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ARC RESEARCH GRANT SUCCESSES

Dear Colleagues,

Thank you for supporting our bulletin, for providing its content, and making many useful suggestions. We are up and running and aiming for a minimum of four editions in 2007.

Special thanks to the members of the College of Arts Higher Degree Research Committee, and the OAR and ORS supporting teams for all the hard work in 2006 towards improving the quality of the postgraduate experience.

Prof Michael Atherton
A/Dean (Research)

MARCS Auditory Laboratories

Prof CT Best; Dr CM Kitamura; Prof G Docherty; Prof W Labov: *How Strict is the Mother Tongue? Using Dialects to Probe Early Speech Perception and Word Recognition.*

A/Prof CJ Stevens; Dr IR Cross; Prof WF Thompson: *Music, Arousal, and Mood: The Role of Loudness and Loudness Change in Cross Cultural Music Perception.*

Centre for Cultural Research

Prof RI Hodge: *Putting humanities to work in a chaotic world: dynamic interdisciplinarity and community engagement.*

Writing and Society Research Group

Prof IR Indyk; Mr JF Arnold; Dr MR Davis; Prof DJ Carter; Ms L Poland: *Australian literary publishing and its economies, 1965-1995.*

Australian Postdoctoral Fellowship: Ms L Poland

School of Humanities and Languages

A/Prof AJ Moore: *A study of right wing movements during Australia's Great Depression.*

ARC INDIGENOUS RESEARCHERS DEVELOPMENT

SELF Research Centre

Miss F Blacklock; Prof RG Craven; Dr GE Munns: *A Documentation and Multi Method Critical Analysis of Ngarabal and Biripi Elders' Perspectives and Experiences of Australian History.*

ARC DISCOVERY GRANTS in partnership with other institutions

PERFORMING ARTS

AusStage: Gateway to Australian live performance, phase 3 - enhancing collaborative research methodologies through digital networking technologies: Prof JM Holledge; Dr JJ Bollen; Ms NL Hassall; Mr GJ Milne; Dr HM Grehan; Dr PB Makeham; Ms KL Durban; Prof AR Kiernander; Dr DM Watt; A/Prof JE Tompkins; Dr IA Maxwell; Mr JD McCallum; Mr RD Murphet; ***Dr G McGillivray (UWS)**; Prof PH Fitzpatrick; Ms C Fowler; Mr KA Hanna; Mr RT Stone; Dr G D'Cruz; A/Prof TM Burvill; Mr R Choate; Mr T Maddock; Dr JM Lo Administering Institution: The Flinders University of South Australia

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Music, Arousal, and Mood: The Role of Loudness and Loudness Change in Cross-Cultural Music Perception

There is overwhelming evidence that music is intimately and profoundly associated with emotion. Music affects emotions and levels of arousal through basic acoustic parameters such as intensity (loudness) and rate (tempo). This suggests that music (along with its culturally determined components) makes use of fundamental acoustic attributes that trigger the most basic of human responses – responses that may have deep evolutionary roots. This three-year ARC Discovery Project will investigate one such basic human response: the response to intensity change. The project draws on new findings in auditory psychophysics and the musicological concept of a “ramp archetype”.

A series of experiments will investigate the assumption that rising intensity, a sonic correlate of “looming”, is a common psychoacoustic feature that crosses musical genres and cultures. Sounds with constant frequency that have a given maximum intensity and are rising to it, are perceived as louder than sounds with the same maximum, but falling. From musicology, we have evidence of a ramp archetype in Western tonal music referring to the tendency for music to build in a *gradual* way but to subside relatively quickly. One idea is that composers structure music as a series of ramps and that this structure optimises listener attention by eliciting an orienting response. We theorise that composers also use ramps and damps to enhance the perceived “size” of musical sound. Intensity change, according to Ian Cross, is a “motivational-structural regularity” of music. It is conditioned by biological heritage and may have cross-species generality.

