

CONFERENCE HANDBOOK

9 - 11 JULY 2014

Bankstown Campus
Building 20

Presented by
the School of Humanities and
Communication Arts and
the Writing and Society
Research Centre

KEYNOTE SPEAKERS



**Dr Tim
Soutphommasane**

Race Discrimination
Commissioner, Australian
Human Rights Commission



**Professor
Brad Haseman**

Assistant Dean
(Academic), Creative
Industries Faculty,
Queensland University of
Technology



**Professor
Clemencia Rodríguez**

Professor, The University
of Oklahoma

ACADEMIC STEERING COMMITTEE



Co-Chair 2014 Postgraduate Conference (Academic)

Dr Anne Rutherford is a Senior Lecturer in Cinema Studies in the School of Humanities and Communication Arts at the University of Western Sydney and a member of the Writing and Society Research Centre. She is the author of *'What Makes a Film Tick?': Cinematic Affect, Materiality and Mimetic Innervation* (Peter Lang, 2011). Her published research includes essays and interviews on cinematic affect and

embodiment, cinematic materiality, mise en scène, film sound, indigenous cinema and documentary. Her most recent research explores montage and performativity in the installation work of William Kentridge. She has also made several short films.



Dr Steven Drakeley PhD (University of Sydney) is a Senior Lecturer in Asian and Islamic Studies with the School of Humanities and Communication Arts and a member of the Religious Studies Research Centre at the University of Western Sydney. He is the author of 'Indonesia's low quality democracy consolidated: the dangers of drift and corrosion' in *Democracy in Eastern Asia*, (eds) Edmund S.K. Fung and Steven Drakeley. London: Routledge. He is also the author of *The History of Indonesia*, Greenwood Press, 2005,

and 'Implications of Islamization for Indonesian Foreign Policy and International Security', in *An Anthology of Contending Views on International Security*, (eds) David Walton and Michael Frazier, Nova Publishers: 2012. Steven's principal area of research is the role of Islam in Indonesia's post-independence political history.



Dr Rachel Morley is a Lecturer in Communications and Writing in the School of Humanities and Communication Arts, and a member of both the Writing and Society Research Centre and the Digital Humanities Research Group at the University of Western Sydney. She is the Postgraduate Editor of *Global Media Journal - Australian Edition* and co-host of the literary arts show *Shelf Life* on TVS. She also writes a weekly column for the *Sydney Review of Books*. Her research areas include literary and creative practice; theories and practices in qualitative research; new media writing; and

postgraduate pedagogy and academic literacies.



Dr Tanya Notley is a Lecturer in Internet Studies and Convergent Media in the School of Humanities and Communication Arts. Tanya's research is focused on understanding how communication technology and network use impacts upon social and cultural participation, public accountability and transparency, education and learning, human rights and social justice. Tanya is currently carrying out research with a number of research partners and human rights organisations about: translation and activism, behaviour change and

digital security, the use of evidence in human rights and designing communications initiatives for social impact. She is a member of both the Digital Humanities Research Group and the Justice Research Group at the University of Western Sydney. Tanya's PhD, completed in 2008, looked at social inclusion, young people and online networks.

STUDENT ORGANISING COMMITTEE



Co-Chair 2014 Postgraduate Conference (Postgraduate)

Mark A. O'Toole is a first year PhD Candidate with the School of Humanities and Communication Arts. After completing both his undergraduate and Honours degrees at the University of Western Sydney, Mark is now focusing his research on middle power diplomacy, regionalism, and the impact that China is having on the Asia-Pacific's political architecture. Mark is a multiple scholarship and award-winning student whose interest in international relations

was formed from over a decade of serving in the Australian Defence Force.



Fouad Abi-Esber is a Higher Degree Research student at the University of Western Sydney and completed an Honours degree on the topic of cross-cultural challenges facing Lebanese ESL students in Australia. His thesis is titled "The Influence of cultural taboos on learning English as a second language: A case study of Lebanese students". He is a member of the Senate Honours Committee and a postgraduate member of the Student Representative Council (SRC).



Naomi Cooper is a PhD candidate at the University of Western Sydney. Her current research is focused on the teaching and learning practices of community choirs in Australia, in particular choirs where the membership is not auditioned and the score is not the primary teaching tool. Naomi has presented her research domestically (Perth, Hobart, Brisbane and Sydney) and internationally (Singapore and Brazil). Naomi is also a sessional academic at UWS and Macquarie universities.



Adam Daniel has a Bachelor of Arts (Honours) from the University of Western Sydney. He is undertaking a PhD that examines affective intensities in the 'Found Footage' horror film genre through the lenses of Deleuzian theory and neurocognitive theory. He is a member of the Writing and Society Research Centre, and his interests include film, screenwriting, music and basketball.



Lesley Gissane is a PhD candidate with the Writing and Society Research Centre at the University of Western Sydney. She has a Bachelor of Arts with first class honours and graduated with the Dean's and University medals. She also holds a Master of Teaching with distinction. Her research explores the nexus of Islam and literature, and her thesis is focused on the applications of political theories of recognition to the representation of Muslims and Islam in novels of the post 9/11 era.



Yuan Ma is a third-year PhD candidate at the University of Western Sydney. Her research area is second language acquisition. She is particularly interested in task-based language teaching and learning. She has published one journal article and two conference papers. Currently, she is investigating learners' task performance by using tasks involving different degrees of complexity.



Lucija Medojevic is an applied linguist in the School of Humanities and Communication Arts, specialising in bilingualism and biculturalism. She completed her PhD on the topic of “The effect of the first year of schooling on bilingual language development: A study of second and third generation Serbian-Australian 5-year-old bilingual children”, and will graduate in September this year.

Additional thanks:

Craig Guerrero: Graphic Designer of conference poster

Craig Guerrero is a fourth-year Bachelor of Design (Visual Communication) student set to graduate in 2015. As a designer, Craig specialises in photography and graphic design, specifically brand identity design. In his work he aims to exhibit his design mantra “strength in simplicity”, with the intention of creating timeless pieces that are versatile and simple.

PUBLICATION NOTE

A selection of papers from the 2014 conference will be published in a special postgraduate issue of *Global Media Journal - Australian Edition* (GMJ/AU). GMJ/AU is an online journal published by the School of Humanities and Communication Arts. Papers should reflect the themes of the journal which include communication, media, and politics. For the purpose of this issue, media will be considered in its broadest sense to include areas such as film theory, social media theory, design, creative practices and other related areas common to the School. The issue will be edited by Dr Rachel Morley (GMJ/AU Postgraduate Editor) and members of the 2014 Interventions + Intersections conference committee.

A dedicated call for papers for the Journal will be issued at the end of July. You can read the journal at <http://www.hca.uws.edu.au/gmjau/>. To review the Postgraduate Conference issue from 2011 please visit http://www.hca.uws.edu.au/gmjau/archive/2010_4_2_toc.html.

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The School of Humanities and
Communications Arts & the
Writing and Society Research
Centre proudly present:



INTERVENTIONS & INTERSECTIONS

6TH ANNUAL
POSTGRADUATE
CONFERENCE

University of Western Sydney,
Bankstown Campus

9-11 July 2014

WELCOME

Dear conference delegates and attendees,

On behalf of the School of Humanities and Communication Arts and the Writing and Society Research Centre we would like to welcome you to Interventions & Intersections, the 6th Annual Postgraduate Conference. This three-day event brings together University of Western Sydney postgraduate students from across the humanities and communication arts, with the aim of strengthening the University's research culture through interdisciplinary collaboration.

We would like to take this opportunity to thank the School and Centre for involving postgraduate students in the organising process. In particular, we would like to thank Dr Anne Rutherford, Dr Rachel Morley, Dr Tanya Notley, Dr Steven Drakeley, Dr Juan Salazar, Associate Professor Hart Cohen, Dr Wayne Peake, Robyn Mercer, and Jenny Purcell for their help, support and guidance. It has been a great challenge and we appreciate their experience. More broadly, we would also like to thank the entire academic, administrative and support staff, from both the School and the Centre, for their support and assistance throughout the entire process.

From all the postgraduates on the committee, we hope you find the conference invigorating and enjoyable.

The 2014 Conference Organising Committee

PROGRAM

WEDNESDAY 9 JULY

8.15-9.00 REGISTRATION

9.00-10.30 Conference Launch and Keynote Address:

MC: Mark O'Toole

Welcome to Country: Aunty Mae Robinson

Conference Opening: Vice-Chancellor Professor Barney Glover

Keynote Address: Dr Tim Soutphommasane

"The threats to tolerance: Emerging challenges in combating racial discrimination"

Chair/Room: Dr Anne Rutherford, BA.20.G.07

10.30-11.00 MORNING TEA

11:00-12.30 PARALLEL SESSION 1

Panel One: Sweatshop

Panel Members: Luke Carman, Michael Mohammed Ahmed, Tamar Chnorhokian

Chair/Room: TBC BA.20.1.07

Panel Two: The poetics of landscape

Panel Members: Louise Carter, Eve Duncan, Benjamin Judd, Renee Dimech

Chair/Room: Dr Abby Lopes BA.20.G.06

Panel Three: On the body

Panel Members: Katie Sutherland, Mel Macarthur, Jen Craig

Chair/Room: Dr Anne Jamieson, BA.20.G.05

12.30-1.30 LUNCH

1.30 – 3.00 MASTERCLASSES

Masterclass 1: Professor Simon Burrows
Developing a database to advance your research project
Room: BA.20.G.05

Masterclass 2: Assoc Professor Amanda Third
Doing engaged research
Room: BA.20.G.06

3.00-3.30 AFTERNOON TEA

3.30 – 5.00 PARALLEL SESSION 2

Panel Four: Music and its boundaries
Panel Members: Alejandro Miranda, Michelle Stead, Yantra de Vilder
Chair/Room: Dr Brendan Smyly BA.20.G.05

Panel Five: Linguistics: TESOL
Panel members: Fouad Abi-Esber, Thi Nguyet Minh Nguyen, Yuan Ma
Chair/room: Dr Ping Yang, BA.20.1.07

Panel Six: Visual representations
Panel Members: Luping Zeng, Gary Makin, Jacinta Herborn
Chair/Room: Dr Roger Dawkins, BA.20.G.06

THURSDAY 10 JULY

9.00-9.30 REGISTRATION

9.30-10.30 **Keynote Address: Professor Brad Haseman**

“The pleasures of being on the back foot: Researching in the manner of Sean-nós dance”

Chair/Room: Mr John Encarnacao, BA.20.1.07

10.30-11.00 MORNING TEA

11.00-12.30 **PARALLEL SESSION 3**

Panel Seven: Contested narratives
Panel Members: Natalie Conyer, Annee Lawrence, Natalie Phillips
Chair/Room: Dr James Gourley, BA.20.G.05

Panel Eight: Practice-led research
Panel Members: Julia Gregg, Janet Saunders, Yoshi Costello
Chair/Room: Mr John Encarnacao BA.20.G.06

Panel Nine: Law, coloniality and technology
Panel Members: Jennifer Ireland, Matthew Kiem, Jon Kijurina
Chair/Room: Dr Steven Drakeley, BA.20.G.07

12.30-1.30 LUNCH AND MUSICAL PERFORMANCE BY SHANNON SAID

1.30 – 3.00 **MASTERCLASSES**

Masterclass 3: Professor Brad Haseman
Creative practice as research: Building a position of enunciation
Room: BA.20.G.05

Masterclass 4: Dr Sally Macarthur
Musicking Deleuzian immanence
Room: BA.20.G.06

3.00-3.30 **AFTERNOON TEA**

3.30 – 5.00 **PARALLEL SESSION 4**

Panel 10: Creative practice
Panel Members: Miro Bilbrough, Murray Robertson, Sarah Gilbert
Chair/Room: Assoc Professor Sara Knox BA.20.G.06

Panel 11: Western Sydney voices
Panel Members: Shannon Said, Lucija Medojevic, Katrina Sandbach, Dennis Lam
Chair/Room: TBC BA.20.G.05

Panel 12: Literature and philosophy
Panel Members: Valeria Pashkova, Arka Chattopadhyay, Jason Tuckwell
Chair/Room: Dr Chris Fleming, BA.20.G.07

Panel 13: Film: Music, genre and narrative
Panel Members: Daniel Binns, JT Velikovsky, Michael Coombes
Chair/Room: Dr Anne Rutherford, BA.20.1.04

FRIDAY 11 JULY

9.00 – 9.30 REGISTRATION

9.30 – 10.30 **Keynote Address: Professor Clemencia Rodríguez**

“Media at the margins: Let us shift (perspectives)”

