad Tlaa (43) spent his first Australia Day indoors at Sydney’s Villawood Immigration Detention Centre, drawing the Australian flag with the Opera House in the background. Tlaa had not yet seen the iconic building. Bilquis Ghani (30) works with the Refugee Art Project, an art-based activities program for detention centre detainees. They’re both involved with the exhibition, fear+hope, featuring artworks by refugees who are currently in, or have been through, Australia’s detention centres.

BILQUIS GHANI

Going into the project, I think we all had faith in the outcome. But even so, the actual response from the detainees has been more than we imagined.

I’m the Advancement Services Database Administration Officer at UTS but in my spare time I look after communication, planning and building relationships with detainees through the Refugee Art Project.

Essentially we are a group of friends with similar interests who realised that people have not always had an informed perspective on the plight of refugees in detention.

I met Saad through one of the project’s team members; they had been introduced while Saad was in detention. Saad’s artistic capabilities are exceptional and he’s been able to introduce other currently detained refugees to the project. His involvement has helped us build a better rapport with them. The detainees respect and trust him immensely as he was their art teacher while in detention and continues to visit them now.

We are a small team – both Saifdar Ahmed, an artist and academic at Sydney University, and Omid Tofighian, an academic at Sydney University, first had the idea of starting the project. Anton Pulvirenti is a renowned artist and helps a lot with the art classes, Lisa Worthington supports the team, and Vanessa Marks, who is the Communication Coordinator in the Alumni Relations Office, works closely with me on communication.

The demand for our art teachers, the engagement levels of the detainees and the time they spend on their artworks are all a reflection of the importance of art in detention centres.

It’s not only a means of expression, but a way for them to escape. For those few hours every week, they can forget about their troubles and focus on the techniques being taught or the artwork being discussed. They can be people, not victims of war or detainees.

Saad’s experience as a refugee and detainee has been critical to the exhibition’s creation. We’ve had a good response from both the contributors and the people helping to build the exhibition. The detainees are eager and ambitious with their pieces and spend hours on their work.

A lot of the art reflects detainees’ experiences of war and their subsequent stay in detention centres in Australia. One contributor to the exhibition was not originally an artist, but created a very moving piece after receiving news about the condition of his family in Afghanistan. Many asylum seekers who receive news about their rejected visa applications have expressed their feelings through their work.

We have one asylum seeker who is a very talented engineer. He uses pretty much anything available to him in detention to create wonderful inventions. An example is a paintbrush he created out of plastic cutlery and cat fur. His works are truly wonderful, just like all the others in the exhibition. I hope visitors can get a multi-dimensional experience of the asylum seekers’ work and their lives.
I was released from Villawood detention centre in November 2010. Bilquis, Safdar and Omid were helping detainees through recreational projects like drawing and painting and I was introduced to Bilquis one month after I was released.

We discussed the idea and they invited me to join the exhibition. Of course I said yes. I showed them some of my paintings and sketches and they selected some to be exhibited.

I stayed at Villawood for 15 months. 'Detention' is actually another word for 'jail' but they call it 'detention' just to make the word beautiful. Of course when you find yourself in jail without crime, it is really hard.

I arrived at Sydney airport at the end of August 2009 and immediately sought asylum from both Iraq (where I grew up) and the Philippines.

I went to the Philippines as a student in early 1990. I finished a course in architecture, settled there, got married and worked as an assistant engineer.

I was granted political refugee status by the United Nations High Commissioner for Refugees (UNHCR) in 1990, as I was stranded in the Philippines due to the Gulf War.

I lived peacefully until the war started in Iraq in 2003. Because the Philippines is an ally of the United States, they had to show their allegiance. I was arrested and detained for a year just because I was an Iraqi national.

After a year, I was released without charge. The UNHCR really tried to help me and my family, but sometimes the UN has limited power. So I took the matter into my own hands and arranged for a person to smuggle me out of the Philippines to come to Australia.

