The School of Humanities and Communication Arts and the Institute for Culture and Society, UWS presents

INTERVENTIONS & INTERSECTIONS

RESEARCH ON COMMUNICATION, CULTURE, AND SOCIETY
26th - 28th of June
UWS Parramatta Campus
EA.2.13

The aim of the conference is to discuss questions of research practices, methodologies and subsequent findings.

Submissions are welcome which address one or any combination of these broad subject areas.

To submit an abstract
email: j.mcdonald@uws.edu.au

Abstracts should be submitted by the 13th of May but submissions after this date may be considered.

FOR FURTHER INFORMATION
See uws.edu.au/postgradconference or email v.mendesmoreiradesa@uws.edu.au
Dear conference delegates and attendees,

On behalf of the School of Humanities and Communication Arts and the Institute for Culture and Society we would like to welcome you to the 5th Annual Postgraduate Conference. This three-day interdisciplinary conference brings together postgraduate students from diverse fields and we are very excited that for the first time the School of Humanities and Communication Arts and the Institute for Culture and Society are partners in this conference. The ethos of this conference is to facilitate engaged, critical, and interdisciplinary dialogue on students’ developing research in communication, culture and society in the hopes of advancing students’ ideas and strengthening the research culture at the University of Western Sydney. To that end, attendance at presentations, providing constructive feedback, and interacting with your fellow Honours and HDR students is therefore encouraged.

We would like to take the opportunity to thank the conference’s committee for allowing us, postgraduate students, to organise the conference this year. It was certainly a great challenge! We also thank Associate Professor Hart Cohen, Dr. Milissa Deitz, Dr. Wayne Peake, Dr. Ned Rossiter, Jenny Purcell, and Professor Greg Noble, along with the school and institute’s administration staff for their mentoring, supervision and assistance throughout the past seven months.

From all of us postgraduates, we hope you enjoy!

Best wishes,

Nicola Burke, Sky Hugman, Jack Isherwood, Vanessa Mendes M. De Sa, Jade McDonald and Nukte Ogun
INTERVENTIONS AND INTERSECTIONS

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Conference Schedule

Wednesday 26th June 2013

8.15-9.00:  Registration

9.00-9.30:  Welcome to Country and to the Conference
Associate Professor Hart Cohen and Christine Nobilia
            Room: EA.2.13

9.30-10.30: Keynote: Adrian Renzo
            Chair: Hart Cohen
            Room: EA.2.13

10.30-10.45: Morning Tea

10.45-12.00: Parallel Sessions 1

Panel One: Young People and Learning
            Chair: Sam Edwards
            Room: EA.2.13

Panel Two: MISC.
            Chair: Rachel Morley
            Room: EA.G.10

Panel Three: Cross-Cultural Identity
            Chair: Hart Cohen
            Room: EA.G.38

12.00-1.00: Lunch

1.00-2.15: Parallel Sessions 2

Panel Four: Dimensions of Pain and Illness
            Chair: Judith Snodgrass
            Room: EA.2.13

Panel Five: The Human and Thought
            Chair: Alison Gill
            Room: EA.G.38

2.15-2.30: Afternoon Tea Break
2.30-3.30: Keynote: Jing Han  
Chair: Kate Richards  
Room: EA.2.13

3.30-5.00: Parallel Sessions 3

Panel Six: Community, Music and Identity  
Chair: Diana Blom  
Room: EA.2.13

Panel Seven: Transmedia, Film, and Writing  
Chair: Milissa Deitz  
Room: EA.G.38

Thursday 27th June 2013

8.30-9.00: Registration

9.00-10.00: Keynote: Katrina Schlunke, University of Technology, Sydney  
Chair: John Encarnacao  
Room: EA.2.13

Seminar: What is the ‘Digital Humanities’?  
With Harold Short and Willard McCarty  
Chair: Hart Cohen  
Room: EA.G.10

10.00-10.15: Morning Tea

10.15-11.30: Parallel Sessions 4

Panel Eight: Leisure Spaces  
Chair: John Encarnacao  
Room: EA.2.13

Panel Nine: Creativity and Research Design  
Chair: David Cubby  
Room: EA.G.15

Panel Ten: Australia and Identity  
Chair: George (Kev) Dertadian  
Room: EA.G.10

11.30-12.30: Lunch
12.30-1.30: Keynote: Catherine Driscoll, *University of Sydney*
Chair: Milissa Deitz Room EA.2.13

1.30-2.45: **Session 5**
Panel 11: Literature and Questioning the Ideal
Chair: Timothy Rowse Room: EA.2.13

2.45-4.00: **Session 6**
Panel Twelve: History and Politics
Chair: Edmund Fung Room: EA.2.13

**Afternoon Breakout sessions:**
1.30-5.00: **Korsakow Masterclass with Professor Matthew Soar**
Room: EA.G.10

2.00-4.30: **Institute for Culture and Society Seminars**
Chair: Sonja van Wichelen Room: EZ.G.22

4.00-4.30: Afternoon Tea

4.30-6.00: **Session 7**
Panel Thirteen: Beckett, with preview screening of ‘What Where’
Chair: George (Kev) Dertadian Room: EA.2.13

6.00-7.30: Conference Gala Dinner at the Boiler House,
Paramatta Campus, University of Western Sydney.
Friday 28th June 2013

8.30-9.00: Registration

9.00-10.00: Session 8

Panel Fourteen: Getting Published
Chair: Kate Richards
Room: EA.2.13

10.00-10.15: Morning Tea

10.15-11.45: Session 9

Panel Fifteen: Life after the PhD
With Dr Shanthi Robertson, Dr Elizabeth Strakosch, Dr Asha Chand, Benjamin Eltham, and Dr Matthew Thompson
Chair: Milissa Deitz
Room: EA.2.13

11.45-12.45: Lunch

1.00-3.00: The 3 Minute Thesis

3.00-5.00: Annual Progress Report meetings.
Keynote Presentations

Wednesday 26th June 2013
9.30-10.30 – EA.2.13

Dr Adrian Renzo – Lecturer in Contemporary Music at Macquarie University

Analysing the Top 40: Avoiding the 'art' problem?

To date, the field of popular music studies has tended to ignore the most audible or ubiquitous types of 'mainstream' music, such as Top 40 pop songs. In some cases, Top 40 pop has not been heard as subversive enough for cultural studies scholars; in other cases, it has not been considered complex enough to warrant musicological analysis. In this presentation, I focus on the work of British production team Xenomania, which has generated songs for performers such as Girls Aloud, the Pet Shop Boys, and Gossip. In a familiar strategy, much commentary in the popular press seeks to legitimate Xenomania's music by drawing attention to the music's complexity or unusual structure. In contrast, this presentation draws attention to some of the routine (even banal) strategies which allow Xenomania's music to function as part of the Top 40. In addition, I suggest that even the more 'unusual' features of Xenomania songs (such as the inclusion of multiple discrete choruses) are best understood not as signs of latent 'genius', but as reflections of the changing soundscape of the Top 40. This point is significant for popular music studies more generally: it demonstrates that it is possible to analyse Top 40 pop music without legitimating the music according to an 'art' discourse.
Wednesday 26th June 2013
2.30-3.30 – EA.2.13

Dr Jing Han, Head of Subtitling Department, SBS TV
Lecturer, School of Humanities and Communications Arts,
University of Western Sydney

Language Learning, Cultural Exposure and Intercultural Communication

What are the difficulties that language learners need to overcome in acquiring native speaker’s proficiency? How can the Australians improve their understanding and appreciation of other cultures? What are the effective ways and stumbles in increasing our cultural literacy? The 1980s and 1990s saw an increase of the influence in cultural studies on translation and “there has been a shift in translation studies from a linguistic to a cultural orientation” (House 2009). “Translation across cultures” and “cultural proficiency” have become buzz words and translation is now recognised as a form of intercultural communication. In the meantime, the role of translator has undergone a fundamental change from “walking dictionary”, to communicator specifically addressing the target language audience (Gutt 1993); to negotiator between “the structure of two languages and the encyclopaedias of the two cultures” (Eco 2003); and to cultural mediator facilitating communication and understanding between parties or groups that differ in language and culture. As a cultural mediator, the translator needs to have “bicultural vision” as well as to be a critical reader who is able to make contextual evaluation and intervene in the translation process, feeding in his own knowledge and judgement. A cultural mediator in the translation text must account for what is implicit and absent in the source text. The mediating role involves more than a synchronic transfer of meaning across cultures, it mediates diachronically as well, in multiple historical traditions and settings. Cultural mediation is often made through distortion which functions like “a zoom lens allowing the reader to focus on certain aspects, leaving other aspects in the background” (Katan 2009). In this presentation, Dr Jing Han uses illustrative examples selected from her subtitling work at SBS to demonstrate the challenges and some of the most intriguing points in cross-cultural communications.
Thursday 27\textsuperscript{th} June 2013
9.00-10.00 – EA.2.13

Associate Professor Katrina Schlunke, \textit{University of Technology, Sydney}

Cooking with Gas: Memory, Materiality and Writing

Is there a scale to memory? Do 'we' humans simply perceive things or do things teach us how? Do different things ask to be written differently? This paper uses a very small Captain Cook and a 'big' Captain Cook to think about memory as physical and temporal, as 'memory effects'. To think memory as memory effects is to give memory a key place not just in orders of concatenating events that we may over-determine as ‘national’ but as an order of perception given to us by the things themselves. To write that perception requires a fictocriticism, that is a style of writing and conducting research, that interrogates the relationship between ‘fact’ and ‘fiction’, ethnographic observation, and cultural history. And what about Cooking with gas? Come and see.

