

APR 14



**REQUESTING  
THE GIFT OF LIFE**  
Improving the organ  
donation conversation

**SCIENCE UNDER  
THE MICROSCOPE**  
Encouraging an  
autonomous approach  
to learning

**DEATH IN THE GULAG**  
Lifting the veil of secrecy  
on Manus Island

## ANNE DWYER

### Deputy Vice-Chancellor (Corporate Services)



#### What work-related issues occupy the thoughts of the DVC Corporate Services?

Quite a few, really, but something I feel very passionate about is performance management. I think it a pity that those two words are sometimes read or heard with scepticism, doubt and even suspicion. For me, the meaning is all about success – for the organisation, work areas and for individual staff. UTS has come such a long way in recent years. Despite the challenges ahead (and let's face it, it's a constant that we'll all continue to face new challenges), I remain confident that if we're all performing at, or near, our very best, ongoing personal and organisational success is assured. We can all be proud of the university's performance to date. As Ross noted in his recent Staff Forum, we were recently ranked #20 by QS among the Top 50 Under 50 and, if using the same methodology, you were to rank those universities aged 25 years or younger, UTS would rank #4 in the world. The questions I ask myself, and I hope you ask of yourself too, are 'How did I contribute to that success?' and 'Could I have done more?' Those of us who are supervisors and managers need to understand that they have the future of each and every one of their staff in their hands, embrace that responsibility, and enable the ongoing performance enhancement and success of their team members. As individuals, we need to actively engage in the conversation about our own performance and strive to exceed expectations. Performing at one's best and understanding our contribution to the organisation and others' success is, in itself, hugely rewarding.

#### What book are you reading at the moment?

*Istanbul: Memories and the City* by Turkish author Orhan Pamuk, who was born in Istanbul and still lives in the family apartment building that was his childhood home. It's part autobiography, part biography, and he paints a wonderful picture of this magical city. I plan on spending some weeks there next year with my sister, so perhaps we could call it research.

#### What's something staff wouldn't know about you?

I'm an award-winning fashion designer. Ok, so I was 14 or 15 but the competition at the Condobolin Show was fierce ('Condo' to those of us who lived out that way). I took home the 'Rural Youth Award for Western NSW' for the brown satin pant suit I designed, made and, yes, modelled at the show.

#### How will you be spending the Easter long weekend?

I am very much looking forward to the Easter break, which, for me, will be the beginning of two weeks in Central Australia. I'll be heading to Adelaide that weekend and on Easter Monday will board The Ghan bound for Alice Springs, Katherine and Darwin.

Photographer: Jesse Taylor



## ISSUE 2

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#### Managing editor:

Izanda Ford

#### Editor:

Katia Sanfilippo

#### Editorial coordinator:

Hannah Jenkins

#### Enquiries:

02 9514 2249

u@uts.edu.au

#### Contributors:

Lisa Aloisio

Sophie Ericpum

Jane Godfrey

James Goodman

Mia Harrison

Tom Moreton

Janet Ollevou

Rachel Worsley

Courtney Wooton

#### Art direction:

Shahnam Roshan

#### Design:

Paul Boosey

#### Cover image:

Thinkstock

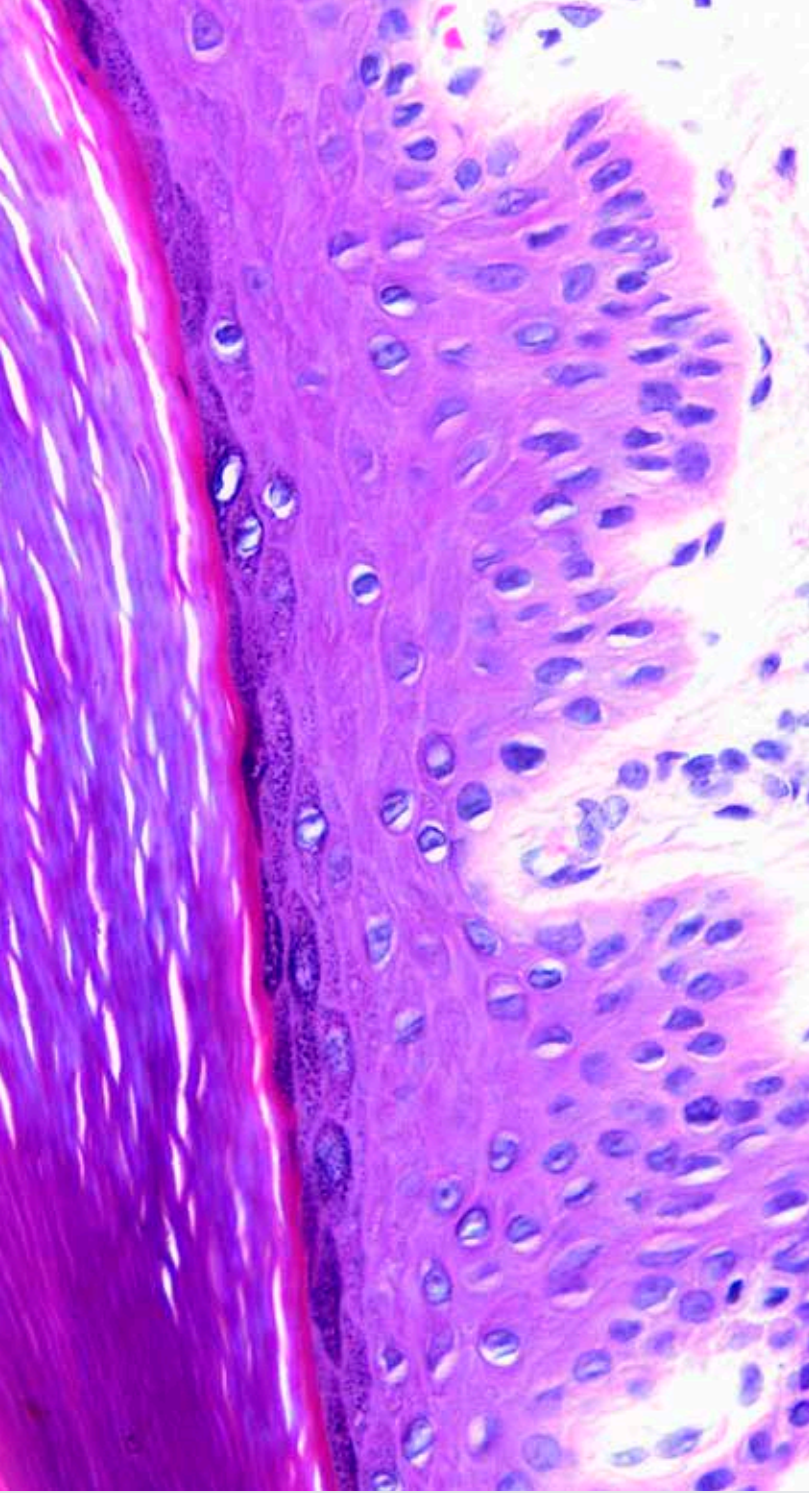
#### Media enquiries:

Robert Button

02 9514 1734

#### Printer:

Lindsay Yates Group



Digital image of cells covering the skin (see page 6)

## NEXT ISSUE

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## ON YOUR *Bike*

### Fifteen abandoned bikes are getting a new lease on life through a UTS Housing 'reuse and restore' project.

The launch of the Borrow a Bike scheme has seen a fleet of bikes adopted – most left behind by previous UTS Housing residents – and, over four months, restored for use by the current housing community. Residents can now request a bike, depending on availability, for up to 72 hours access including helmets, locks and lights for night time riding.