I love art and like to express myself through art, so I started painting and drawing while I was in detention. There was a good reaction from the other detainees when they saw my work, so it encouraged me to help others do their own artwork.

I helped them express their anger and frustration through art. It worked with others just as it worked to help me release the stress and depression I felt.

Being in detention is harder than jail because when you are committing a mistake and they send you to jail, you know how many years you’re going to spend there. Unfortunately, in detention, you don’t. You’re not sure when it will finish.

The art program really helps detainees cope with the situation and creates positivity out of adversity; it is like strong mental medicine.

Right now, I am looking to enrol in TAFE to do a course in architecture as I’ve found it difficult to find a job. I’m also hoping to petition my family (who remain in the Philippines) to migrate here and hopefully become Australian citizens.

fear + hope opens 20 June and continues for three weeks at the Mori Gallery, Sydney. For more information, email refugeeartproject@gmail.com or visit www.facebook.com/TheRefugeeArtProject

Clarizza Fernandez
Master of Arts in Journalism
Photographer: Joanne Saad
Artworks by: Saad Tlaa

Comment on this article at newsroom.uts.edu.au/news/2011/06/seeking-refuge-in-art
When Sonja Sedmak completed her Bachelor of Arts degree in Italian language, university under the Whitlam government was free. This time around she has a HECS debt like almost everyone else.

“What a shame young people now have to start life with a huge debt,” she muses. As a fourth-year Bachelor of Health Science in Traditional Chinese Medicine student, Sedmak is all too happy to spruik the benefits of complementary therapies. She has, after all, been a patient of traditional Chinese medicine since her 30s. Now, having just turned 60, Sedmak is after some food for the mind.

“I wanted something that was going to stimulate me. When you study Chinese medicine, your knowledge keeps expanding exponentially the more you practice because it’s not a black-and-white system. It’s got many levels to it in terms of how people get diagnosed and what systems you can use to treat them.”

Working as an intern in UTS’s Traditional Chinese Medicine Clinic, Sedmak has been treating a range of clients – from elderly people with hot feet to a young woman with stomach pains – using acupuncture, Chinese massage and herbal medicine.

“We’re all born with an energy powerhouse that we use up as we go through life. As it shrinks it throws our systems out of kilter and our bodies start failing. But with Chinese medicine we can strengthen the reserves we have left and balance things out.

“I’m treating my 94-year-old mother for general body aches and she says she feels much better. You can’t turn back time, but you can make things easier, smoother.”

Sedmak has always been interested in helping others. She was employed as a social worker before doing bilingual community theatre with Leichardt’s Italian community in the 80s. Her last job was teaching tai chi and qigong to people over 55 in New Zealand through a government-sponsored program.

“‘Qi’ is the life-force energy within us, and ‘gong’ means to practice or train it. Tai chi developed out of this. The exercises I teach help you balance out the different organ systems and keep those energy reserves from running out.”

Sedmak says being the oldest student in the class has its difficulties, like the task of memorising Chinese names of herbs. “My short-term memory isn’t as good as it used to be – I can feel the neural pathways being formed as we go.”

She does, however, think she has an advantage in other ways.

“At my age I’m comfortable with dealing with strangers – I’ve done it all my life. Also, we study western medicine and I’m quite good with the Latin names for bones and muscles, which the younger kids aren’t familiar with at all.”

Sedmak intends to practice Chinese medicine once she graduates, saying it will keep her brain stimulated as she grows older as well as provide a steady income as the interest in complementary therapies increases.

“Chinese medicine works really well with western medicine – both have a place and need each other. And that’s the way we’re going here in Australia.

“Acupuncturists and Chinese herbalists are going to be nationally registered practitioners in 2012 so we’ll be up there with physiotherapists and doctors, in the same medical system.

“In New Zealand they’ve already got acupuncturists in hospital pain clinics, and in China it’s totally hand-in-hand with western medicine. It’s the 21st century.”