Chair/Room: Dr Juan Salazar, BA.20.1.07

10.30 – 11.00 MORNING TEA

11.00 – 12.30 **PARALLEL SESSION 5**

Panel 14: Political representations and media

Panel Members: Jonathan Foye, Rory Dufficy, Parastoo Mousavi

Chair/Room: Assoc Professor Judith Snodgrass BA.20.G.05

Panel 15: Linguistics: Arabic

Panel members: Bariq Al-Husain, Reema Al-Hayek, Amal Maximous

Chair/Room: Dr Raymond Chakhachiro, BA.20.G.07

Panel 16: History and Politics

Panel Members: Nicholas Richardson, Thomas Costigan, Simon Fleming, Daniel Taha

Chair/Room: Dr Drew Cottle, BA.20.G.06

12.30 – 1.30 LUNCH

1.30 – 3.00 MASTERCLASSES

Masterclass 5: Professor Clemencia Rodríguez
Participatory methodologies in ethnographic contexts

Room: BA.20.G.05

Masterclass 6: Dr Kenny Wang
Corpus and language teaching

Room: BA.20.G.06

3.00 – 3.30 AFTERNOON TEA

Presentation of prizes

Presenter: Professor Peter Hutchings, Dean of the School of Humanities and Communication Arts

3.30 – 5.30 **Three Minute Thesis (3MT) Room BA.20.1.07**

3.30 – onwards **Film screening: *Nightfall on GAIA* – work in progress**

Dr Juan Salazar, BA.G.20.07



DAY ONE
WEDNESDAY 9 JULY

KEYNOTE

9:00–10:30



Dr Tim Soutphommasane

Race Discrimination Commissioner,
Australian Human Rights Commission
*The threats to tolerance: Emerging challenges
in combating racial discrimination*

Dr Tim Soutphommasane is Race Discrimination Commissioner. He commenced his five-year appointment on 20 August 2013. Prior to joining the Australian Human Rights Commission, he was a political philosopher at the University of Sydney. His thinking on multiculturalism and national identity has been influential in reshaping debates in Australia and Britain. During his term, Dr Soutphommasane will be an advocate for a fairer Australia and drive the Commission's efforts to combat racism. He is the author of three books: *The Virtuous Citizen* (Cambridge University Press, 2012), *Don't Go Back To Where You Came From* (New South Books, 2012), and *Reclaiming Patriotism* (Cambridge University Press, 2009). He has been an opinion columnist with *The Age* and *The Weekend Australian* newspapers, and in 2013 presented "Mongrel Nation", a six-part documentary series about Australian multiculturalism, on ABC Radio National. He is a board member of the National Australia Day Council, a member of the Australian Multicultural Council, and a member of the advisory council of the Global Foundation.

A first-generation Australian of Chinese and Lao extraction, Dr Soutphommasane was raised in southwest Sydney. He completed his Doctor of Philosophy at the University of Oxford from where he also holds a Master of Philosophy degree (with distinction). He is a first-class honours graduate of the University of Sydney.

MASTERCLASSES

MASTERCLASS 1

1:30 – 3:00

Professor Simon Burrows

Developing a database to advance your research project,
Professor in History, School of Humanities and
Communication Arts, The University of Western Sydney

How might 'going digital' and creating a database enhance your research and research profile? Is it the right avenue for you? How might you explore this option? What are the key things to consider? What sort of vocabulary do you need to know? What is metadata? What is data integrity? Who might be able to help you? Is it worth the effort? And what makes a good database project anyway? This masterclass is an opportunity to think through these questions and why they matter in the context of your research. To be clear, this is not a computing class for instruction in use of software. It is instead aimed

at researchers wishing to think through the strategies and practical thought processes they need to develop if they are to 'go digital' successfully. The instructor, Professor Simon Burrows, imagined, developed and led the highly regarded 'French Book Trade in Enlightenment Europe' database project, which is widely acknowledged as a leader in its field and a model for other projects. The insights he offers are those of a one-time 'technophobe' whose research and career have been transformed by his engagement with, and enthusiasm for, the emerging field of digital humanities.

Associate Professor Amanda Third

Doing engaged research: Collaboration, innovation and impact,
Principal Research Fellow in Digital Social and Cultural Research
Institute for Culture and Society, the University of Western Sydney

How can we do research collaboration effectively? How can we conduct research that is innovative and which has wide ranging social and cultural impact? How do we balance these demands with the need to ensure rigorous scholarship that impacts our intellectual field?

In this workshop, participants will be introduced to the 'engaged research' mode of conducting humanities and social sciences research, with an emphasis on developing cross-sector industry and interdisciplinary collaborations.

The introduction to the workshop will reflect upon the ways that the demands on researchers in the humanities and social sciences may be shifting in the context of the increasing emphasis on research impact. To do so, we will consider a case study of the Young and Well Cooperative Research Centre, a major cross-sector and interdisciplinary research entity that brings together young people and over 75 partners from across corporate, not-for-profit, government

and academic organisations to generate research that leverages technology to support young people's mental health and wellbeing (youngandwellcrc.org.au).

We will then undertake a series of scenario-based activities – both as individuals and in small groups – designed to engage participants in thinking through the complexities of the contemporary research landscape, and the role of their work in addressing complex social issues. In particular, we will consider how researchers can develop long-term, impactful relationships with industry and funding bodies that have meaningful outcomes for their research, and reflect on the kinds of methodologies that work well in the engaged research mode.

This workshop aims to provide participants with a space to reflect on their research practice, and to share concrete tips and strategies with one another.

PANEL SESSIONS

PANEL ONE

11:00 – 12:30

Sweatshop Western Sydney Literacy Movement

**Panel Members: Michael Mohammed Ahmed,
Luke Carman, Tamar Chnorhokian**

This panel features readings of creative works by a number of Sweatshop authors followed by a discussion of the literacy movement. Sweatshop is devoted to achieving equality for Western Sydney communities through literacy and critical thinking. They believe the best way for Western Sydney communities to identify issues that affect them, take control of how they are portrayed and perceived, and build alternatives is through literacy. Sweatshop believes in people creating literature and art specific to their experiences and identities as part of a process of coming to voice: which, as defined by the African-American cultural theorist bell hooks, is the process of moving from silence to speech as revolutionary gesture.

Michael Mohammed Ahmad is the Director of Sweatshop and a doctoral candidate at the University of Western Sydney. His research and work primarily charts the politics of race and class within Western Sydney and broader Australian communities. He is influenced by the work of black civil rights leader Malcolm X.

Luke Carman is the Associate Director of Sweatshop, and a doctoral candidate at the University of Western Sydney exploring the role of shame in configurations of Australian white male subjectivity. He has worked as a lecturer and unit coordinator

for the University of Western Sydney and with hundreds of students from local high schools as a writing workshop facilitator. At the core of Luke's work is the idea of literature as a form of knowledge and a belief in the empowerment of Western Sydney communities through the promotion of critical literacy. His first novel *An Elegant Young Man* (Giramondo 2013) has received multiple awards.

Tamar Chnorhokian completed a communications degree in writing and publishing at the University of Western Sydney and has worked as a columnist, journalist and freelance writer. She was one of the original members of The Sweatshop Collective and has been collaborating with Michael Mohammed Ahmad since 2006. Tamar identifies strongly with her Western Sydney community and her Armenian background. She is the author of a new young adult novel called *The Diet Starts on Monday*, which will be published in 2014 by Sweatshop.

The poetics of landscape

Panel Members: Louise Carter, Eve Duncan,
Benjamin Judd, Renee Dimech

LOUISE CARTER

Air filled with flux: Weather and landscapes in the poetry of Luke Davies

In his review of *Running With Light* (Davies, 1999), Tim Thorne describes the poet as “preoccupied” with the weather. He writes: “...I have never encountered so many references to it in one collection, and it serves as a link between the scientifically observable, objective word which is of great importance to his poetry and the subjective explorations of inner mood” (Thorne 1999, p. 66). When placed in the context of *Totem* (Davies, 2004) and *Interferon Psalms* (Davies, 2011), this observation emerges as prophetic – for in these later works, Davies’ ability to describe the weather will be key in the creation of fully realised and sustained poetic worlds. In these worlds, weather and landscape act as metaphors for emotional states, immersing the reader, almost literally, in the “blue lilac weather” of desire and love (Davies 2004, p. 3) or in the “flooded world” of illness and despair (Davies, 2011, p. 3). The effect is visceral; it provides a point of reference for readers who may not necessarily have experienced such extremes of emotion in their own lives, but who have almost certainly known the tranquility of “...evenings when the softness of the sky relaxed the heart” (Davies, 2004, p. 25) or the anxiety of having their eyesight

obscured by fog (“When the fog rolled in, the mountains disappeared.”) (Davies, 2011, p. 68). Of course, a meteorological event such as a storm requires a physical setting, and Davies’ skill as a poet lies in his ability to describe the interplay of weather and landscape. This paper seeks to explore this aspect of Davies’ poetry from his earliest work through to his more recent book-length poems.

Louise Carter is a member of the Writing and Society Research Centre at the University of Western Sydney. She is currently completing a DCA under the guidance of Dr Kate Fagan. Her poetry has appeared in a number of publications including *The Best Australian Poems 2012*, *Cordite Poetry Review* and *Westerly*.

EVE DUNCAN

Intersections of Japanese ‘oku’ and Australian Space-Time Sensibility

According to Japanese architect Fumihiko Maki, Japanese ‘oku’ has its origins in the early mountain shrines, and represents a place where a deity can make contact with earth; that is, in a stone, a waterfall or a mountain recess (Maki, 2008). They were physical spaces that led to the experience of ‘inner space’ (Lippa, 2012).

My Australian space-time sensibility intersects with this nature-based aesthetic, for in a country with a low population density, nature has a strong presence. The presence of the huge and beautiful land of Australia I carry as an 'oku' or inner space wherever I go. In this paper I will explore the way I have interpolated 'oku' into my opera *The Aspern Papers* by exploring the inner space of Venice and applying non-musical mathematics of architecture into the music to make that space sonically (Kuma, 2010). As I will discuss, I created sections of 'oku' in the music in sections of low density and activity. In recitative sections, I incorporated the natural architecture of Venice in phenomena such as the tide levels of Venice as 'inner space' in the music, and the design of the alleyways, formed by the organic layout of the dozens of islands that make up Venice. These are described as a labyrinth, which echo the labyrinths of the minds of the three plotters in the opera (Zorzi, 1998). The non-musical mathematics of Palladio's Venetian architecture was applied in intervening sections throughout the opera, adding the human to the natural architecture. They intersect to sonically recreate Venetian 'oku'.

Eve Duncan is currently a DCA candidate with Dr Bruce Crossman and Dr Clare MacLean. She gained her Master of Music in Composition at the University of Melbourne with Brenton Broadstock, and Honours in Music Composition at Latrobe University. She is a past

Executive Committee member of the Asian Composers League and is current President of the Melbourne Composers League. Her cross-media, chamber and orchestral music has addressed Australian environmental and cultural issues.

BENJAMEN JUDD

Ramblings: The New Flânerie

Continuing advances in hand-held and wireless technologies have altered the way we experience the landscape, with devices such as mobile phones functioning as digital intermediaries between the body and its environment. Cities can now be seen as interfaces containing digital, interactive narratives that are accessible via the screen of the mobile phone and anchored to public spaces through locative technology. Reflecting the work of Walter Benjamin, Jason Farman and Villem Flusser, this paper looks at how handheld devices such as smart phones are creating a new form of 'flânerie'. Walking through the city has become an act of digital inscription through locative features found on social media sites and GPS technologies that allow users to 'check-in', situating the body in time and place. Looking at theories of affect and space in the works of Kathleen Stewart and Nigel Thrift, this paper suggests how social media and mobile computing are creating an embodied and performative mode of writing using only the mobile handset and social media.

Benjamin Judd is a PhD candidate in his final year and is also part of the ARC-funded research program “Creative Nations: Writers and Writing in the New Media Arts” with Professor Anna Gibbs and Dr Maria Angel.

