THE STORYTELLER
Meet the man uncovering Australia’s forgotten past

THE END OF FREE-TO-AIR?
Why the rise of online streaming may not mean farewell for free TV

DESIGNING OUTSIDE THE BOX
The three-day camp challenging students to solve complex problems
It has been a big 12 months for UTS as far as campus development is concerned.

What do you think of the transformation?

I was walking through campus recently and had to stop and marvel. The image of our future campus that we’d been looking at – and talking about – for so long now is actually a reality. Seeing students lounging on our new Alumni Green, filing through the brightly painted doors of our state-of-the-art Science and Graduate School of Health building, running to their next class across the road in our new Engineering and IT building or, down the street, entering into one of the oval classrooms in our Frank Gehry-designed Business School, made the impact of what we have been building here over the past few years at UTS so real.

We have definitely come a long way since our $1 billion City Campus Master Plan was announced in 2008, and the past 12 months have been some of the biggest in our university’s history. I feel honoured to have been a part of such an amazing transformation and excited to witness staff and students at UTS enjoying all the new teaching, learning, research and informal spaces. But the transformation of our campus is far more than physical. In fact, it is the new model of learning being facilitated by all these new spaces that will ultimately have the greatest impact.

Now that all the major projects are complete, is the master plan ‘finished’?

It may look that way, but looks can be deceiving. The City Campus Master Plan is a 10-year commitment to creating a more vibrant and engaging education precinct. While a lot has been achieved already there’s much more on the way. This includes an exciting project to reinvigorate buildings 1 and 2 and relocate the Blake Library as part of the UTS Central project. We plan to kick off the construction phase in 2016 so watch this space for more details soon! Also, while not as high profile, a range of other important upgrade works within existing buildings is currently taking place as part of the master plan to improve the quality of both teaching and office spaces.

What are you most looking forward to in 2015?

This year will mark the closure of our Kuring-gai campus. I am sad to see the end of an era, with UTS having operated this campus since 1990, but I am very excited about the future! The master plan is all about creating a connected campus, and the merging of our two campuses is a big part of that. There’s also a lot of exciting things happening within our precinct this year, including the completion of the Goods Line, which will reinvigorate the area and add a new entrance to our Dr Chau Chak Wing building.

Do you have a work ritual that helps you succeed?

Maintaining a balance in my life both mentally and physically, and with work and family, allows me to stay focused. Remembering that life is a marathon and not a sprint also ensures the pace I maintain is sustainable and I don’t turn into a grumpy old man!
FEATURES

Designing outside the box 6
Welcome to Design Camp – the unique first-year subject immersing students in the design thinking experience and using it to solve complex problems

The end of free-to-air? 8
With the rise of online streaming, consumers are increasingly forgoing the flatscreen to watch what they want, when they want. But does this mean the end of free TV?

The storyteller 10
Philip McLaren has never been afraid of a good yarn. Now, the award-winning author is working to uncover Australia’s forgotten past and to help us shape our future

REGULARS

ASK THE EXEC: PATRICK WOODS 2
NEWS: LET’S TALK ABOUT HEALTH 4
AROUND U: WASTE NOT 5
STAFF PROFILE: DOWN TO A SCIENCE 12
ALUMNI PROFILE: ENGINEERING WITH HEART 13
TWO OF U: FELINE THE LOVE 14
STUDENT PROFILE: WITH THE WOMAN 16
U: READ IT: UTS IN PRINT 17
FEATURED EVENT: NAMING THE DEAD 18
WHAT’S ON: MAY 19
ART & U: UTS ART COLLECTION 19
Understanding medical jargon doesn’t come easily to most but a new partnership between UTS and 2SER 107.3 aims to change that. 

*Think: Health,* supported by UTS’s Faculty of Health, is 2SER’s newest radio program. The half-hour show gives medical professionals and general listeners a platform to learn about ground-breaking health issues and research.

“There’s a whole bunch of innovative health research coming out of universities that isn’t being told,” says UTS journalism/law student and host of *Think: Health* Ellen Leabeater. “Our program aims to explain this research with real-life examples.

“We take the research as a jumping off point to investigate the issue further. I love finding case studies and talking to people who can relate to and humanise the research.

“I’m quite lucky I have a former doctor on our team so I can call him up and he can explain medical jargon in layman’s terms.”

*Think: Health* features researchers and academics talking about a range of health topics from how they’re using humor therapy to increase the wellbeing of dementia patients, to how heat and altitude training are increasing athlete performance.

Dean of the Faculty of Health John Daly, who pitched the idea for the show to 2SER late last year, agrees. “I saw the program as an opportunity to promote the great work being undertaken by many outstanding staff in the Faculty of Health. The educative value for the community was apparent too – there’s a lot of interest in topics such as child and family health, obesity and women’s health.”

Currently, Leabeater is, “working on a story about the prevalence of female genital mutilation in Australia”. And, like all the research featured on the show, it’s work that’s coming straight out of UTS.

“Researchers put a lot of effort into what they do and it’s up to us as journalists to make it accessible and relevant for our audience, without compromising the science.”

The community radio station’s formula appears to be working. Since *Think: Health* launched in early March it has already gained a large following.

Later this year, 2SER will host another UTS-supported show. This time, the half-hour feature will be based around UTS alumni. “It will showcase the work and lives of pretty fascinating and high profile people who graduated from UTS,” says Withnall.

“We hope people enjoy the shows and we look forward to telling more real-life stories.”

*Think: Health* can be heard on Sundays at 10am on 2SER 107.3FM. It is also available for download at 2ser.com/thinkhealth.

Withnall says the new program is not a new direction for the radio station but rather an addition to what they already do.

“We have a history of making talk-based content about business and law but we were missing a research-based health show. We haven’t really worked with the health faculty before. This is a great opportunity to bring this interesting research to our audience.”

