



On trend

Fashion mentors help a new generation take on the graduation catwalk.

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Power to the patients

Involving sufferers at the outset leads to better pain management.

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Brink

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Image conscious

When digital technology killed the photo album, it created a fear of forgetting. UTS researchers are unlocking ways for people to retain their best memories by letting go of the rest. *Page 4*

Photos: Thinkstock.

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Empowering the patient aims to ensure all sufferers receive the best pain management.

Altitude and attitude in the fractious row over crying babies

Whose rights should prevail when an upset child disturbs aircraft passengers? **Wendy Frew** weighs the arguments.

Aircraft passengers have strong opinions about what to do and whom to blame when a baby or small child starts crying mid-flight but the issue has been largely ignored by airlines, according to research.

Passengers on both sides of the debate about crying babies on aeroplanes believe other people lack tolerance and respect, conclude academics Dr Jennie Small from the University of Technology, Sydney (UTS) and Dr Candice Harris from the Auckland University of Technology in their paper, *Crying babies on planes: aeromobility and parenting*. The paper has been published in the *Annals of Tourism Research*.

"Those who complain about children's and parents' behaviour are accused of anti-family sentiment, of being unreasonable and self-centred in not recognising the rights of families and society at large," the researchers find.

"At the same time, they, the parents, are portrayed as self-centred for imposing the discomforts of travel on their children, and their crying babies and unruly children on other passengers."

The academics analysed comments posted by readers on the internet in reaction to media stories about children on planes. They also looked at information provided by airlines.

Dr Small, a senior lecturer in the School of Leisure, Sport and Tourism at UTS, says she has always been interested in issues about air travel and, with Dr Harris, has also examined how airlines and passengers react to obese travellers.

She says changes in the past couple of decades in parenting styles and attitudes to holidays, among other things, appear to have influenced the debate over what is appropriate behaviour on aeroplanes.

"With parents now feeling entitled to do certain things [that earlier generations would not have done], there is an argument that everyone has become less tolerant of everyone else," she says.

"The clear message [from the research] was that people were not critical of the babies; they were critical of the parents and they were critical of the parents who appeared to make no effort to quieten a crying baby."

As one online reader of *The Sydney Morning Herald* explained in 2011: "It is so frustrating when you have to sit and watch the ineptitude of some of the parents. Some of them just don't have a clue and my heart goes out to the child. It is the parents who need a good slap."

Passengers have suggested solutions such as creating special sections at the back of the plane for families, family-only flights, and better headphones or ear plugs for people sitting near babies and small children.

By contrast, airlines have their heads in the sand, the researchers have concluded.

"Airlines should remember that customer satisfaction/dissatisfaction goes beyond airline food and in-flight entertainment. We call on the airlines to engage in the debate," they write.

"As airlines continue to improve the noise levels of their aircraft, it behoves the airlines to consider ways to lessen passenger noise and make the airline experience more hospitable and stress-free for all concerned, including the baby."



Crying babies in-flight ignite fierce debate among parents and child-free travellers. Photo: Thinkstock.



Students at UCLA kill time until the water from a burst main subsides. Photo courtesy UCLA.

Stopping the leaks

BY TERRY CLINTON

When a big old cast-iron water main blows, it certainly makes for a spectacular media event.

The helicopters were swarming in late July when a burst main ripped a giant hole in Sunset Boulevard and flooded the University of California, Los Angeles campus. That bit of excitement cost millions of dollars in damage, disruption and lost resources.

Sydney has had its fair share of ageing water infrastructure incidents, too – Harris Street in Ultimo became a temporary lake last year; in 2009, two cars and a power pole were swallowed in a 25-metre crater at Bellevue Hill.

Right now in LA they're contemplating the fact that 65 per cent of the city's water is carried in old cast-iron pipes. On this side of the Pacific, Sydney Water is leading a \$16 million, five-year international research effort to better assess the condition of underground pipes and identify trouble spots well ahead of failure.

The water authorities in LA and many other cities will be eagerly awaiting the results coming from Sydney Water's test bed, a 1.5km section of decommissioned cast iron pipe at Strathfield, in Sydney's inner west, according to research team member Associate Professor Jaime Valls Miro from the University of Technology, Sydney (UTS).

That pipe, laid in 1922, has become the world's first test bed for advanced techniques to assess pipe condition, using a range of electromagnetic and acoustic sensors that can be located on the outside surface of pipes or carried through them.

The team gathering and interpreting the data includes researchers from UTS, Monash University and the University of Newcastle.

The UTS researchers, from the university's Centre for Autonomous Systems, are developing "machine learning" software tools to crunch the data coming from the various

sensors to accurately profile the thickness of a section of pipe and detect any defects.