Katia Sanfilippo
Marketing and Communication Unit
Photographer: Joanne Saad
Comment on this article at newsroom.uts.edu.au/news/2011/06/staying-sharp
U:READ IT

UTS IN PRINT

INFOSTRUCTURE: A TRANSPORT RESEARCH PROJECT
BY: NICOLE GARDNER, M. HANK HAEUSLER AND MARTIN TOMITSCH
PUBLISHER: FREERANGE PRESS

THE PENGUIN BOOK OF THE OCEAN
EDITED BY: JAMES BRADLEY
PUBLISHER: PENGUIN

SHAPING SUSTAINABLE FASHION: CHANGING THE WAY WE MAKE AND USE CLOTHES
EDITED BY: ALISON GWILT AND TIMO RISSANEN
PUBLISHER: EARTHSCAN

This exciting publication provides the results of a research project, whereby UTS architecture students had to propose alternative approaches to improve existing public transport infrastructure. The challenge set by the course supervisors was to enhance access to commuter information at Sydney’s Central station using the new urban digital-media technologies. The results are highly innovative, yet have real potential to bring public transport into the 21st century. The architecture studio combined research into some of the world’s most exciting railway stations, such as Berlin’s new main station and Lisbon’s Oriente station, with an understanding of the new urban computing technologies to design practical innovations for Central station. These were focused on ways to improve wayfinding, information, ticketing and other aspects affecting the commuting experience. The results are outstanding. They include crowd-modelling software to improve passenger flow, real-time passenger information and fare evasion monitoring systems, applications of visual recording and display media to enhance public safety in underground pedestrian tunnels. Infrastructure: A transport research project presents a visualisation of the results and provides a fascinating glimpse into the scope for urban computing to enhance day-to-day activities in real urban environments.

Garry Glazebrook
Transport Policy Manager, City of Sydney

Nicole Gardner is a Casual Lecturer and M. Hank Haeusler is currently a Postdoctoral Research Fellow in the Faculty of Design, Architecture and Building.

Opening with Rachel Carson’s engaging ‘The Gray Beginnings’, Bradley’s strategy for this anthology seems clear: Carson gives the reader a compass with which to navigate the collection, divulgong in a soothing and fable-like language the earth’s evolutionary ties to the ocean. The ensuing stories range from the contemporary work of Nam Le and Emily Ballou, to Edgar Allan Poe’s ‘A Descent into the Maelstrom,’ and Samuel Taylor Coleridge’s infamous ‘Rime of the Ancient Mariner.’ Most enjoyably, in even the driest scientific excerpts from William Falconer or Matthew Fontaine Maury, there exists an overarching sense of oceanic lyric and rhythm among explanation. At the centre of the collection rests Wayne Levin’s wonderfully appropriate ocean photography. Playing with light, black and white, salient figures (a pod of whales suspended among a grayscale body of water, or ropes of seaweed reaching toward sunlight), the eerie and serene series ices an already impeccably crafted cake. After giving James Bradley’s commanding introduction an initial read, I sensed I wasn’t quite grasping the majesty or complexity of the marine world. Bradley’s introduction warrants, however, a second reading; a reflective, slower one, enjoyed moments after appreciating the breadth and depth of the many watery bodies. The Penguin Book of the Ocean serves to celebrate.

Rosanna Beatrice Stevens
Faculty of Arts and Social Sciences

James Bradley is a Doctor of Creative Arts student in the Faculty of Arts and Social Sciences. He is the author of three novels – Wrack, The Deep Field and The Resurrectionist – and a book of poetry – Paper Nautilus.

Gwilt and Rissanen’s recent edition digests and expands on Fashioning Now, their co-curated UTS fashion exhibition of 2009. This publication is a valuable contribution to the slowly growing cache of sustainability-related fashion texts. By collating the work of diverse authors, from industry as well as academia, the various chapters of this book elaborate many considerations for the sustainable selection and use of materials in the design, production and use of fashion. More importantly, they present contemporary as well as contextually specific methods for responding to these considerations, whether the reader is a fashion designer or fashion enthusiast. The importance of context underlies this publication, with the editors vetting methods that could appeal to both fashion enthusiasts and designers with varying scales of production. As evidenced by the range of approaches discussed throughout the text, the reasons for the fashion industry’s unsustainability are as complex as they are pressing. A change of behaviour is required of all parties involved in the fashion cycle (key stages being design, production, retail, consumption, and disposal or reuse). This text introduces us to a few interesting alternatives that might just help us with that shift.