The broad aim is to investigate the universality and psychological validity of features of rapid intensity rise and the ramp archetype, first in music *composition* and then in music *perception*. Universality will be investigated by comparing music from three different regions: traditional Australian, European and Bolivian. The possibly biologically-based perceptual reactions to rapid and gradual ramps will then be investigated by presenting materials from these different traditions to adult listeners fully enculturated in Western tonal music and infants who have significantly less Western music enculturation.

The benefits of the experimental findings will include improved safety from the systematic application of ramps-damps to auditory warning signals that are used in complex working environments. Results will also lead to smart design of sound where the perception of louder sound is achieved without increases in intensity. As we learn more about the motivational-structural regularities of music and their triggering of basic reactions, mechanisms underlying the therapeutic and harmful effects of music can be explained and predicted. Music is one of the major vehicles through which identity and cultural diversity are communicated. Australian Aboriginal music provides a unique opportunity to consider and evaluate biologically based explanations of musical phenomena. A focus on Australian Indigenous music will also broaden music psychology informing it, at last, about Australia’s cultural legacy.



Associate Professor Kate Stevens

Writing and Society Research Group: Turning Writing into Research

HEAT Literary Journal. Ten years.

David Malouf, Mozart to da Ponte. Lisa Gorton & Ashley Hay on clouds. James Ley on William Hazlitt & the art of the essay. Mark Mordue & Marion Halligan on Newcastle. André Breton in Melbourne. Mark Davis on literary publishing & globalisation. John Mateer's 'The Humanism of Friends'. Fay Zwicky's Journal 2004–2005. Michael Bell's 'Studio and Dogs' series. November 2006. Edited by Ivor Indyk



One of the aims of the Writing and Society Research Group is to combine scholarly perspectives on writing with those of a public nature. A recent success in this area has been the ARC Discovery Grant awarded to a team led by Whitlam Chair Ivor Indyk to explore the economics of Australian literary publishing during the years 1965-1995, a period when it was particularly vibrant, in marked contrast to the present situation, when Australian literature itself, as a discipline, seems threatened. The grant is worth \$630,000 over three years, and the team includes researchers at Monash, Melbourne and Queensland University, as well as consultants from the publishing industry.

This historical project also complements the contemporary literary publishing undertaken on behalf of the Group by the literary magazine HEAT, and the Giramondo imprint. Brian Castro’s novel *The Garden Book* recently won the Queensland Premier’s Award for Fiction, after being shortlisted for the Miles Franklin Award, and the new novel by Indigenous author Alexis Wright, *Carpentaria*, has been receiving enthusiastic reviews in the press. Alexis has just been awarded a Yarramundi Fellowship at UWS to undertake a DCA on ‘Indigenous forms of storytelling’.

Also successful for their literary publishing, Jane Goodall has been awarded a Literature Board Developing Writers Grant to research and write her new novel, *Catching Sight*, set in the district around Lake George in Canberra, and Peter Kirkpatrick is about to launch his new book of poetry *Westering*.

Writing and Society Research Group: Turning Writing into Research

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The first stage of the Group's Western Sydney Writing Project, to identify and encourage writing in the region served by UWS, was launched at the end of September by the visit of Lebanese cultural theorist and filmmaker Jalal Toufic, in the series of lectures and seminars titled 'Pressure Points', organised by Mireille Astore, offering Arabic perspectives on tradition and the city. A second part of the project, on the use of the new technologies of writing in the region, is under way – anyone working in this area (zines, blogs, digital narratives, SMS, video etc) is encouraged to get in touch with us – we are keen to follow up.

How Strict is the "Mother Tongue"?