"It involves processing a vast amount of data from several types of assessment tools," says Professor Valls Miro. "The aim is to remove the guesswork from critical pipe inspection, with wide application for any city with ageing water infrastructure."

Besides Sydney Water and six other Australian water authorities, the US Water Research Foundation and UK Water Industry Research are partners in the project.

It's not just about heading off major incidents. Professor Valls Miro says being able to target maintenance where it's needed will lead to substantial cost savings and less wastage of a valuable resource.

It is estimated the Australian water industry could save \$160 million over 20 years using the results of the project, which is due to be completed in 2016.

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BOOKS



Vassiliki Veros loves romance and libraries, but despairs of the disconnect between the two. Main photo by Anna Zhu. Inset photo by John Elliott.

Why is love the loser on library shelves?

Despite its popularity, romance fiction is often seen as a lesser form of literature, writes **Melinda Ham**.

Romance fiction has an image problem. It's extraordinarily popular with readers yet it struggles to attract serious literary acclaim.

Vassiliki Veros fell in love with the genre in late primary school, and its courtships and happy endings have been part of her reading life ever since, through university and into the workplace. In a two-decade career as a librarian, however, she noticed the disdain shown to readers of romance fiction.

Veros discovered a global community of like minds via social media and her Twitter conversations led to bigger things. She is now a PhD student at the University of Technology, Sydney (UTS), examining what obstacles face an enthusiastic reader of romance fiction.

"Romance fiction is the highest-selling genre in the world, yet the least collected by libraries," she says. "My research looks at how certain practices and policies of cultural institutions – such as libraries and

publishers – marginalise reading. Romance fiction is my case study."

Veros's liking for romance fiction was a by-product of her voracious reading and a deep love of libraries which she developed in early primary school. She didn't read her first romance novel until she was in year 5 when she received Elizabeth Ogilvie's *Beautiful Girl* as a lucky dip in her Scholastic Book Club purchase.

"I read *Beautiful Girl* and fell in love with the genre and then went for more teen romances and Mills & Boon," she says. "What I love about romance fiction is reading about how two people start a courtship, a relationship. I know some are over the top but I love the melodrama and the positive aspects – that you can be female, have a career, make your own decisions and find a partner. And they have happy endings."

Veros says she has always devoured 100 or so novels a year

but not exclusively romance. "I'd read a romance novel, then a Hemingway, then a Stephen King and think nothing of it," she says. "I was the kid who worked through the fiction shelf in the library alphabetically, without discrimination."

“I know some are over the top but I love the melodrama and the positive aspects.”

This passion continued throughout her undergraduate days at UTS in the early 1990s, and then as a librarian in Sydney's public system.

Many of Veros's colleagues regarded romance fiction as a lesser reading experience. And she found most libraries carried few romance novels and those token copies were often stored separately because they were not considered worthy of sharing a shelf with more literary fiction.

Veros became a readers' adviser, and was a founding member of the NSW Readers' Advisory Steering Committee. Readers' advisers examine how librarians recommend books and other material to library users.

"If you are trying to encourage people's literacy, why wouldn't you encourage them to read romance, if that's what they're into," Veros says. "Romance fiction doesn't have to be heterosexual either."

However, it was social media that gave Veros's love affair an edge. In 2009, at the Australian Romance Readers Association conference in Melbourne, she joined Twitter and was bowled over by the relationships she formed with hundreds of romance scholars and readers around the globe.

"Discussing issues close to my heart in these online conversations changed my life and, eventually, I decided to go back and study," she says. "My two loves [libraries and romance] converged. I had

found a way of joining them.

"My tweets grew beyond 140 characters so I started a blog which eventually turned into a research degree."

Veros's interest has evolved into a PhD at the Cosmopolitan Civil Societies research centre at UTS.

"What I am looking at is readers' access to romance fiction in public libraries, the impediments they face," she says. "Libraries are vibrant, dynamic spaces that are constantly changing and innovating to serve their public, and my research supports this."

Veros continues to work part-time as a librarian while she studies, teaches in the UTS Information and Media program, and appears regularly on ABC radio. She is also a member of a monthly online librarian reading group that has members in Denmark, England, New Zealand and Singapore.

Join the conversation with Vassiliki Veros on Twitter: @VaVeros

COVER STORY

How to remember ... and forget



Designer Connie Golsteijn demonstrates her digital photo Cuebs which provide cues for two people to share memories and experiences. Main photo by Bart van Overbeeke. Inset image: Thinkstock.

BY FIONA MCGILL

At first, the memories are vivid and exciting as the newly returned globetrotters recount their holiday to family and friends. Soon, life gets busy and the memories fade. Happily, the couple captured the big moments on smartphones (one each) and a digital camera. Those 2000 digital photographs, stored on a computer hard drive, are the couple's best hope of reliving their trip – if they can be found.