Thursday 27\textsuperscript{th} June 2013
12.30-1.30 – EA.2.13

Dr Catherine Driscoll, \textit{University of Sydney}

Catherine is presenting on Country Girlhood, as well as interdisciplinary objects and methods. A complete abstract will be available upon registration at the conference.
Parallel Sessions and Abstracts

Wednesday 26th June 2013
10.45-12.00 Parallel Session 1 – Panels One, Two, and Three

Panel One: Young People and Learning

Joanne McIntyre: Creating Order Out of Chaos: A pilot study evaluating the educational outcomes of adolescents experiencing mental health issues when participating in a music therapy programme.

There are increasing numbers of adolescents exhibiting the effects of mental health issues in Australia and forecasts indicate that this trend will continue into the foreseeable future. These statistics indicate the need to develop more specific programmes and approaches that assist in affecting self-regulation, communication, social/behavioural dysfunction and mood disorders in adolescents. Several researchers, authors and practitioners have written of the benefits of music therapy with adolescents and these studies indicate that using music as an intervention can be of inestimable value with regards to their mental hygiene. This paper will present the results of a pilot study that was funded by the University of Western Sydney and Sydney West Area Health Service to examine the behavioural, emotional/social and academic outcomes of adolescents with emotional/behavioural disorders, after participating in a music therapy programme. It will also describe how this funded project affected the design and methodology of a current Ph.D study and the significance of this research in the area of music therapy and adolescent mental health.

Joanne McIntyre has been a Registered Music Therapist since 2003 after she completed the Graduate Diploma in Creative Music Therapy at UWS. In recent years she completed the Master of Creative Music Therapy and is currently a Ph.D candidate. She has worked in Specialist Schools for adolescents with emotional/behaviour disorders and is currently working at a long stay adolescent mental health unit in Sydney’s inner west.

Katrina Sandbach: Magnetic learning space through design

This paper describes a prototype ‘blended learning’ space developed for teaching professional design practice to 3rd year visual communication students at university. This prototype plays a formative role in an action research doctoral research project, which is still in progress. Over a 14-week period, a cohesive visual identity and
communication system was devised anew and aligned with available resources to deliver learning, including enhanced lecture podcasts, constructively aligned lecture notes, eLearning portal, external website, teaching blog, practical workshops and mixed assessments. Underpinned by Wenger’s notion of a ‘living curriculum’, here the impetus of curriculum design was to create a magnetic learning space that connected students, enabled interaction, dialogue, and sharing of knowledge in a design-specific context. The study’s approach to curriculum design will be detailed and critiqued, including tools, process and issues, prior to reflecting on the program’s effect on student attitudes, level of engagement, and learning outcomes. Importantly, this paper illuminates the strengths, weaknesses and potential of this particular approach to learning design.

Katrina Sandbach worked as a graphic designer prior to joining the University of Western Sydney (UWS) as an Associate Lecturer in 2008. Culminating in art direction, her professional expertise is in brand communications and design management. She now enjoys lecturing and teaching across the undergraduate Bachelor of Design (Visual Communications) degree at UWS, with a focus on studio skills and professional practice. Katrina’s PhD research explores place-making in the context of learning and practicing design in Greater Western Sydney.

Samantha Ewart: Engaging Young People: Using Participatory Methodologies to Support Vulnerable Young People’s Wellbeing

Adolescence is a time of transition in which young people experiment with their identities and work out who they are. This can be a challenging time, but for young people who are hospitalised, the challenges of adolescence are more complex. Hospitals often struggle to meet the diverse needs of young people and, without proper support; hospitalisation can lead to a decline in overall wellbeing. Young people need to feel comfortable; to maintain a positive state of mind, and to remain positively engaged with the experience and the environment (Bishop K, 2008). Research demonstrates that the best way to find out what young people need and to design policies, programs and products that will have strong uptake is to actively engage them and harness their insights and experiences in driving the solutions. Young people’s involvement also helps to build credibility and rapport for the project and ensure that their values and attitudes are accounted for (Hagen P et al., 2012). From 2010 to early 2013, a study was conducted at the Department of Adolescent Medicine, at the Children’s Hospital, Westmead, with the purpose of designing an interactive music technology to promote engagement and support the mental health and wellbeing of hospitalised young people. The aim was to build an interactive music device that can enhance hospitalised young people’s opportunities for socialisation, creative engagement and entertainment. This study was known as
the Music Cubes Project. The aim was to move beyond top-down approaches to embed young people at the heart of the design process, encouraging them to take ownership of devices that they collaborate, create and modify to create more sustainable changes in the hospital environment.

Samantha Ewart is a PhD Student at the University of Western Sydney contributing to the Young and Well CRC. Her research (known as the Music Cubes Project) introduces innovative music and technology devices to adolescents in hospital. The Music Cubes Project aims to provide entertainment, increase well being, self esteem, encourage socialisation and build on numerous different skills. Samantha is currently implementing her research at the Department of Adolescent Medicine, The Children’s Hospital Westmead. Samantha’s research focuses on providing individualised creative engagement activities for hospitalised young people by utilizing Transformation Design methodology.

Panel Two: Developing Experimental Communications

Ahmad Shehabat: Cyber-“hacktivism”, cyber protest, information warfare and the Arab spring uprisings.

Arab Spring, pro-democracy protesters have used Facebook, to promote demonstrations and Skype to avoid tapped cell-phones, but their governments have in turn boosted online censorship and spying. This is where “hachtivism” comes in. their message was clear "We want transparency and we counter censorship ...This is why we intend to utilise our resources to raise awareness, attack those against and support those who are helping lead our world to freedom and democracy." A considerable media attention drawn to cyber “hacktivist” groups such as Anonymous and Telecomix who come to aid the Arab revolutionaries in their technological battle to evade surveillance and directly attacking Arab governmental websites. Massive scale of cyber-attacks was launched against the regimes of all Bin-Ali, Mubarak and Assad during the uprisings which somehow give the revolutionaries superiority over the cyberspace. These “hacktivists” may believe they are defending freedom in cyberspace, but their tactics create a paradox. Attacks on individuals and social institutions contribute to a feeling of lawlessness and anarchy in cyberspace. In this presentation, first, I will shed light on historical background to the rise hacktivist groups Anonymous and Telcomix and their involvement in the Arab spring uprisings. Second, I’ll highlight their pre-announced operations #op Tunisia #op Egypt and #op Syria and finally, I’ll discuss the consequences of their operations and to what extent do these operations benefited the Arab youth in their struggle to bring about political change in the Arab world?.
Ahmad Shehabat is a Jordanian with over five years’ experience working in media with international satellite channels such as Al Jazeera, ABCNEWS and APTV. He has an MA (Hons) and an MA in Communications and Cultural Studies from the University of Western Sydney (UWS). He is also a research candidate in the School of Humanities and Communication Arts at UWS. His thesis title is ‘Arab 2.0 revolutions: Investigating social media networks in political uprisings in the Arab world’


It is generally accepted that everything can be music but not everything is. 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 remains central to twentieth century music in the West. My thesis is therefore concerned with questions about how knowledge of listening to electroacoustic music is discursively constructed. The distaste of the music, I argue, is produced in part, through certain discursive mechanisms that reinforce ways of listening which may not be entirely suitable to the music. This paper will report my initial investigation of a qualitative study which involved a survey of sampled “experts” in the field. The purpose of this survey was to ascertain the ways in which practitioners deal with the concept of listening particularly, how they teach it and how this relates to the larger discursive field.

Michelle Stead is a doctoral candidate and tutor in musicology at the University of Western Sydney. Her theoretical thesis examines how the concept of listening is discursively constructed within the discourse of electroacoustic music.

Enda Murray: Domestic ethnography and performative documentary in the Irish-Australian intercultural film ŒSecret Family Recipes.

This paper explores the use of documentary to explore a personal experience of migration. The paper analyses the practice based documentary work, 'Secret family recipes', which itself explores issues of personal identity within broader family, community, and intercultural contexts. 'Secret family recipes' is a documentary film that explores the director's personal connection to Ireland and to family and culture. The documentary uses the device of cake baking to provide a narrative spine for the journey of exploration. The filmmaker, Enda Murray, journeys from Sydney back to his birthplace in Ireland in 2007 and helps his elderly mother bake her annual Christmas cake. In the course of this journey, he talks to his peers about their memories of growing up and ponders on his own early
family life in Ireland. He then returns to Australia and bakes a cake with his two daughters (ages six and four), using this occasion to reflect on his current family situation. The paper draws on a range of literature to critique the production of Secret family recipes against ethnographic and film. A short 3 minute promo of the documentary may be viewed at: https://vimeo.com/47708919
The full 50 minute documentary may be viewed at: http://www.youtube.com/watch?v=Q7mj7t7gI5I

Enda Murray is an award winning media producer with 28 years experience in the industry having worked in Ireland, England, Europe, USA and Australia. He recently submitted his DCA entitled ‘A personal filmic exploration of contemporary Irish-Australian identity’ through ICS at UWS.