RENEE DIMECH

The Next Image: Exploring the reclamation of industrial ruins, and pitching for their future

A trend in the creative revitalisation of abandoned sites and materials is developing, thus encouraging a newfound interest in the historic character pertaining to them. However, the transformation of derelict industrial sites within urban communities possesses a far greater potential for impact than that of a simple trend. Abandoned locations in the Sydney metro that have been repurposed as public spaces maintain a history, otherwise lost, with the inclusion of remains from the site's past. Moreover, these sites provide a necessary open space for growing dense urban populations, whilst standing against the concepts of a “throw-away” society. Upon entering transformed industrial sites such as Paddington Reservoir Gardens and Ballast Point Park, a wave of curiosity and wonderment washes over, immediately crediting the space with more than that of a usual park. The intrigue sparked by the pre-existing structures

of such sites provides an opportunity to educate visitors on the history of that space in time, and perhaps, of the mistakes made in the past. However, there is a disconnection between parks and their visitors. Some spaces could be considered useful to escape the city jostle, as a place to eat, or take the kids to play; but further than this, and further than providing the necessary connection to nature, what purpose do they have? Transformed industrial sites, such as those mentioned, present images and connections to past and present but how do they connect to our future? *The Next Image* identifies the need to include the creative reclamation of abandoned sites in urban planning, and explores how bringing a site's past into its future can forge greater bonds between the environment and the present ‘throw-away’ culture.

Renee Dimech is a Visual Communication Honours student with a passion for the world we inhabit. Her ultimate aim is to use her creative skill for the greater good; she follows the work of Oxfam Australia and contributes work to the non-profit organisation Spark* International.

On the body

Panel Members: Katie Sutherland, Mel Macarthur, Jen Craig

KATIE SUTHERLAND

Autoethnography and the destigmatisation of disability and illness

Autoethnography combines research and self-reflection; it puts the 'I' into research writing. Despite being perceived as self-indulgent by some, the kind of reflexivity found in autoethnographic writing reveals how the subjectivity of research can shape and influence outcomes and findings. As a research method, autoethnography can provide a powerful platform for exploring and discussing the phenomenological aspects of disability and illness. It allows the researcher to analyse and describe their personal story in order to understand the cultural, social and political (Ellis, 2004). By illuminating the 'lived experience', including societal or emotional concerns, researchers can capture a depth of understanding that objective data cannot depict. Furthermore, by exposing the phenomenology within illness stories, autoethnography can help to destigmatise subjects that are taboo in society. In this presentation, Katie will draw on exemplar autoethnographic texts, in conjunction with a discussion of her own proposed project, to consider how autoethnographical accounts of illness and disability can play an important role in sociological discourse, and in therapeutic narrativity and representation. In a world of personality bombardment through

reality television and social media, it may seem like overkill for researchers to put 'themselves' in their writing. But, as Katie argues, autoethnography is perhaps more vital than ever before. As the paper will show, the personal stories of writers and their subjects can provide critical points of exchange for self-reflection and connection, leading subsequently to social change.

Katie Sutherland is a freelance journalist and first-year DCA candidate with the Writing and Society Research Centre at the University of Western Sydney. She holds a B Arts (English) and B Communication (Honours), for which she achieved Class 1 for her thesis 'Illness Narrative and the Sense of Connection'. Katie commenced her career on a rural newspaper in Western Australia 23 years ago and has been telling stories ever since.

MEL MACARTHUR

Of cancer and other things: Conversations with the royal philosopher on pilgrimage to Santiago de Compostella.

This paper will offer a preliminary sketch of my work. My dissertation is an autobiographical piece that draws on my wide experience of university education, covering a number of disciplines, and my experience of long distance pilgrimages. Integral to the dissertation is my desire to reflect on my life through a genre of writing I am calling 'autobiographical drama'. The methodological and epistemological base of autobiographical drama is outlined in the section entitled 'methodology'. The application of the autobiographical drama is contained in the section entitled 'The Conversations'.

The methodological section of the dissertation explains autobiographical drama and looks at the thinkers who have informed the development and application of this method of autobiographical enquiry: Plato, Bertolt Brecht, and George Berkeley are thinkers who have had a strong bearing on autobiographical drama, principally its form. It also uses the work of prominent theologians to construct the person of Qoheleth, the Royal Philosopher, author of the Book of Ecclesiastes, and my partner in conversations. Historical critical method,

the social scientific and conventional method of analysing biblical texts, yields little of value to 'uncover' the 'historical' Qoheleth. I, therefore, will use hermeneutic exegetical tools and literary theory to 'construct' him. Here, I am informed by theologians, such as Brueggemann, McGrath and Wink and various literary theorists. The methodological section will also outline why pilgrimage is fundamental to the research and it will justify the choice of Qoheleth as protagonist. The creative section will contain the conversations, which will focus on the existential questions flowing from the exegesis of The Book of Ecclesiastes.

Mel Macarthur has spent most of his adult life at one university or another. He has worked variously as a chaplain to a major hospital and hospice, a parish minister, and a social worker, mainly in child protection working overnight shifts in the DoCS crisis unit. His DCA research will be used to develop a course for ordinands on pilgrimage and autobiographical drama. The course will be taken for academic credit and taught on long distance pilgrim routes. He has a life threatening illness (non Hodgkins lymphoma).

JEN CRAIG

Overlooking the body: the gagging reflex in theoretical writings about culture and eating disorders

In the humanities, discussion in the last several decades about eating disorders has tended to focus on how our body image and self-esteem have been affected by visual cultural norms. Debra Ferreday, however, has suggested that the very concern to examine eating disorders in a way that relies on 'the spectacular regime of looking', where the 'tropes of abjection, disgust and discipline' are in fact reproduced, has led to 'an impasse in the field' (2012). In a recent ethnographic study, *Abject Relations: Everyday Worlds of Anorexia* (2010), Megan Warin succeeds in pushing the discussion beyond this 'spectacular regime' towards the subjective experience of the anorectic, where she discovers that '[a]norexia was a practice that removed the threat of abjection'.

The implications of these findings about the practical relationship between eating disorders and abjection have not yet been sufficiently probed. In my paper I draw on Elspeth Probyn's evaluation of what happens to disgust in the politics of representation to demonstrate that the very turning from disgust towards a

decontamination of the subject through a process of casting off operates in key writings on eating disorders and culture in a manner comparable to that which Warin observes in her anorexic participants. In essence, I will be demonstrating how, in the discursive context of eating disorders and culture, the emotional experience of the eating disordered person is usually overlooked.

Jen Craig is a fiction writer and a Doctoral candidate with the Writing and Society Research Centre at the University of Western Sydney. Her short stories have appeared in various Australian literary magazines. Her first novel, *Since the Accident*, was published by Ginninderra Press in 2009 and her libretto for the chamber opera, *A Dictionary of Maladies*, was performed in Europe in 2005. She teaches English language skills and creative writing.

Music and its boundaries

Panel Members: Alejandro Miranda, Michelle Stead, Yantra de Vilder

ALEJANDRO MIRANDA

Routines, rhythms and the mobilisation of musical practices

Despite increasing general interest, the specifics of mobilities of musical practices have been sparsely addressed in the scholarly literature. This paper advances the notion of mobilisation of musical practices and its relationship with routines, rhythms and bodily gestures as a way to analyse the transportation of ways of making and experiencing music across networks of relationships. The specific case of *son jarocho* is addressed to explore and discuss this notion. *Son jarocho* is a musical practice originating in southeast Mexico and is believed to be the product of the encounter of African, Nahua and Spanish-Andaluz traditions. It is now reproduced, appropriated and recreated in various locations of Mexico and the United States, partly due to the migratory flows between these two countries. Practitioners have used *son jarocho* to elaborate discourses of authenticity and preservation of a regional musical heritage; however, it is currently also sustained,

informed and reshaped by transnational linkages. I suggest that *son jarocho* is no longer confined to a bounded and coherent community or ethnic group (namely Mexicans, Jarochos, Mexican-Americans or Chicanos), but constitutes a complex form of socially established activity in which repertoires of bodily gestures, rhythms and routines are reproduced, re-appropriated and recreated across transnational social fields.

Alejandro Miranda is a PhD Candidate with the Institute for Culture and Society. His research addresses the mobilities of cultural practices and their relationship with belonging, attachment, amateurship and globalisation. He holds a Masters in Social Sciences from Linköping University (Sweden) and an undergraduate degree in sociology from the National Autonomous University of Mexico. He has performed as a professional guitarist in several countries. In 2004 he was awarded the first prize at two chamber music competitions.

MICHELLE STEAD

Thinking, doing, becoming: Discourse and learning to listen

It is generally accepted that everything can be music but not everything is. However, the more one tries to understand what music is the more it becomes clear that the lines of regulation are particularly esoteric. The question of what constitutes music is not one which is new, nor is it only applicable to electroacoustic music, but it is a question that has persisted, and therefore remains central to twentieth century music in the West. Debate about the musical status of electroacoustic music impinges upon ideologies surrounding what we define and perceive to be music more broadly and poses listening as a problem because it forces listeners to think about what it is they should be listening 'for'. My PhD research, which will be discussed in this paper, is driven by the idea that electroacoustic music discourse plays a significant role in the ways in which we come to listen to electroacoustic music. Cultural studies and philosophy have long

considered discourse to play a creative role in how we come to know our world. It stands to reason then that the way we 'discourse' about electroacoustic music significantly impacts the ways in which we listen to it. If discourse constructs what it is possible to know then it is not completely impossible to suggest that discourse plays a significant role in constructing our experiences of listening to electroacoustic music (or any other music for that matter).

Michelle Stead is a PhD candidate. She has a Bachelor of Music and graduated with first class honours. Michelle currently lectures and tutors in musicology and her PhD is concerned with the role that discourse plays in shaping the ways we listen to electroacoustic music.

YANTRA DE VILDER

Uncovering the Artistic Moment: Ma's Musical and Visual Spaces within Haiku

The purpose of my paper is to examine and explain the artistic moment (Laliberté, 2009; Csikszentmihalyi, 1975) within a cross-cultural multi-artform creative practice of a series of performed and recorded original collaborative works centred on composition and improvisation. The contemporary composer working in a multi-media context with dance, film and theatre may choose several strategies for creating and performing music. The various outcomes are determined by the relationships and agreements set in place by the key creative collaborators which result in what I call an 'internalised system' (Berkovitz, 2011) within my artistic process. The predominant methodology deployed in my artistic process is reflective practice, which tends to operate outside the traditional boundaries of notation and is guided by personal ecology and artistic cogency (Schön, 1991). As a composer, I am interested in a music-making model that propagates both specialisation and inter-disciplinary collaboration across cultures, especially the intersection between the Japanese concept of Ma, as

a space-time interval (Snodgrass, 2006), and contemporary Australian improvisation with visual stimuli drawn from nature.

The notion of the artistic moment and its associated qualities of timelessness are at the heart of my research. The exploration comes from a creative voice that is unique to me – an Australian attitude embracing improvisatory, cross-cultural and inter-media practices, in other words, a “border crosser” (Nuss, 2013) approach. In Haiku—an improvisatory performance with video visuals from Japanese gardens in Paris—live piano sounds based on the Japanese In scale, intersect with the visual and recorded moments.

Yantra de Vilder is a composer and sound artist specialising in dance, theatre, film and TV. She has worked for the BBC as a composer and music consultant for the last 15 years on projects in London, Bangladesh, Afghanistan and Burma. Her DCA research examines the fragility and power of the creative process whilst navigating the intersection of inter-disciplinary and cross-cultural arts practices in collaborative performance.

Linguistics: TESOL

Panel members: Fouad Abi-Esber, Thi Nguyet Minh Nguyen, Yuan Ma

FOUAD ABI-ESBER

The influence of cultural taboos on learning English as a second language: A case study of Lebanese students

Learning English as a second language can be challenging for thousands of students. As soon as those students settle into their classroom, some may discover that their interaction and learning is hindered by cultural taboos. For instance, what is culturally appropriate verbal behaviour in one cultural context may be culturally inappropriate in another. Using interactional sociolinguistics as a theoretical framework, this paper investigates the influence of such taboos on Lebanese students learning English as a second language in Australia. It examines the role of gender, socio-economic class, religion and age. More importantly, the paper aims to see whether Lebanese students modify their taboos as a result of settling in Australia. The significance of the research is to fill the gap in research about how Lebanese students perceive the impact of taboo in their interactions with their peers and teachers. Furthermore, the study is intended to make educators and other stakeholders aware of the effect of their own cultural taboos on learning English as a second language. Lastly, it is hoped that the research will

increase awareness of cross-cultural sensitivity to cultural taboos.

Fouad Abi-Esber is a Higher Degree Research student at the University of Western Sydney with an honours degree about cross-cultural challenges facing Lebanese ESL students in Australia. He has presented at three conferences since 2012. His thesis is titled 'The influence of cultural taboos on learning English as a second language: A case study of Lebanese students'. He is a member of the Senate Honours Committee and a postgraduate member of the Student Representative Council (SRC).

THI NGUYET MINH NGUYEN

How culturally appropriate is the ongoing communicative EFL curriculum to the broad Vietnamese culture?