Associate Professor Elise van den Hoven, of the School of Design at the University of Technology, Sydney (UTS), has devoted 15 years to exploring memory and how people can be helped to remember – and to forget.

She cites studies that tell of people gathering more and more photos of people, places and events, only to “lose” them in the jumble of items stored on their computers.

“People create too many images because it's easy ... I can take them with my iPad, my phone, my camera. Family and friends take pictures of the same event and collect them for you,” says Associate Professor van den Hoven.

“A lot of people don't see the immediate use in organising them. They think, I have a search option, why would I? ... Or they think, I'll remember, but that's not the case.

“And it's never urgent until they have something to celebrate – a wedding, a birthday – and need pictures.”

Associate Professor van den Hoven's long-term project,

Materialising Memories, is also the name of her current research, a five-year collaboration between UTS and Eindhoven University of Technology in the Netherlands. Most of her research has focused on people with healthy memory but more recently she has begun working with people with impaired memory, through a partnership with the Royal Prince Alfred Hospital (RPAH) in Sydney.

Dr Laurie Miller, a neuropsychologist at RPAH, says her collaboration with the UTS project is aimed at finding ways to improve daily life for people with memory disorders. Dr Miller works with neurology patients and their carers and says she is “fascinated by the possibilities of using design research to learn more about human behaviour”.

Associate Professor van den Hoven's immediate priority is to make people aware of memory – to recognise what's worth keeping and what can be forgotten. Having a healthy memory does not mean automatic recall, and most people are guilty of overestimating their memory.

“Because we can't predict what we'll need when, we're all very scared of forgetting ... the paradox is that if you're trying to remember too much, then you forget everything.

“We need to filter, to be selective. There are reasons we

remember certain things and not others ... memory needs work. It's like study at high school – if you want to remember something you need to put in the effort.”

Associate Professor van den Hoven became involved in memory study when she started her PhD project at a big Dutch electronics company. The digital camera was taking off and the company hoped to build a device that could contain all a person's memories.

“One of the first things I did was

“We need to filter, to be selective. There are reasons we remember certain things.”

study the human memory and of course you can't make a memory browser because it's all in the head, it's organic ... but you can have a device of triggers, cues,” Associate Professor van den Hoven says. “The key element of my work for the past 15 years is all about the cues – how do we help people remember through a little bit of information that triggers something?”

“A lot of people assume that human memory is just the same as computer memory, where everything is just stored the way it was ... but that's not what our human memory was designed for. It changes in the context, it changes in the situation, and it changes because your image of yourself changes, your identity

changes. As you mature, you bring a different perspective to events.”

Associate Professor van den Hoven says she wants to explore how to create products that create our digital media while also requiring us to put in effort – “so it's not just snap and you have a photograph”.

Social media networks such as Instagram and Pinterest can provide cues but they contain so much information that the cues may be difficult to discern.

Associate Professor van den Hoven is also keen to go beyond visual cues – hearing, smell and touch are possibilities – and says there is no end to the collaborative potential of her memory studies. She

is working with psychologists, neuropsychologists, industrial designers, engineers, social scientists, artists and philosophers. Musicians and textile experts are prospective partners.

“So far we have focused a lot on photographs but I think other senses have a lot of potential ... music is very strong in bringing people back to certain events or emotional situations.”

Smell is worth investigating, she says, though it is a difficult sense to design for – “smells can be very powerful [memory triggers] but only if they're unique and if you haven't smelt them for a very long time”.

materialisingmemories.com



Using design to prompt memory

NAMES AND FACES A tablet app, developed by a UTS industrial design student in collaboration with RPAH, to help people remember names and faces. Each day the user repeats a name, face and something specific about the person to reinforce the memory.

CUEB A prototype of interactive digital photo cubes with which two people – parents and teenagers, for example – are triggered to explore individual and shared experiences.

STORYBEADS A recording and playback device, incorporated in beads, to promote oral storytelling about traditions and culture in the indigenous BaNtwane community in South Africa.

DESIGN



Mentoring magic

Final-year student Sarah Scott, left, benefited from the experience of graduate Sophie Nixon, now senior designer at Dion Lee. Main photo by Peter Morris. Inset photo supplied.

Wise counsel and real-world savvy from seasoned advisers help students achieve the best result, writes **Wendy Frew**.

Growing up in Newcastle, there wasn't a lot of inspiration for an aspiring designer so Sarah Scott turned to *Vogue* magazine, the internet and movies to feed her interest in fashion.