Sofie Wainwright
Bachelor of Arts in Communication (Journalism)
Photographer: Joanne Saad
They may look like Itty Bitty Bins, but their impact has been huge. Since individual desk bins were removed from all workstations and replaced by large, centralised waste and recycling bins (with the option of small, green litter boxes for desks) UTS’s recycling rates have soared.

Three months after the rollout of the new bin system – a campaign known as UTS Cleans Up – was completed, “the university has saved 240 000 plastic bin liners,” explains Central Services’ Communication Officer Annie Walker. “An additional 17 tonnes, or 3.4 million sheets, of paper have been recycled compared to this time last year. With every tonne of recycled paper saving up to 13 trees, that’s over 200 trees UTS has saved so far this year.”

Walker says increased paper recycling was one of the program’s key environmental goals. Previously, around 300 tonnes of paper were thrown into UTS’s bins each year, accounting for 55 per cent of the university’s waste stream.

“When paper gets mixed in with other rubbish it gets wet and dirty and soiled so it can only be recycled into things like tissues and toilet paper,” explains Walker. “If it’s thrown in the paper recycling wheelee bins that are around all the UTS offices, then it gets made into new office paper and recycled up to six times over.” What’s more, making new paper from recycled paper uses 95 per cent less water and 50 per cent less energy.

Of course, paper isn’t the only rubbish that’s recycled after it’s thrown into a UTS bin. Every (red) general waste bin around campus is hand and machine sorted for recycling. Aluminium and steel cans, glass bottles and plastic containers are separated from other waste in an offsite facility. This allows a wider variety of products to be recycled and reduces the amount of waste destined for landfill.

In fact, says Central Services’ Coordinator of Public Spaces and Cleaning Ian McInnes, “We’ve got one of the highest recycling rates in Australia. A lot of people don’t realise that something like 80 per cent of all rubbish chucked in any bin at UTS is recycled. This is very high compared to other universities and something to be proud of.

“We also recycle e-waste, styrofoam, batteries, mobile phones, fluro tubes and construction materials.”

A recent survey revealed many staff members are willing to sacrifice the convenience of having a bin under their desk to benefit the environment. Some are even thankful for the extra incentive to take a break from sitting.

However, says McInnes, some people continue to toss their trash in the wrong bin. “You get some contamination in the central green bins with people chucking coffee cups or cigarette packets in there because they don’t realise it’s an organic bin.

“As time goes on, the challenge is to try to encourage people to separate their food waste items. Already we’ve seen a little bit of effort leads to a large result.”

To find out more about sustainability initiatives at UTS visit green.uts.edu.au

Natalie Clancy
Bachelor of Arts in Communication (Journalism)/ Bachelor of Creative Intelligence and Innovation
Photographer: Joanne Saad
‘Design thinking’ uses interdisciplinary strategies to solve complex problems. It’s also the name of a first-year subject in the School of Design. The subject’s unique approach to teaching and learning sees students spend three days immersed in design on Cockatoo Island.

Imagine camping with your classmates in the middle of Sydney Harbour, using design thinking day and night to complete group projects. By the end of the trip you’ll have made new friends, understand the thinking styles needed in design, and have experienced firsthand how important interdisciplinary collaboration is. Welcome to Design Camp.

Course Director for Interdisciplinary Design studies Alexandra Crosby explains, “The idea of the camp is to take students out of the traditional learning environment in order to encourage experimental thinking.” Crosby coordinates this annual camp along with a handful of tutors and lecturers from the Faculty of Design, Architecture and Building.

Design Camp is essential for young designers who haven’t necessarily identified their area of expertise, Crosby says. “It’s a chance for them to get to know each other and realise that great creative practice isn’t always going to happen when you say it’s going to happen. It might happen later in the day or around the campfire.”

“Immersing the students and encouraging them to negotiate that with their peers helps everyone keep an open perspective about design.” Students are set a number of tasks and design challenges around the idea of mapping space. But this isn’t a lesson in topography or geography; the maps students create respond to the sound, feel, emotion and history of the island.

“From the get-go the camp really challenged us to think in different ways,” says Bachelor of Design in Visual Communication student Elowyn Williams Roldan, who completed Design Thinking in 2013. “Staying on Cockatoo Island for three days means we were immersed in what we were designing and so naturally able to design better. Reflecting, I realise the best work you create comes from a place of great understanding – the more you understand the place or idea or client you’re designing for, the easier it is.”

The theory students need to understand the spatial and historical context of Cockatoo Island is taught through critical thinking exercises in the Design Thinking subject, with Design Camp taking place in the last week of semester.

“Students do a lot of work leading up to the camp,” says Crosby, “So they’re quite prepared to be in these intense interdisciplinary groups of four or five students and get straight into the projects once there.”

Thanks to a Vice-Chancellor’s Learning and Teaching grant and a secondary Learning2014 Festival Grant, Crosby and her colleagues are now developing better resources on the Indigenous history of Cockatoo Island.

“A big part of Design Camp is thinking about temporary intervention into a space,” explains Crosby. “Students need to know about and understand the complex history of the island – and because it’s a heritage site they need to leave it exactly as they found it, which is a good design challenge!”

This concept of temporary intervention is made clear every second year when the Biennale comes to Sydney. The boycott of
WE ARE PART OF A LAYERED HISTORY, SO HAVING A SENSE OF LOCAL CONTEXT AND LOCAL HISTORY IS ESSENTIAL TO DESIGN – AND HARDER THAN IT SOUNDS.

Crosby admits that although it’s sometimes hard to see the development of students directly after the camp, the learning objectives have become very clear by their third year.

“Students say it was a formative experience and that they owe their skills in negotiating and completing projects with confidence to their experience on Cockatoo Island.