Anita Marosszeky
Faculty of Design, Architecture and Building

Alison Gwilt is a former UTS lecturer in fashion and textiles design. Timo Rissanen is currently Assistant Professor of Fashion and Sustainability at Parson The New School for Design in the USA. He is undertaking his PhD in sustainable design (long-distance) at UTS.

U:BOOKWORMS

During June, the Co-op Bookshop on Broadway is offering Co-op members a 20 per cent discount on The Penguin Book of the Ocean and Shaping Sustainable Fashion: Changing the way we make and use clothes. For more details, email uts@coop-bookshop.com.au
A DIFFERENT KIND OF PEEP SHOW

"Without giving too much away, you’re not experiencing it directly. It’s kind of like reality is displaced through electronic mediation."

Intrigued? You should be. UTS Gallery’s latest artist-in-residence Alex Davies will be placing the audience within the show with his mixed-reality work, The Black Box Sessions. Running until 15 July, Davies’ installation will place visitors in a technologically mediated environment.

“I’m very interested in the audience experience. I try to develop works that are compelling – that engage the audience in a broad sense – and this project aims to do that.”

Having worked in electronic art for over a decade, Davies was approached by the UTS Gallery after returning from Linz in Austria (home of Ars Electronica) where he has been based for two years working on media-arts installations.

Davies’ idea for The Black Box Sessions began with a rough prototype and was presented at Ljubljana Haip Festival in Slovenia in 2008 with a group of Austrian performers. In 2009 the exhibition had its second public presentation in Austria with a mix of Austrian and Australian performers. We now have the opportunity to see the performers and their many talents here in Sydney.

The performances take place in a pitch-black room and are viewed by audience members via an infrared camera and monitor system. In regularly scheduled sessions, burlesque performers, jugglers and crooners appear; all have a few tricks up their sleeves.

As the performances are viewed in darkness, the audience’s senses are heightened and the relationship between performer and spectator is shifted.

“I wanted to set up an installation that would remove the audience from how they conventionally experience events or performance,” says Davies.

“It’s like watching something on television as opposed to the real event. There’s this separation, and that will always influence your experience of that event. You could argue many of our everyday interactions are similarly becoming more and more mediated through technology rather than being proximate, such as the frenzied adoption of social media.”

Now lecturing sporadically in media arts and production at UTS, Davies is also finishing a doctorate at the University of New South Wales’ College of Fine Arts. Though busy, he says his six weeks as artist-in-residence has been a luxury.

“Doing the residency here has provided me with enough time to really develop the project properly. It’s an unusual environment I’m attempting to construct. I’d like to see how far I can push it and the residency affords me that opportunity.”

Davies has no hopes or expectations for what visitors to The Black Box Sessions will take away. “I like to set up systems or environments and leave them quite open, even though I have a few ideas as to how I’d like people to experience it. Once it’s released to the public it’s out of my hands.”

Katia Sanfilippo
Marketing and Communication Unit
Photographer [A Davies]: Joanne Saad
Photographer [The Black Box Sessions performers Annabel Lines, Chas Glover, Didi Bruckmayr]: Alex Davies
Comment on this article at newsroom.uts.edu.au/news/2011/06/a-different-kind-of-peep-show
WHAT’S ON

JUNE

1 THE BLACK BOX SESSIONS EXHIBITION
Until 15 July / UTS Gallery, building 6, level 4
www.uts.gallery.uts.edu.au

TRANSFORMING CULTURES WEDNESDAY LUNCHEON SEMINARS
12.30pm to 1.30pm / Building 10, level 5, enter through room 219
e: transforming.cultures@uts.edu.au