This paper examines the cultural context that informs communicative language teaching (CLT) teachers' approaches, as they are used in EFL classrooms in a Vietnamese university, and the factors that contribute to making CLT less communicative there. The paper draws on the results of questionnaires, observed classroom lessons, and in-depth interviews which sought to find out the advantages and disadvantages of the educational setting as it relates to the curriculum. The surveys, lesson observations and related follow-up interviews suggest the current conditions present a variety of difficulties to the delivery of the communicative curriculum. These challenges range from tradition-rooted hurdles such as the role of teachers and students, students' learning styles, lecture-like teaching, exam-oriented learning ambience, and a serious lack of opportunity and motivation for students to use English outside and even inside the classroom, to obvious inadequacies such as rigid

tables and benches in classrooms and large-sized classes. The ultimate detriment, however, is arguably the implant of CLT as a Western import into the Vietnamese context without considering its local physiological preparedness (or the lack of it). I conclude that developing students' English communication will not be possible unless pre-conditions are made available such as CLT friendly facilities, adequate teacher training, and assessment practice reform. Importantly, adaptations should be made in the light of 'glocalisation' with serious rethinking required about the applicability of CLT and whether its outcomes are worthwhile.

Thi Nguyet Minh Nguyen is a PhD student in the School of Humanities and Communication Arts at the University of Western Sydney. Her interests include English for specific purposes teaching and learning, language classroom-based research, and ESL curriculum implementation for tertiary education. She is writing her thesis about the case study of the cultural appropriateness of an English program at a university in Vietnam.

YUAN MA

The relationship between task complexity and grammatical development in ESL

This paper discusses my study which aims to investigate the relationship between task complexity and grammatical development in English as a second language in an Australian setting. It focuses on the relationship between L2 learners' morphological and syntactic development and task complexity. The hypothesis used for task complexity is Robinson's (2005) cognition hypothesis, which claims that complex tasks encourage learners to use complex and accurate language to meet the demands the tasks make. Robinson's proposition assumes language learners as a homogeneous group. However, to date his hypothesis has not been tested for developmental stages of learners. Hence, the importance of processability theory (Pienemann, Di Biase & Kawaguchi, 2005) which is used to measure learners' language development as one of the independent variables which, together with task complexity, can determine learners' performance in oral production. The central question for this paper then is whether there is a systematic and measurable

relationship between task complexity and grammatical development in adult learners of English as second language. Figured in this way, the study has the potential to connect two currently unrelated theories of second language acquisition, which could reciprocally benefit from such connection.

Yuan Ma is a third-year PhD candidate. Her research area is second language acquisition. She is particularly interested in task-based language teaching and learning. She has published one journal article and two conference papers. Currently, she is investigating learners' task performance by using tasks involving different degrees of complexity.

Visual representations

Panel Members: Luping Zeng, Gary Makin, Jacinta Herborn

LUPING ZENG

The Qian painterly voice: A visual exploration of Ba-Gua energies in dialogue with impasto, line and sound within fourteen contemporary emperors

My painterly aesthetic provides an analysis of both the common point of visual dialogue and cultural realities within these Chinese-Australian confluences towards expression of my artistic identity or voice (Wilkins, 2006), which I describe as Qian painterly voice. This painterly voice has three areas: English painter Jane Saville's intersection of painterly impasto and calligraphical line, the techniques of impasto and line related to Peking opera and Bruce Crossman's Gentleness-Suddenness, and ancient Chinese painter Yan's iconic emperor series extended to Australia. These intersecting intercultural dialogues, expressed visually, are energised through the underlying Qian or heavenly concept drawn from Ba-Gua and yin-yang (Ho, 1997). The practice-led research (Dean and Smith, 2009) takes Yan's use of marks as expressive signifiers of character and structure from the iconic Chinese thirteen emperors series and re-contextualizes it within fourteen Australian contemporary emperors in a series of studio paintings, currently entitled Rudd and number fourteen—Crossman. The works use ancient structures and calligraphical markings to denote the character behind the

subjects (Capon, 2005)—both in abstracted languages and iconographic images. The idea is an exploration of the energies and humour of contemporary life, explored through Ba-gua energy.

Luping Zeng is a Chinese-Australian painter who was previously Associate Professor at the Central Fine Arts Chinese Institute in Beijing. Zeng's work is inspired by Michelangelo, Mao Ze Dongmy, and Rembrandt, and is held by the Saatchiart Gallery in London.

GARY MAKIN

Photography: Expanding spatio-temporal connections in a shrinking world

My presentation centres on an aspect of my research that explores photography's place in the media landscape. I argue that photography today can be seen as a complex combination of surveillance, witnessing and memory practices – a dynamic process involving observation, thinking, representation and interpretation. I also argue that these intricate practices are significantly influencing and shaping the way artists engage the world. Creativity and interpretation are complexities integral to art practice. The creative process comes forth in the decision-making found in the selection process, thus defining how artists interpret and execute their work. Photography provides a multitude of spaces

where an artist's creative and interpretive processes are witnessed in exploring and representing their connections with the world, which redefine each artist's way of life and working practices. Photography is creating spaces where artists expand the world in multiple ways, in a world that is rapidly expanding due to advances in photographic technologies. At the same time that these technologies are shrinking the world, they are escalating and extending the photograph to potentially be the 21st century's most highly engaged form of visual expression.

Gary Makin is a professional musician and practising artist in photography, painting and print-making. Formerly a youthful journalist, he has been a curator, education officer and technician at regional art galleries. Makin has a BA Fine Arts (Honours). He submitted his PhD thesis in May 2014.

JACINTA HERBORN

Digital entanglements: Screen usage in youth-oriented live music spaces

The ways in which screens are used and understood by youths within live music spaces are dynamic, complex and often contradictory, in some ways reflecting the practices and meanings ascribed to screens in everyday life, while at times differing significantly. Within these spaces screens draw attention and signal distraction. They also capture aspects of the live event and compromise the experience of liveness, trigger the movement of bodies, and

configure particular postures. Understanding the dynamics involved in the corporeal experience of digital screen usage enables us to gain insight into the way particular technologies alter our bodily practices and transform affective responses to our surrounds. And yet, despite growing academic interest in the prevalence and significance of digital screens, a detailed scholarly account of screens within live music spaces has not been produced. By utilising and extending the concept of 'technosomatic involvement' this paper considers how digital screens are incorporated into the corporeal schemata of attendees at live music events. The paper will focus upon the two types of screens that are most commonly used in live music spaces: mobile phone screens and stage screens. The varied body-technology relations to emerge within this space reflect both dominant discourse pertaining to technology and music, whilst relating to conceptualisations and experiences of liveness, authenticity and fandom. Attendee usage, experience, and discussion of screens within live music spaces reveals much about our embodied relationship with technology.

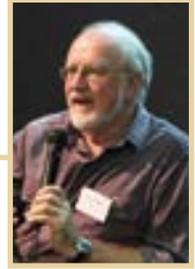
Jacinta Herborn is currently in the third year of her PhD candidacy. Her thesis examines the embodied experience of youth-oriented live music events and considers the developing concept of entanglement. Jacinta is also currently co-authoring a book chapter on embodiment at Australian music festivals.



DAY TWO
THURSDAY 10 JULY

KEYNOTE

9:30 – 10:30



Professor Brad Haseman

Assistant Dean (Academic), Creative Industries
Faculty, Queensland University of Technology

*The pleasures of being on the back foot:
Researching in the manner of Sean-nós dance*

Over the past twenty years artist/researchers in the creative arts have been crafting the principles and practices of a new paradigm of research. Known by a number of terms; performative research, artistic research and practice as research, these researchers have been fashioning their own exacting research strategies in creative arts studios and spaces. Unsurprisingly the shared and truly radical nature of these innovations has not been welcomed by all. This presentation will consider what exactly has challenged traditional research practices so fundamentally and how they have attempted to dismiss these developments. As a result, many creative arts researchers can feel “on the back foot” as they struggle in rigid research environments with little systemic support. However it may well be that the radical aspects of these methodologies lie at the heart of what is being called the fourth paradigm of scientific research, known as eScience. Could it be that the research dynamics from the creative arts pre-figure the needs of contemporary eScience researchers who are struggling to manage the ‘deluge of big data’ which is disrupting their well-established scientific methods? If so, that may be something to dance about.

Brad Haseman is Professor and Assistant Dean (Academic) for the Creative Industries Faculty at the Queensland University of Technology. He is well-known as co-author, with John O’Toole, of *Dramawise*, which has been in print for twenty-six years and translated into Danish, Italian and Cantonese. As a workshop leader and speaker Brad regularly presents throughout Australia, Asia, and Norway and in 2012 was keynote speaker at the London Olympic Arts Festival conference on education, sponsored by The Tate Museums and the Royal Shakespeare Company. Brad is known as a leading proponent of Practice-led Research. His paper ‘A Manifesto for Performative Research’ is seen as a call-to-arms proposing a non-traditional research methodology for the arts. Last year he was keynote speaker at the third Colloquium on Artistic Research in Performing Arts in Helsinki. He is a member of research teams investigating creative practice in learning. These projects include Australian Research Council funded projects *Digital storytelling and co-creative media: coordinating population-wide creative practice* and *Developing applied performance programs for HIV and AIDS education in Papua New Guinea*.

MASTERCLASSES

MASTERCLASS 3

1:30 – 3:00

Professor Brad Haseman

Creative practice as research
Assistant Dean (Academic), Creative Industries
Faculty, Queensland University of Technology

While creative practice is often a deeply immersive experience marked by the uncertainty that accompanies any emergent process, research requires that the practitioner-researcher is able to step back enough to be able to define both their findings and their significance. To do this, a reflexive habit of mind is needed for it enables researchers to define a position from which they can refer to and reflect upon themselves and their work and so be able to give an account of their own position of enunciation. How then can such a position of enunciation be achieved? How are candidates able to arrive at a sophisticated and practiced approach to uncertainty and reflexivity? What is the role of documentation and reflective tools to construct a bridge leading to the candidate's all-important meta-position in relation to his or her creative research?

Dr Sally Macarthur

Musicking Deleuzian immanence

Director of Academic Program, Music, School of Humanities and Communication Arts, University of Western Sydney

This is an introductory masterclass for PhD students that offers a number of points of entry into the complex landscape of Deleuzian thought, showing its application to music. You do not need to be studying music or music cultures to benefit from this workshop. The ideas and approaches discussed will be transferable to diverse research interests. We will focus on the experimental dimension of Deleuze's method. He developed a philosophy of immanence which assumes that all matter, organic and inorganic, animate and inanimate, is connected. Rather than using reasoned arguments and propositions, which presuppose the existence of fixed structures that organize life, Deleuze (with Guattari) argued that life is a creative, open, dynamic system that is in a constant state of becoming. In this view, life is a proliferation of connections that give rise to difference or differentiation (continuous difference/difference differing). Traditional accounts of music assume that it is a closed, meaning-making system with a fixed essence. Deleuzian thought asks us, instead, to shift from being preoccupied with what music means to consider what

music does and what connections it makes. Hence, to borrow from Christopher Small, we will be 'musicking' music. Specifically, the masterclass will draw on Deleuze's conceptual toolbox in order to activate new ways of thinking about music. According to Deleuze, philosophy creates concepts that are different from everyday concepts. Deleuze's concepts work against the generalizing tendencies that homogenise thought. Their aim is to expand difference. Some of the concepts which will be introduced and applied to specific examples in this masterclass include the 'body without organs', 'minoritarian', 'difference', 'becoming', 'assemblage', the 'virtual' and 'actual', 'territorialisation', 'deterritorialisation', 'reterritorialisation', 'event', 'molar lines', 'molecular lines', and 'lines of flight'. Particular attention will be paid to the way these and other concepts potentially mobilise different ways of thinking with regard to feminist music theatre and sound art. We will focus on *The Gordon Assumption* (Chesworth and Leber), 'Tears' from *Passion* (Greenwell), and *The Rinse Cycle*.