“It’s great to see students work together across disciplines on their final projects or in their honours year and to realise they know each other because in their first year at UTS we threw them together at Design Camp. It’s so exciting because that’s what the real world is like – designers will never work with groups of people in the same year or major after university – design is always collaborative.”

Williams Roldan agrees. “For a lot of people it’s the beginning of long friendships. From my experience this support and camaraderie has been formed out of many collective experiences, deadlines, late nights, lectures and things like Design Camp.”

The Design Thinking subject aims to show students that great creative work is rarely an accident. Immersive exercises like Design Camp show young designers how important interdisciplinary collaboration is to achieve that creative breakthrough.

Says Crosby, “I really like the idea that we’re showing them how to think like designers and teaching them to learn wherever they are.”

Hannah Jenkins
Marketing and Communication Unit
Photographer (camping ground and pavement image): Cathy Lockhart
Photographer (student work): Adam Aitken
Photographer (Spectra VI): Domenique Van Gennip
Photographer (I am the river): Domenique Van Gennip
Photographer (Cockatoo Island at sunset and students presenting work): Alexandra Crosby
Photographer (A Crosby): Joanne Saad

Comment on this article at
UTS:NEWSROOM
newsroom.uts.edu.au/news/2015/05/designing-outside-the-box
With the rise of online streaming, consumers are increasingly forgoing the flatscreen to watch what they want, when they want. UTS Senior Lecturer David Waller and honours student Georgina Alcock reveal what our changing viewing habits mean for the future of free-to-air television.

The increasing popularity of online downloads, multi-device viewing, DVD TV show box sets, digital video recorders, and internet television have changed the nature of the television industry. Consumers are no longer passive viewers content to plan their viewing around the schedules set by the big television networks.

In fact, the entire nature of the television industry is being altered by online media and the way consumers around the world view television content. Some commentators claim falling ratings and advertising revenues will see the end of free-to-air (FTA) television as we know it. But what does the research say?

The future of TV was the focus of Georgina Alcock’s honours thesis, undertaken in the Marketing Discipline Group at the UTS Business School. Supervised by Senior Lecturers Paul Wang and David Waller, Alcock’s thesis included personal interviews plus a survey of 367 people, which included samples of users of pay TV, catch-up TV, and streaming TV, and made comparisons with free-to-air.

She found that with the introduction of streaming television, including Presto, Stan and the newest entrant, Netflix, audiences are no longer reliant on free-to-air and pay television schedules for their entertainment needs.

Importantly, across the different platforms, there are programs and attributes preferred by the viewers of different forms of television. And these provide an insight into television program viewing.

For example, pay television viewers tend to watch more pay TV than FTA, but they use free-to-air as a supplement. While they enjoy watching dramas, sports programs and comedies in general on both platforms, they prefer to watch the news and game shows on FTA and documentaries, movies and lifestyle programs on pay TV.

Conversely, catch-up television users predominately watch free-to-air television and use catch-up services as a supplementary television media. This group of users enjoys watching programs like dramas, documentaries, movies, comedies, and lifestyle programs on both platforms. However, they only watch the news on FTA.

In what may come as a surprise to some, online streaming television users watch more free-to-air than streaming. They prefer to watch the news and game shows on FTA, and stream movies and science fiction programs.

Across the three platforms there are clear trends in the free-to-air television genre preferences. It is apparent that consumers prefer to watch the news, game shows, live events and some entertainment programs on FTA. Consumers seem to turn to other television media for movies and documentaries, thus these newer platforms are used for entertainment purposes in the viewer’s time of choosing.

Clearly, despite what the commentators say, research shows free-to-air is not a dying media. A changing media perhaps, but not one near its end.

In our research, respondents were asked what factors would increase their FTA viewership. They suggested fewer and shorter advertising breaks, followed by better quality entertainment programs and movies.

As for the predicted future of FTA, there was a belief that there will be an expansion in the services offered by the FTA television networks. Respondents feel it will be possible to watch free-to-air television on devices other than the traditional television set, such as laptops and mobile phones, and the range of content and channels provided will increase. It was also predicted that FTA television will broadcast more live events.

Further, as the industry changes, and new major players like Netflix, Presto, and Stan have launched new streaming television products, the study reveals consumers’ intention to watch streaming TV is significantly influenced by factors including perceived usefulness, facilitating conditions (like the resources and knowledge to watch this format), entertainment and information seeking. The respondents found value in online streaming television for the entertainment offerings and the greater flexibility available. However, they still believe streaming is a supplement to FTA.

Clearly much of the value of the FTA service originates from the fact that it is free, and that consumers are not required to purchase additional extensions to use the service. To that end it provides an easy, risk-free entertainment experience.

And, although it’s likely competition in the Australian television industry will increase in the near future, the specific value of free-to-air television means it will continue to perform strongly.
THE END OF FREE-TO-AIR?
“Aboriginal people know how to tell stories,” asserts Adjunct Professor Philip McLaren. “They give you the subplots and the red herrings that send you off on a wild goose chase in the story line.”

As a Kamilaroi man, McLaren knows a thing or two about storytelling. “My people, my mum and dad, are from the bush and that’s what they did after dark – sit around telling stories. I remember I did it too.

“When you tell a story, it doesn’t matter what it is, even when you sit around having a beer, Aboriginal people tell a proper story. They say: ‘Tell me a proper story’. And they’re good at it. You see most people tell stories, but they don’t have an ending.”

For many, this is what McLaren is known for best. His first novel, Sweet Water – Stolen Land, won the 1992 David Unaipon Award for unpublished works by Indigenous authors. It went on to be published by the University of Queensland Press and McLaren says, that experience “changed my career”.

Prior to the award, McLaren had been an artist, an “almost famous” musician in Sydney rock band The Signets, a rugby player on the brink of a representative career and a television designer.