Borrow a Bike's primary aim is to assist current student residents with their personal transport and the movement of smaller loads, such as groceries. Even abandoned children's bikes will be worked on and donated to UTS Child Care. Facilities such as a secure bike storage room and bike maintenance tools are also available.

The novelty of the project has attracted funding of \$8000 through the City of Sydney's Matching Grants to include the addition of two cargo bikes. These will assist UTS's 1192 housing students with moving heavy items between residences. It's hoped the cargo bikes will reduce the number of abandoned shopping trolleys in the urban environment, as well as reduce CO2 emissions and traffic congestion within Ultimo.

"The cargo bikes are a fantastic idea," enthuses PhD Engineering student, housing resident and volunteer for the Housing Bike Club Mansour Abdullah. "I've seen some students taking trolleys from shopping centres and pushing them all the way back to their residence. It isn't great, not only because they struggle to push the trolley

all the way to their place, but because no one brings the trolley back to the shop.

"As for taking a taxi after doing the shopping, it's too expensive, especially for students. These cargo bikes will help make students' lives much easier."

Abdullah has been working on repairing the bike fleet and believes anyone can fix a bike if they're shown how.

"It's just another machine. We'll have workshops explaining basic bike maintenance to interested residents in the following months.

"The part I'm most interested in is the Radio Frequency Identification (RFID) technology. This is a system through which a bike docking station can recognise a bicycle and then release the lock for the approved user. I'm also interested in the GPS technology for tracking the movement of the bicycles and reporting on their usage."

Abdullah compares the bike share program to similar initiatives in Brisbane and Melbourne. "It's so nice and convenient. With UTS being in the heart of Sydney, it'll also encourage students to discover the city in a different way; I'm really excited about the project."

**For more information about the Housing Bike Club, visit the Bike Blog: [utshousingbikeclub.wordpress.com](http://utshousingbikeclub.wordpress.com)**

Sophie Ercicum  
 Housing Services

Photographer: Joanne Saad

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Mansour Abdullah



# YOUR VOICE YOUR VIEWS

## STAFF SURVEY 2014

**Honesty and trust are two key ingredients for any good relationship. That's why, on Monday 28 April, all staff – no matter what their role in the university – are being asked to give their frank feedback about working at UTS.**

The UTS Staff Survey, now running for the fourth time, is a barometer for staff satisfaction. Administered by sector specialists Voice Project, the survey is an anonymous 'warts and all' look at UTS.

"The university is such a big place with pockets everywhere, it can be hard to get honest opinions from each and every staff member," says HR Partner and joint survey project manager Kathleen Redenbach. "The survey gives staff the opportunity to tell UTS what they really think in a safe way."

HR Partner Lesley Healy, also tasked with managing the project, agrees. "It's so important because people get to express their concerns or raise issues anonymously, but they also might say how great they find certain practices. We need to pay just as much attention to the areas we're doing well in as to those that need improvement."

Our work environment, processes, leadership and career development are just some of the topics under examination in this year's survey. With 35 Australian universities also participating in Voice-Project-managed surveys, it gives UTS an opportunity to benchmark performance

within the sector. And, after four years of participation, more importantly, measure progress against our previous results.

Feedback received in the 2012 staff survey indicated areas like career development and processes needed improvement. In response, the Leading Academics Program was developed and delivered with great success, then the framework reshaped last year for application to professional staff development.

"You can be a fantastic academic or professional, but your management skills are just expected as part of your ability – and it can be hard to learn how to become a good supervisor," says Redenbach. "So the leadership programs that were developed are a great opportunity to grow management skills in a different way. It's also brought together a lot of key people from varied fields of study, backgrounds and experiences and taught them how to be leaders."

Staff Connect – the recently launched UTS staff intranet – was also an initiative borne from feedback given in the 2012 survey, intended to address processes improvements and promote collaboration across the university.

Time and again, feedback from staff is that UTS is a good place to work. "It's a very friendly place and everyone's so down to earth," says Healy. "Our culture promotes

open communication – the senior executive are very approachable and they listen."

Redenbach agrees, but says the key is the listening part. "You don't know if it is actually a good place to work unless you ask people and give them a safe way to give their opinions."

Human Resources Director and survey sponsor Jennifer Lagoon believes the results will give an accurate measurement of UTS's environment and staff engagement levels. She's also hoping we match our 2012 survey response of 90 per cent.

"It's really a climate study. The feedback you give provides us with an indicator of how you feel about your workplace – the things we're doing well and the things we could be doing better at UTS. This is your opportunity to be honest about your experiences and ask UTS to focus on the issues you think are important to our future. Our success is dependent on our people."

**To voice your views about your UTS experience, visit Staff Connect from 28 April.**

Izanda Ford  
Marketing and Communication Unit  
Image design: Paul Boosey

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# SCIENCE UNDER THE MICRO- SCOPE

**“THIS TECHNOLOGY  
AND APPLICATION  
IS CERTAINLY  
TRANSFORMING  
THE TRADITIONAL  
PRACTICAL METHODS  
OF TEACHING SCIENCE  
IN A LABORATORY.”**

**One early career academic is moving away from the traditional 'look down a microscope' science model and encouraging an inquiry-oriented approach to learning through self-research.**

For Senior Lecturer Catherine Gorrie in UTS's School of Medical and Molecular Biosciences, teaching is all about engagement and the use of innovative teaching methodologies – and it's evident in her interactive histology class. She recently won a UTS Early Career Teaching Award for her teaching resource HistoLab and its success in helping prepare students for their laboratory exercises.

Histology, the microscopic study of human tissue, is a core subject taught to second- and third-year biomedical and forensic science students. Students learn about tissue identification and how the structures of tissue elements relate to whole body function. The theory is confirmed with what they see looking down a microscope in class.

"Traditionally, this subject is taught in medical and science schools where you'd look at an image in a text book, then look at the same image under the microscope on glass slides," explains Gorrie.

"However, over the past eight years, there has been a shift in methods of teaching microscopy subjects, moving from glass slides to digitised tissue images as a teaching resource."

Gorrie is currently enrolled in the UTS Graduate Certificate in Higher Education Teaching and Learning, a course offered by the Institute for Interactive Media and Learning. It encourages its students to think critically about university teaching and the consequences for student learning.