Panel Three: Cross-Cultural Identity

Frenney Qian: Sibling Effect on “Self” Identity acquisition in Mandarin-English Bilingual Children

Understanding the bilingual child’s establishment for an individual identity conceptually and linguistically is particular important in bilingual children, for they must do this simultaneously in two languages and two cultures (Qi, 2011). Furthermore, researchers in monolingual language acquisition think that the advantages of sibling effect results in an earlier transition from proper names and role names to pronouns as person reference among siblings than among singletons. Therefore, it will be interesting to investigate the development of “self” in Mandarin-English singleton and sibling from comprehension to production stage under the effect of a family context and social input conditions. It is plausible to hypotheses that the sibling would develop the linguistic use of “self” more earlier than singleton, even though they may have the conceptual understanding “self” at the same time. This study will involve 1 singleton and 1 sibling aged from 17 months to 24 months in simultaneous First Language Acquisition (BFLA) from Chinese immigrant families in Australia as children participants. Two comprehension tasks and two production tasks in Mandarin and English contexts respectively will be used together with MacArthur CDI checklists in Mandarin and English for the expected outcome that the development orders for the comprehension and production of nominal person identification will be derived. This study is part of the growing research body on children’s bilingual first language acquisition and will contribute to the future research on similar topics.

I came to Australia pursuing further study after completing graduate diploma in
linguistics and a two-year service of teaching English in my home university. I have completed my bachelor degree in Interpreting and Translation in 2007. I am currently doing my BA Honors study in children's bilingual first language acquisition (BFLA).

**Thi Nguyet Minh Nguyen**: Ultimately for the Efficiency of EFL Learning: Evidence for the Significance of L1 use in an EFL Classroom

This paper explores how learners’ first language (L1) has been utilised as a means of facilitation for EFL learning at Vietnam National University (VNU). Based on the principles of teaching (Brown, 2007) and more broadly critical approaches to TESOL (Pennycook, 1999, 2001), lesson observation and teacher and student interviews were conducted to learn what happened in the EFL classroom of a cohort of students at the Department of History at VNU, where English use is always suffocated by absolutely dominant use of Vietnamese and the English proficiency of students and even teachers is very limited. It was found with evidence from the data collected that while the current literature appears to strongly ‘prescribe’ refrain from L1 use, the teachers and the students have legitimately quite often resorted to the use of Vietnamese. For not only did L1 use help to make the students feel more confident in undertaking tasks, being clear about what they were asked to do, it created a considerable psychological benefit of students having something to ‘take home’ after each class. Importantly, L1 use practically created tremendous flexibility in tackling with difficulties arising from topics that students had limited English vocabulary of. The implications lend support to ample L1 use for EFL instruction in similar settings. The key is arguably a ‘smart’ moderation of L1-L2 ratio. With ‘calculated’ L1 use, lessons tend to take place with much more ease and more fluent and more ‘natural’ communication, an ‘impossible mission’ to achieve if insisting on an English-only approach.

I used to be an EFL lecturer at the Vietnam national university. I got my master degree in applied linguistics at Macquarie Uni in Sydney in 2009. Currently I am a Phd student in applied linguistics in the school of humanities and communication arts at UWS.

**Fouad Daoud Abi-Esber**: Investigating Lebanese speaker’s attitudes to cultural taboos in Lebanon and Australia.

This paper investigates Lebanese speakers’ attitude to cultural taboos, in particular those speakers who are born in Lebanon and Australia respectively. According to
Gudykunst (1997) ‘cultural variability theory, there is a distinction between collectivistic and individualistic cultures. The theory has been developed for conceptualising the influences of culture and thinking and behaving. Ayyash-Abdo (2001) remarks that Lebanon belongs to the collectivistic school. In the collectivistic culture, the needs, values and goals of the group take the priority over the needs, values and goals of the individual. The study will adopt qualitative and quantitative methodologies, where 100 participants will be selected in total from both Lebanon and Australia and they will be asked to complete a questionnaire. Then twenty of them will be selected for an interview. It is hypothesised that gender will determine the Lebanese speakers ‘attitudes to cultural taboos (Dewaele, 2010). Moreover, the researcher is expecting to find that religion can impact speakers ‘perception of their cultural taboos. Furthermore, the paper will show that speakers of Australian born will distance themselves from cultural taboos owing to the Australian culture exposure and due to belonging to the individualistic culture, where the need of the individual takes over the need of the group. While the speakers who have happened to be born in Lebanon still adhere to the principles of cultural taboos due to belonging to the collectivistic culture, the implications of the study will be the enhancement of further research in ESL student’s attitudes to the cultural taboos and keeping ESL teachers aware of the effective cultural sensitive communicative interaction in classroom setting.

Fouad Abi-Esber is a UWS HDR student who had completed recently an honours degree about cross-cultural challenges facing Lebanese ESL students in Australia. He had given two conferences in 2012 and is looking to conduct his research study in both Lebanon and Australia. It is worth mentioning that he was elected last month to the UWS Higher research committee.

Wednesday 26th June 2013
1.00-2.15 Parallel Panels four and five

Panel Four: Dimensions of Pain and Illness

Michael Richardson: Reading Torture’s Pain, Writing the State of Exception

Pain found its way to the heart of the American state in the aftermath of 9/11. In the texts that became known as the Torture Memos, officials authorised the torture of detainees by defining pain into inescapable indeterminacy. Torture exponentially expanded the state of exception at the centre of sovereign power and it did so on the bodies of the United States’ enemies. "Neither prisoners nor persons accused,” writes Giorgio Agamben, “but simply ‘detainees,’ they are the subject of a pure de
facto rule, of a detention that is indefinite not only in the temporal sense but in its very nature as well, since it is entirely removed from the law and from judicial oversight" (2005, 3-4). Yet from within this state of exception, a space in which the force but not the form of law resides, the detainees at Guantanamo have written against their raw subjection to American sovereign power. This paper reads the pain of torture and the state of exception within two bodies of opposing texts: the Torture Memos of the Bush Administration and the collection Poems from Guantanamo: the Detainees Speak, the only writings to occur and emerge from within Guantanamo itself. From these two readings emerges a kind of sympathetic dialogue in which the legal (de)construction of the pain of torture and the defiant voices of detainees both write and write against the very capacity of the state of exception to render bodies utterly subject.

Michael Richardson is a novelist and academic who recently submitted his PhD on torture, affect and power in the war on terror with the Writing and Society Research Centre at the University of Western Sydney. He is the co-editor, with Meera Atkinson, of the edited collection Traumatic Affect (in press, 2013) and his research is published in a number of books and journals.

George (Kev) Dertadian: Degrees of Deviance – The pharmaceutical management of intoxication, emotion & dependence

This paper draws on conversational interview data collected as part of the author’s doctoral research about the non-medical use of pain medications. Unlike majority of the participants in the study, a small group actively associated their use of painkillers as both medically and morally ‘deviant’ – this paper tells the story of three of these participants. The paper discusses the way in which these participants negotiated a ‘deviant’ label when discussing the pharmaceutical management of intoxication, emotion and dependence. ‘Jane’ spoke about using painkillers when having a ‘big night’ on illicit amphetamines, to calm herself down and get a good night’s sleep. Speaking about the physical elements of her discomfort, Jane attempted to distance herself from what she clearly identified as a deviant behavior. ‘Emma’ told the researcher that she used painkillers to ‘numb’ the emotional pain she was experiencing while in an abusive relationship. Though painkillers are not medically recommended for the regulation of mood, there is a medicalised discourse about the pharmaceutical treatment of adverse psychological states that complicated Emma’s identification as deviant. Lastly, ‘Felix’ spoke about using painkillers as a replacement for heroin, to stave off withdrawals with a predictably ‘safe’ product than had easy dosing information. The medical maintenance of people dependent on opiates provides an interesting counter discourse to his identification as deviant. It is argued that, for the participants in this group, discussion about non-medical use
involved constructions of self-concept that require a negotiation of degree of
deviance.

Kev is a Doctoral Candidate from the Institute for Culture and Society, at the
University of Western Sydney. He completed Undergraduate and Honours
qualifications at Macquarie University's Department of Music, Media,
Communications and Cultural Studies. His research interests include alcohol and
other drug, critical health, and critical criminology. His current (PhD) research
investigates the non-medical use of pain medications among Australian young-
adults. The project is interested in the intersection of substance use and pain, and
how they are problematised by the practice non-medical use.