PANEL SESSIONS

PANEL SEVEN

11:00 – 12:30

Contested narratives

Panel Members: Natalie Conyer, Annee Lawrence, Natalie Phillips

ANNEE LAWRENCE

Excruciating moments: on the risks and potentialities of shame and failure when writing the cross-cultural novel

This paper is about the pitfalls, risks and challenges of writing a cross-cultural novel in which the central character is a young man from Central Java. It begins by revisiting past Australian literary representations of Indonesia and Indonesians. It then draws on Adrian Snodgrass and David Coyne's application of hermeneutical theory to the architectural design studio and study of Asian cultures to argue that to write across cultures is to engage in a process of understanding with difference and an unfamiliar other. By adding shame, terror and fear of failure to this process of interpretation I aim to illuminate their potential for sustaining cross-cultural writing that remains ethically and responsibly engaged even as it crosses borders; one where the horizon of the writer 'fuses with the horizon of the text' and the text "unhinges" our prejudices and suggests its own" (Snodgrass and Coyne 2006: 43). I outline how Gadamer's theory suggests a re-reading of Edward W Said's *Orientalism*, particularly with reference to the possibility for scholars and, I would argue, novelists, to apply 'insights, methods, and ideas that could dispense with racial, ideological and imperialist

stereotypes'. I conclude that shame has a productive role to play as a component of reflexivity in the writing of fiction that crosses borders, and that courting failure is to 'embrace possibility'.

Annee Lawrence is enrolled in a PhD at the University of Western Sydney's Writing and Society Research Centre. She has family and friends in Indonesia and is writing a novel set in Australia and Indonesia. Her dissertation will explore aesthetics, ethics, alterity and form in the novel.

NATALIE CONYER

How crime fiction speaks the new South Africa

During the apartheid years (1948 – 1994) South Africa as a society was both isolated and repressed. Externally, sanctions separated South Africa from trade, political, artistic, and even sporting developments. Internally, draconian censorship laws curtailed artistic expression, including literary expression, which was stunted or forced underground. Once these constraints fell away and South African artists were free to re-enter the international mainstream, they approached both subject and form with fresh energy and used them in new ways. A feature of post-apartheid literature is the explosion in popularity and

production of South African crime fiction. Critics have begun to examine the genre to find out why and to see what crime novels say about the new South Africa. Most agree that crime fiction interrogates and reflects complex issues confronting South Africa today. This paper will show how post-apartheid crime fiction negotiates the past to resurrect and reposition the individual in a changed society, and to re-establish that society in a global community. It will do so by examining Deon Meyer's *Thirteen Hours*, an internationally popular thriller set in Cape Town.

Natalie Conyer is in the first year of her DCA with the Writing and Society Research Centre at the University of Western Sydney. Her creative work is a crime novel set in post-apartheid South Africa. Her exegesis examines the role of popular fiction in the aftermath of apartheid.

NATALIE PHILLIPS

The many faces of death

The conventional image of death is that of the Grim Reaper – a skeletal figure wearing a black, hooded cloak and wielding a scythe. However, as Karl S. Guthke discusses in *The Gender of Death*, culture, perception and attitude have created various representations

of death, many of which contradict the dominant Reaper image. These rivalling death deities are central to my thesis as they reveal something of the nature of the subjects who conjure up such images. They also raise the question: how can the personification of death be explored in a modern Australian context? In this paper, I will discuss the origins and inspiration behind my thesis topic – from its germination in undergraduate research up to its current state as a doctoral thesis. I will provide a brief overview of my initial findings on death deities (based on research by Karl S. Guthke, Leilah Wendell, and Edgar Herzog), which have, in turn, shaped the creative component of my thesis. From this, I will suggest that a reinvention of death personified is necessary, not only as a means of exploring death in modern Australia, but also as a way of understanding the history of death narratives and their imagining of the overwhelming and unimaginable.

Natalie Phillips is a doctoral candidate with the Writing and Society Research Centre. Her thesis examines the mythology of death and its relationship to the Australian landscape. She became interested in the topic after briefly exploring mythology for her Bachelor of Arts (Honours) thesis in 2012.

Practice-led research

Panel Members: Julia Gregg, Janet Saunders, Yoshi Costello

JULIA GREGG

Emotional metadata – practice-led research into the visualisation of affective textual recall

This paper discusses a practice-led research project that explores and develops appropriate online environments for mapping and visualising readers' affective responses to the books they have read over the years. By devising an html 5 platform the project seeks to visualise the reader/user's memory of their reading, creating a virtual space and temporality in which they may dwell on remembered moments of their reading history and the meaning stored within. It considers how readers/users interact with a data visualisation module that will create a highly subjective and accessible reimagining of their library through an entirely personal lens. Visualising the affect of textual recall demands an understanding of how individuals store these memories, the prompts that will surface the recollections, and the methods of input and visualisation that will resonate with the reader/user to create an artefact that is both recognisably familiar and newly specific. The functionality of the site guides users through a process of recalling and storing their books by

generating a visualisation based on data input and attempts to force a degree of slowness and depth of immersion that is central to the core experience of reading and having read. This is in contrast to the platforms that seek to contrive sociability amongst readers to the detriment of the interiority and isolated concentration native to the ritual of reading.

Julia Gregg is a Masters of Convergent Media student at the University of Western Sydney. She has worked in trade publishing and commercial digital and social media strategy for the past five years, and has a particular interest in online reading community.

JANET SAUNDERS

Finding a gateway to drawing

Why don't design students make rough sketches and thumbnails anymore? The demise of the rough sketch has been ascribed to the easy availability of cheap online resources, client expectation and reduced deadlines and budgets. Sketching, or indeed any form of hand-eye co-ordination, helps designers think, visualise and create; it encourages originality and 'fluency', and leaves a 'thinking trail', providing insights into students' creative processes. And yet, despite the focus on the creative thinking process in the Visual Communications course at the University of Western Sydney, the benefits of using sketches to develop ideas does not resonate with many students. Some rely on repurposing found images, mood boards and templates. The distinction between 'process drawing' and 'illustration' is misunderstood and some students fear 'exposure' of deficient skills.

How, then, can we build drawing confidence and model what is still considered by professional designers as 'best practice'? In my research, I set out to find a fun, non-threatening 'gateway' to sketching for non-drawers through my own visual arts practice, using

improvisational drawing techniques like doodling and projection drawing. This led to the development of a 'squiggling' activity. I also explored sketching 'in the field' at music events using the iPad and Sketch apps to record my 'thinking trail' for analysis. Drawing on this work, this paper investigates techniques developed in my practice, and discusses how they might offer strategies that promote the use of drawing as a creative thinking tool. It aims to add to the critical discourse in drawing research, which argues that process drawing should continue to be clarified, demonstrated and encouraged in design schools.

Janet Saunders has held a variety of design, production and project management positions within the design industry for many years, designing for both print and online environments. She is currently teaching Design in the Visual Communications course at the University of Western Sydney. Combining her visual arts practice, industry design insights, and teaching experience, Janet is completing her PhD, exploring the value of improvisational drawing techniques for the generation of ideas and teaching strategies.

YOSHI COSTELLO

Amateur web design: How professional graphic design formats are re-appropriated for vernacular web creativity

This paper explores how professional graphic design formats are re-appropriated for vernacular web creativity in amateur web designs. Located broadly within the discipline of cultural studies, this paper investigates the amateur web with reference to Hartley's idea of "plural cultures" (2011, p. 76) and the idea of drawing value from the everyday (Hartley, 2011; During, 2005, p. 28). A gap exists in cultural studies literature with regard to amateur web design and its relation to professional graphic design. Existing work in this area is criticised as "numerous parodies and collections [of early amateur web design] organized by usability experts who use the early elements and styles as negative examples" (Lialina, 2005, p. 1). Furthermore, Burgess (interviewed by Jenkins, 2007) implies that vernacular and amateur creativity produces sub-standard works. In suggesting that vernacular artefacts can be improved by collaboration with trained professionals, she arguably rejects the notion that all members of participatory cultures have equal potential to make valuable contributions. This paper

challenges the conception that amateur web design is a less-developed form of design and posits that the amateur web is a design culture in its own right, not classified on the scale of professional design. To support this challenge, the paper describes a current practice-based research project that seeks to create a paper-based artefact based on a collection of online resources created by amateur web designers for use by other webmasters.

Yoshi Costello is an Honours candidate in the Bachelor of Design (Visual Communication) at the Penrith campus. A lifelong interest in drawing and design led her to study graphic design at University of Western Sydney, where she has specialised in illustration and interactive design and developed a passion for design history. Her Honours project stems from her interest in web design and digital folklore.

Law, coloniality and technology

Panel Members: Jennifer Ireland, Matthew Kiem, Jon Kijurina

JENNIFER IRELAND

Authorship in the digital era: Is the law out of step with new writing practices?

Authorship in the 21st century is fundamentally different from what it was in earlier times. Blogging, tweeting, Facebook ‘walls’ and all manner of other media have given writers the ability to share their thoughts with the world at the click of a button. However, with that freedom comes the potential for legal liability. Anyone writing in new media formats is an author or publisher for legal purposes, and can potentially find themselves on the wrong side of the defamation laws, in contempt of court or liable for copyright and moral rights infringements, to name just a few of the legal pitfalls. If this happens, the writer will usually be alone, without a larger corporate publisher to join in their defence. This situation stems from the persistence of legal principles which were developed primarily to regulate traditional ‘mass’ media and publishers, but which appear out of step when applied to some of the more modern modes of authorship.

The dissonance between the law and new forms of authorship raises numerous questions which, despite their legal genesis, are best and most fully explored through an interdisciplinary prism. Digital humanities provides an ideal analytical environment to evaluate the extent of this dissonance, and to develop responses aimed at aligning existing legal principles and new writing

practices more closely. This presentation will examine a selection of potential legal hazards for new media authors, and identify a series of interdisciplinary questions arising from that analysis, which are intended to inform further investigations in the future.

Jennifer (Jenn) Ireland is a Lecturer in the School of Law at the University of Western Sydney. Her research specialties are Intellectual Property and Media Law, with a focus on Social Media Law and, more recently, aspects of Internet regulation. Jenn has a special interest in the development and implementation of high quality, research-led innovations in blended and e-learning curricula for tertiary legal education. She also has significant experience in legal and electronic publishing prior to academic life, and an ongoing interest in the legal and academic publishing industry.

MATTHEW KIEM

The Border Risk Identification System as onto-colonial designing

Barnor Hesse coined ‘onto-colonial’ to describe the process of bringing into being a social reality structured by colonial systems of racialised governance. Onto-coloniality, he suggests, is re-produced through the regulatory and administrative power of Europeanised assemblages over non-Europeanised assemblages, a power relation that endures as the naturalisation of a Eurocentric political

ordering. By drawing Hesse's thinking into dialogue with an ontological understanding of design—the embodiment of decision and direction in systems and things—this paper looks to bring the agency of design into focus as an onto-colonial force. Simply put, I propose onto-colonial designing as the condition and the means by which colonial, racial, and nationalist power formations are able to endure and proliferate. To help explicate the meaning of onto-colonial designing, this paper will analyse the instrumental rationalities and effects at play in the development and introduction of the Border Risk Identification System (BRIS)—a software analytics system designed to produce tiered risk assessments of international visitors to Australia—into a border apparatus that, under pressure from increasing numbers of mobile bodies, is becoming ever more expansive, securitised, and technologically mediated. In these terms I argue that the onto-colonial designing of BRIS is but one contemporary materialisation of what Nelson Maldonado-Torres calls 'racist/imperial Manichean misanthropic skepticism', or, the 'imperial attitude'.

Matthew Kiem is a design theorist and lecturer at UTS: Insearch and doctoral candidate at the University of Western Sydney. His PhD involves the study of coloniality from an ontological design perspective.

JON KIJURINA

Send in the drones: A strategic analysis of historical developments in unmanned warfare

This paper analyses the historical background of targeted drone killing in

order to demonstrate how the tactic is not adequately applicable to the United States' strategic goal of defeating international Islamic terrorist organisations. It begins by looking at a selection of successful targeted killing and capture campaigns since World War II. It compares their political, cultural and geographic aspects with the Obama Administration's targeted killing campaign in the War on Terror, arguing that the current offensive shares none of the aspects that made previous operations successful. It then assesses targeted drone killing as a U.S. tactic for the purpose of casualty aversion – a prevailing mindset in the military establishment since the end of the Vietnam War. It compares the tactic to NATO's high-altitude bombing of Serbian military targets in 1999 to show how risk aversion negatively affects a force's ability to deliver its political objectives in the field of battle. Finally, it analyses the drone industry within the context of the military-industrial complex. It argues that major defence industry corporations have, for their own financial gain, coerced the U.S. military establishment into acquiring a technology which, detrimentally to U.S. geostrategic interests, prolongs and expands conflicts.

Jon Kijurina is an honours student. He will present what is essentially the first chapter of his thesis (currently in progress). The thesis focuses on the Obama Administration's tactical embrace of targeted drone killing and argues that it is proving strategically ineffective in the goal of defeating Islamic terrorist ----missing word?