Based on student interactions with web-based resources and digital technologies, Gorrie realised there were a number of aspects her histology subject wasn't addressing in terms of learning practice.

"This subject has no research assignments or essays within the assessment component, so there's nothing that requires an independent, inquiry-oriented approach. That's what I've tried to introduce with HistoLab. The idea of it is to encourage students to research for themselves, prepare for their practical classes and utilise the technology in the practical so they become familiar with it."

HistoLab is a virtual teaching and learning resource that allows students to log into an online platform to study and familiarise



Catherine Gorrie

themselves with different cell and tissue structures using high-resolution images on a computer. The HistoLab software is accessible to students through UTSONline.

The purpose of the learning interface is to give students access to images in between the lecture and the lab practicals, allowing them time to prepare for their lab exercises. Images are scanned at high resolution and digitalised in static form. Students are able to examine different sections of tissue, but the best part is that it can all be done on a computer, anywhere, anytime meaning students can learn remotely.

"When my students attend practical class and have hands-on access to the slides and microscopes, they know what to look for and where because they're prepared. They can then use their time more efficiently in class investigating the more detailed morphology and specialisations of individual cells and tissues," says Gorrie.

"This technology and application is certainly transforming the traditional practical methods of teaching science in a laboratory."

This style of teaching allows Gorrie to incorporate shared interactive learning within the laboratory where students can visualise the slide images and discuss the findings as a group.

"I've made the program really easy. I've written a lot of pre-lab instructions and tutorial information for how the students can use HistoLab after the lecture. I'm trying to move away from the old style of 'Go to the lecture and learn the theory, then go to the lab and look at the slides, then go home'"

Between the lecture and the practical lab exercise, students can log into HistoLab where they will view an image that will be part of the teaching set for their practical class. They can then complete a series of basic multiple choice questions in preparation for the content covered in class.

Gorrie can also download the student HistoLab results to identify the knowledge gaps of her students prior to the practical. This means she can address and spend more time on the problem areas with students during class time.

Feedback shows students using HistoLab increased their understanding of material and knowledge of tissues and demonstrated an increase in their overall subject results by five to 10 marks.

"I've only run HistoLab for one semester in 2013. This was not a compulsory component of the class and the overall student uptake was about 50 per cent. The students who completed both modules, on average, had improved their results in comparison to students who did not use HistoLab at all."

Following its success, Gorrie's attention is turning to how HistoLab could be rolled out into other science microscopy subjects, such as haematology, microbiology and parasitology.

"HistoLab is still in the development stages but it certainly has potential to change the way we teach science subjects.

"By going virtual, or more digital, some of my classes could be taken out of the laboratory and into some of the new interactive student spaces that are emerging as part of all the new developments around the UTS campus. I'm looking forward to what's ahead."

Lisa Aloisio  
Faculty of Science

Photographer (C Gorrie): Joanne Saad  
Digital images supplied by: Catherine Gorrie

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newsroom.uts.edu.au/news/2014/04/science-under-the-microscope

# DEATH IN THE GULAG

## **A Senate inquiry into the murder of Reza Barati in the Manus Island detention centre is a step in the right direction, says Director of UTS's Australian Centre for Independent Journalism Tom Morton.**

Multiple blows to the head, probably with a heavy object, caused the death of Reza Barati, the 23-year-old Iranian asylum seeker who died in the Manus Island detention centre on 17 February.

That was the conclusion of a preliminary medical report by Papua New Guinea (PNG) police, published by the *PNG Post Courier*, and reported here in Australia by *The Guardian's* Paul Farrell – a UTS journalism graduate.

Manus Island provincial police commander Alex N'Drasal has told Fairfax Media he hopes to charge “three to four men” with Barati’s murder in the near future.

Barati was at the beginning of his life, not much older than many students at UTS. He was an architecture graduate and a Kurd – a national minority which has suffered prolonged and systematic discrimination in Iran.

Immigration Minister Scott Morrison has told the ABC’s Chris Uhlmann he is “hopeful and confident” parallel investigations by the PNG police, the coroner, and an ‘independent review’ commissioned by his department will determine how Barati died and who killed him.

Those two words – hopeful and confident – reveal just how far successive Australian governments have gone in allowing so-called ‘offshore processing centres’ to operate behind a veil of secrecy and outside the law.

Deaths in Australian immigration detention are nothing new. A Commonwealth Ombudsman’s report published in 2013 listed 11 deaths in the years 2010 to 2012 alone.

All these deaths occurred on the Australian mainland. All were the subject of coronial inquiries, and in some cases, police investigations. All were found to have been either suicides or the result of natural causes.

These figures in themselves are shocking enough. But they conceal a macabre truth. Some of the more detailed information we have about what goes on inside Australia’s immigration detention centres comes from sources such as coronial inquests. Put bluntly – it takes a death or a suicide to let in some light.

More than 10 years ago, as a reporter with ABC Radio National’s Background Briefing, I interviewed Inspector of Custodial Services

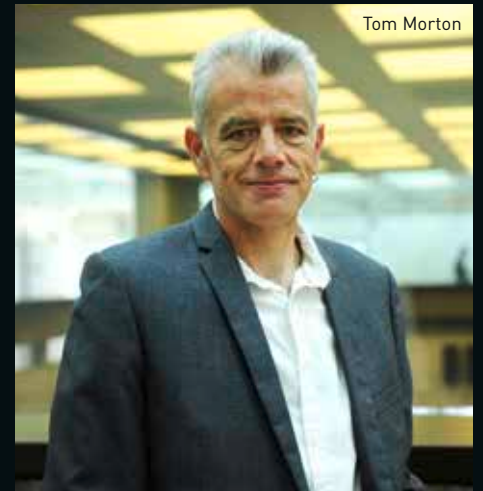
in Western Australia Richard Harding about a riot in the now defunct Woomera detention centre. In 2001, Harding was asked by the Human Rights and Equal Opportunity Commission to visit the Curtin Detention Centre and report on conditions there.

In the interview, he described the Curtin and Woomera detention centres as “worse than prisons”. If anyone was qualified to make that judgement, it was him: his day job was to conduct independent inspections of prisons in WA.

In the interview, Harding went on to compare the detention centres to the gulags of the former Soviet Union.

Wasn’t that an extreme way to describe them? I asked him. Here’s what Harding replied: “It’s probably an extreme way to describe those that are in metropolitan areas, but Woomera and Curtin are in the middle of nowhere, with no normal social interaction. Obviously there’s not torture and starvation and so forth, but this is a regime... which has not been replicated since the Second World War, when we put so-called hostile foreign nationals in camps.”





Tom Morton

Detention centres shared one critical feature with the gulags, according to Harding: the lack of any independent oversight or scrutiny.

More than a decade later, his comments still ring true. If Woomera and Curtin were gulags, then Manus Island is too; even more remote, even less likely to allow 'normal social interaction', and even less open to public scrutiny.