In fact, the idea for Sweet Water – Stolen Land came to McLaren during a five-year stint at the Canadian Broadcasting Corporation.

“I was doing a film on an Indigenous Canadian, a young guy who was going from boyhood through to manhood, taking the rights of passage.

“When we’d finished I was driving out of the reservation feeling pretty smoking hot – didn’t we do a good job – you know? I just got to the outskirts of the community and it was the end of the day and I pulled the car over. There was a beautiful sunset, the sun was going down over the Pacific and I thought: ‘Why don’t I know this material concerning my own people? It’s not taught, it’s not in any books; if it is, it’s so difficult to find’.”

So when McLaren returned to Australia he set about finding out. To this day, the author ranks his research into the brutal Myall Creek massacre, the foundation for Sweet Water – Stolen Land, as his most hauntingly memorable.

“It’s a research experience McLaren wants to replicate while at Jumbunna. “The thing I want to emphasise here when I talk to people about ideas and concepts is, if you think it’s exciting now, wait until you start to research it! It is always so much better.”

With Jumbunna’s strong background in legal research, McLaren’s appointment is an ideal fit. “All my work contains Aboriginal protagonists. I write thrillers and crime stories but I also write historical work and a lot of academic papers.

“In this particular case, I’m attached to the research section of Jumbunna.

“As an adjunct I have a UTS travel stipend so I can move around, I can go to places featured in my stories and meet the people in situ. I can see for myself, ask questions and I can write about the actual place with some authority, which is very important to Aboriginal people.”

McLaren currently has three projects in the pipeline. The first is a screenplay for a feature film set in Tasmania. It’s a modern-day murder mystery that also deals with the return of the remains of Truganini (one of Tasmania’s last ‘full blooded’ Aborigines). The second is a light-hearted Hollywood screenplay about Queensland’s Min Min lights – unexplained orbs often passed off as UFOs. The third, Black Silk, is a sequel to his 2007 novel Utopia.

For the follow-up, McLaren hopes to draw on Jumbunna’s legal research expertise. “It’s set in an Aboriginal legal service, so I can examine some of the ridiculous Aboriginal cases that have become landmarks in this country.”

Already, McLaren’s early research has uncovered the ground breaking 1836 trial of Jack Congo Murrell – an Aboriginal man who, despite confessing to murder, was found not guilty by the courts.
Philip McLaren has never been afraid of a good yarn. Now, with his return to UTS, the award-winning author is working to uncover Australia’s forgotten past and to help us shape our future.

“In my book *Utopia*, I’ve created a killing which is considered murder and at the end of that book, my readers found out who did it,” explains McLaren.

“But I’m writing a sequel because that Aboriginal guy has mitigating circumstances for committing his ‘crime’ and I’m going to write his defence based on the 1836 trial. I’m thinking of writing both actually; flashing back to the real story of Jack Congo Murrell, which is fascinating, and superimposing it over my present day story.”

Like many of his works, McLaren’s latest are set to uncover what he describes “as vague areas of traditional culture. That is the result when people are so demoralised and they’ve lost their language and their culture like I have. It’s interesting to see how people are trying to reclaim that.”

“Our clan lands are huge in area and there are thousands of Kamilaroi people. They don’t have the language, but it’s coming back.” For many of his generation, McLaren believes, “it’s too late. But it’s not for some of my nieces and nephews and their kids; they are learning their language, the Kamilaroi language.”

He is particularly interested in “how to portray that in a screenplay? I’m mucking around with ways of telling that.”

In many ways, McLaren’s appointment is a return to home. Not only did he complete his PhD at UTS but the house he was born in and grew up in (with his six brothers and sisters) is located on George Street, Redfern, just around the corner from the UTS City campus.

“I’m really interested in the universality of ideas and swapping concepts, not only in Indigenous areas. I’m interested in everybody’s field.

“I quite like the idea of being the old, doddering professor wandering around the university surrounded by all the young people with brilliant minds, you know the cliché. I like that. I like to think I could do that in my old age.” And, if the past is anything to go by, McLaren’s newest role at UTS is set to make for an interesting chapter, not only in his life but in Australian history too.

Fiona Livy
Marketing and Communication Unit
Photographer (P McLaren): Joanne Saad
Other photographs supplied by: Philip McLaren
Scientists and police work together to regulate NPS but drug production is constantly evolving to stay ahead of the law. This means substances can vary from batch to batch – despite identical packaging – making regulation difficult and increasing the risk of unwanted side effects, and even overdose, to users.

PhD candidate in Forensic Science Morgan Philp is developing new NPS detection methods for the Australian Federal Police (AFP) and other law enforcement agencies.

“We need to keep up with the production of new drugs – and there are hundreds – with new presumptive detection methods,” says Philp.

“Large quantities of drugs are seized every year and we don’t have the resources to take samples of these drugs back to the lab for testing. If I can develop something that will allow immediate testing in the field, then a lot of samples won’t even need to go to a lab.”

Philp has already had success developing a test for piperazine-based drugs. “The AFP are using that one at the moment for drugs which are commonly called ‘party pills’.

“Now I’m working on synthetic cathinones,” she explains. “Those are the drugs you’ve probably seen on the news, like ‘bath salts’ – the ones that are really causing trouble because of how violent and erratic users become.”

Her detection method mixes the NPS with a special molecular-recognising nanoparticle solution. “Then, you shine an infrared light on the solution and it will fluoresce a different colour if the drug is present.

“It involves a bit of physics but basically it’s great for getting an instant visual cue,” she says.

Testing for the presence of drugs requires access to illicit substances in a controlled lab environment.

“Drugs seized by police can’t be used in developing detection methods because the AFP have a legal responsibility to control, store and destroy illicit substances.

“UTS has a special licence which in turn gives me clearance to synthesise my own drugs in the lab,” says Philp.