Katie Sutherland: Illness narrative and the sense of connection

Illness and isolation often go hand in hand. It can be difficult to reach out and
connect with others if we are in a state of illness (mentally or physically ill, disabled,
or caring for an ill person). However neuroscience tells us that our brains are
hardwired to empathise - and loneliness can further compromise our wellbeing.
Katie Sutherland proposes a powerful, and perhaps untapped, tool for connecting
with other people is reading. She is specifically interested in ‘illness narrative’, or
personal stories about the experience of illness. While she does not suggest that
illness narrative should replace face-to-face contact with others, she does believe it
can go partway in fulfilling our anthropological need to empathise and therefore,
remove us from the vulnerability of isolation. Her presentation will refer to texts and
theories that have helped her to elucidate the premise of the healing affect of
narrative. Drawing on narratives she has found personally poignant, as well as
theories drawn from psychology, philosophy, sociology and anthropology, she will
discuss the themes of loneliness, connection, illness and illness narrative, primarily
ethnography and memoir. We are all interconnected. And while isolation may
threaten our happiness and wellbeing, connection through reading can offer a path
to healing.

Freelance journalist, Katie Sutherland, commenced her career more than 20 years
ago, interviewing policemen, politicians and farmers for a rural newspaper in
Western Australia. To this day, she believes everyone has a story worth telling. Aside
from her penchant for personal profiles, Katie’s recent articles have focused on
health, science, wellbeing, law and education. She holds a BA (English) from Curtin
University of Technology.
Panel Five: The Human and Thought

Guy Scotton: The Political Economy of Human Enhancement: A Call for a ‘Critical Transhumanism’

Over the past two decades, transhumanism has consolidated as a philosophy and a social movement advocating the emancipatory potential of human enhancement technologies including genetics, nanotechnology, and robotics. As these technologies mature and converge, transhumanists have gained intellectual, political, and cultural traction. Yet, although transhumanists engage in vigorous debates with bioethicists and moral philosophers about the implications of particular types of human enhancement, these arguments have not as yet come into full conversation with the field of political economy, nor with the varieties of social and cultural analysis pertaining to science and technology. My paper addresses this lacuna in three steps. First, I ask why transhumanists have tended to neglect political-economic and cultural analyses of enhancement technologies. To answer this question, I turn to the cultural and intellectual origins of contemporary transhumanism, with particular reference to the discursive milieu it shares with cyberlibertarianism. Secondly, drawing in particular from work on the political economy of biotechnology, I sketch some of the major institutional and ideational features of science and technology with which a critical account of transhuman possibilities ought to be concerned. Finally, I explore how this conversation might develop. I consider the opportunity for a “critical transhumanism” to emerge via reflection on its own social context, enabling the movement to engage more fruitfully with other contemporary questions of human self-definition and – transformation.

Guy Scotton is in his second year in UWS’s Doctoral Program in Political and Social Thought. His research interests include the concept of suffering in political thought and practice, and the political economy of knowledge production. He hopes to relate these interests to his love of literature, science fiction, and film.

Valeria Pashkova: Arendt on Metaphysical Fallacies

The secondary literature on Arendt does not pay sufficient attention to the details of her engagement with the Western tradition of metaphysics, focusing instead on her
political writings about freedom, action, totalitarianism and the problem of evil. While Arendt is deeply concerned with the political, her political statements can be best conceived in the context of her ‘ontology’, which emerges as a response to the collapse of the metaphysical tradition. Arendt states in *The Life of the Mind*, apparently alluding to Heidegger, that she ‘joined the ranks of those who... have been attempting to dismantle metaphysics, and philosophy with all its categories’, but with the aim of saving ‘fragments from the past’ that lend themselves to re-evaluation in the wake of a broken past. Hence Arendt’s notion of ‘metaphysical fallacy’, which she applies to traditional philosophical theories (the two-world theory, the substitution of meaning for truth, thinking as system building, solipsism and so on). These theories are ‘fallacious’, suggests Arendt, inasmuch as they embody deceptive beliefs, ‘semblances of reason’ which are at odds with lived experience. But they nonetheless cannot be simply discarded because they bear testimony to the now under-appreciated capacity of reason to transcend, if only partially and temporally, the world of appearance. It is through a close exploration and assessment of ‘metaphysical fallacies’ that Arendt crystallizes her own concept of post-traditional thinking, which still takes some inspiration from the tradition: the restless and resultless ‘quest for meaning’, the carving-out of the ‘non-time space’ between past and future.

I hold the Master’s degree in Political Economy from St. Petersburg State University in Russia. I am currently a PhD candidate in Social and Political Thought in the Institute for Culture and Society. My primary area of research interest is Hannah Arendt, with particular focus on her final work *The Life of the Mind*. I am especially interested in the problem of thinking and evil as conceived by Arendt, as well as her attempt to re-think the tradition of Western thought.

Kieran Stewart: Eternal Return to the Sacred Paradox: Eric Gans and Mircea Eliade

Where Eric Gans’ hypothesis on the origin of the human constitutes a scenic event through an aborted gesture of appropriation, Mircea Eliade’s work can be seen as consecrating the applicability – even universality – of such a contention through the comparative study of archaic, classical, and world religions. Through a close analysis of *Signs of Paradox* and *The Scenic Imagination* by generative anthropologist Eric Gans, and, *Rights and Symbols of Initiation, Images and Symbols*, and *The Sacred and the Profane* by religious scholar Mircea Eliade, this presentation will attempt to contrast and compare the analogical terminology of the two mentioned thinkers by focusing on Gans’ conceptualisation of the “sacred centre,” “paradox,” and Eliade’s study of the ubiquitous cultures found throughout the world, whose “initiates,” “mystics,” and “shamans” attempt to access this, I argue, kind of Gansian sacred
centre. At first glance, we see two entirely separate modes of theoretical discourse. That is, one the one hand a historian of primitive, classical, and world religion, and on the other, an intellectual who proposes a minimalist approach to the origin of humanity and consciousness as we suspect it. Nevertheless, a recurring theme found throughout the works of both thinkers is the paradoxical necessity of the sacred centre. Why is it necessary? And in what sense? By utilising Eric Gans “originary scene” as the central theme of this presentation, I will attempt to compare the most general and explicit similarities and differences found in the works of Mircea Eliade and Eric Gans: the sacred centre, the opposition of the sacred and profane, the necessary paradox of the sign, and the perpetuation of religious ritual re-enacting the sacred event of the emergence of language and consciousness. One proposes a hypothesis, while the other sets up a comparative reflection on the supposed universal religious revelations attributed to what Eliade defines early humanity - *homo religiosus*.

**Wednesday 26th June 2013**
**3.30-4.45 Parallel Sessions Six and Seven**

**Panel Six: Community, Music and Identity**

**Naomi Cooper: Profiling community choirs**

Community choirs reflect the diversity of our society, with members coming from various backgrounds, professions and musical experiences. Choir members range from proficient sight-readers to singers with no music reading experience. Some choir members had negative experiences of singing when they were children while others were encouraged and enjoyed singing. This paper will present case studies of a number of community choirs from the greater Sydney area. Survey data will profile the choristers in these community choirs to provide insights into the musical experience, musical literacy and music learning preferences of the choristers. The data will also provide demographic information such as age group and profession to create a fuller image of the group. These profiles will underpin my broader research, which investigates the techniques and tools used by the community choir directors of the same choirs. These tools and techniques successfully cater to the diversity of members of their choirs in dynamic ways. This research aims to deepen understanding about the makeup of community choirs and to contribute to the limited literature on the teaching and learning practices of Australian choirs and their directors.

Having completed her Bachelor of Music, Naomi is pursuing her aspirations to become a choral director. She undertook a project titled ‘Two hands, many voices:
learning to be a choral director’ for her Honours year. Having worked with several school, children’s and community choirs, Naomi has now turned her focus to non-auditioned community choirs where scores are not the primary teaching tool and how she can apply the tools and techniques from this study to her own practice.

**Shannon Said: Te kaha o te kōrero: Collective storying and its impact on composition in community**

What were to happen if the compositional process was not at the command of one artist, but opened up to a community of voices and influences? This paper delves into the reality of “collective storying” (Bishop, 2005), where the inspirations and subject matter of composition and songwriting are drawn from the deep wells of the life experiences of Māori leaders from across the Tasman. These interviews, or kōrero, form an integral part of my PhD thesis dissertation and creative work, which seeks to engage Christian-Māori identity and its consequent musical expressions: waiata (monophonic chant), haka (postured war dance) and other Māori music styles in a worship setting with the Calvary Life Outreach Church in Minto, South West Sydney. Tapping into these stories provides an insight into important issues of Christian-Māori identity, including the place of the dominant culture and minority cultures, and how these cultures are lived out in the church as one body (1 Corinthians 12:12-16). As these issues are articulated, they bear weight on the concepts and subject matter that will be explored in our church’s next songwriting and recording project. Boundaries of Pākehā (Western)/Māori are challenged, alongside the knower/known (Heshusius, 1996), in that the researcher is on the same level as the participants of research, learning and growing together alongside the kōrero, which is shared with the local community.

I am a current PhD (Music) candidate at the University of Western Sydney, exploring Christian-Māori identity and how this is expressed through music in a diaspora church setting. My research focuses on diaspora Māori-Polynesian communities, namely the Calvary Life Outreach Church in Minto, South West Sydney. I have a keen interest in how cultural identity is negotiated and maintained through cultural hubs throughout Australia, and the role and nature of traditional languages and cultural practices in an increasingly globalised Western socio-economic environment.