Both Labor and Coalition governments have tried to deflect or prevent that scrutiny by barring journalists from visiting them, or allowing them in only under tight control.

Now, as Fairfax journalist Rory Callinan wrote recently, "PNG authorities are learning from Australians how to restrict the press". Callinan and a Fairfax photographer had their laptops and cameras seized when they were at the hospital morgue on Manus Island where Barati's body was being held, and again the following day when accompanying Lieutenant-General Angus Campbell on a visit to the police station. In the latter instance, it was an Australian Immigration Department official who asked PNG police to intervene.

Barati's death is different in one crucial respect from previous deaths in immigration detention. This is the first time anyone has

been killed – apparently murdered – in an immigration detention centre operated by the Australian government.

Last week, Greens Senator Sarah Hanson-Young won support from Labor for a parliamentary inquiry into Barati's death and the circumstances surrounding it. Hansen-Young hopes the inquiry will give witnesses – including workers at the centre – confidence to come forward without fear of reprisal. It's a step in the right direction, but one the Minister himself should have taken.

Let's be clear: Barati, like the other detainees on Manus Island, was under Australian legal jurisdiction. Immigration Minister Scott Morrison had the ultimate duty of care for his wellbeing.

Neither the Minister nor we, the Australian people, can simply outsource our legal responsibilities to another government or its police force. For the Minister to say simply that he is "hopeful and confident" the truth will emerge is to abdicate those responsibilities.

If Barati had been killed in an Australian prison, his death would have been the subject of an Australian police investigation, a coronial inquest, and – quite possibly – a separate judicial inquiry.

Australia already has high-level cooperation agreements with PNG's police force. There is no reason, for example, why the Immigration Minister could not request that the AFP conduct their own investigation into Barati's death; or that a senior Australian judge – not a former public servant appointed by the Minister – be empowered to carry out a truly independent inquiry.

A full, open and public investigation will not bring Barati back to life. It will do nothing to assuage the grief of his parents, his sister and his friends and relatives in Iran.

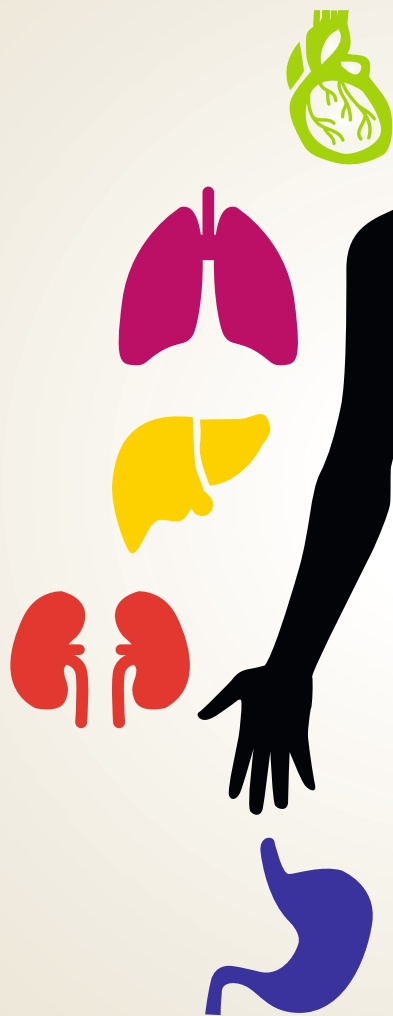
It would, however, give them some confidence that Australia is a country which respects the rule of law, and whose government is determined to find out how their son died.

**Tom Morton**

Associate Professor  
Director, UTS Australian Centre for Independent  
Journalism

Photographer: Joanne Saad

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# REQUESTING THE GIFT OF Life

**Around 1500 people are on Australian organ transplant waiting lists at any one time. To receive a transplant, these people rely on organ donation. A collaboration between UTS's Faculty of Health and the NSW Organ and Tissue Donation Service (OTDS) is addressing the organ and tissue donation discussions being had with grieving families.**

The issue of organ and tissue donation is a contentious one, bound by myths, cultural and religious beliefs and fear. The flipside is the gift of life.

In 2013, 391 organ donors gave 1122 Australians a new chance in life – the highest number ever. While NSW improved on their donation rate last year with a 16 per cent increase in donor numbers from 2012, there is still much work to be done.

“We know that in surveys of the Australian population, people are really supportive of organ donation,” says Research Coordinator for the NSW OTDS Julie Potter. “Yet we have this disconnect, and when it comes to the

point of them being asked the question at the hospital, they find it difficult to say yes.”

Potter is evaluating the effectiveness of a new ‘model of request’ – providing “designated requesters” in selected NSW hospitals – as part of her PhD under the supervision of UTS Professor Lin Perry. ‘The COMFORT Study’, as it’s coined, looks at this best-practice change and is examining whether consent rates are increasing because of it. Potter’s research is also looking at how families feel 90 days down the track looking back on their donation decision.

Supporting this change is a national three-part professional education package (PEP)

designed to enhance the communication skills of specialist doctors and nurses who lead organ donation discussions with bereaved families in intensive care units and emergency departments.

A fourth workshop was developed using adult learning principles and simulation encounters for requesters to actively participate in and rehearse realistic donation scenarios. This unique feature is currently only on offer in NSW and delivered at UTS thanks to a Memorandum of Understanding between the Faculty of Health and NSW OTDS.

The OTDS collaborated with UTS Director of Simulation and Technologies Michelle Kelly to develop the simulation component of the program. It follows the steps of a real-life scenario: the hand over conversation with the hospital team and the designated requester, the introduction of the requester to the family, and the continuing discussion between the requester and the family.

**“WE KNOW PEOPLE ARE REALLY SUPPORTIVE OF ORGAN DONATION. YET WHEN ASKED THE QUESTION, THEY FIND IT DIFFICULT TO SAY YES.”**



Leigh McKay, Michelle Kelly and Julie Potter

For authenticity, simulation scenarios are based on real cases with names changed for anonymity.

“It’s a half-day session with up to four participants, two in each room,” explains Kelly. “One goes through the process and a second person sits in the control room observing, then for the next case they swap over. They don’t repeat the same case, so they benefit from observing and also participating. The interaction is filmed and we have either psychologists or other doctors in the control room noting specific areas for discussion. When the action is finished, the actors stay in their roles for a period of time to debrief.

“I put this initiative forward to the project group and it has provided another perspective,” says Kelly. “The ‘relatives’ in role-play are able to tell the doctors specific things from their character, such as, ‘When you said this... I really felt like this...’ Then they come out of character and talk at another level about the interaction and give feedback from that perspective.

“The actors then leave and the debriefer continues with the clinical participants, providing specifics on how they performed in the situation. It’s the type of feedback you can’t get in your usual clinical practice.”

Education Coordinator for the OTDS Leigh McKay has worked in the sector for over 15 years and has seen education and the practice around the family conversation change significantly with the introduction of the PEP and, more recently, the simulation training.