“The drugs I create are extremely pure, which is quite dangerous so of course we keep everything in a safe,” she adds.

Working with the AFP in forensic science has been a lifelong dream for Philp, who is happy to have found herself in a niche area of drug research.

“Growing up, I loved watching all the crime scene investigation shows,” she laughs.

Prior to her PhD Philip completed UTS’s Bachelor of Forensic Science (Honours) with First Class Honours and was a recipient of the University Medal.

Today, she says, “I collaborate with the AFP now and one day I would love to work for them. A lot of people who have completed a PhD in forensic science here have gone on to work for the AFP.”

When Philp isn’t in the lab she’s teaching chemistry and running workshops.

“Running forensic workshops for high school students is really fun. I get to show them how to fingerprint and do basic crime scene investigation stuff.

“Forensics is so practical – it’s great being able to apply science from the lab in the real world,” she says.

“A lot of scientists are doing great research but there’s no end date to that work. I like that my work has a practical application with real end uses.”

Hannah Jenkins
Marketing and Communication Unit
Photographer: Joanne Saad

Comment on this article at
UTS:NEWSROOM
newsroom.uts.edu.au/news/2015/05/down-to-a-science
Biomedical technology is empowering and life-giving, but at times it can be limiting. It’s this paradox that led electrical engineering alumnus Daniel Roxby to synthesise his studies in a PhD with UTS’s Centre for Health Technologies. His aim: to enable chronically ill patients to live more enriched lives.

“We might be okay with recharging our phones every day, but there are much larger implications for health,” explains Roxby. “How can we comfortably go about our day or travel, while thinking we have to recharge the device inside us that’s helping to give us life?”

Much of Roxby’s curiosity, confidence and love for research came during his undergraduate degree at UTS, where he worked with international engineering firm Steensen Varming and the CSIRO Astronomy and Space Science division. His experience included working on an international project to build the world’s largest radio telescope; consisting of thousands of antennas linked together by high bandwidth optical fibre.

“Working collaboratively with various scientists, technicians and other engineers, I was immersed in a huge variety of tasks,” says Roxby. “I had to apply my engineering knowledge and learn about various aspects of the project, not just the technical elements of engineering.

“I was also lucky to meet inspiring friends in my undergrad years who wanted to go into professions like medicine because they did some good for society.

“Studying medical science as an engineer really fascinated me, and I discovered what an amazing work of engineering the human body is.”

In collaboration with his PhD supervisor and Director of the Centre for Health Technologies Hung Nguyen and Lecturer Nham Tran, Roxby is researching microbial fuel cells (MFCs) and how they might be able to power implanted biomedical devices like pacemakers and deep brain stimulators.

MFCs traditionally use bacteria and organic matter found in sludge and wastewater to generate small amounts of electricity.

“We hope to use these and glucose – which is often found in the blood – as the food. And so far, we’ve been successful in generating small amounts of electricity by powering a simple circuit,” says Roxby.

“I want to push the technology to its use for small scale electronics,” says Roxby. “This would mean, at the very least, miniaturising it whilst still maintaining reasonable power outputs. I would also like to be able to lengthen the power output time, using small amounts of sugar, so if we get to implant such a technology in future, we wouldn’t need to continuously replenish it.

A humble Roxby adds, “These are reasonable first steps to really enabling people with biomedical devices to live their lives more freely.”

Courtney Wooton
Marketing and Communication Unit
Photographer: Joanne Saad

Comment on this article at
UTS:NEWSROOM
newsroom.uts.edu.au/news/2015/05/engineering-with-heart
Last year in October, Wenee – the amazing partner she is – bought us a trip to Thailand for my birthday. We had initially planned to spend the time training in Thai Boxing as I’m somewhat of a martial arts geek. However, after several days of sweat-soaked boxing gloves and merciless Thai coaches, we decided to look for something to do in Chiang Mai that was completely antithetical to boxing. After some searching, we stumbled upon this cat cafe – and not just any cat cafe, but a space-themed cat cafe.

We walked through the glass doors and it was love at first sight. It was complete mayhem in the best sense of the word – you could sit on the floor, sipping your coffee, and eating your cheesecake, while cats try to pilfer milk from your cup. We ended up returning a couple of times on our trip and befriending the owner, who eventually suggested we open a franchise in Sydney.

We've been working with a number of cat rescue organisations to find our rescue cats. One is Inner City Strays and the other is World League for Protection of Animals. We're fine for a few of our cats to be antisocial – that's a cornerstone of being a cat – but we want to have cats who feel comfortable in the presence of their human inferiors. We'll be promoting cat adoption through our cafe, and will offer each rescue cat's adoption profile as if it's being featured on a dating site. You know, 'This feline is single and ready to mingle!'

We're not only expecting the typical crazy cat lovers, but people who like to inject a bit of the outlandish into their lives. Cats are idolised for their cantankerous natures, and this is something we want to embrace at Catmosphere. I think people enjoy wanting what they can't have, which, in this case, is the love of a cat.

Wenee and I met at a UTS Open Day in 2008 working as SPROUTS for the uni. We didn't see each other for a couple of years and during that time I went on exchange to Chile. Shortly after I graduated in 2011, she messaged me and said, 'Hey Thomas, let's catch up!' At first I thought it was going to be one of those really awkward coffees but from the moment we met, it was clear there was a rapport. I think she felt uncertain but intrigued, and I know I felt foolhardy and determined, which turned out to be a perfect combination.

It was the beginning of last year that we launched our marketing company The Ducky Mafia. When you run a company together it's a case of finding the right time to switch off, stop being business partners, and revert to being romantic partners. As professionally imposing as Wenee can be, I always see her as the hilarious, ridiculous, phenomenal woman I fell in love with.

Something Wenee suggested that has been incredibly helpful is to take time away from the city every month. Recently we've
dedicated Sundays to Hogs Breath Cafe, so we'll take a book, order the curly fries, and just completely unwind. It's a kitsch guilty pleasure, but it's honestly delightful.