Creative practice

Panel Members: Miro Bilbrough, Murray Robertson, Sarah Gilbert

MIRO BILBROUGH

'Ink spots of happiness' and other poems by Miro Bilbrough

I've been a poet a few years more than a filmmaker. In fact although technically and aesthetically distinct forms, poetry and narrative film hold hands in my practice: sharing aspects of voice and sensibility but also structural shapes and chains. They're close as cousins — unusually tight ones.

I have a filmmaker on a writing workshop to thank for recognising an unsuspecting fellow traveller, advising that my poems were thick with scene, character, place — the staples of film. Unleashed by her comment, I made my first film. *Urn* (1995) was an adaptation of one of my poems and without dialogue and heavy on voice-over, somewhere between forms. After that, I got bolder and added dialogue to my film scripts, embarking on a love affair that has only intensified with practice. Since then the dialogue has migrated the other way to the poetry, and narrative buses happily between...Ah buses! Great places for catching sly dialogue.

Sometimes when I'm stuck writing a script, becoming predictable to myself, I'll break off and write a poem, spitting and polishing, omitting and ad-libbing till it surprises and shimmers and I lose self-consciousness and easy logic, in language. I like to stay alert to the way phrase or image can become the bearer of uncanny emotional truth. Poems and films: they're both transports to other places, not least of all into language, and, most desired by me as a writer — into a moment, to what it feels like.

Miro Bilbrough is a filmmaker and poet, currently undertaking a DCA with the Writing and Society Research Centre, University of Western Sydney. Her award-winning films include the features *Being Venice* (2012) and *Floodhouse* (2003), and the short films *Bartleby* (2001) and *Urn* (1995). Her poetry has appeared in *Cordite*, *Otoliths*, *Landfall*, *Sport*, *Starch*, and *Pasture*, and *Best New Zealand Poems 2010*, and her debut anthology *Small-Time Spectre* was published by Kilmog Press (2010).

MURRAY ROBERTSON

An Agglomerov* of TextWerk* Affordances

Hazel Smith's 2012 lecture on practice-led research was as unexpected as a legacy from a forgotten aunt: a meteor shower. Her whirling diagram enticed me into a Magic Roundabout. My trove of existing interdisciplinary interests turned into research involving fonts, glyphs, artists' books, word-play, paper architecture, computers, animation, music, sound. Practice-led Research, Research-led Practice in the Creative Arts was an epiphany – it became my scripture –and has since inspired my research experiments in narrative fiction; primitive, undirected, diffuse, contemporary and unexpected. The original thesis proposal, 'An Invented Form of Remedial Fiction', no longer reflects my segue into an exploration of a universe of narrative possibilities where story no longer implies book, movie, theatre, poem, painting or drawing. Mark Z Danielewski's *House of Leaves* and Chris Ware's *Building Stories* (an agglomerov) have inspired me to reach out beyond the termination shock of the Kindle to become a third NASA Voyager tasked with reporting back on infinite and unknown realms where one discovers new possibilities and invents extraordinary, interstellar forms of communication. The narrative fragments will exist across

mediums to reveal themselves only to the adventurous. Intersections support each other unexpectedly: appreciating a paper foldup depends upon having previously experienced screened text which itself cannot be fully understood without reference to the foldup it supports. To paraphrase Antonin Artaud (1946): my artefacts, foldups, sounds and new-media affordances are not artefacts, foldups, sounds and new-media affordances but documents. You must look at them and understand what's inside. * writer's neologisms.

Murray S Robertson has taught Mathematics, Speech and Drama, Afrikaans, English, and Computer Studies. He has a Masters in Cultural and Creative Practice from the Writing and Society Research Centre, University of Western Sydney. Prior to 2012 he had dropped out of: B.Mus, B.Sc Electrical Engineering, M.B. Ch.B. and a Postgraduate Diploma in Musical Composition. His poetry has been set to music by Dr James Humberstone and Dr Nicholas Ng. Two of his one-act plays have been performed at Carriageworks. He has a Theatresports® background and plays Roy in *Così* 2014, an updated version of Louis Nowra's play opening the week after this conference on 18 July in the Blue Mountains.

SARAH GILBERT

In Buenos Aires – A bibliomemoir

In this paper, I will present a brief description of my doctoral project and discuss some of its central themes and concerns. My creative work is a memoir that recounts my experience of learning Spanish and reading Argentine literature in Buenos Aires to ask, is reading the literature of a country or culture a fruitful way to orient oneself in foreign, unknown territory? Or does great fiction elude the traveller's insistent hunt for something that will provide the 'key' to unlocking a place or its people? What do reading and travelling have in common, and how are they different? Does being cast into a foreign literary environment produce some of the same anxieties and confusions that landing in a foreign country can often provoke? How are these feelings amplified when one attempts to read in a second language? These questions will be addressed with direct reference to the writers explored in the memoir – key writers in Argentine literature, as well as writers who have set their novels and essays in Argentina. Following this discussion, I will read a short excerpt from my creative work.

Sarah Gilbert is a writer and journalist.

Since starting out as a News Ltd copy girl, she has worked as a tabloid reporter in New York, a TV journalist in Sydney, and a travel writer in Argentina. She is currently writing her first non-fiction book, as part of a DCA at the University of Western Sydney.

Western Sydney voices

Panel Members: Shannon Said, Lucija Medojevic,
Katrina Sandbach, Dennis Lam

SHANNON SAID

**Finding identity through collective voice:
Conversation, song writing and community
voice**

When was the last time a conversation you had became the inspiration for a work of art? This paper reflects on the processes of interviewing New Zealand Maori leaders, gleaning their whakairo (thoughts and concepts), and using these as impetus for a new song writing project with Maori congregants of Calvary Life Outreach Church (CLO), located in Minto, South West Sydney. Alongside a focus group with the CLO community, such concepts and their realisation underpin the intent of this paper. Exploring Christian-Maori identity with these groups has revealed some fascinating insights into cultural and spiritual truths that are shaping the creation of new songs, to be collated in an upcoming album. Importantly, the ontological reality of being a diaspora community has brought to light some very real concerns around identifying with faith over culture, which is a defining factor of the diaspora community, as well as utilising Maori language and haka to define the community's cultural heritage, and potent forms of collective worship. The paper also investigates my own position

as Maltese-Australian, and alongside the encouragement of the interviewees and focus group, my own diaspora identity posited next to Christian-Maori identity throughout the written and creative work, most obviously through the tri-lingual (English / Maltese / Maori) expression of the album.

Shannon Said is a PhD (Music) candidate investigating Christian-Maori diaspora identity in his local church based in South West Sydney. He has a passion to see local expressions of faith and identity and find expression within such settings, and he actively seeks to engage others in this journey to find “the sound of the heart”.

LUCIJA MEDOJEVIC

How does first year of schooling affect development of English and maintenance of heritage language in bilingual children?

Australia is a country characterised by continuous immigration and, as such, presents a rich landscape of cultures and languages that co-exist. In these circumstances multilingual children are a highly heterogeneous population with a variety of language acquisition patterns; the children of migrants, and migrant children, are invariably exposed to

different languages or language varieties and mixtures. The choice made by parents regarding family language policy and factors impacting upon language acquisition will vary based on cultural and linguistic background, generation since migration, differences in parenting behaviours and beliefs. At age 5, a dramatic reversal occurs in immigrant children's exposure to language from the very beginning of school attendance when the exposure to English takes up the bulk of the day. The lack of general understanding of what these children know and do not know at the beginning and during the first year of schooling is an issue of concern for parents and teachers alike. This paper focuses on second and third-generation Serbian-Australian bilingual children living in western Sydney. Will Serbian-Australian bilingual children continue their Serbian heritage language or will they reject it? Will they acquire English to the level of their peers, or will they lag behind? This paper will show that the first year of schooling can help bilingual children develop English to the level of their monolingual English peers. It can also help the development of Serbian but in very different ways for second- and third-generation children because the family's composition, education and linguistic routines play an important role.

Lucija Medojevic is an applied linguist at the School of Humanities and Communication Arts, specialising in Bilingualism and Biculturalism. She completed her PhD on the topic of "The effect of the first year of schooling on bilingual language development: A study of second and third generation Serbian-Australian 5-year-old bilingual children from a processability perspective", and will graduate in September 2014.

KATRINA SANDBACH

The creative fringe

A creative boom is occurring across western Sydney, shown through a diverse range of initiatives occurring between artists, community, and corporate sectors that use innovative approaches to building community capacity (Williams, 2008). Examples can be found in high profile creative events like Sydney Festival's Western Sydney program, as well as smaller community initiatives like Penrith Council's 'Magnetic Places', and the ongoing work of Western Sydney community arts group Information and Cultural Exchange (ICE). In addition to this, there are a number of creative practitioners, organisations, and micro-small business enterprises based in the region, challenging the notion that in order to thrive, creative industries need cities. This paper will

explore the growth of creative milieu in western Sydney and what this might suggest for economic, cultural, and educational development in the region.

Katrina Sandbach is a designer and academic who currently lectures in the Bachelor of Design (Visual Communication) in the School of Humanities and Communication Arts. Her PhD thesis 'Envisioning Design' uses an action research approach to investigate the connections between place and professional design practice, how it affects the way we teach design, and her role as an educator in Greater Western Sydney.

DENNIS LAM

Game of cultures: Cross-cultural adaptation of Chinese/international students in Australian universities

Australia is a popular study destination for Chinese/International students. However, barriers to cross-cultural adaptation such as communicative competency, academic adjustment, security issues, and psychological resilience (Marginson, 2002) need to be overcome for these students to function effectively in Australian society. An investigation using mixed methods will map language motivation and learning styles to assess any relationships and/or obstacles between their communicative competency

and cross-cultural proficiency. Issues in communicative competency and students' willingness to undergo deculturation/acculturation process (Kim, 2001) will impact on their personal agency and efficacy in cross-cultural adaptation, which could present secondary consequences in academic, psychological and security matters

Dennis Lam is currently enrolled in a Research Masters with the School of Humanities and Communication Arts. His interest in cross-cultural communication of Chinese students stems from his trips to Beijing where he was intrigued by the uptake of Chinese students conversing in English. His studies in an MA (TESOL) helped fuel interest in the role cultural adaptation plays in English language learning – which forms the basis of his research.

Literature and philosophy

Panel Members: Valeria Pashkova, Arka Chattopadhyay, Jason Tuckwell

VALERIA PASHKOVA

Hannah Arendt on thinking as the inner dialogue of two-in-one

In *The Life of the Mind*, Arendt suggests that the modern “fashionable” quest for identity is “futile” because “our modern identity crisis could be resolved only by never being alone and never trying to think” (Arendt 1978: 187). This paper will attempt to unpack this claim and show its relationship to Arendt’s understanding of the nature of human mind and thinking. I start by arguing that, for Arendt, the self-identity of a human being – something so obvious and apparent to the observer – conceals an “inner duality” which is inaccessible in and to the company of others. The search for “identity” thus glosses over an internal “split” that explains how one can question oneself and end up in a position of either agreeing or disagreeing with oneself (see Arendt 1978: 198, 74-75). I will then demonstrate how in the essay on Socrates, Arendt relates this phenomenon of “inner duality” to the possibility of inner dialogue, the Socratic dialogue of “two-in-one”, which, according to her, constitutes the nature of the process of thinking (Arendt 2005: 21-23). Arendt contends that the self-dialogue of thought is activated when human beings extricate themselves from the company of fellow

beings and the human mind remains in solitude. In this context, it is misleading to define the self solely as a singularity, as fully identical to itself. Thus, the inner search for one’s identity becomes self-defeating and will always end up with the discovery of the inner conversation with the “other self” – one’s own dialogical partner. I conclude by arguing that, for Arendt, the mind functions as its own mirror, so to speak, wherein its thoughts and the processes that frame those thoughts are reflected back to itself. Since there would be no thinking without this reflecting-back, Arendt argues that being two-in-one is constitutive, and not just a random variable, for being a thinking being in the first place.

Valeria Pashkova holds a Master’s degree in Political Economy from St. Petersburg State University in Russia. She is currently a PhD candidate in Social and Political Thought in the Institute for Culture and Society. Her primary area of research interest is Hannah Arendt, with a particular focus on her understanding of the relationship between philosophy and politics and her attempt to re-think the tradition of Western metaphysics.