LUMINOCITY EXHIBITION OPENING
Until 1 July / DAB Lab, building 6, level 4
www.dab.uts.edu.au/dablab

7 EXAM ANXIETY WORKSHOP
12.30pm to 2pm / Building 10, level 2, room 410
e: student.services@uts.edu.au

9 MEDIA TRAINING SESSION
9.30am to 12 noon / Building 10, level 6, room 295
e: terry.clinton@uts.edu.au

10 ASK UTS LAUNCH
www.ask.uts.edu.au

13 QUEEN’S BIRTHDAY

14 MARTINIS, MASSAGES AND MANICURES
5.30pm to 7.30pm / Loft bar
e: jennifer.greathead@uts.edu.au

15 CLOSING DATE FOR UNDERGRADUATE AND POSTGRADUATE APPLICATIONS FROM INTERNATIONAL STUDENTS FOR SPRING SEMESTER 2011

COSMOPOLITAN CIVIL SOCIETIES SEMINAR
4pm to 6pm / Mary Ann House, 645 Harris St, level 3
e: ccs@uts.edu.au

20 FEAR+HOPE EXHIBITION
5.30pm to 9pm / Mori Gallery, 168 Day Street, Sydney

21 TOUCH TOO EXHIBITION OPENING
Until 29 July / Tower, level 4 foyer
www.research.uts.edu.au

22 EHS FOR SUPERVISORS WORKSHOP
10am to 11.30am / HR training room 2, building 10, level 6, room 430
e: robert.button@uts.edu.au

23 UTSPEAKS: CHINA’S NEW WORLD
6pm for 6.30pm start / University Hall, building 4, level 2
e: robert.button@uts.edu.au

GRADUATE DIPLOMA IN MIDWIFERY INFO EVENING
6pm to 7.30pm / Building 10, level 7, room 114
e: nmh@uts.edu.au

29 SCIENCE IN FOCUS PUBLIC LECTURE
6pm for 6.30pm start / Building 2, level 4, room 13
e: lisa.aloisio@uts.edu.au

NEXT MONTH’S QUESTION
Is nuclear power the answer to meeting global energy needs?

Email your name and answer to u@uts.edu.au or comment online at newsroom.uts.edu.au/news/2011/06/in-the-wake-of-fukushima

“Surely it’s a widely recognised fact that governments aren’t always acting in their country’s altruistic interests. Political, economic and egotistic interests are often at the fore and as a mass we’re not always able to decipher why decisions are really being made. Any enterprise that sheds light onto the motivations behind hugely important topics such as defence, health and international policy has to be a good thing.”

Alex C

“Indeed, shield laws are long overdue for journalists. However, the problem with this legislation is that in relation to the ‘public interest’ exception, the term is yet to be defined. It will be interesting to see how broadly the term will be interpreted in the future.”

Bonnie Yiu

“The claim of WikiLeaks is that the sharing of information is important and that it’s wrong for information to be centralised and controlled by individuals and institutions. Is WikiLeaks not doing this with the information it has amassed – deciding what to release and when? I do, however, believe WikiLeaks is a very important tool that does in many cases empower the population.”

Arif Ongu

“Julian Assange’s story will no doubt become a Hollywood film or two. WikiLeaks is perhaps one of the most-recent successful examples of the balance of power being tipped slightly back into the hands of the public-at-large. Of course, the leaking of cables will have repercussions in diplomatic and governmental circles. It’s even possible to argue that, because of WikiLeaks, governments and corporations will have a powerful incentive to exert even more control over information, both on- and off-line.”

Tom M

Share your thoughts about any article featured in U: at newsroom.uts.edu.au
INNER-CITY LIFESTYLE ON CAMPUS

The new UTS student residential tower opens next month.

The second project to be completed under the City Campus Master Plan, it helps to solve UTS’s longstanding challenge of providing sufficient on-campus student accommodation. The 21-storey tower provides 720 beds at the heart of the city campus in Ultimo.

Students can register for rooms at ssu.uts.edu.au/housing

Image supplied by: Nettleton Tribe