"My earliest memory of watching movies when I was a child was *The King and I* and all that crinoline," says Scott, a fourth-year fashion and textile design student at the University of Technology, Sydney (UTS) who will soon show her collection at Sydney's premier student fashion show.

Scott's excitement at watching Deborah Kerr sweep through the Siamese palace with her huge skirts in the 1956 film morphed into a

fascination with corsetry and a love of lingerie and lace.

She has thrown all those elements – plus a dash of biker attitude via chunky metal accessories – into the mix to create a lingerie-based daywear collection, the culmination of her four years of study at UTS.

Her vision of her collection crystallised this year in great part because of a mentor program the UTS School of Design conducts for final-year students. Sophie Nixon, a graduate of the same fashion degree who is now the senior designer with Sydney-based women's wear designer Dion Lee, was paired up with Scott.

"Sophie really understands my

aesthetic and my vision," says Scott, adding that she had struggled to articulate or put on paper what her collection would look like.

"The mentor relationship was incredibly important for me because this year we weren't given a design brief ... the brief is the one we create ourselves and that is scary and exciting," she says.

The women had worked together last year when Scott did an internship at Willow Ltd, where Nixon was head of design. They worked together again on the fashion show for the Australian Indigenous Design Initiative, which delivers training and mentoring programs for Indigenous designers.

Nixon is mentoring three of

UTS's final-year fashion and textile students, advising them on everything from the detailing on their collections to the types of models they should use for the UTS graduate fashion shows on 30 October.

"You get a lot of young people doing work experience and it is hard for them to cut through," says Nixon, who wishes she had had the benefit of a mentor relationship when she was starting out.

"Sarah was very consistent. She kept turning up and she had a really good attitude and work ethic," she says.

"But it has only been in the past six weeks that I have realised how talented Sarah is. She has a natural

ability at pattern-making and sewing, which has started to emerge as she has worked on her collection."

Nixon says the mentor relationship is really important for aspiring designers. "It's a tough industry and you need to be pragmatic if you want to find a job. And you need to stick with it.

"Having a mentor means the students have someone they can call at any time about anything ... it gives them someone who will support them in a myriad of ways."

UTS unveils the future names in fashion at two graduate catwalk shows on 30 October. Tickets are \$30 + booking fee from moshtix.com.au.

Eucalypts

BY MARTIN HARRISON



The perfect touch of air
air everywhere on the skin
warm and complete
rock and dynamic of it
wary as a barn swallow
skimming water
which then dips (a micro-
second) for a taste
almost like not touching it's
so light
wind-wrap of wings over the
shimmer of it
the dive's instant entry
out of the flattening glare into
night
– an upstairs room filled with
fragrant hay,

January's glare screaming outside –
– stillness swirled like a manta-
ray darts from
its sand-bed's camouflage-
air which fills me, air which
holds me tight
meniscus stretching to infinity
along an
inland horizon
and those black shapes floating
above the
ground like scribbles
are trees The perfect touch of air
on a road which keeps on
playing
playing out playing out
up to the point

where outcome is response
pressure and hold are both
response
like expecting summer storms
from here to
there
but words pile up in a way that
this does not
what is it with words? they're
not dance steps
no o – no they're not – o – o –
the once known birds land here
again
and then clawed soft-footed
animals leave
their tracks

wind floats in parachutes of
bladed leaves
green turning into red spotted
with grubs
high up way beyond reach
clash of them like silk bristling
against itself
so what else could it be making
love with you
than some old song
"so good to be loved by you"
dark wind soon enough
breathing in under
eucalypts crammed with night
*your tender kisses fill me with
desire*

Eucalypts was first published in *Perihelion* journal of poetry in 2010. See page 8 for details of a celebration of Martin Harrison's life.

OPINION

The art of inspiration

Public artworks often cause vigorous debate but in the end there are more than simple matters of cost to consider, writes **Anthony Burke**.

In 1985, US architectural critic Michael Sorkin defended the contribution of renowned artist Richard Serra to public art in downtown Manhattan. Serra's *Tilted Arc* was a tilting steel wall 36 metres long and 3.6 metres tall that cut in half Federal Plaza in front of the Jacob K. Javits Federal Building. Completed in 1981, *Tilted Arc* was removed nine years later after a controversial court battle that ultimately defined the legal rights of artists.

I was reminded of Sorkin not because of the court case but for what he said about the size of public art and how artworks can change public space – something that has been mostly missing from the debate about the newest piece of public sculpture proposed for central Sydney, Junya Ishigami's *Cloud Arch*. According to Serra, *Tilted Arc* was about minimalism, site specificity and how the sculpture re-defined the plaza in which it sat. The legal case was in large measure about whether the art would be destroyed if it was removed from that site.