“It’s about establishing their wishes and helping the family come to a decision that

would still hold with the values and beliefs of their loved one. We only meet the family at this time of intense grief and emotion. Allowing them to talk about the kind of person their loved one is – or was – is one way to engage the family and help them come to a rational decision that’s right for them and their loved one. It’s a big decision and one that will have enduring consequences,” says McKay.

Feedback from participants shows the experience has been invaluable as they’re able to witness on video their own body language, word selection and tone in such difficult conversations. McKay adds that including invitations such as, ‘Tell me about your son’, brings the patient metaphorically into the conversation.

Potter says, “Families have shared with us why they’ve found the decision to donate helpful. When we do the simulation, we’re looking at how people have those conversations and what words can be used. Even though the ‘families’ in the simulation training are actors, they still come across as very genuine.

“If the family is still undecided, we provide them with further information and support to assist them to make a fully informed consent decision.”

Families commonly have misconceptions around organ donation, such as the belief doctors won’t try as hard to save the life of a registered organ donor. “That argument doesn’t even come onto the table,” sighs Potter. “The doctors’ and nurses’ goals are to save lives and organ donation doesn’t even come up until death is inevitable.”

Another misconception is that organ donation goes against a person’s religion. Such thinking has often proved to be misinformed or simply untrue and has become part of a wider strategy to enhance education for culturally and linguistically diverse communities around organ donation and its benefits. “Key national religious and cultural leaders have signed statements of support for organ and tissue donation to help their communities discover the facts, make a decision, and discuss this decision with their family,” says Potter.

“Sadly, many people misunderstand and think there are enough organs to meet demand. Only one per cent of people who die in hospital are actually able to donate their organs; which makes organ donation a rare occurrence.

“This is what makes the COMFORT Study so important. It’s addressing how clinicians can best support those families to make a fully informed decision.”

**For more information about the Faculty of Health’s simulation facilities, email [Michelle.Kelly@uts.edu.au](mailto:Michelle.Kelly@uts.edu.au)**

**Visit [donatelife.gov.au](http://donatelife.gov.au) if you’d like to register your decision about organ and tissue donation, but also remember to inform your family of your wishes.**

Katia Sanfilippo  
Marketing and Communication Unit  
Photographer: Joanne Saad

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# THE EYES OF UTS

Bob Hueston

**For someone who works in an unidentified room in the bowels of the Tower, Security Systems Administrator Bob Hueston sees it all. Apart from looking after PIN numbers, the maintenance and repair of UTS's electronic access systems and key ordering, he's responsible for reviewing the university's closed circuit television (CCTV) footage from incident reports to serve as relevant evidence to police. There is no place for faulty memories.**

"It's interesting – quite often you'll get someone report that an event happened at 2pm. I'll try at 1.30pm and it actually happened at 11am," he says. "Sometimes it requires looking over multiple CCTV footage to find the right angle with the clearest evidence possible."

It seems a far cry from Hueston's past life as a manager of electricians with the Australian Government. A sparky by trade, he moved up the ranks and was based at depots with the Department of Defence. He was even involved in the cleanup after Cyclone Tracey in 1974, fixing electrical lines that had fallen during the carnage of the storm.

When Hueston was made redundant after 35 years, it was a friend who suggested he take on a different career path. "My mate

was working at Chubb Security and he said, 'If you can get your security licence, we'll see if we can get you a job'."

After 10 years at Chubb, Hueston moved to UTS five years ago where he now resides as the gatekeeper between CCTV footage and police investigations. According to him, everyone mistakenly believes he's always watching live footage, when, in fact, Hueston only looks at the CCTV footage when an incident has occurred.

"My role with CCTV is normally after the event," he explains. "If there's been an incident reported to the police, I'm given a police event number and then look at the relevant footage, if available, and hand it over to the police as evidence for their investigation." The incident must be reported to police before he can assist. "No police event number, I can't help you."

According to Hueston, it's all about maintaining the integrity of a police investigation. "People always want to look at the CCTV footage for themselves, but we don't allow that." Occasionally he goes out to do some investigating himself by checking the validity of reports, as well as determining what cameras are best placed to help with gathering evidence.

"One problem we have at the moment is students leaving their attractive items

unattended and they get stolen. The main hot spot is the Haymarket campus.

"When we look at the CCTV footage, we notice the student has left their laptop, iPad, mobile phone or handbag and wallet unattended for long periods of time while they go and have coffee or go to the toilet. If you have to leave your gear, have a friend watch it until you return or take it with you.

"When staff or students turn up to report an incident, I have to find out if there is CCTV footage that actually shows what happened and if the incident report is consistent with the CCTV footage. There have been many times when someone has reported a theft, only to find out no theft has occurred and the person just left the item at home or elsewhere."

Hueston says, for him, job satisfaction lies ultimately with knowing he's helped solve a problem. "When we manage to return stolen property to its owner and help the police arrest the offender, it's a pretty great feeling."

Rachel Worsley  
Bachelor of Arts in Communication (Journalism)/  
Bachelor of Laws  
Photographer: Joanne Saad

Comment on this article at  
**UTS:NEWSROOM**  
[newsroom.uts.edu.au/news/2014/04/the-eyes-of-uts](http://newsroom.uts.edu.au/news/2014/04/the-eyes-of-uts)



Eden Simon

# NATURAL SELECTION

**We think of pharmacists as the friendly, bespectacled faces behind the counter of our local pharmacy, filling prescriptions and counselling us on our sneezes and wheezes.**

It's a dramatically different picture for 24-year-old Eden Simon as she completes her internship year at Liverpool Hospital, the busiest and largest hospital in the state. A standard day is spent tending to niche diseases, like tuberculosis, and managing complex patient care cases with doctors, nurses and other pharmacists.

Among the inaugural graduating class of Master of Pharmacy students from UTS Graduate School of Health, Eden has had what she calls a "natural progression" from her undergraduate degree in Medical Science. "I feel like deep down I am a scientist; I love science, physics, chemistry, I love it all. But on a day-to-day basis I like to be involved with patients."

Although it wasn't a childhood aspiration to be a pharmacist that motivated her, Simon made a conscious decision to progress to a Master of Pharmacy in 2012. "I was attracted to the fact UTS was promising a practice-based, new and exciting degree, one that was different to all the others. It was a promise, and I personally believe that's what was delivered."

Simon is already putting her learning into action. "I think, at the time, a lot of students didn't understand why we were doing so much problem-based learning. Now we have a more intuitive structure ingrained to break down a problem and solve it."

Between working for global pharmaceutical company MSD and regular weekly hours in a local pharmacy – on top of a paid gig developing educational materials for pharmacists with Glaucoma Australia – Simon was surprised at the comprehensive clinical placements offered through UTS.

"Pharmacy is evolving; it's scary but it's exciting. Our role as pharmacists is changing, in Australia and around the world, so it's really important that future pharmacists are prepared."