**Petar Jovanov: A Cultural and Media Fractured Voice: Glocalized Macedonian and Australian Based Music Experiences Cross-Fertilise Towards a Fractured Macedonian-Australian Identity.**

Macedonian and Australian based musical experiences cross-fertilise and create a
fractured Macedonian Australian identity. These personal experiences are carried across and fracture Macedonian-Australian boundaries to create a glocalized product. Glocalization means to ‘think globally and act locally’ and is understood as a process of fusion, hybridization, and conversion that occurs when global and local cultures interpenetrate to create unique glocal realities that are loaded with distinctive content (Ritzer, 2003, p.201 & 202). The Macedonian and Australian boundaries explore sonic resonances of Macedonian character in tandem with Avant-garde resonances in the film *The Water Vessel* (Iqbal Barkat, 2013). By crossing these boundaries I am not simply attempting to create representations but to create glocalized ‘recreations’ that draw from these influences and construct a fractured Macedonian-Australian identity.

Petar Jovanov is a composer and musician who has a Bachelor of Music honours degree from the University of Western Sydney (UWS). Jovanov is currently undertaking his post-graduate degree (Doctor of Creative Arts) at UWS under the guidance of his supervisors Dr Bruce Crossman and Ian Stevenson. His music is strongly influenced from his Macedonian culture and he has a particular interest in film music.

**Daniel Portelli: Between Film, Music and Natural Phenomena: My Expansive Journey Towards Cultural Complexity in Dao Inspired Composition**

This research shows how the film theory concepts of French audio-visual theorist Michel Chion can be applied to the analysis and development of composition and cross-cultural identity. It is a process of neutralising perceived cultural constructions (between East-Asia and Europe) to form new associations that are complementary. The Dao seen as "that which moves among things" provides a creative method to navigate through surface identities and into the depths of allusion and the metaphorical. Chion's film concepts called temporal structures are used alongside an underlying daoistic philosophy. For example, Chion's notion of 'directions in time' is identified as something having an inner “narrative” or “story” that progresses. This can be heard in a melody you can follow (like in Western classical music, eg: Beethoven's 5th Symphony) or even simply in the act of pouring tea into a teacup. Both of these activities are considered to have what Chion would call 'directions in time' as they both contain a beginning and end. A differing temporal structure is a non-temporal vector. This is seen as something constantly varying in an unpredictable way. Or something that is static like a still camera film shoot or in a held musical tone (like drones in Gagaku—the ancient Japanese imperial court music, or a flowing stream). It is also in a repetitive action—creating stasis (heard in Philip Glass's *Koyaanisqatsi*, 1982). These non-temporal vectors relate as they all imply an infinite sense of time. For instance, a waterfall can imply
the infinite, through the idea that there is generally no start or end point. It remains relatively constant (from the time it is observed) and therefore has what Chion would call no temporal vector. In my music, these water temporalities along with others are positioned as blocks of sound: layered, polarised and with an ever growing complexity of ecstatic cultural resonance. My compositional journey shows this process from a ‘singular flow’ conception; following a flexible, organic process of development, variation, and growth, born out of the narrative situation itself and the feelings it inspires (derived from the harmony of Claude Debussy). Then to a ‘flow of the discontinuous’; an effect of discontinuity that disrupts the current content with sudden changes (a polarity to ‘singular flow’), and lastly, ‘flow of multiple polarities’ a process towards an expansive cultural oneness through multiple temporal structures placed together.

Daniel Portelli has completed a Bachelor of Music and a Masters of Arts (Honours) in Music Composition at UWS. His composition, Finding Kensho (2012), was performed by the Melbourne Symphony Orchestra. In 2013, Daniel was accepted to do a PhD at Huddersfield University (UK) with Australian composer Liza Lim.

Panel Seven: Transmedia, Film and Writing

Daniel Binns: Deconstructing the Blockbuster

Moving past the elitist sensibility of much film theory and criticism, this paper attempts to isolate the multi-million-dollar Hollywood blockbuster as one of the quintessential art forms of our age. Are these entertainments an evolution of the military-industrial-entertainment complex that emerged after the Cold War, or an escape from the rigours of our high-tech, hyper-modern everyday reality? This paper examines two polarising films from 2012: Andrew Stanton’s John Carter and Ridley Scott’s Prometheus. In modern cinema, is it purely the spectacular that attracts audiences, and critical acclaim? Or are there other narrative-based or paratextual elements at play? Drawing on the work of Guy Debord, Umberto Eco, Irving Singer and Bruce Isaacs, this paper discusses the role of the spectacle in cinematic longevity, and contends that due to the fickle nature of ‘cult status,’ often very little separates a modern ‘classic’ from a monumental failure.

Daniel Binns is a doctoral candidate in the School of Communication Arts at the University of Western Sydney in Australia. Dan has worked in the film industry for several years, as a writer, director and producer. He produced the sports documentary series The Code for Fox Sports, and the international documentary The Aussie Who Baffled the World for National Geographic. Dan teaches in film and
Transmedia storytelling is “a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience” (Jenkins, 2007). The use of different media in transmedia narratives means that audiences will gain a different experience from each media, with content being “suited to a particular medium” (Bernardo, 2011, p. 54). Therefore transmedia storytelling allows audiences to gain deeper insight and perspective into characters and the world they inhabit. Two distinct styles of transmedia storytelling have emerged. The East Coast style sees a narrative “tightly woven between media” that the story may not be fully understood if audiences “don’t actively seek out multiple pieces of the story” (Phillips, 2012, p. 14). In contrast, the West Coast style may use multiple media, but each medium is not dependent on each other to tell the story. West Coast stories require audiences to understand the story on two levels: the story of a singular transmedia element as well as the synthesis of these separate threads that form the narrative universe (Sangalang, Quintero Johnson, & Ciancio, 2013, p. 131). This project addresses the primary research question: how do the East and West Coast styles of transmedia storytelling impact audience experience and creative production? Key theoretical informants include Askwith’s work on media convergence (2007); Banks’s reimagining of video games (2012) and Jenkins’s Convergence Culture (2006). Exploratory case studies are used to structure the investigation. Secondary methods include analysis of quantitative and qualitative data such as unit sales, review scores and forum feedback. Two transmedia franchises will be examined: Star Wars and The Matrix.

Andy Thai is a Design (Visual Communication) student. He's currently in his fourth year completing an honors thesis on transmedia storytelling.

Joe Velikovsky: Creative practice theory and feature film screening

Seven in ten feature films lose money (Vogel 2011). One approach to solving this problem for professional screenwriters and filmmakers aiming for a sustainable career in feature film is an empirical and scientific study the Top 20 RoI (Return on Investment) films, to determine commonalities in their story/screenplay/film/filmmaking practises, and also, to contrast these findings to the bottom 20 RoI films (biggest money-losers). One finding that has emerged from this ongoing study is that all twenty of the Top 20 RoI filmmakers were writer-
hyphenates, namely either: a writer-director, writer-producer or writer-actor (and/or combinations thereof). To understand and explain the way each writer-hyphenate created a film that made over seventy-three times its production budget in theatrical cinema release, a new methodology is proposed that combines Csikszentmihalyi’s ‘systems model of creativity’ (1996) with Bourdieu’s ‘practice theory’ of cultural production (1993). The resulting methodology, ‘creative practice theory’ (Velikovsky 2012), aims to identify for screenwriters, filmmakers and writer-hyphenates, the steps all twenty writer-hyphenates went through in creating each of these ‘viral’ Top 20 RoI feature films. Simonton’s _Great Flicks: Scientific Studies of Cinematic Creativity and Aesthetics_ (2011) examined common elements in award-winning films, but by contrast this doctoral research examines commercial film success (or ‘virality’), noting that historically, there is little overlap between award-winning - and commercial (‘viral’) films. The scientific and empirical study of creativity, film and screenwriting may potentially assist filmmakers and screenwriters aiming to reach the widest possible audience, using the least film production budget.

JT Velikovsky is a transmedia writer for film, TV, games, comics, and novels. Credits include the feature film _CAUGHT INSIDE_ (2011), videogame _LOONEY TUNES: ACME ARSENAL_ (2007), and novel _A MEANINGLESS SEQUENCE OF ARBITRARY SYMBOLS_ (2010). He is a judge for the Australian Writers Guild, and has been a professional screenwriter for 20 years. For more, see: [http://storyality.wordpress.com/](http://storyality.wordpress.com/)

**Thursday 27th June 2013**  
10.15-11.30 Parallel Sessions Eight, Nine, and Ten

**Panel Eight: Leisure Spaces**

**Daniel Johnston: Skateparks—If You Build Them Will They Come?**

From Cairns to Coober Pedy, it is estimated that over 1400 skateparks exist in Australia. The vast majority of skateparks are council provided and owned, with most existing on public land. Despite the best efforts of youth advocates to provide such spaces and facilities with support at the infrastructure level, the end user is almost always left to their own devices to determine the ways in which the skatepark is utilised. How this utilisation manifests, can have drastic affects on the skatepark, and the associated skate culture as a whole. The optimistic youth space can be seen equally as a hive of physical pursuit, and creative play; or conversely, as a dangerous, unlawful place, where parents refuse to let their children venture. Using a multidisciplinary approach, I plan to collect and analyse data from two key Australian sites—Goldsmith Place in Katoomba, and Empire Park in Newcastle. Using
a combination of ‘fly on the wall’ observation, in-person interviews and photo documentary, I seek to create a holistic, and creative representation of the dynamic interactions and interplays between various cultural sub groupings and the material infrastructures at each location. In this presentation, I discuss specific photographic directions and approaches to skateboard culture that have informed the development of this research project. As a form of a macro commentary on local council’s current planning and development strategies. The project aims to provide insights into the kinds of social and environmental factors that determine the ways in which skateparks are utilised; all the while, celebrating the rich social tapestry that exists around these exciting youth spaces.