When a sculpture of this scale starts to shape public space, surely we should be able to assess that work's value in terms of urban and architectural criteria – not only on artistic merit.

Cloud Arch is in this boundary-slipping category. It is art but

it is too big to be just art. It is architecture too, a space-shaping and defining element in the city. There has been a lot of talk of icons, economic value, taste, waste, noodles and Jessica Rabbit.

But nobody has taken *Cloud Arch's* measure as architecture. The animations and renderings of the arch provided so far by the City of Sydney are low quality and speak of this sculptural ribbon as an object in space. What we don't yet know is how it will shape space.

Don't get me wrong, I love a good debate about public art. It is the one thing about which everyone seems willing to express an opinion – experts and amateurs alike. For me, the value of public art is partly found in its capacity to spark debate about what our cities should look like.

But because of its scale – it will soar more than 50 metres above George Street outside Sydney Town Hall – we need to apply more than the typical cost-benefit analysis to *Cloud Arch's* \$3.5 million price. We need to think about *Cloud Arch* as a city-making device, which is part of its brief, as well as a sculptural object. It's not only what it is but how it will reconstruct the public space in which it sits that will make it a success.

For a brief time we were inspired by the arch, and other public artworks commissioned by



Junya Ishigami's *Cloud Arch* is art, but it's architecture, too, capable of defining part of Sydney's CBD. Photo supplied.

the council, to talk about our city as something more than a business.

In these times of smothering conservative economic rationalism, where the general imagination for the city seems so limited that only casinos make sense, we had a sense of how a conversation about larger cultural ambition might sound.

Unlike the NSW government, Sydney council can't be said to lack a vision, one that seems to be bringing people and activity back to a productive and celebratory cultural mix. A city needs its monuments and its markets. What *Cloud Arch* represents is the potential for Sydney to do more

than just pay for itself. It might just inspire us, too.

Professor Anthony Burke is head of the School of Architecture at the University of Technology, Sydney. He is also the Chairman of Object: Australian Design Centre.

RESEARCH

On a scale of one to 10 ...

Chronic pain affects a patient's quality of life, but that's not always central to the care they receive, writes **Leigh Dayton**.

Oncologists treat cancer, neurologists specialise in brain disorders, immunologists diagnose infectious diseases, and a host of other specialists tackle ailments from broken bones to ruptured arteries. But who manages the pain associated with those conditions? Often, the answer is "nobody".

"Health care has traditionally been siloed," says Dr Tim Lockett, a Research Fellow in Health at the University of Technology, Sydney (UTS). "Yet pain has a huge impact on people's quality of life."

Dr Lockett is part of project designed to improve pain management among cancer sufferers. One goal is to put patients in charge of their pain management with the support of their medical team.

"Empowering patients to be more involved in their own pain management is important in achieving pain relief," says Dr Lockett's collaborator, palliative care physician Dr Melanie Lovell from Sydney University and HammondCare.

Along with UTS colleagues Professor Jane Phillips, Professor Trish Davidson, Adjunct Professor

David Currow and Professor Louise Ryan, Dr Lockett and Dr Lovell have been awarded nearly \$1 million by the National Breast Cancer Foundation (NBCF) to trial a national clinical pathway for pain management in people with advanced breast and other cancers.

The pathway builds on the fact that, with advances in diagnosis and treatment, cancer is becoming a chronic condition, like arthritis or diabetes. People often live with the disease – and pain – for many years.

Research shows that quality pain management is subject to a "postcode" lottery, resulting in under-identification, under-management and poor coordination of assistance for many people who don't have adequate services near their homes.

"Generally speaking, there's concern that people in regional and rural areas, especially, may not receive best-practice treatments," Dr Lockett says. That is despite the existence of national guidelines for pain management. The NBCF group developed and launched the guidelines last November at the annual meeting of the Clinical Oncological Society of Australia.