WENEE YAP
I suggested the holiday because we’d started a business together that year, and it was time for a break. We had got over the hardest part, but I said to Thomas, ‘We need to do something for ourselves’. So our Thai boxing holiday looked perfectly normal for him, he’s a big strong Viking-like guy, but I’m a 54-kilo, tiny Malaysian-Chinese woman. I thought to myself, ‘Sure, let’s get beat up and see some cats’.

I saw in the distance the cat cafe all lit up, and I literally ran across a six-lane road going, ‘It’s here! Please let me in!’ We walked in and it was like a space wonderland. I love sci-fi. There was a Star Wars corner where cats were depicted as Luke Skywalker. The owner, Bernhard, is this Austrian hacker, this big, gentle, giant covered in cats! I thought it was an amazing business so I said to him, ‘Hey, I’ve got some experience doing business marketing, maybe we could work together?’ And in poker terms, he saw my bet and raised it, asking me to open a cafe in Sydney. I was thinking, ‘Oh, I don’t know how you got that from what I said. That’s not what I said! I run a marketing firm, I teach ... no cafe!’

We agreed to start working together and Thomas and I brought the idea back to our team at The Ducky Mafia. We put together a business plan and project plan, we scoped the market. We soft launched on a Sunday night in January. Monday night, we had 200 fans, and then suddenly it was everywhere! Fifteen publications, including the Sydney Morning Herald and Daily Telegraph, unsolicited, were speculating about who we were because we had written this crazy spiel from the perspective of cat astronauts landing in Sydney. By the end of the week we had 2000 Facebook fans and we’d raised $4000 from a crowd funding campaign. We’ve now raised over $36 000!

Thomas and I were warned not to go into business together, but I’m the kind of person that heeds no warnings and assumes we’ll be the outlier. Honestly, it’s been great! There is that marriage-type relationship in business as well, and the truth is I respect what he does, he respects what I do. We handle different clients generally, we might advise each other, but we have that control and independence, and it’s almost like barristers working next to each other.

Just like a personal relationship, it only grows if you start from the basics, wanting to build each other to be better. And that was actually the clincher. When we started romantically thinking about each other I asked Thomas, ‘What does a romance mean for you?’ And he said, ‘Well, I think a relationship should be better than the sum of its parts’. I thought to myself, ‘That is the best answer I have ever heard’.

To find out more about Catmosphere, go to catmospherecafe.com/sydney

Izanda Ford
Marketing and Communication Unit
Photographer (T Derricott and W Yap): Joanne Saad
Cat images supplied by: Thomas Derricott and Wenee Yap

Twelve cats, two cat lovers, space paraphernalia and a whole load of coffee – the ‘purr-fect’ recipe for a quirky new Surry Hills cafe set to open its doors in July. The brainchild of an Austrian cyber-hacker living in Thailand and UTS graduates Wenee Yap and Thomas Derricott, Catmosphere has given the couple a chance to mix business with pleasure – and they’re loving it.
At the age of 12, Alex Clark began washing pots for his brother, a chef, in their local pub in the East Midlands, UK. His dream: to own a bar or nightclub. Fast-forward 18 years and the now 30-year-old father of three, is halfway through a Graduate Diploma in Midwifery.

It’s been an unconventional career path for Clark who has worked as a chef, fruit picker, salesman, personal care assistant and nurse; but not entirely unexpected.

Clark’s sister, mother and wife are all nurses and his wife and mother-in-law are midwives. While male midwives may not be common, for Clark it’s no different to “female midwives who haven’t had children.”

“When I said I was going to be a midwife, even some doctors said, ‘What are you going to be? A mid-husband?’ I was like, ‘No, that’s not what it’s about’.”

In fact, the word ‘midwife’ comes from the Old English meaning ‘with’ and ‘woman’. “So my title is to be with the mum,” explains Clark.

As part of his degree, Clark spends one day on campus, in class, and four days at the Sydney Adventist Hospital (the San), in Wahroonga, rotating between the post-natal ward, birthing suite, special care nursery and antenatal clinic. (He also still works as a Registered Nurse in the San’s emergency department one day each weekend.)

Throughout this year, Clark will be involved in at least 40 births, follow 20 women through their antenatal and postnatal care and be present at 10 of their births.

Currently he’s working on the post-natal ward. For that, “You have to assist with breastfeeding, talk patients through how their body is changing after birth, check their blood pressure, any complications they’ve had, any antibiotics they may need, that kind of thing.”

“If I feel a patient is a little on the back foot with me being in the room I mention the fact I’ve got three girls and often that’s enough for them to relax.”

In fact, it was the birth of Clark’s eldest, Ella, which drove him to undertake his Bachelor of Nursing at UTS in 2009. His wife, Hannah, who completed her midwifery degree at UTS last year, inspired this year’s study. “There were two guys in her class, and the one she knew was also working for the air ambulance. I thought that would be pretty cool.”

With his background in emergency nursing, Clark says the air ambulance would be a dream job. “Some of the transfers you do as a flight nurse are pregnant ladies that are labouring.

“It’s the pilot and the flight nurse, and sometimes a doctor, with the patient, and it’s just you until you get to where you’re going. That appeals to me.”

Clark, however, is hesitant to say exactly what his future holds. “People say there is a rush and a buzz working in a birthing unit, but I haven’t done that rotation yet.”

He has been present at the births of all three of his daughters though. “Birth is an amazing process and it’s an amazing experience for all involved – the mother, husband, brother, mother-in-law, sister, friend, whoever’s going to be there.”

“I got to ‘catch’ my youngest, Mia, when she was born last year.”

So how does he find fatherhood? “It’s good. It’s tough. Ella and Grace are daddy’s girls, Mia’s not old enough yet, but she’ll learn,” he laughs.