Dan is a Lecturer in Design at the University of Western Sydney. His professional experience includes working as a graphic designer, photographer and art director and his work spans various media including print, web and television. His Doctorate in Creative Arts at the University of Western Sydney studies how youth-oriented public spaces are utilised, with a particular focus on skateparks.

**Jacinta Herborn: From in the pits: ethnographic research of youth-oriented live music**

My research examines the embodied experiences of young people produced through, or enabled by youth oriented live music events in Australia. It utilises an interdisciplinary approach and an ethnographic methodology, which will include participant observation at a number of live music events and approximately thirty semi-structured individual interviews. Through ethnographic research, the researcher is commonly understood as being positioned as both an insider and outsider. This positioning is both crucial to this form of research and somewhat problematic (Cummings 2007). The unique position occupied by the ethnographer, both inside and outside of the researched culture, group or phenomenon, will be considered through the paper. This notion of a dual positioning is particularly important in my area of study and given my status as a young researcher and often as a fan. According to Bennett (2002) in studies of youth culture and popular music young researchers often lack adequate levels of reflexivity and fail to adequately deconstruct their prior fandom (Cummings 2007). The paper will discuss my experiences as fan and researcher in both participant observation and interviews and consider the way in which this both positively and negatively impacts upon my research. Moreover, the paper will examine the limitations within existing discussions pertaining to the positioning of ethnographic researchers and will propose a more complex understanding of the relationships between research and personal experience, particularly that relating to experiences of fandom.
I began my PhD in 2012, it is entitled Musical Entanglements: the embodied experience of youth oriented live music events. I have previously completed a Bachelor of Arts at UWS majoring in Cultural and Social Analysis and in 2011 completed an Honours thesis in which I studied the embodied experiences of bushwalkers in the Blue Mountains.

Michelle Catanzaro: The Reflective Practitioner: Me, My Camera and I

This paper will draw on photographic examples of Sydney’s subversive irregular spaces, analysing the role that the photographer as researcher plays in defining and documenting space. My paper explores the visual and theoretical components of artist-led urban initiatives in Sydney, Australia. The Sydney alternative arts and performance scenes have been operating as a system of unofficial venues. Many artists and musicians etch out an existence in dissident spaces, away from the norms of the commodified licensed venue experience. These irregular venues are not purpose built spaces and consist of a range of warehouses, lounge rooms and revalorised buildings within Sydney. My research utilises photography to capture these temporal spaces as they shift, relocate and reform in the face of imminent closure or exposure. Within this presentation I will address the challenges faced by reflexive research and discuss the methods and processes implemented to elucidate and analyse the work of the empathetic insider in a research context. I will also aim to address the ways the fluid, adaptable, creative and alternative dimensions of Sydney’s irregular performance spaces can be revealed and explored through my phenomenological investigation.

Michelle has worked in various roles as a visual communicator and photographer in the design industry. Michelle currently works as an editorial designer and photographer for a Sydney based tattoo, culture and lifestyle magazine. Michelle’s PhD research project explores alternative and irregular spaces within urban areas and their relationship to the city.

Panel Nine: Creativity and Research Design

Matthew Kiem: Ontological designing as a research methodology for the historical study of settler colonialism designing

This paper presents provisional findings into research on ontological designing as a methodological approach to the historical study of design. These findings form part of the preparatory work for a PhD study that examines the role of design and
designing within settler colonial contexts. As a body of literature, theories of settler colonialism claim that colonialism should not be understood as an event or period of the past, but, rather, as a dynamic and enduring structural condition that relationally constitutes social ontologies, including non-discrete modes of settler identity, racialised groups such as Indigenous peoples, migrant workers, and refugees, and identity formations such as social class, gender, and sexuality. Because settler colonialism looks to derive explanations for social phenomenon through a relational analysis of material conditions, I argue that such theories point towards, but generally overlook, the agency of design in sustaining settler colonial formations, formations that are destructive of people and ecological futures. To help explicate this agency, I draw upon Tony Fry’s defutural method of historical enquiry. As a method, defuturing represents a mode of reading that looks to highlight the historical agency of design, particularly its directional character, and the way in which it structures the conditions in which design occurs (design designs designing). Ontological designing and defuturing will therefore be presented as a hermeneutic methodology that provides a way of understanding how present day design practices are structured, and what direction they give to social futures. The rationale for developing this understanding is the potential for designers qua designers to more effectively address the ongoing damage of settler colonialism.

Matthew Kiem is an independent researcher and writer currently teaching Design History at UTS: Insearch, Sydney, Australia and working on a doctorate in design history at the University of Western Sydney.

Cali Vandyk-Dunlevy Prince: Eating the forbidden fruit at the tree of knowledge – reflections from insider practice led research

In undertaking insider research on my own work projects am I eating the forbidden fruit at the tree of knowledge? Can one un-taste the fruit once it has been tasted? Did anyone see me eat the fruit? Will others be tempted to eat the fruit too? This presentation explores Bruce Moore’s metaphor on insider action research, by illuminating my work in progress reflections in the early stages of insider practitioner research on collaborative creative processes in local government. I will explore the tensions in undertaking the dual role of researcher within the Doctorate of Cultural Research, in researching a project which I have designed, implemented and continue to collaboratively develop in my role as Cultural Development Officer in a Council based in Western Sydney. My research titled, The fourth space: cultivating collaborative creativity in praxis, at the intersection of communities, artists and institutions, is underpinned by the theories of Augusto Boal’s ‘aesthetic space’ and Homi Bhabha’s ‘Third Space’ alongside transformative learning theory, as informed by chaos theory and non-linear science. This presentation will explore key
learnings so far, including delays in consent from a participating institution that reveal dynamics and tensions at play not ordinarily visible or apparent in the day to day work. The tension points and transformations at this intersection point of insider/outsider and the dual roles of researcher/employee, invite deeper inquiry into the resistances and emerging change in both inner and outer systems. The role of the auto ethnographic journaling in illuminating these discoveries will be explored in synergy with Werner Heisenberg’s insight that “the very act of observing disturbs the system”, most significantly starting with my own.

Cali Vandyk-Dunlevy is a Cultural Development Officer in Neighbourhood Renewal in local government. Cali is committed to transformational change through creativity and collaboration with artists and communities. With over 15 years experience spanning arts, community and local government, she is also the Creator of Unlock Your Creativity, a performing arts workshop series. Cali is currently studying a Doctorate in Cultural Research in the Institute for Culture and Society at UWS.

**Sharon Williams: John Cage and Participatory Music-Making**

This paper will explore the designing of events that facilitate the sustainable and collaborative creative practice of participatory music-making, while examining the concepts and ideas that John Cage had begun to initiate in relation to participatory performance. Cage relied primarily on a performer-audience model; which seems paradoxical, as a non-hierarchical participatory model seems more in line with his philosophy. While his compositional methods appeared to indicate a desire for self-effacement and collaboration, the resultant works were often quite far from models of non-hierarchical co-creation. However, Cage was a composer who concerned himself primarily with illuminating concepts and demonstrating processes, rather than producing beautiful ‘objects’ and musical products. Cage discussed at length the role that ‘self-alteration’ played in facilitating changes in sound perception, enabling the listener to embrace ‘unintended’ sounds as ‘music’. This idea is articulated by Cage (with respect to turning towards ‘unintended’ sounds) as follows: “This turning is psychological and seems at first to be a giving up of everything that belongs to humanity—for a musician, the giving up of music.” Embracing a community-based experimental model of participation involves departing from traditional Western art music paradigms that regard ‘sound’ primarily as a consumable ‘product’ and the individual composer as all-knowing, all-powerful and central to any experience of music. This movement from self-aggrandizement to self-effacement; from hierarchy to acceptance of difference; from territory to adventure; from cliches and ‘norms’ to the ‘novel’ and ‘unprecedented’, challenges the stature of the ‘professional’, within the tripartite musical system of composer, performer and listener. Rather than the solitary
composer focusing on the creation of a ‘fixed’ text containing written instructions for its sonic actualisation, musical composition can be centred around the designing of ‘models’ or ‘maps’ for the facilitation of social cooperation. This social model would be, ideally, non-hierarchical and participant-self-determining but most importantly, always in motion and a state of flux.