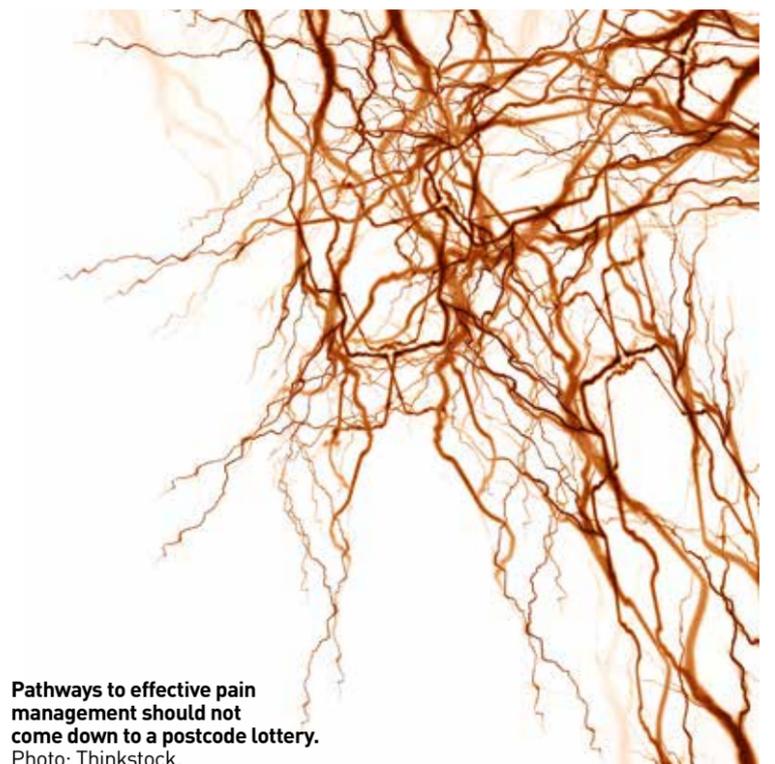
Why aren't guidelines solving the problem? "That's a good question," Dr Lockett says.

Even if doctors know about guidelines, he says, surveys suggest many do not have time to help patients with pain or they think pain management is somebody else's department. Doctors unfamiliar with the guidelines may be reluctant to prescribe strong opioids. Additionally, patients don't always tell their doctor they're in pain. Those from non-English-speaking backgrounds, in particular, may find it hard to explain their needs or to navigate the health care system.

Many patients assume pain is inevitable and untreatable. Others don't want their pain masked by drugs. "They see pain as an indicator of tumour activity," says Dr Lockett. "Pain is a barometer, keeping them in touch with the cancer."

The NBCF grant will allow Dr Lockett, Dr Lovell and their colleagues to put their clinical pathway – the culmination of four years of work – to the test.

"The [trial] will provide clinicians with a screening



Pathways to effective pain management should not come down to a postcode lottery. Photo: Thinkstock.

tool containing step-by-step instructions on how to assess and manage cancer pain in their patients," Dr Lovell says. "A number of supporting resources will also be developed, including a pain self-management guide for patients, a quality improvement tool for health services to monitor their improvements, and an online training program for health professionals."

The trial will begin within

weeks, Dr Lockett says. The team plans to involve 12 to 14 oncology or palliative care centres and about 100 patients from each centre. The trial is funded to run for four years.

"The good news is that most pain can be controlled to a good degree," says Dr Lockett. "Results from previous studies of the individual elements of our program suggest that widespread adoption of our clinical pathway will make that true, regardless of postcode."

INNOVATION



Kristal Kinsela of Supply Nation says support for Indigenous businesses such as Kallico Café, Pyrmont, is based on rigorous commercial principles. Photo by Sahlan Hayes.

Goodwill meets best practice

Learning to collaborate and sharing the triumphs and challenges are part of a national festival of social enterprise, reports **Amanda Woodard**.

The rule about social entrepreneurship is that there are no rules. This theme will characterise a one-day workshop the University of Technology, Sydney (UTS) is hosting as part of the Changemakers Festival, a nationwide program of events to celebrate social change and innovation.

Jennifer Onyx, Professor of Community Management in the UTS Business School, has been instrumental in organising the invitation-only workshop, which will bring together academics, students and outstanding social innovators. The aim is to share knowledge about problems and triumphs and learn how best to collaborate.

Social entrepreneurs typically

work in the community but there's a great variety in what they do and how they do it. They may be applying the rules of business to a community project or following a not-for-profit model, or something that straddles both.

Lance Brooks has been running the not-for-profit organisation Communities for Communities for 12 years and will speak at the UTS event. He has recently enrolled in a master's degree in Not-For-Profit and Social Enterprise Management. Despite his experience in running a social enterprise, Brooks says learning the theory and applying tools such as the resource mobilisation plan in his organisation is having a real impact.

When you launch a social enterprise, says Brooks, "people generally start with a lot of goodwill

but, at the end of the day, you need the rigour of understanding costs and having a strategy, being smart and creative in a responsible way – just like any commercial business. If you have this you're more likely to survive."

Communities for Communities is a lean machine, keeping expenses in single figures year in year out for the past 10 years. It has no office space and all work is unpaid.

Supply Nation is a different model of social enterprise, working within a business-to-business membership framework to connect corporate Australia to Indigenous suppliers.

Kristal Kinsela, the manager of relationships and engagement, says while Supply Nation receives funding from the federal government and companies

wanting to demonstrate their corporate responsibility, it isn't about Indigenous businesses being given a hand up.