Using Dialects to Probe Early Speech Perception and Word Recognition

AIMS AND BACKGROUND

In the months surrounding their first birthday, a crucial insight carries children across the threshold to language: the discovery of meaningful words! They come to realize that the flux of vocal sounds people make includes not only the interesting articulatory-acoustic patterns and attractive social-emotional properties that had engaged their attention as infants; it also contains recurring sound sequences used by speakers to refer to specific objects, actions and relations. However, there are some major challenges to children's recognition of the identity and internal structure of a word's spoken form, which must be met for them to become effective speaker/listeners, and later reader/writers, of the native language. One challenge is that they must solve the puzzle of structural invariance, in which a word's identity is preserved in the face of sometimes striking yet structurally irrelevant phonetic variation across tokens and speakers (e.g., the word NICE as uttered by an urban mother vs. Kath on the Kath & Kim TV series). The complementary challenge is to solve the puzzle

of structural transformation, by which certain other phonetic distinctions, sometimes involving only a single critical feature, can categorically change a consonant or vowel sound, and transform one word to a different word (e.g., CAKE vs. TAKE or COKE) or a nonword (e.g., KEKE]).

The Key Question: Do children on the brink of language recognize familiar words as global 'sound shapes,' as specific phonetic patterns, or as abstract phonological structures? This question frames an unresolved and active theoretical debate about children's word representations as they transition from pre-linguistic infant to word-learning toddler. Our approach to addressing this debate is to use natural, systematic pronunciation differences among native-language dialects as a tool to probe gradient-phonetic and contrastive-phonological contributions to young children's perception of familiar words. The specific aims of the project are to test effects of dialect differences in pronunciation upon infants' and toddlers' perception and preferences for familiar words and phrases.

The broad significance of

understanding word perception during the critical early word-learning period lies in its relevance to developmental language disorders such as dyslexia. Understanding how normal children handle systematic phonetic and phonological variability, especially during the pivotal early word-learning period around 15 months, could provide new insights about developmental difficulties such as dyslexia, SLI and other deficits.



Professor Cathi Best

Prof Anthony Pym,

from the University of Rovira i Virgili (Tarragona, Spain) is now at UWS, invited by the College of Arts under its 2006 International Research Exchange Scheme.

He will be working with Dr Ignacio Garcia on an ARC Linkage International application on the area of translation technologies and in other projects. He'll be based at the I&T Research Centre room in Bankstown, Building One.

Please let Ignacio know if you want to make an appointment to discuss research plans with him - have a look at his webpage at <http://www.fut.es/~apym/> to get an idea of the range of his research interests.

Who were Australia's Fascists?

Australia's extremist right-wing groups of the interwar period, such as the New Guard, are not short of historical investigation. We now know a great deal about such groups, especially at the leadership level. We are less well-informed, however, about the identity of rank and file members of these organisations, their reasons for joining such groups and how rank and file members experienced their involvement in these paramilitary groups.

In an ARC Discovery-supported research project recently announced by Commonwealth education minister, Senator Julie Bishop, Andrew Moore of the School of Humanities and Languages will develop an archive-based collective historical biography of approximately 1200 members of two right-wing paramilitary organisations, the New Guard and its more respectable progenitor, the Old Guard. Both were extant in New South Wales during the Great Depression. The purpose of the project is to shed light on the social background and identity of members of these groups and to explain the reasons individuals joined. Was it simply that they opposed and feared the policies and intentions of Labor Premier, J.T. Lang? Did individuals sometimes join these paramilitary groups for philanthropic reasons, to protect the community from the threat of lawlessness? How pivotal was war experience? What was the role of social class and economic self-interest? To what extent was membership of an organisa-

tion such as the New Guard a gendered phenomenon? In an organisation dominated by men and shaped by a masculinist 'boy's own' ethos, how may we interpret the Women's Auxiliary of the New Guard? To what extent did the New Guard's rank and file encourage or restrain the extreme plans mooted by their self-appointed fuhrer, Colonel Eric Campbell? Why did fascist violence work so well as a strategy in Europe, but seemingly inhibit support in New South Wales? In the 'era of fascism' what was the distinctively Australian input?