ARKA CHATTOPADHYAY

The Lacanian what in the Beckettian where: Samuel Beckett's *What Where* and the structure of the Impossible

This paper approaches the combinatorial structure of Samuel Beckett's last stage play *What Where* (1983) from a Lacanian perspective to the point at which it reveals a structural impossibility. I would argue that Beckett installs the figure of the impossible as a structural impasse and this installation is his way of inscribing the Lacanian order of the Real which can only be addressed as an 'impasse in formalization'. Through a structure of entries and exits of its four characters— Bam, Bem, Bim and Bom, *What Where* portrays a series of failed tortures which oscillate between the stage and offstage. I seek to demonstrate that Beckett's play shows the repetition of a structure which is unrepeatable. The terminal point, supposed to loop back to its circular repetition, is poised on the impossibility of one person (Bam) being at two places at the same time. Beckett skips this impossible point in his repetition and decides to close the play at this juncture, highlighting the impasse in the structure. In my analysis I will show how this repressed point of the impossible relates to the

repression of the master instructor Bam's victimhood and his doubling into Bam and the dismembered voice of Bam. The impasse also has resonances with two further repressions like the three positions occupied by four figures and Beckett's exclusion of the fifth vowel 'u' or 'Bum' in the four names which he identifies with the four vowels: 'a', 'e', 'i' and 'o' with Rimbaud's sonnet 'Vowels' as an intertext.

Arka Chattopadhyay is an M.A, MPhil in English Literature, Presidency College and Jadavpur University, India. Having finished his MPhil on Samuel Beckett and Alain Badiou, he is now pursuing his PhD with the Writing and Society Research Centre at the University of Western Sydney. He has presented at conferences like 2010 and 2011 NEMLA Conventions, and the 2012 International Samuel Beckett Working Group. He has published in books, anthologies and journals like *Miranda* and *Samuel Beckett Today/Aujourd'hui* and edited the book *Samuel Beckett and the Encounter of Philosophy and Literature* with James Martell, published by Roman Books, 2013.

JASON TUCKWELL

What is a problem?

If The Republic remains the definitive document of arts discordance with knowledge, we know it does not inaugurate it: Plato's expulsion is already predicated on an 'ancient quarrel'. Nevertheless, contemporary artistic praxis is profoundly intimate, even primarily engaged with highly abstract, conceptual motifs but does this proximity renounce the nature of this ancient incommensurability? There has been much discussion of the balance, domination and legitimacy of the central aporia these questions evoke – between theory and practice, ideas and affects, episteme and techné. But perhaps there is another issue. Are they differentiated from one another on the basis of the same problematic proposition? What is a problem? We are very accustomed to the coupling of problems with solutions, where problems are a kind of error of immanent partiality to which corresponds an already existent resolution. But this is not the only proposition about the nature of problems. In pure mathematics, the problem rather indicates a generative principle, even a

purely creative emergence. This is a very different proposition where the problem indicates the operation of a function. This proposal will present a simple outline of how mathematics forwards the functional case, before a discussion of how this different approach to problems prefigures for thought a very different encounter with art.

Jason Tuckwell is a PhD candidate with the Writing and Society Research Centre. His theoretical interests include Continental philosophy, mathematics and art history. His current research focuses on functions in art.

Film: Music, genre and narrative

Panel Members: Michael Coombes, Daniel Binns, JT Velikovsky

MICHAEL COOMBES

Screen music as montage and metaphor

This paper develops our understanding of how screen music functions rhetorically in terms of its relationship with the image. It explores the notion of screen music as a metaphor-producing device, and proposes a structured spectrum model for understanding how music can relate to the moving image, across genres, periods and cultures. I aim to demonstrate the vital importance of comparative approaches in developing our understanding of screen music cultures. The paper focuses on developing montage theory from film studies, and applying theories of metaphor from literary theory, to understanding the range of metaphors that can be produced from the montage of music with the moving screen image. Metaphor, explicit or not, is produced by the montage of music and image, and the degree of correspondence or distancing of music to music – whether compositionally, semiotically, or by other means – can be plotted along a

continuum that can be seen to constitute a range of film genres and practices as they have developed over time. The more distanced the sonic from the visual, the more overt the montage and metaphor produced, and, the further the expression moves from realism to disruption, from the classical to the post/modern, from the structuralist to the poststructuralist. I will argue, therefore, that a point of comparison appears across genres, periods, and practices which produces insights that cannot be discovered by analysing just a single object in depth.

Michael Coombes is a PhD candidate in music and philosophy at the University of Western Sydney who researches the role of music in the development of subjectivity. He studied music composition at ANU and ethnomusicology at UNE, completed his honours thesis in screen music at Macquarie University and completed a Diploma of Business from Ultimo TAFE. He works as a business analyst and writer at Telstra Media.

DR DANIEL BINNS

Gruesome GIs and sexy Nazis: World War II as fantasy playground

World War II has served as the backdrop for some of the most iconic films ever made, like *Casablanca* or Renoir's *La Règle du jeu*. More recently, it has functioned as the site of some of the most depraved, bawdy, and violent narratives ever put on screen. The opportunity to revisit or rewrite this history – particularly with regard to the American-led triumph over the Nazis – has been eagerly taken up by filmmakers as diverse as Billy Wilder, Spike Lee, Mel Brooks and Steven Spielberg. None of these filmmakers, however, did so with as much gusto as the inimitable imitator himself, Quentin Tarantino. Tarantino's 2009 gruesome wartime comedy epic *Inglourious Basterds* repainted history with brute strokes, as if an echo to *Reservoir Dogs*. A couple of years later, Zack Snyder's *Sucker Punch* rewrote the Second World War as a steampunk horror-show. From the end of the war – probably during the conflict

itself – violent sexploitation films like *Ilsa, She-Wolf of the SS* adapted themes and archetypes from narratives of the conflict, using the battles, scenery, and locales to stage depraved tales of debauchery. This paper will ask what makes World War II a suitable jumping-off point for such diverse stories, particularly for those who refashion war into a fantasy land of sex and death? It takes as its core examples the video games *Velvet Assassin* and *Wolfenstein: The New Order*, and the films *Inglourious Basterds* and *Iron Sky*.

Daniel Binns is an academic, writer and filmmaker based in Sydney. He has produced television series for Fox Sports and National Geographic, and is developing two feature films for production in 2015-16. Dan teaches film and media studies, and his research focus is on high structuralist analyses of film - particularly Hollywood films from 1960 to the present - and the relationship between film and other media, particularly videogames.

JT VELIKOVSKY

StoryAlity theory, consilience, evolutionary epistemology and holonic memetics

StoryAlity Theory (Velikovsky 2012a) is a theory of narrative fiction feature film creation based on a study of the top 20 and bottom 20 'return-on-investment' (RoI) feature films of the past 70 years, examining the creative person, process, product, and place in these films, using 'Creative Practice Theory' (Velikovsky 2012b). Creative Practice Theory is a synthesis of the systems model of creativity (Csikszentmihalyi 1988, 1996) (Simonton 2011) and Bourdieu's practice theory of cultural production (Bourdieu & Johnson 1993; Bourdieu & Nice 1977), consilience (Wilson 1998) and evocriticism (Boyd 2009) (Boyd, Carroll & Gottschall 2010). Identifying the meme (Dawkins 1976, 2006) (Koestler 1978) (Csikszentmihalyi & Massimini 1985) as the holon (Velikovsky 2013) enables an analysis of creative 'cost-benefit ratios for artists and audiences' (Boyd 2009) in narrative fiction feature film creation. A systems approach (Sadowski 1999) (Altmann & Koch 1998) (Laszlo & Krippner 1998) to biocultural evolution

in analysing holons in the feature film (1) domain, (2) field and (3) individual using evolutionary epistemology (Campbell 1960, 1965, 1974), (Popper 1963, 1999) enables a hypothesis on the heuristics of creating a feature film (story, screenplay, film) that may have a higher probability of going viral in culture. The StoryAlity Theory retrodicts the 2012 entry into the top 20 RoI film list, and also provides 30 guidelines (heuristics) for screenwriters and filmmakers aiming to enjoy a sustainable career in a creative domain where 98 per cent of screenplays go unmade (Macdonald 2004) and seven in ten films lose money (Vogel 2011).

JT Velikovsky is a doctoral candidate in Film/Screenwriting/Transmedia at the University of Western Sydney and a graduate of the AFTRS (Screenwriting). He is also a million-selling transmedia writer-director-producer (film, games, television, books, comics, theatre, music), a professional story analyst for major film studios and government film funding bodies, and a judge for the Australian Writers and Directors Guilds.



KEYNOTE

9:30 – 10:30



Professor Clemencia Rodríguez

Professor, The University of Oklahoma,
Department of Communication

Media at the margins: Let us shift (perspectives)

Based on ethnographic research on media at the margins, this presentation proposes a shift in perspective at several different levels: 1) instead of focusing on individual technologies, our research should examine how grassroots communicators operating at the margins exist in a media ecology that offers different potentialities in each historical situation; 2) instead of trying to determine if the media technologies used at the margin are old or new, digital or not digital; we need to explore how embedded community communicators detect local information or communication needs and plug available technologies to address such needs; 3) our research on media at the margins should shed light on how grassroots communicators re-invent, hybridize, converge, and bridge technologies from one platform to another. In sum, understanding media at the margins is about embracing complexity, maintaining the notion of media ecologies, and understanding how grassroots communicators, deeply embedded in local contexts, wedge media technologies in everyday life.

Dr. Clemencia Rodríguez is Professor in the Department of Communication at the University of Oklahoma. In her book titled *Fissures in the Mediascape: An International Study of Citizens' Media* (2001), Rodríguez developed her "citizens' media theory," a groundbreaking approach to understanding the role of community/alternative media in our societies. She continues to explore how people living in the shadow of armed groups use community radio, television, video, digital photography, and the Internet, to shield their communities from armed violence's negative impacts. This has involved fieldwork in regions of Colombia where leftist guerrillas, right-wing paramilitary groups, the army, and drug traffickers made their presence felt in the lives of unarmed civilians. In her recent book, *Citizens' Media Against Armed Conflict: Disrupting Violence in Colombia* (University of Minnesota Press, 2011) she reports many of her findings. She continues to teach in the areas of communication for social change, communication theory, and gender studies.

MASTERCLASSES

MASTERCLASS 5

1:30 – 3:00

Professor Clemencia Rodríguez

Participatory methodologies in ethnographic contexts

Professor, University of Oklahoma, Department of Communication

This workshop will introduce participants to several different participatory qualitative methodologies for data collection and analysis. Developed by cultural anthropologist Pilar Riaño Alcalá in her research on youth, memory, and violence in Colombia, these methodologies have great potential when adapted in contexts

of ethnographic research. During the workshop participants will see how data collection instruments are collectively designed and implemented. These are excellent methodological tools for research initiatives committed to the collective construction of knowledge.

MASTERCLASS 6

1:30 – 3:00

Dr Kenny Wang

Corpus and language teaching

Lecturer in Languages, Interpreting and Translation, School of Humanities and Communication Arts, University of Western Sydney

This workshop introduces corpus as a data-driven approach to language teaching. Corpus is an excellent research tool for language and discourse studies. It also has great pedagogical potential. It allows language teachers to better utilise authentic language data in their teaching,

it is a tool to help teachers diagnose errors in student outputs, and it can be used as an assessment tool. In the workshop, students will have an opportunity to use some software programs to run some simple queries and see how corpus may be integrated into language teaching.

PANEL SESSIONS

PANEL 14

11:00 – 12:30

Political representations and media

Panel Members: Jonathan Foye, Rory Dufficy, Parastoo Mousavi

JONATHAN FOYE

God-given gift: The media management skills of Archbishop Peter Jensen

During his twelve years as the Anglican Archbishop of Sydney (2001-2013), Peter Jensen amassed an enviable media profile. With a memorable appearance on the ABC's Q&A, opinion pieces published in *The Sydney Morning Herald* and *The Monthly*, and the rare honour of delivering the annual Boyer lecture, he was a media prelate without peer. Commenting on a wide range of social issues, ranging from same sex marriage to industrial relations, from his conservative evangelical worldview, Archbishop Jensen was a polarising figure frequently at the centre of controversy. With a critical eye to the nature of Australia's religious affairs reporting in general, and coverage devoted to Jensen, in particular, this paper exposes the media management techniques that the former Archbishop employed to ensure his message 'cut through'. The paper also briefly explores the varying ways that prominent commentators responded to Jensen during his episcopate. Drawing on interviews with commentator Muriel Porter and the Archbishop's long-term correspondence partner, the retired High Court Justice Michael Kirby, the paper reveals Archbishop Jensen as a charismatic leader possessing a keen

awareness of audience. It also explores Archbishop Jensen's rare ability to condense complex messages into smaller 'sound bites', and the efforts of Anglican Media Sydney (AMS) to position him as an opinion leader and celebrity figure.

Jonathan Foye is a PhD candidate at the University of Western Sydney and a freelance journalist. His dissertation, 'Graving Another Testament: A Critical Discourse Analysis of the Sydney Anglicans Under Peter Jensen 2001-2013' will be completed in 2014.