"We're saying to companies, 'if you give them an opportunity to compete like any other supplier, you might be pleasantly surprised'. Besides the fact that it's the right thing to do as regards reconciliation, there is a potential competitive advantage in having a product or service that is niche and that no one else can provide."

Kinsela, who is also enrolled in the master's degree, says one of the biggest challenges is bridging the gap between what are often micro-businesses and the demands of companies such as Ernst & Young and Commonwealth Bank of Australia. Changing attitudes is another hurdle.

"There are common misconceptions among corporates that Indigenous businesses are purely culturally focused or that they aren't reliable and are going to cost more," she says.

Kallico Catering, which combines Australian cuisine and bush tucker and services corporate and private clients, is typical of the kind of Indigenous business that is breaking down the stereotypes Kinsela describes.

The Changemakers Festival, created by The Australian Centre for Social Innovation (TACSI), continues around the country until 26 October. See changemakersfestival.org for further information.

TECHNOLOGY

Protecting your privacy on the run

BY ROB LIVINGSTONE

The rapid uptake of mobile devices including smartphones and tablets has immersed us in a volatile soup of digital technologies, where it seems time is compressed and privacy protections are reshaped.

Mobile devices are sophisticated microcomputers packed with integrated geospatial, optical, voice synthesis, radio transceiver, motion detection and other technologies, glued together by smart software.

Recent research shows most of us appear to be most concerned with protecting the privacy of our online activities. However, the concentration of technologies in smartphones opens up a serious threat to privacy, especially if we trade it away for convenience.

The rapid pace of development in digital technologies is in stark contrast to the glacial

rate of change in legal and regulatory frameworks that could strengthen privacy protection. The effectiveness of privacy and data breach legislation is questionable, at best. The volume and severity of data breaches continue apace, despite the substantial increases in spending on information security measures.

The low rate of convictions of cybercriminals is testament to the comparative ineffectiveness of our jurisdiction-bound legal frameworks.

Mobile phones are ubiquitous, and concentrate, generate and broadcast a wealth of personal information about our lifestyle patterns and habits in one place, making them targets for legitimate information harvesting and cybercrime. The array of systems

and apps on your smartphone that report back to their "masters" about the data you are using, such as geospatial and phone call details, is where the real value to others lies.

Internet security company Kaspersky Labs recently uncovered a legal cyber-sleuthing network with more than 300 servers collecting information from users in more than 40 countries – including Kazakhstan, Ecuador, Colombia, China, Poland, Romania and the Russian Federation – some of which are associated with cybercriminal activities.

Smartphone and tablet users are relatively powerless to do anything about protecting their privacy. Deciding whether to download an app or make a phone call is the only real point of defence. But there are ways to mitigate the risks.

1. Install reputable security software in your mobile device.
2. Delete apps you no longer use.
3. Download apps from reputable sources only.
4. Set up power-on and screen-lock security and other measures in case your phone is stolen.
5. Remove SIM and data cards from a phone and perform a hard factory reset before you throw it away. This will remove all traces of your data from the device.

Rob Livingstone is a Fellow at the University of Technology, Sydney and is lecturing master's degree students in the information technology management program. A longer version of this article was published on *The Conversation*.



Mobile phones are cybercrime targets. Photo: Thinkstock.