And while his family provides a welcome break from work and study, Clark isn’t afraid to get his hands dirty (or poke fun at himself). “I like to downhill mountain bike, work on my motorbike, go fishing – something to build my testosterone levels back up!”

Fiona Livy
Marketing and Communication Unit
Photographer (A Clark): Joanne Saad
Photograph (G Clark, E Clark, M Clark) supplied by: Alex Clark

Comment on this article at
UTS:NEWSROOM
newsroom.uts.edu.au/news/2015/05/with-the-woman
UTS IN PRINT

Mrs Mort’s Madness
By: Suzanne Falkiner
Publisher: Xoum Publishing

Fashion Writing and Criticism: History, Theory, Practice
By: Peter McNeil and Sanda Miller
Publisher: Bloomsbury

Panthers and the Museum of Fire
By: Jen Craig
Publisher: Spineless Wonders

True crime stories are gripping, especially when the grisly details of the crime are matched by lashings of romance, passion and tragedy. Mrs Mort’s Madness investigates the 1920 murder of respected war veteran and first class cricketer, Dr Claude Tozer, by his lover and patient, well-connected Sydney society matron Dorothy Mort. Author Suzanne Falkiner combines the conventions of good investigative writing and biography with ‘imaginative reconstruction’ to create a captivating account of this true crime that examines the tragedy behind the headline-grabbing event. The facts of the case are indisputable: Dorothy admitted her guilt immediately, yet she was acquitted on the grounds of insanity and incarcerated indefinitely under the Lunacy Act. Her devastated husband stood by her throughout the ordeal and it was to his home that she returned when released nine years later. With a keen sense of inquiry, Falkiner questions both Dorothy’s madness and its possible causes and she considers alternative interpretations of evidence. She untangles the story’s multiple facets and reweaves them into an absorbing tale of depression, hysteria, social morality, infidelity, fickleness and loyalty set amongst Sydney’s upright middle-classes. Thorough research enables her to draw rich and colourful portraits of all the characters, mapping their interconnected and claustrophobic social connections and revealing the discreet decadence beneath the respectable social veneer. And in the vein of all good true crime stories, there’s a twist that reveals the most surprising secret of all.

As part of the process of democratisation following the French Revolution, we read in Fashion Writing and Criticism, the French Royal Academy opened the doors of its ‘salons’ to everybody. This created a public debate around the fine arts, and with it came the need for a professional figure to explain art to the larger public. Thus, the art critic was born, in the person of Denis Diderot. Diderot, not having a language or a template to follow, poached from established critical traditions in literature and theatre to invent his own new critical vocabulary. Fashion Writing and Criticism follows on from his steps, arguing that today, given the proliferation of fashion reporting, we need both professional critics to lead the debate on fashion, and a new evaluative fashion vocabulary to lift the register of fashion criticism. The book is divided in two parts: the first one provides a genealogy of criticism from Aristotle’s Poetics (circa 335 BC) to the 19th century. The second part, on fashion reporting, maps the emergence of a critical vocabulary from the beginning of the 20th century to now. Fashion Writing and Criticism is a rewarding and clear read. It gives future fashion journalists the tools to articulate and evaluate critically, and it reminds us that in the age of ubiquitous real-time fashion bloggers, Pinteresters, Tumbrlers and Instagrammers, a picture might not be worth a thousand words.

Ilaria Vanni
Faculty of Arts and Social Sciences

Peter McNeil is Professor of Design History, Associate Dean (Research) and Director of Higher Degree by Research Programs in UTS’s Faculty of Design, Architecture and Building, as well as a Professor of Fashion Studies at Stockholm University. His work crosses chronologies and geographies from the 18th to the 20th centuries with a focus on Western Europe, North America and Australia.

Panthers and the Museum of Fire is a charming novella that explores a wide range of themes ranging from self-reflection and the writing process, to adolescence and the nature of friendship. Occurring in the course of a single day, the story follows the journey of a woman as she travels through the streets of Sydney to return the manuscript of a friend who has recently passed away. Reminiscent of Virginia Woolf’s stream of consciousness, the novella gives the impression that Craig has been able to sit down and pour her story onto the page in a single sitting. It transports the reader directly into the reflections of the protagonist, as we learn more about her life, relationships, and a somewhat troubled adolescence. Although the novella’s themes move rapidly to reflect a natural thought process, the author’s words move the reader effortlessly along the plot line. Craig’s talent shines through in her extraordinary ability to show the reader exactly what the protagonist is sensing and feeling, capturing the essence of Sydney in her writing. This novella would be particularly poignant for anyone who has experienced the culture of inner city Sydney, and even more so for anyone who has ever tried his or her hand at writing.

Avalon Dennis
Bachelor of Arts in Communication (Writing and Cultural Studies)/International Studies

Jen Craig is a 2006 Master of Arts in Writing (Research) graduate. Panthers and the Museum of Fire was recently awarded five stars by Australian book industry magazine Books & Publisher.

Ilaria Vanni
Faculty of Arts and Social Sciences

Jen Craig is a 2006 Master of Arts in Writing (Research) graduate. Panthers and the Museum of Fire was recently awarded five stars by Australian book industry magazine Books & Publisher.

Kay Donovan
Faculty of Arts and Social Sciences

Suzanne Falkiner has a Doctorate in Creative Arts from UTS and has published widely across a range of genres.

Co-op U:BOOKWORMS

During May, the Co-op Bookshop on Broadway is offering Co-op members a 20 per cent discount on all three books reviewed in this issue. Mention U: magazine when you purchase any of these books in store.
In August 2010, trail bike riders stumbled across a girl’s skull and bones in Belangalo State Forest. Five years on, the identity of the teenager, dubbed ‘Angel’ (thanks to a t-shirt emblazoned with ‘angelic’ found nearby), remains unknown.