Having completed over 500 hours of placements over the two-year degree, Simon feels profoundly changed by the experience of working with patients in palliative and intensive care at Prince of Wales hospital. "It was such an experience to be involved in end-stage life and the care of a patient. It really shook me – in a good way. I walked away with a different perspective on life."

Also keeping her perspective are her friends and family who are her focus during her downtime from the bustling hospital environment. "They bring me back to reality

and enable me to relax and wind down. Some people like to paint or knit, but I just need to talk to my friends and family," says Simon.

Following what promises to be a busy intern year and steep learning curve, Simon will sit her exams for registration as a pharmacist in October among her fellow UTS Pharmacy peers. She's quietly excited about what the future holds. "I've always had a really open mind about where I was going to go and what I was going to do, but I knew it would be within science and in health. It is really natural for me to be where I am now."

**Courtney Wooton**  
Marketing and Communication Unit  
Photographer: Anna Zhu

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**UTS:NEWSROOM**  
[newsroom.uts.edu.au/news/2014/04/natural-selection](http://newsroom.uts.edu.au/news/2014/04/natural-selection)



# THE LANGUAGE OF LOVE

**Vassiliki Veros has turned her love of libraries and romance fiction into a PhD through UTS's Cosmopolitan Civil Societies Research Centre. John Elliott is the Marketing and Communications Manager for UTS Business School. More than 20 years after they first met during their undergraduate degree, they're now married and have both returned to UTS.**

## VASSILIKI VEROS

**I used to have to catch two trains then a bus to the Kuring-Gai campus.** My friends and I always tried to scam a lift up to the train station with whoever would take us. That was how I met John. I thought of him as this Anglo-Aussie guy who gave me lifts and didn't wear shoes to uni. We had a couple of classes together, but he wasn't even a twinkle in my eye. Two years after graduating we started going out; we've now been married for 18 years.

**I did the Information Science degree because I always wanted to work in public libraries.** My specialisation is readers' advisory, which is about developing reading recommendations, materials and collections focusing on library users. One of the most common questions we get in public libraries is, 'Can you recommend a good book or a good movie for me?' It's not about

your personal preference; it's about how you match the user with something that will connect them to cultural outputs. After a 20-year break in my formal education, I started doing a Masters by Research in Information Knowledge Management. My supervisors suggested I transfer to a PhD, which is what I've been doing for the last six months.

**My PhD looks at how certain practices and policies of cultural institutions – such as libraries and publishers – marginalise romance fiction.** If the fiction is marginalised then the reader is marginalised. I'm using catalogue records and metadata to determine whether there is a gender imbalance. I'm also exploring how a lack of literary reviews of the genre impact the way romances are purchased. The disdain towards the romance genre has started to shift.

**Romance fiction is no different to any other genre; it's some of the most wonderful reading I've ever enjoyed.** Just like every literary genre, there are good examples and mediocre examples. Finding a partner is an almost universal drive and the most important thing in many people's lives. Stories about this should be valued, not just by women but by men too. John has read quite a few and he enjoys them. At least, that's what he tells me.

**We commute together every day, which is great because we get on really well.** He also brings me coffee in bed every morning. We park the car a bit further away and then walk into uni. It's a great way to start the morning. We're like little children; we're always laughing and sometimes we meet up for lunch. When we're apart it feels like we've not seen each other for months, even if it's only been a few hours. We just really enjoy each other's company.



Vassiliki Veros and John Elliott

## JOHN ELLIOTT

**I was in a class with Vassiliki and we had very big differences of opinion in that subject.** I bumped into our lecturer years later and she was really surprised that Vassiliki and I were married; she never would have placed us together. We met in 1991 and became good friends after we graduated. We started going out in October 1994 and married in February 1996. When you know you want to marry someone, there's no point in stuffing about.

**I don't know any other couple who laugh as much as we do.** My mum always said the most important thing is that the person you marry has to make you laugh. I offered Vassiliki and some mutual friends a lift to the station after class, and I can't actually remember the other friends. I just remember Vassiliki as this really funny person; she made me laugh the whole time. Life isn't always enjoyable, and when life is hard it's good to be able to know when you can make a joke and release the tension.

**Vassiliki has outed me on ABC702 as a romance reader confident enough to read romance on public transport.**

There are a lot of pretty ordinary romance books, but that's the same for every genre; the secret is to sift through them all to find the gems. The great thing is, when you live with somebody who has already done all that sifting, you don't need to do it yourself. This is a big part of Vassiliki's life and it would be a shame not to be a part of that. She's passionate about what she does and was doing this research before she started her PhD. The research isn't a chore for her and that's what makes her a brilliant PhD student.

**Romance is getting up every morning and making your partner coffee.** It's the little things that make romance. Vassiliki is a very cynical person and we often laugh about plots where people are whisked off to the Greek Islands or an Argentine hacienda by surprise. I used to love celebrating Valentine's Day and our wedding anniversary, but she's usually organising some library lover's event on the big day. One year she promised me a room full of women for our anniversary – it turned out to be a panel discussion about romance literature with some really funny and engaging people.

**University is a transformative thing. It changes people's lives; it changed my life.** Beyond meeting Vassiliki, the course we did – now offered as a Bachelor of Communication (Information and Media) – opened up a career path that would not have been possible without that background knowledge of how people use information. Universities provide a wonderful, social 'good,' and it's nice to be working for an organisation that's, ethically, pretty pure. I couldn't market a product I don't believe in, and to be part of this industry through the promotion and communication of the way it changes people's lives is a good thing.

Hannah Jenkins  
Marketing and Communication Unit  
Photographer: Joanne Saad

Comment on this article at  
**UTS:NEWSROOM**  
newsroom.uts.edu.au/news/2014/04/the-language-of-love

## STUDENT PROFILE

DAB

# BUILDING A NAME FOR HERSELF

**Bachelor of Construction Project Management student Maddy Corr has gone from strength to strength since discovering her passion for building. "Working on a Frank Gehry building – the first in Australia – is so exciting!"**

Corr has been working as an Undergraduate Site Engineer for Lend Lease on the prestigious Gehry-designed Dr Chau Chak Wing site while continuing her second year of studies. She says the balance between theory-based work and practical experience first drew her to UTS when she was completing her HSC. "UTS has the best reputation for construction project management. They set it up so you can do two days a week at uni and have the rest of the week to work in the industry; it's great."

The Bachelor of Construction Project Management requires 200 days of on-site training and experience before students can graduate, something Corr says is a real motivator. "There isn't anything set up for you; you have to get yourself out there and build those professional relationships."

Corr first discovered her talent for construction while completing the hands-on subject Design and Technology at school. "I didn't really have a passion at that point in my life. I thought, 'Maybe I just haven't worked it out yet,' so I wanted to push myself to try things I'd never done before –

building being one of them – and it ended up being exactly what I wanted to do," she says.

Corr applied to UTS through Jumbunna Indigenous House of Learning's Direct Entry Program. The program offers prospective undergraduate Indigenous students an opportunity to illustrate their capability for higher education via a testing, assessment and interview process. Selection is also based on factors including previous education, life and work experiences.