UTS Public Events Calendar

OCTOBER/NOVEMBER

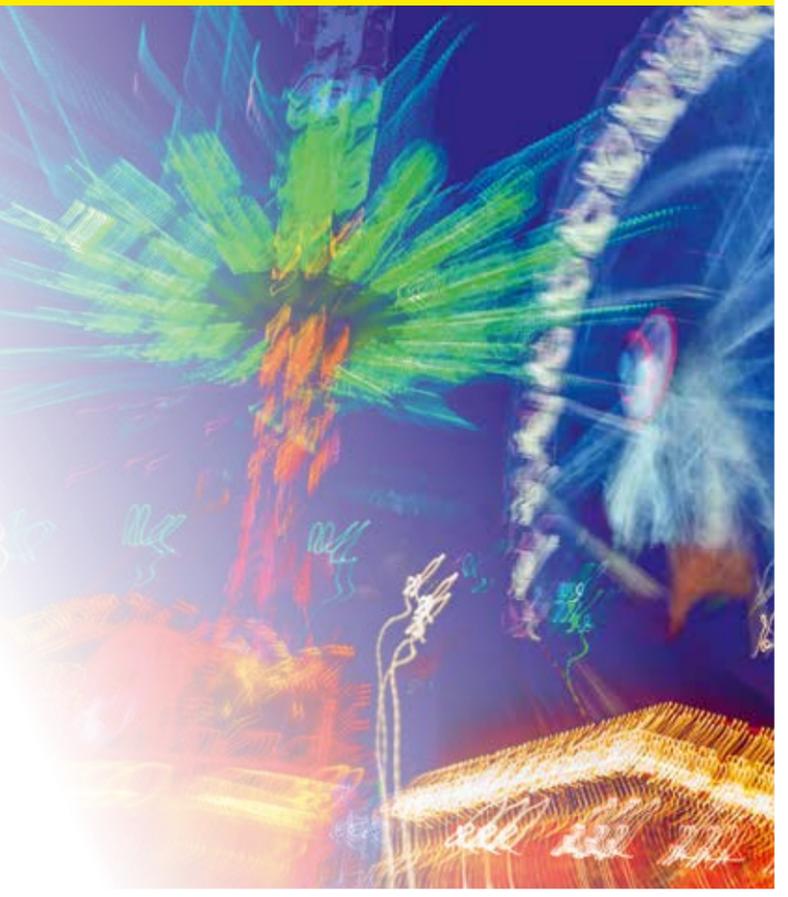


Image: Thinkstock.



27 October

CONFERENCE
 "Social intelligence" is the theme of the sixth International Conference on Social Robotics where researchers and practitioners will discuss advances in developing robots that can negotiate complex social relationships and environments. The conference will focus on the interactions between humans and robots and the integration of robots into society. Workshops include Robots and Art: Misbehaving Machines and Social Robotics for Health Innovation. The chair of the conference is Professor Mary-Anne Williams of the University of Technology, Sydney.

Monday to Wednesday, 9am-5pm, Powerhouse Museum, Harris Street, Ultimo. icsr2014.org.

28 October

EXHIBITION
Sideshow adopts the spatial logic of the circus sideshow as an allegorical blueprint for exhibition display. Popular from the 1850s until the mid-20th century, circus sideshows situated each individual "exhibit" within a makeshift tent, an enclosure designed to cultivate anticipation and deliver shock and awe. This exhibition re-stages the exchange between the unseen and the exposed. A series of micro-exhibitions are contained within freestanding tents erected in the gallery. Pulling back the curtain, the viewer is confronted with a profusion of grotesque and manipulated bodies.

Monday to Friday, 12pm to 6pm, at UTS Gallery, Level 4, 702 Harris St, Ultimo. *Until 28 November*

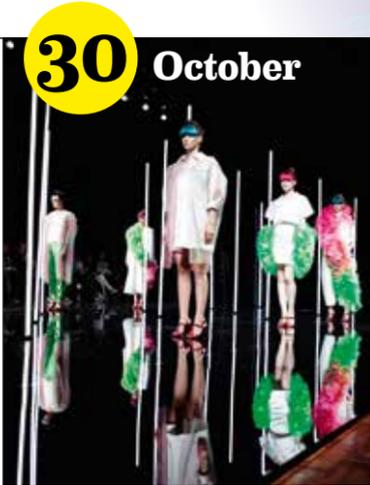


Photo by Daniel Gurton.

30 October

FASHION SHOW
 DUO: UTS The Future of Fashion is the annual parade by graduating fashion and textiles design students. The two catwalk shows will build on the reputation of one of Australia's most innovative fashion courses, and showcase bold and experimental collections from a new generation of young design talent.

Great Hall, UTS Tower, Building 1, Level 5, 15 Broadway, Ultimo. Tickets are \$30 + booking fee from moshtix.com.au.
 Show A: Doors open at 7.30pm for 7.45pm start. Show B: Doors open at 8.30pm for 8.45pm start. Arrive early; there is no entry to the hall after the show begins.

30 October

MARTIN HARRISON - A CELEBRATION
 Robert Adamson, with fellow poets Judith Beveridge and David Malouf, will lead a celebration of the work and life of Martin Harrison, who died last month at the age of 65. Harrison taught writing, poetry and sound studies at the University of Technology, Sydney. His final volume of poems, *Happiness*, will be released in mid-2015 by UWA Publishing. The evening is presented by the UTS Centre for New Writing in partnership with the Cultural Fund of the Copyright Agency Limited (CAL).

Thursday 30 October, 6pm-8pm, Bon Marche Studio, UTS Building 3, Level 1, 755 Harris Street, Ultimo. RSVP by 28 October to Sasha Segers, sasha.segers@uts.edu.au.



Photo by Juno Gemes.

28 October

MOVING IMAGE
évasion is a multi-channel moving image and responsive audio installation exploring contemporary and historical cultures and practices of illusionism. An escape artist seems to be breaking free from a straightjacket but the installation "traps" him and the audience within its eight channels of endlessly unfolding yet responsive performance.

Monday to Friday, 12pm to 6pm, at UTS Gallery, Level 4, 702 Harris St, Ultimo. *Until 28 November*

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