Sharon Williams has a Bachelor of Music with Honours (1st class) and is currently in the 2nd year of fulltime Ph.D. study at the University of Western Sydney in Australia. Her Ph.D. is a joint theoretical and practical/creative project. The focus of the theoretical component involves synthesising ideas channelled through the thinking of John Cage and the French philosopher Gilles Deleuze, with the intention of finding ways to apply these ideas to creative practice. The practical component of her Ph.D. will involve exploring designs for interactive sound installations that facilitate collaborative music-making. Sharon is currently employed as a casual academic at the University of Western Sydney, in the school of Humanities and Communication Arts.

Panel Ten: Australia and Identity

Nicole Moore: The engagement of Indigenous epistemology and institutions in Aboriginal housing policy making, and the implications for an Aboriginal housing research agenda

The United Nations Declaration on the Rights of Indigenous People was adopted by the UN General Assembly in 2007. Indigenous participation in social policy development – specifically, as relevant to this research, housing policy - can therefore be taken as an internationally endorsed right. Unfortunately it is also a right not reflected in the current climate in Indigenous affairs in Australia, and accordingly in Indigenous housing policy. Utilisation of Indigenous research methodologies to interrogate this issue also gives rise to an analogous issue for the academy itself: where are the Indigenous voices in housing research? My research therefore has two objectives. Firstly I will explore the factors that inform policy development, particularly examining the levels of Indigenous participation and incorporation of Indigenous knowledge in policy-making processes across a range of institutional arrangements. Secondly I will investigate an apparent dearth of Indigenous perspectives on policy within the housing literature with a view to proposing a more appropriate Indigenous housing research framework. This will be done through the lens of Indigenous Critical Theory, with a dual focus of privileging Indigenous perspectives and critical interrogation of the factors that inform policy, practice and research.
Nicole is a full time PhD candidate who also works casually as a Research Assistant within the Institute for Culture and Society. She is a proud Aboriginal woman who is actively involved in several community organisations on the south coast of NSW. Prior to returning to study Nicole worked for 15 years in Aboriginal affairs, in both community and government organisations, and is an independent consultant.

**Nukte Ogun**: My Australia: Australian Multiculturalism Policies, Theories and Media Practices in Context

Questions of multiculturalism are often impeded by the many differing understandings of what multiculturalism is. Australia, together with Canada, was one of the first democratic nations to create national policies dedicated to multiculturalism. However, unlike Canada, the scholarly attention received by Australian multiculturalism has been slow to develop. Discussions of multiculturalism and political theory, in the Australian context, require further examination if the implications of managing a culturally diverse nation are to be understood. This paper considers the marked respects in which Australian multiculturalism, identity and nationalism are conceptualised. It goes on to review what multiculturalism has meant to media practise in Australia, with specific reference to “SBS” and “Australian Mosaic”. Taking into account Geoffrey Brahm Levey’s review of ‘thick’ cultural nationalism, ‘thin’ liberal nationalism and the ‘civic and post-nationalist’ position, this paper considers the position that while there is and should be a ‘national culture’, Australians need to distinguish between those parts of it which governments must seek to define and those parts that must remain in the hands of Australian communities. The assumed responsibilities of cultural leaders and media practitioners in a multicultural society are examined, particularly in consideration of the 1978 Galbally Report.

Nukte Ogun is a Doctoral Candidate with the University of Western Sydney. Her research primarily focuses on deciphering political performances that frame contentious international debates, and the resulting influences on multiculturalism and ethnic-migrant community groups. Nukte is currently a MediaLink Reporter for the New South Wales Government Community Relations Commission and a Research Assistant and the Institute for Culture and Society.

**Nigel Eades**: Refugee Narratives as a Source for Personal Meaning Making

Personal narratives are a way for refugees to connect to others at a community level and as a reflective tool to bring some meaning to unexpected life circumstances. Narratives help make sense of disruptive change through displacement by
attempting to put some meaning around the struggle. Narratives provide a safe space for stories of richness and qualitative thickness of refugees to be told. In exploring the value of narratives as an ethnographic methodology, I assert that narratives assist refugees in processing experiences, developing new ways of thinking and in identity formation through transformative reflections. By asking open ended questions and listening with a minimum of interruptions, taking the time to hear narratives that might present themselves as being long, full of small side stories, digressions and self-evaluations as part of personal meaning making, alternative interpretations to mainstream stereotypes of refugees become possible.

Nigel is in his second year of his DCR candidature at the Institute of Culture and Society. He completed his Master of Applied Linguistics degree in 2004 at Macquarie University majoring in Language Program Management. Nigel has a background in education having taught Preschool, Primary, Secondary and Adult education. He has co-ordinated various programs for migrants and refugees. Nigel has a keen interest in exploring the theme of resilience as it relates to refugees in an Australian context.

Thursday 27th June 2013
1.30-2.45 Session 11

Panel 11: Literature and Questioning the ‘Ideal’

Nancy Ann Trieu: Burning with Desire – How the hyper-real fashion photography creates the 'ideal'

The visual language is one of the oldest forms of communication. With the current proliferation of digital photographic devices available in the 21st Century, it has enabled people another means of communication. Professional photography on the other hand, has an element of construction within the images where, composition, lighting and ultimately illusion, comes into place by the commercial world. The focus of the research is based on fashion photography, with the element of realism (hyper-real) and ideals of beauty are created. Hence, the question arises of whether such images created by the fashion industry distorts and influences the concept of what is considered the 'ideal' of beauty. There are many aspects that are interrelated in fashion and photography that could be explored. To approach this topic there are two main categories of research; the theory of the real and the hyper-real and the market and the consumer in fashion photography. Photography has been an invention for various purposes. Though the research does not have a psychology background it has been an interest for the past year. It is intended for an academic audience, especially those who are studying in the design fields relating to photography and social humanities in marketing and consumer researchers. The
research will not change society's attitude towards the photographic usage and value as that is beyond the scope of any qualified research paper, no matter how eminent or qualified the author is. The research is to link previous research that has been done on both the fashion industry and the consumer market.

I have been working in the glamour and fashion photographic industry for just over three and a half years. It has ignited curiosity into my research topic of constructed images and the persuasion within the photographic field, especially in the fashion industry. The desire to undertake this project was both academic and professional. The final research will be an exegesis.

Nicola Burke: “It’s almost as if they’re trying to be eaten”: Sexuality and Femininity in Sisters Red

The twenty-first century has seen the increase in academic interest on ‘the girl’. This focus has included concern surrounding the representation of adolescent girls as either ‘good’ or ‘bad’ girls. These discourses have been examined not only in academic investigation (aimed predominantly at adults) but also in Young Adult (YA) literature. Recent critiques of YA literature, particularly of ‘supernatural romance’, have focused on the depiction of the main female characters in relation to their ‘goodness’ and agency in relationships. This research, however, has predominantly focused on the Twilight series with little investigation into more recent YA literature. There has also been little, if any, focus on the relationships of the main female characters with the other female characters within the texts. In her Little Red Riding Hood retelling, Sisters Red, Pearce highlights the differences between ‘good girls’ (and werewolf hunters) Scarlett and Rosie, and the ‘bad girls’ that they protect. Through this emphasis, Pearce conforms to an ‘age-old’ trope of femininity; that women are in constant competition with each other, the ‘good’ against the ‘bad.

Drawing on initial research on YA literature, as well as on current areas of concern surrounding ‘the girl’, particularly in relation to sexuality, I will demonstrate how Sisters Red continues the harmful depiction of ‘good’ and ‘bad’ girls, and how it problematises adolescent female sexuality. This paper will also show how the representation of the girl in YA literature such as Sisters Red can be problematic, as the rigidity of the ‘good’ and ‘bad’ girl conform to harmful stereotypes of femininity.

Nicola Burke is a PhD student at UWS. She is currently researching the portrayal of femininity in YA Literature, more specifically, in retellings of Little Red Riding Hood in the Supernatural Romance Genre. This involves reading a lot of bad Teen Fiction.
Jen Li: Spaces for books: Curating, browsing and reading in public libraries

Public libraries are changing. They have moved from lofty ideals as places of learning and civility, to being open and accessible places for community, technology, entertainment as well as education. This research focuses on one specific element of the library’s offerings: reading. I use Bourdieu’s theory of cultural capital and subsequent models of the ‘cultural omnivore’ and cultural mobility posited by various scholars to explore patterns of reading and library use. Firstly, I ask who is reading what. How do ideas about cultural capital feed into the ‘popular fiction’ versus ‘Literature’ debate? Secondly, I question who is using the public library, and how they are using it. What kinds of people are regular users of public libraries, and does that differ across geographic locations? Thirdly, I examine the spatial design of the library itself. Do the spaces within the library reflect a hierarchy of reading materials and methods of reading, and if so, how? The research is situated in Sydney, Australia. The fieldwork takes place in three case study libraries located in geographically diverse areas of the city (one with a low socio-economic profile with high concentration of people from non-English speaking backgrounds; one in an area with a high proportion of young families; and one in an area with a high socio-economic profile). This paper presents the initial preliminary findings and the theoretical background of the research.

Jen is in the second year of her HDR candidature at the Institute for Culture and Society. She completed her undergraduate degree (Bachelor of Commerce (Liberal Studies)) (Hons) in 2008 at the University of Sydney, majoring in geography, marketing and management. She was employed at the Urban Research Centre, UWS in 2009, and at the University of Southampton in the UK in 2011. Her research background has covered areas of urban, economic, retail and cultural geography. Jen’s Honours research was on independent bookshops in Sydney, so clearly there is a theme. It was in Southampton, surrounded by news reports and public debate about public libraries closing, that she thought perhaps there might be a research project in there somewhere.