RORY DUFFICY

Dissolution and recomposition: Valerie Solanas and the Avant-Garde

The avant-garde, conceptualised as a particular articulation of politics and aesthetics, gains descriptive purchase only when seen as an epochal process that emerges in relationship to a distinct regime of capital accumulation and thus a distinction configuration of social production and reproduction. In this paper, I want to explore what a statement like this might mean, or how it might be true, by reading Valerie Solanas' 'SCUM Manifesto' (1968) as a peculiar limit-point of that avant-garde, which, arriving at the moment of the latter's dissolution, allows us to witness the end of the conjunction

of politics and aesthetics that carried that name, and thus perhaps better limn its features. What Solanas' manifesto allows us to see instead is the far more unstable ground from which any future attempt at revolutionary aesthetics or aesthetic revolution will need to begin.

Rory Dufficy is completing a PhD at the University of Western Sydney. He has published poetry and criticism in *The Sydney Morning Herald*, *The Australian Book Review*, *Overland*, *Cordite* and elsewhere.

PARASTOO MOUSAVI **Crowd-advertising model**

Crowdsourcing has been recently used by many companies such as L'Oreal. It refers to the act of asking the crowd to participate in companies' activities (Howe, 2006, Howe, 2009) including marketing. The Marketing Research Institute (MSI) has encouraged companies to use new methods such as crowdsourcing in their future marketing (MSI, 2014). Crowdsourcing has been used in various fields such as innovation and Product development (Canal 2010), marketing

(Brabham, 2010,). Despite the growth of crowd-sourcing in marketing, the application of this technique is in its infancy (Howe, 2009). This research seeks to enrich the use of crowdsourcing in marketing by developing a crowd-advertising model. It addresses the need for a comprehensive approach for a crowd-advertising model. The purpose of this exploratory sequential design will be to qualitatively explore the potential with a content analysis and then to determine if the qualitative findings generalise to a large sample. The first phase of the study will be a qualitative exploration of crowd-advertising in which the content of case studies, reports, news, online websites, blogs and social media will be collected. Building upon this initial exploration, the quantitative methods will be developed to validate the model.

Parastoo Mousavi has a Bachelors degree in Industrial Engineering, and Masters degree in IT Management. She is a first-year PhD student with the School of Humanities and Communication Arts at the University of Western Sydney. Her research proposal is about crowd-advertising.

Linguistics: Arabic

Panel members: Bariq Al-Husain, Reema Al-Hayek, Amal Maximous

BARIQ AL-HUSAIN

A new account for translation shifts and translation quality assessment

The most important goal in translation is to keep the source text's peculiarities in the target text. This is well established in translation quality assessment as well. Accordingly, the source text's linguistic, extra-linguistic and functional aspects are used as the criteria against which the translation is judged depending on the extent of divergence. Translation 'shifts' is a term that can cover all the divergences occurring in the target text. Therefore, this study proposes that a deep investigation of the possible translation shifts can be used as a model for translation quality assessment. To this end, the current study tries to build up a comprehensive account of translation shifts by analysing pairs of translated texts between English and Arabic. After that, the methodology of using translation shifts in translation quality assessment should be explained with regard to the different assessment situations, i.e. different text types and abnormal functional translations. In brief,

this study maintains that translation quality assessment depends on two categorisations of translation shifts. The first classifies translation shifts in terms of the reason behind them into obligatory, optional, portion, and errors. This constitutes the most qualitative statements of translation renderings. The second categorisation includes all the possible types of translation shifts that would be determined after the analysis of English-Arabic translated texts. This categorisation helps in formulating the priorities of most and least relevant translation shifts in each translation case depending on text types' requirements and exceptional functional situations. After all, the shifts-based translation quality assessment model is to be applied to a number of English-Arabic translations in order to test its applicability and validity.

Bariq Al-Husain is from Iraq and has completed an M.A. in translation studies in Iraq. Bariq's M.A. thesis was entitled: 'A critical analysis of Julian House's approach to translation quality assessment'.

REEMA AL-HAYEK

Code-mixing among Jordanian university students: A qualitative study

Bilingual speakers use two languages in one speech utterance simultaneously for various purposes. This study focuses on three main reasons for mixing English within Arabic speech: linguistic, social and field of discourse. It examines the following: (a) two factors that affect code-mixing, gender and area of study; (b) the reasons for code-mixing and (c) the situations where they deliberately code-mix in speaking. A sample of Jordanian university students from three public universities in North Jordan took part in 17 interviews in the summer of 2013. The participants' linguistic behaviour was first observed in initial interviews before informing them of the purpose of the study. After that, the participants had semi-formal conversations with the researcher expressing their points of view of using English within Arabic speech on campus. The results show that both female and male students use English for social purposes; where males tend to use it with female friends to evoke a high social rank, and some females resort to English to exclude and/or include some interlocutors. Moreover, both females and males use English in field of discourse-situation expressing scientific terminologies.

Reema Salah Al Hayek is a PhD candidate with the School of Humanities and Communication Arts. She has worked as an ESL instructor in Jordanian schools, cultural centres and universities. She uses mixed methods in sociolinguistics research. Her expertise includes gender issues from a language planning perspective, language use in Arabic contexts, code-mixing and linguistic and rhetorical features in the Quran.

AMAL MAXIMOUS

Teaching and learning community interpreting

This paper explores the process of teaching and learning in community interpreting at the University of Western Sydney in the language combination of English-Arabic at both undergraduate and postgraduate levels. It will discuss my study which uses a mixed-methods approach with a predominantly qualitative approach for data collection and data analysis to obtain thick descriptive data. This approach was implemented through case study methodology that allowed the use of classroom observation, tutors' and students' interviews and questionnaires as well as examination documents. An abundance of descriptive data was collected, including details of classroom encounters and numerous field notes as well as copious in-depth conversations with participants. The paper will discuss the preliminary data analysis that portrays a detailed picture of what transpires in interpreting classrooms and highlights significant practices and strengths in both tutors and students. A diverse range of teaching skills and learning styles emerged from the data, which, if consolidated, can potentially improve the process dramatically and consequently improve the profession. The preliminary data analysis

also gave substantial indications of broken communication at various levels: between tutors and students, between unit coordinators and tutors as well as between the institution and students and tutors. Clarifying these strategies can empower students to achieve autonomous learning and reinforce relevant theoretical teaching. More rigorous qualitative data analysis is in progress, which will allow the stakeholders in the process to see the whole picture and pinpoint strengths to reinforce and weaknesses to improve. It will also allow comparison between the prescriptive literature on how interpreting should be taught and how it is actually taught and make the required adjustments.

Amal Maximous was born in Egypt and has an educational background in computer science. She has a Master of Interpreting and Translation from the University of Western Sydney and is an accredited professional interpreter. She has worked as an interpreter in various roles for six years, predominantly in legal settings. She has a BA (Hons) in Teaching and Learning Interpreting. Her PhD research topic is also in Teaching and Learning Community Interpreting at the University of Western Sydney.

History and politics

Panel Members: Nicholas Richardson, Thomas Costigan, Simon Fleming, Daniel Taha

NICHOLAS RICHARDSON

Shocking policy

Government communication surrounding the proposed Federal Budget for 2014 is indicative of a concerning trend in policy and project announcements in the media. At a time when Habermasian-driven schools of thought in policy planning advocate deliberative approaches to policy communications, the realities in practice reveal attempts by government to control message, corral debate and ultimately hoodwink the media and the public. The results are policy shocks – policy and project announcements that seemingly come from nowhere with little time to germinate in the psyche of the electorate. They are announcements that fail to sit well. They are announcements that leave more questions than answers. This presentation uses Sydney transport projects as case studies. Drawing on media, public and expert research conducted as part of my doctoral thesis, it aims to shed light on the situation. It adopts a Foucauldian view and looks specifically at the power of discursive regimes at play in policy development. It analyses these regimes from the perspective of all actors in the policy development process. It concludes that there are no policy and project short cuts;

prevailing discourses must be understood and acknowledged or even the most well intentioned attempts by policy makers and government decision makers will continue to lead to shocking policy; policy announcements that will generate noisy opposition, the weight of which will either plague policies and projects throughout their existence or render them unlikely to succeed to implementation.

Nicholas Richardson is undertaking the final year of his PhD at the University of Western Sydney. In 2010 he was awarded the Dean’s Medal at the University of Western Sydney for his Masters in Communication. He previously worked in professional communications, including political speech writing. He is currently a Lecturer at the University of New South Wales.

THOMAS COSTIGAN

Sumner Welles: FDR’s global strategist

Prior to the United States involvement in World War Two a small group of planners within the State Department and Council on Foreign Relations (CFR) were thinking about what a post war world might look like and how the United States could take advantage of its anticipated victory

in the war. Sumner Welles would prove vital to the organization and planning for this eventuality. Promoted to the position of Under Secretary of State by President Roosevelt in 1937, Welles wasted no time in reorganising the State Department. Underpinned by a neo Wilsonian worldview, Welles would capitalise on world events that were quickly spiralling towards war. This paper focuses on three critical planning events between 1937 and 1943 that Welles was intimately involved in. The three key events that I will present are: the Welles Plan (1937), the Advisory Committee on Problems of Foreign Relations (ACPFRR) (1939) and the Atlantic Charter (1941). I will present these policies in a new light intended to demonstrate how United States hegemony was conceived in the context of post-war planning prior to United States' involvement in World War II.

Thomas Costigan is a Masters Degree student at the University of Western Sydney studying the political economy of the United States dollar as the world's reserve currency.

SIMON FLEMING

In the name of humanity and justice: British liberalism, India and the abolition of sati

Historians of the British Empire are becoming increasingly interested in the relationship between political thought and the Empire. It is a subject, however, that has only recently been exposed to deep analysis and there remains much work to

be done. This paper will shed some light on the subject by focusing on a very specific moment in the relationship between British political thought and Empire: the abolition of Sati by William Bentinck in 1829. The paper will discuss Regulation XVII, also known as the Sati Abolition Act, in terms of its relationship to political thought of the period. The various political ideas that influenced its composition will be discussed. There will a particular focus placed on the tension between the traditional method of ruling through Indian traditions, and a new body of thought emerging in Britain that assumed universal concepts of humanity and justice. Such an examination will hopefully reveal the complex and often tense relationship between political thought and the Empire.

Simon Fleming is a PhD student at the University of Western Sydney. His thesis is a study of the relationship between British liberalism and the Empire in India during the nineteenth century. Such a study, he hopes, will form the basis of a larger study of the connections between political thought and the British Empire. Aside from history, Simon also likes cricket and rugby.

DANIEL TAHA

The red hot button: Doctor Evatt's campaign against the 1951 anti-Communist referendum and the emergence of a split in the ALP

The 1951 referendum to liquidate the Australian Communist Party (ACP) was a pivotal moment in the Australian context of the Cold War. After the High Court of Australia decided that the Communist Party Dissolution Act (1950) was unconstitutional, Prime Minister Robert Menzies decided to hold a referendum to amend the Australian Constitution so the federal government had the power to deal with the threat of communism in Australia. Despite the Cold War climate that enveloped Australia at this time, the referendum failed. The scholarship has suggested that the extensive campaigning of Doctor Herbert Evatt, leader of the Australian Labor Party (ALP), against the amendment was responsible for this result. However, despite the success of his campaign, Evatt found the ALP split into distinct factions following the referendum. Although Evatt had managed to garner some support from the left, more conservative members of the ALP Caucus, including a collection of Roman Catholics from Victoria and Tasmania, opposed him

and his leadership. This paper will argue that the campaign of Evatt against the 1951 Anti-Communist referendum was a significant contributing factor to these divisions, which arguably served as a catalyst for the 1955 split in the Australian Labor Party. Rather than reconciling the emerging divide in his Caucus, Evatt committed himself to a referendum, which continued to deviate from the central issue as it progressed. At the end of the referendum, Evatt found these divides irrevocable, as additional political errors on his behalf pushed the ALP into a position, where it would remain in opposition for two decades.

Daniel Taha is a Bachelor of Arts (Honours) student at the University of Western Sydney where he was awarded the University Honours Scholarship. His academic interest is Australian legal and sports history. He presented at the University of Western Sydney History In-house Conference on 5 June 2014 as a member of the post-graduate panel.

The conference features a screening of the film *Nightfall on GAIA*, a work in progress directed by Dr Juan Salazar.



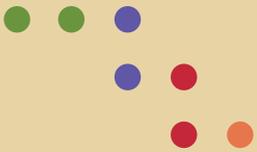
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