It’s a murder mystery Forensic Criminologist at the University of New England Xanthé Mallett first came across in 2013. “Angel has really stuck with me because we know her age – she’s approximately 15 or 16 – we know her height, as far as we can tell she is Caucasian and we’ve got DNA. But we can’t identify her because no one is looking for her.”

For Mallett and Professor in the UTS Centre for Forensic Science, and ARC Future Fellow, Shari Forbes, cases like these are poignant reminders of the importance of their work and the unending quest to learn more. It also forms the basis for their May 28 UTSpeaks public lecture, Naming the Dead.

“Our biggest focus, and what drives us to do our research, is the belief that there should be a voice for the dead,” explains Forbes. “Particularly in criminal investigations, there may be nobody to do that for them.”

Regardless of the circumstance of death, Forbes says, “everybody deserves to know what happened to a loved one. Families deserve closure any time a loved one’s gone missing.”

Of course, closure can be hard to come by. First a victim needs to be found, then identified and the details of their death understood. It’s a process that has recently received a boost thanks to UTS’s new taphonomy facility, located on the outskirts of Sydney. “This is a facility that allows us to study the decomposition process of human cadavers in a natural environment,” explains Forbes.

“It’s the first of its kind in Australia, the first in the Southern Hemisphere, the first outside of the US; so for us it’s a huge undertaking, but an extremely important one.”

Forbes (who specialises in finding victims) and Mallett (whose work offers biographic information to help police identify them) are just two of more than 30 researchers, police and forensic agents who will make use of the facility.

“We’ve had American taphonomy sites for some time now, so we do understand a lot about remains decomposing,” says Mallett. “But we’ve never had the opportunity to really test what happens in an Australian environment. And when we’re looking at Australian incidents of murder or people dying out in the bush somewhere, we really have no idea what our climate does to those remains.”

Understanding these effects, says Forbes, “is going to help us improve the way we search for victims, how we recover their remains and then how we subsequently identify them.

“A lot of people are really curious about what we’re doing, why we’re doing it and how they can be involved,” says Forbes. And that’s one of the reasons why the pair is keen for people who attend their lecture to ask questions.

“There’s no stupid question when it comes to our research,” says Forbes.

“I want people to be able to have the opportunity to ask about the facility, to hear what we’re doing and to get a really good understanding of why we do this research and how it benefits society.”

Mallett agrees. “People get a bit obsessed with the whole decomposing body thing, but that’s not the point of this.”

That, says Forbes, “is being able to demonstrate your research can be applied to something of value.”

“We really want to have that discussion,” adds Mallett. “To open the debate about what this new facility is going to mean for the future of forensic science in Australia.”

Fiona Livy
Marketing and Communication Unit
Photographer: Joanne Saad
**WHAT'S ON**

**MAY**

Email your events for August to u@uts.edu.au by 3 July.

**CreARTive**

Enjoy a week of all things art and music with CreARTive workshops, activities and exhibitions. Don’t forget to check out the student entries in the UTS Art Prize.

4-8 May

UTS City campus
activateuts.com.au/creartive

**12 LECTURE**

What are the true impacts of rising temperatures on human health and the environment? Find out at the next Science in Focus public lecture featuring UTS researchers Shauna Murray and Andrea Leigh.

6pm-8pm

UTS Green Lecture Theatre
Building 7, level 2
lisa.aloisio@uts.edu.au

**12 UTS GALLERY**

Colour on the Concrete is an exhibition and interactive art walk that brings together major works from the UTS Art Collection and a rare first edition copy of Josef Albers’ Interaction of Color from the UTS Library’s Special Collections.

UTS Gallery, 26 May-26 June
Building 6, level 4
email: utsgallery@uts.edu.au

**26 LECTURE**

Daily, millions worldwide lose loved ones to disasters, violent hands or inexplicable disappearance. This UTSpeaks public lecture, Naming the Dead, features world-leading forensic scientists conducting new research to help bring certainty and closure to countless people who have lost the ones they love.

6pm drinks for a 6.30pm start
The Great Hall
Building 1, level 5
Register to attend: robert.button@uts.edu.au

**28 LECTURE**

One of the exciting things about working with collections is when treasures are revealed in unexpected places. The highlight artwork this month is one of a rare portfolio held in the UTS Library’s special collections – Josef Albers’ 1963 edition of his classic Interaction of Color, which I discovered by chance when, in the planning for the UTS Art Collection’s Colour on the Concrete exhibition, I was researching a separate work by Norman Ives.

Albers was a highly influential artist-educator, both as a member of the Bauhaus group in Germany in the 1920s and later at Black Mountain College and Yale University in the United States. One of the students attending the first graphic art classes at Yale in 1950 was Norman Ives, who also went on to lecture at Yale himself. Together with his colleague Sewell Sillman, Ives published a large number of silkscreen portfolios and prints for artists like Josef Albers, including this 1963 portfolio.

Ives maintained his own practice while working as a designer and publisher, and the screenprint PC-1 held in the UTS Art Collection is an excellent example of his merging of art and graphic design. Selected screenprints from the Albers portfolio will be on display alongside Ives’ work and others during the UTS Art Collection’s Colour on the Concrete exhibition at the UTS Gallery and UTS Library from May 26 to June 26.

For more news and highlights from the UTS Art Collection, visit art.uts.edu.au

Janet Ollevou
UTS Art

**19 ART & U**

Josef Albers, Goethe triangles from The Interaction of Color 1963, screenprint, UTS Library special collections

Art & U profiles a piece of work from the UTS Art Collection every issue.
“Sydney is a very busy place compared to other cities, but at night this spot is very quiet and gives us a view of the busy life from a peaceful place.”

Photographer: Fuad Ibne Alam
Bachelor of Business