"It really helped me feel supported. I can be a bit of a stress-head at times, and that peace of mind was so valuable during the HSC."

Jumbunna's relationship with CareerTrackers – a not-for-profit Indigenous internship program for tertiary students – helped Corr secure the coveted role on the Dr Chau Chak Wing site. "Lend Lease knew I was young, but they knew I was passionate," she says.

Corr recently gave a presentation to delegates from the G20 about her work with Lend Lease and their community partnerships to encourage greater participation of Indigenous Australians across the sector. "I was really nervous, but then I realised I have a responsibility to CareerTrackers and to Lend Lease to get up there and talk about the amazing work being done.

"I spoke about where I started from, some of the things I've gone through, and why programs like Jumbunna and CareerTrackers – and their partnerships with big companies like Lend Lease – are so important.

"It doesn't matter that I'm a female in construction, that I'm young, or that I have Indigenous heritage. Just having people say they believe in you is one of the best things they can provide."

Working with such a high profile building company is something Corr says she didn't expect to be capable of until the end of her career. However, her drive and passion for construction management have allowed her to excel in the competitive and male-dominated environment.

"These opportunities, like presenting to the G20, have been a way of giving back to my community, which has been so important to me. I'm sure there'll be more opportunities like that in the future, and I want to take them with both hands and do everything I can to give back along the way."

Hannah Jenkins  
Marketing and Communication Unit  
Photographer: Joanne Saad

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**U** READ IT

# UTS IN PRINT



## **ANONYMOUS FOLK SONGS**

BY: JAMES STUART  
PUBLISHER: VAGABOND PRESS



## **INTERNATIONAL VOLUNTEER TOURISM: INTEGRATING TRAVELLERS AND COMMUNITIES**

BY: STEPHEN WEARING AND NANCY MCGEHEE  
PUBLISHER: CAB INTERNATIONAL



## **AFTER ZIONISM: ONE STATE FOR ISRAEL AND PALESTINE**

CO-EDITED BY: ANTONY LOEWENSTEIN AND AHMED MOOR  
PUBLISHER: SAQI BOOKS

In *Anonymous Folk Songs*, Stuart's first full-length collection of poems, the tangible and sensory mesh with the prophetic and dreamlike to create an assortment of delectable double-exposures and incongruities. Stuart's subtle, tender language renders these poems felt as much as read; the way whispered words are often accompanied by warm breath on your ear. They are quiet, contemplative poems for the most part, but each has an edge – a sharpness that ups the volume, strains and disquiets. These poems possess a photographic quality. Stuart plays with depth of field, he zooms in and out, and he adjusts the shutter speed to obscure, or bring into focus, that which he wants readers to see or sense. *Each of us holds this sensation of acceleration, / Approaching the drawn-out smudge which may yet be / Mountain range blurred against a graphite sky* (from the aptly titled poem *Aperture*). Rich with the hues of places and spaces (and the people that shape them), Stuart's poems are nostalgic, tender and hopeful, yet tinged with trepidation and foreboding. In *Anonymous Folk Songs*, Stuart *nous montre ses mots* – shows us his words – to reveal something of himself and show us the world through his eyes.

Jacqui Wise  
Marketing and Communication Unit

James Stuart is the Communications Manager, Campus Development at UTS. His work has been published nationally and internationally in journals and anthologies such as *The Australian Literary Review*, *Cordite* and *The Best Australian Poems 2010*.

This is the long-awaited follow-up to Wearing's seminal 2001 book *Volunteer Tourism: Experiences That Make a Difference*. Volunteer tourism has grown significantly in the last decade and Wearing and McGehee remain two of the most highly respected academics within the field. The new book develops the ideas introduced in 2001 while simultaneously expanding the focus from the 'voluntourists' themselves to volunteer tourism more widely. Including chapters on community development at volunteer tourism destinations, the importance of the industry and ways to evaluate these tourism programs, *International Volunteer Tourism* suggests strategies to improve relationships between the tourists and host communities. The book also includes chapters by several guest authors including Simone Grabowski, who explores the motivations of 'voluntourists,' and Matthew McDonald and John Wilson, who present an existential perspective of volunteer tourism with a focus on authenticity. A multidisciplinary approach has been taken here, with a particular emphasis on sociology. Unlike the 2001 book which focused on Costa Rica, this new work uses a variety of case studies from around the world. Although the authors take a perhaps overly positive view of volunteer tourism, the final result is an informative and readable book that's relevant to students and researchers interested in alternative tourism, as well as to 'voluntourists' themselves wishing to gain a deeper understanding of the phenomenon.

Jane Godfrey  
Management Discipline Group, UTS Business School

Stephen Wearing is an Associate Professor in the UTS Business School. He has authored over 10 books in the field of leisure and tourism, including *Volunteer Tourism: Experiences That Make a Difference*, as well as *Social Psychology and Theories of Consumer Culture: A Political Economy Perspective*.

Israel is a stark anomaly. There are few states in the world that are explicitly designated as the homeland of a single ethnicity. Founded by Zionists as an ethnocracy for the Jewish people, Israel continues to violate liberal principles of statehood. In recent years, with the evident failure of the 'two-state solution', Israel and Palestine have been thrown into a carnival of reaction, a downward spiral of ethnic mobilisation. This edited collection asks how to construct an alternative statehood in Israel/Palestine, 'after' Zionist ethno-nationalism. The intent of breaking from the partitioned two-state model forces questions of bi-nationalism, secularity and diversity onto the table. Such questions are repressed by the border – manifested now as a security wall drawn between Israel and the Occupied Territories. The status quo, where the Israeli state disenfranchises the majority of people under its control, clearly cannot persist. The importance of this book rests within the debate about a single state for Israel and Palestine. With these tensions being reignited in earnest, the perspectives in this book, from a wide range of contributors, are testament to this important development.

James Goodman  
Social and Political Change Group, FASS

Antony Loewenstein is a Research Associate for the Australian Centre for Independent Journalism at UTS. He has published and contributed to numerous publications concerning the Israel-Palestine conflict, capitalism, religion and politics, including *For God's Sake, Profits of Doom* and *My Israel Question*.

## FEATURED EVENT

### UTS GALLERY



**Painted bodies, adorned with elaborate headdresses, armbands and masks, tell a story through song and dance. Storyboards depict scenes, and objects and animals such as spears and crocodiles play an important part in the performance.**

*Joonba, Junba, Juju*, an exhibition opening at UTS Gallery this month, is the result of a long, unfolding and collaborative project that's been growing in the Kimberley over the last few years.

"Joonba is a specific style of corroboree, common across the Kimberley in the north of Western Australia. In Gija and Miriwoong languages the word is pronounced Joonba, in Ngarinyin it is Junba and in Bunuba country, Juju. It seemed only natural the project name bring together the different countries and language groups," says Studio Programs Coordinator for Warmun Art Centre Alana Hunt.