Welcoming the news that his project had survived the rigorous process of peer review and received support from the ARC, Andrew Moore says, 'Among other things I see this as a victory for the traditional academic model of scholar-researcher-teacher'. According to Andrew, whose most recent book, *Francis De Groot: Irish Fascist Australian Legend*, was shortlisted for one of the 2006 NSW Premier's History Awards (State Records Prize), the belief that research can only be conducted in highly-funded research centres by research-load-only academics is 'bunkum'. 'We need to be developing the considerable potential of all of our staff, not just those who happen to be in research centres,' Andrew says.

AusStage

AusStage provides an accessible information gateway for investigating live performance as a wealth-creating industry, a generator of social capital, and an indicator of cultural vitality. Australia stages some of the most ambitious, innovative and socially significant live events. Live interaction at communal events is essential to the cultural life of the nation and innovative live performances project images of Australian culture to audiences here and overseas. AusStage uses new technologies to monitor the evolution of Australian live performance, to track innovation and excellence in the live performance industry, and to develop new methods of collaborative e-research. AusStage Phase 3 will initiate an innovative program of infrastructure development to enhance the sophistication, flexibility, and responsiveness of the database as an indispensable repository and tool for research into Australian live performance.

Working with UWS colleagues Yana Taylor (School of Communication Arts) and Jane Goodall (Writing and Society Research Group), together with Jonathan Bollen (Flinders University), Glen McGillivray will lead the Network Project, a two-phase pilot researching networks of collaboration around the Performance Space, the national centre for contemporary interdisciplinary arts and hybrid performance practice in Sydney. This project will trial methods of using AusStage data to investigate connections between innovation, creativity and collaboration in specific sites over periods of time. It will correlate event information in the Performance Space archive with AusStage data and use network visualisation software to map the topology of creative collaborations over time.



Dr Glen McGillivray

The Chutney Generations

The Chutney Generations exhibition, tracing the Fiji Indian cultural spread between Fiji and Australia, opens at the Liverpool Museum, at the corner of Congressional Drive and Hume Highway, on December 16, amid much pomp and ceremony.

The exhibition will open with a cultural extravaganza featuring traditional Fiji Indian performances, Bollywood dancing, hiphop, fashion show, *kava* and chutney sampling as well as chutney-making demonstrations and henna painting. It will draw influence from a range of sources and examine the dynamism of the Fiji Indian Australian community.

This community has added a unique vibrancy to Sydney while maintaining their heritage through food, spice shops, colourful fashion and bling-bling jewellery, and adapting to and borrowing much from Sydney's multicultural melting-pot.

The term chutney is used as a metaphor for this project, recording some of the explorations and negotiations of a Fiji-Indian-Australian community. The blending together of these various identities gives rise to a unique multicultural mixture.

When making chutney, which is usually eaten fresh, a variety of ingredients such as tomato, tamarind, mango and coconut can be used with a range of sweet and spicy condiments. Common in Sydney is fresh tomato diced with onion, fresh chillies, coriander leaves and parsley, with a pinch of salt.

Chutney generally provides fire to otherwise plain

dishes such as rice and dhal. Other chutneys that are made in bulk for special occasions, such as weddings, are blended into a salsa of flavours. Ripe tamarind, usually preserved for use as a fresh paste in Indian curries like fish, is blended into chutney for Indian weddings. In Australia, preserved tamarind chutney is a must-have in Indian homes and is a favourite during the cold winter as a dip for finger foods, such as spring rolls, fries, samosas, fried dalo and cassava (native Fijian root crops, similar in taste to potato).

The exhibition will excavate and bring to life, through visual and collective expressions, the Fijian-Indian-Australian identity, which is grounded not in archaeology but in retellings of their past, their present through "lived" Sydney experiences and their aspirations for the future. Identity for this community, like many other migrant communities is a continuous production, a rupture which is never completed, always in process.

This process can be likened to blending of ingredients to make chutney. New ones are added, while some old ones are taken out to change the flavour – making it hot and spicy, sweet and tangy, according to taste.