When Warmun, Waringarri, Mangkaja and Mowanjum Art Centres gathered together to share what they had been working on, the complex notions of 'wirnan' – as it is known in the east Kimberley, and 'wunan' – as it's known in the west, arose.

Tied to traditional trade routes, the concept of wirnan centres on the sharing of material objects, relationships and responsibilities, and has provided a foundation for the cultural exchange that informs the project and exhibition.

The timeless tradition of joonba is an important part of Aboriginal culture. Performance is taught and passed on by the

old to the young, immortalising the story with each new generation. Today, these stories are shared with a wider audience, and, through the help of digital media, are being made more accessible to both Indigenous and non-Indigenous Australians.

"Digital media has emerged as a way for Indigenous people to take control of their own representations," says Hunt. "It's a way of recording, engaging with and sharing culture, stories and histories."

The exhibition will present the physical objects used in contemporary joonba and pair them with videos of the performances, as well as discussion by the custodians of these corroborees.

"It's better than just dancing," explains Gija Media Trainee at Warmun Art Centre Nancy Daylight. "With the video, we can record it and memorise it through how they dance and paint. When old people talk in language, we only know a little bit. But when we put it in English at the bottom in a subtitle, we understand the whole story."

The exhibition allows non-Indigenous Australians to understand more about the traditions of Aboriginal culture, though more importantly, it gives young Indigenous Australians the opportunity to share their culture with the rest of Australia and be proud of it. The Sydney exhibition will also allow Indigenous locals to become creatively involved in the project.

"It's enabling us to connect with blackfellas in Sydney and share our songs with them," says Chris Griffiths, who has worked as a cultural liaison officer at Waringarri

Aboriginal Arts, and has been part of the Kimberley project since the beginning.

The opening night at the UTS Gallery on 29 April will include local Indigenous people performing song and dance, extending the idea of wirnan to audiences, performers and cultural leaders in Sydney.

"Today, young people can hook up with a computer and go on the internet and find their own culture there; that's important," says Griffiths. "The young people are the back bone of the future of our culture. Teaching us is a way to keep stories and histories living in future generations."

University Curator Tania Creighton emphasises the significance of the collaboration, which will also include creative workshops for Sydney school groups to participate in at UTS. "We're really delighted to be hosting this beautiful, powerful exhibition. It's bringing together Indigenous artists and cultural leaders between the East Kimberley and Sydney regions and enabling them to forge creative relationships and collaborations."

***Joonba, Junba, Juju* opens 29 April at the UTS Gallery and runs until 23 May.**

**Visit [art.uts.edu.au](http://art.uts.edu.au) for more information.**

**Mia Harrison**  
Bachelor of Arts in Communications  
(Media Arts and Production)/International Studies  
Photograph of dancers from the Kimberley supplied by:  
Warmun Art Centre

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**U** READ IT

**APRIL**

**09**

**EXHIBITION**

Must our professions and industries embrace the new ways – the new learning, the new thinking, the new doing? Guest speakers at this UTSpeaks public event will explore the mindset needed to tackle challenges and opportunities in an increasingly complex modern world, and discuss how creative intelligence should be built into every discipline.

**6PM DRINKS FOR 6.30PM START**

Aerial Function Centre,  
Building 10, level 7  
Register to attend:  
Robert.Button@uts.edu.au

Email your events  
for May to [u@uts.edu.au](mailto:u@uts.edu.au)  
by 11 April.

**10**

**COMEDY**

Having recently returned from glowing reviews at Perth Fringe Festival, Canadian talent Bryan O'Gorman headlines this month's Thursday Night Live. This comedy night plays host to some of the finest live entertainment Sydney has to offer so grab a ticket and get your giggle on!

**7PM** Loft Bar, UTS courtyard  
Buy tickets: [activateuts.com.au/thursdaynightlive](http://activateuts.com.au/thursdaynightlive)



**11**

**SYMPOSIUM**

For Jack Lindsay, political commitment was not an attitude or mannerism to be adopted as the occasion demanded, it was the touchstone for his whole life. This symposium, with guest speaker Helen Lindsay (conservator and daughter of Lindsay), explores the work of Lindsay and others like him, discussing contemporary revelations about surveillance technology and how certain kinds of knowledge are suppressed by those in a position of political power.

**10AM TO 3.30PM** Building 10, level 14  
Register to attend: [Claire.Moore@uts.edu.au](mailto:Claire.Moore@uts.edu.au)



**CLASSICAL MUSIC**

The Australia Quartet performs a new work from composer Nicholas Vines, commissioned by Father Arthur Bridge, to showcase the unique acoustic properties of the UTS Balcony Room. With instruments scattered around the unusually shaped space, sound cascades off the glass and reverberates off the walls. The quartet will also perform Brahms's G minor Piano Quartet.

**7PM** Balcony Room, Building 1, level 5  
Register to attend:  
[australiaquartet@uts.edu.au](mailto:australiaquartet@uts.edu.au)

**24**

**U** ART & U



Richard Larter, *Big Bang*, 1992

Regular visitors to the Tower will have noticed a new addition to the foyer this year, the canvas painting *Big Bang* by Australian artist Richard Larter. At an impressive twenty-one metres long, this mural-sized painting is one of the largest artworks in the UTS Art collection and represents a major work by the artist. Over his 50-year career, Larter has been recognised as a significant and highly collectable artist. Whether figurative or purely abstract, his paintings pulsate with an inner energy and spark the imagination.

As the title implies, *Big Bang* is the artist's response to abstract ways of thinking around physics and mathematics, contemplating the idea of an ever-expanding universe. Read from right to left, the painting progresses from a group of four egg-like forms. The forms each emit a ribbon of bright light and energy through fields of particulates and rainbow colours, suggesting both micro- and macro-scopic fragmentation and propulsion.

Although a recent addition to the Tower foyer, *Big Bang* has in fact been on campus for more than a decade, on loan from gallerist Frank Watters before it was generously donated in 2008 through the Australian Government's Cultural Gifts Program.

Check out [art.uts.edu.au](http://art.uts.edu.au) for more news and highlights from the UTS Art Collection.

Janet Ollevou  
UTS Art Collection

Art & U profiles a piece of work from the UTS Art Collection every issue.

# THE RED LEGEND



Bachelor of Arts in Communication (Media Arts Production)/Bachelor of Law graduate Joshua Belinfante encountered Maria, 'the dancing lady of Riga', while on holiday in Latvia in 2011.

"She was slowly dancing in circles and waving hello to passers-by with the same effortless expression. I was awestruck. I put some lats (Latvian currency) in her hat, took some photos and put the camera down to soak it all up."

Since Belinfante took this photo, Maria has become part of a campaign called 'The Hunt for the Red Legend' which hopes to recognise her as the Travel Out There Tourism Personality of the Year 2013. As yet, she has not been found.

Photographer: Joshua Belinfante



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