A bride's hands and feet are daubed with henna.

NSW Director General's Award to Banksia Road Primary School



Banksia Road Primary School believes that children should be given the opportunity to engage in all the artforms (music, dance, drama and visual arts) regularly so that they can develop their full potential as human beings and future leaders and adults in the twenty-first century. As part of this commitment, they have formed a strong and viable partnership with Associate Professor Deirdre Russell-Bowie and the University of Western Sydney (Bankstown Campus). Through this partnership, the school and the university have used the creative arts to provide authentic and engaging learning experiences for the children and staff, and the University students who were involved in many cooperative projects with the school. In June 2006, in recognition of this strong partnership, Associate Professor Deirdre Russell-Bowie (centre right) wrote and submitted the application for a Director General's award, on behalf of the school. In September 2006 it was announced that the school had won the prestigious Director General's *Excellence in Creative Arts Partnerships with the University and Community Award*.

Postgraduate Activities

UWS Yarramundi Indigenous research scholarship

Peter Yanada McKenzie is an Aboriginal person born in the historic La Perouse Aboriginal community in Sydney. His mother's country is the Sydney metro area (Eora) and his father's people are the Anaiwan of the New England Tablelands in Northern NSW. He has had diverse experience as a practising artist, university lecturer, Aboriginal ambassador, researcher and committee member in a number of different Aboriginal organisations. His experience covers a number of creative art forms including commercial illustrator, fine artist, musician, curator, designer, guitar-maker (luthier), singer-songwriter, photographer, sculptor, writer, video-maker, museum exhibition developer and jewellery designer. He was successful in attaining one of the prestigious UWS Yarramundi Indigenous research scholarships in 2006 to pursue further study in a Doctorate of Creative Arts. This achievement is the culmination of a career which has spanned many years of working in numerous areas of the Creative arts.

At the College of Fine Arts, UNSW, where he is a former lecturer, he attained a Master of Fine Arts degree. He taught in the areas of Australian Aboriginal art, culture and history and was in 1994 the inaugural ATSIIC / Fulbright Scholar to the USA as an Aboriginal cultural ambassador.

Peter Yanada McKenzie is the Indigenous representative of the project assessment panel for Regional Arts NSW and is active at grass-roots level in the two Aboriginal communities of La Perouse and Armidale. Peter Yanada McKenzie believes that he has a gift called 'creativity', something which should be embraced by those that are blessed with it; however sometimes it can't be satisfied and the frustration for him is that he wants try to it all. It's a solitary gift of life, for it is a rare occasion that like people get together and talk about it and try to explain how creative people see life and experience a sort of 'outsider looking in' aspect of existence.

For the Yarramundi research, Peter is looking at the evolving musical heritage of particular Aboriginal families, and is being supervised by Professors Michael Atherton and Rhonda Craven.



Peter Yanada McKenzie

Greetings from New York

I have been in New York for the last few weeks performing in concerts, and also premiering a new work by fellow UWS DCA student and composer Kim Cunio. I have given 7 concerts in my stay, ranging from new classical music, to the music of Hildegard Von Bingen (the great twelfth century woman mystic and composer), one of the subjects of my DCA research. To my absolute delight her music resonates in the US as it does Australia. One of the highlights of this trip was a commissioned concert for the Foundation of Universal Sacred Music, a most amazing organization that seeks to promote greater human understanding through music. This concert involved the formation of a Jewish Arabic ensemble to perform sacred music from around the world. The players selected were from Morocco and Israel, and the ensemble was led by Kim Cunio. A live recording of this performance should be released in the US next year. The great thing about travelling to another country as a musician and doctoral student, is the chance for me to see my work objectively, as well as the chance to walk in Central Park, take the squirrels in, and munch on a bagel. I'll let you know if I meet Woody Allen (or even his analyst!)



Heather Lee (MCA Voice), is an award `winning singer and soloist and UWS DCA student.