Thursday 27th June 2013
2.45-4.00 Session 12

Panel Twelve: History and Politics

Simon Fleming: Where West met East: The Intersection between Liberal Political Thought, the Law and the British Empire in India.
Having brought India to its heel in the first half of the nineteenth century, the British were faced with the complex question about how to run their newly conquered territories. Law would be a crucial part of the answer to this problem. In India at least, it seemed that wherever the flag went lawyers and judges would soon follow. This paper will focus on how British liberals approached the question of imperial law in India. Primarily, it will endeavour to identify the leading personalities involved in this area, the issues and the ideals behind imperial law and, ultimately, the evolution of British law in India. However, this paper will also deal with a deeper concern. By investigating liberal attitudes to imperial law, we will hope to bring to light how law formed a process of interaction between Britain and India. Law was, after all, a field where Indian people and institutions were able to exert more influence. Unlike other areas of rule, British liberals sought to establish a uniform code that was a compromise between an enlightened British law with Indian tradition and culture. As such, law was a constant area of direct engagement between British and Indian thinkers alike and was, this paper will argue, the place where East and West met.

Simon Fleming has been a student at UWS since 2006. He is currently engaged in completing his PhD, *Spirit of British India: Liberal Political Thought and British India, 1830-1870*, which is an investigation into how liberal principles towards Indian government developed over the mid-nineteenth century. He hopes to one day be a historian like Michael Palin

**Thomas Costigan: How the dollar constitutes US hegemony**

Hegemony is a concept that dates back to ancient Greece. It generally denotes a relationship where one party exercise power over another. More recently the term has been used in a wide range of fields to demonstrate and articulate power relationships. This first half of the paper will present United States foreign policy in the post Bretton Woods period in the context of political hegemony. Furthermore this paper will examine how United States hegemony is constructed and exercised through use of the dollar as world’s reserve currency. The paper will combine interdisciplinary themes from Immanuel Wallerstein’s *The Modern World System 1* (1974), Fred L Block’s work on global capital movement, *The origins of International Economic Disorder: A Study of United States International Monetary Policy From World War II to The Present* (1977) and Johan Galtung’s *On The decline and Fall of Empires: The Roman Empire and Western Imperialism Compared* (1979). The second half of the paper explores the rise of multilateralism and transition of the dollar to a fiat currency. It will be argued that United States hegemony has been on a downward trajectory since the decision of President Richard Nixon to abandon the gold standard in 1971. The aim of the paper will be to demonstrate that the exercise
of political hegemony is a complex mix of varying social relationships between the core and the periphery.

Thomas Costigan is a Master’s Degree student. His thesis explores and contextualizes the US as a hegemonic power with the US dollar fundamental to the exercise of this power. Thomas has also completed an Honour’s degree on the political economy of ALBA (Bolivarian Alliance for Latin America).

Andrew Kelly: Strait Decisions: America’s Dilemma in the 1954 Taiwan Strait Crisis

U.S. President Dwight Eisenhower had substantial difficulty in keeping his nation out of war throughout his two terms in office. The Soviet Union loomed large and ever menacing in Western Europe, yet conflict with Communist China – particularly in the Taiwan Strait – was arguably greater and more significant when crises erupted. By his own confession, Eisenhower reasoned that finding a resolution to the First Taiwan Strait Crisis in 1954 was the most challenging issue he faced since taking office. Though general war with Communist China was avoided - and subsequent historians commend him highly on this achievement - the Eisenhower Administration struggled for months to deal with armed aggression in the Taiwan Strait. In this struggle, initial policies failed and caused significant domestic and global ramifications. Subsequent policies also misinterpreted Chinese intentions and forced Washington into a corner that it had no intention of occupying. This paper, therefore, directly questions the "success" that many historians award Eisenhower with in the Taiwan Strait. Decisions over whether to intervene at a time of crossroads were critical and would have a lasting impact on the future of Sino-American relations. This paper will also draw comparisons to the American response to the Second Taiwan Strait in 1958 and other conflicts with China in the Far East, thereby crystallising a picture of Eisenhower’s Chinese policy as significantly flawed rather than something to be celebrated.

Andrew Kelly is a PhD candidate in American diplomatic history with the School of Humanities and Communication Arts. After completing a Bachelor of Arts with UWS in 2011, he completed his Honours degree in history in 2012, graduating with a first class result. In both of these years, he was awarded a place on the Dean's Merit List. He is also a Casual Academic in the school, and currently teaches the unit "Asia in the World".
Panel Thirteen: Beckett, with preview screening of ‘What Where’

What Where

*What Where* is Samuel Beckett’s last play produced following a request for a new work for the 1983 Autumn Festival in Graz, Austria. It was written between February and March 1983 initially in French as *Quoi où* and translated by Beckett himself.

The adaptation presented here is the work of University of Western Sydney staff members Professor Anthony Uhlmann, who produced the work, and Dr. Benjiman Denham, who was DOP and editor. The film was directed by Walter Asmus. The work is associated with reflections on political issues and torture and the ephemeral functions of memory in suggesting that those at the root of torture are not likely to be apprehended.


In both Samuel Beckett and Jacques Lacan, there is a serious engagement with the resources of mathematical and logical systems for their projects of desire and its expression and both seem to be intrigued by the idea of asymmetrical mathematics and not its formulaic determinism. For both a mathematico-logical formalization of thought through figural writing becomes the preferred mode of expression and both exploit it as a minimal structure. In this paper I link Beckett’s principle of figurality, conjoining logical writing, hypotheses, combinatorial grids, numbers and geometry with Lacan’s pronouncement that the Real can only grasped at the level of an impasse in formalization (*Seminar XX*). In Beckett and Lacan, we always find at least one term that does not give itself to mathematical formalization, thereby implying the impasse of the Real. I approach the Beckettian project in tandem with Lacan’s prescriptions regarding the efficacy of logical writing in trying to inscribe a little of the Real. In *How It Is*, Beckett’s concern with the intersection of the circle and the straight line implies the Lacanian Borromean knot while the ring of joined hands at the end of *Come and Go* approximate a Borromean equivalence. In the undefined locus of *All Strange Away* or the rotunda of *Imagination Dead Imagine* precise geometrical calculations are made. The most radical example is the television play *Quad* where the actor’s movements produce a diagrammatic writing and a geometrical constitution of a circular lack at the centre of the given square.

Arka Chattopadhyay is an M.A, MPhil from the Department of English, Jadavpur University, India. Having finished his MPHIL on Samuel Beckett and Alain Badiou under Professor Supriya Choudhuri, he is now pursuing his PHD at The University of
Western Sydney on Samuel Beckett and Lacanian Psychoanalysis under the supervision of Prof. Anthony Uhlmann. He takes interest in 20th century continental philosophy, Lacanian psychoanalysis and avant-garde literature across the globe. He has presented papers on Theatre, Psychoanalysis, Philosophy and European and Indian vernacular literature in more than ten International Conferences in India and abroad, including the 2010 and 2011 NEMLA Conventions in Montreal and New Jersey and presented in the International Samuel Beckett Working Group Seminar in Southampton September, 2012. He proposed and chaired the 2011 NEMLA seminar ‘Samuel Beckett and the Encounter of Philosophy and Literature’ along with Prof. Jean-Michel Rabate. He has published himself in books, anthologies and International peer-reviewed journals like *Miranda* and *Samuel Beckett Today/Aujourd'hui*. He has also edited a book with James Martell 'Samuel Beckett and the Encounter of Philosophy and Literature' due from Roman Books, London, July 2013.

**Glenn Stewart:** Samuel Beckett and the *Kantian Cogito*

The aim of this paper is twofold: first I will identify the two dominant form of Samuel Beckett scholarship, namely, archival and comparative approaches; then I will address the inherent limitations of these approaches and propose a distinct vein of inquiry incorporating the philosophy of Immanuel Kant. While the archival approach is characterised by close analysis of Beckett’s notebooks, manuscripts and correspondences and their relation to the primary texts, the comparative approach contrarily seeks to provide new insights into Beckett’s work by identifying and comparing significance concepts, themes and problems arising in his primary texts. In favouring the latter approach this paper aims, one the one hand, to discuss the ways the former approach can inhibit the exploration of fruitful veins of research, and, one the other, to outline what one such (essentially Kantian) investigation can to achieve to such an end. Indeed, that the relation between Beckett’s work and Kant’s philosophy has received little attention could be explained by two interrelated factors. First, there is in general a greater emphasis placed on archival research in Beckett studies than is the case with most other authors. Second, there is relatively little archival material to support such a relation. Nevertheless, I will argue that there is scope for substantial, logically sound comparison, and to dismiss this in favour of the supposed empirical certainty of archival scholarship is reductive.

I completed a Bachelor of Arts (with 1st class honours) at UWS in 2011 before beginning a PhD with the Writing & Society Research Centre, commencing in 2012. My fields of research include, literature, philosophy and critical theory. My thesis, entitled *Beckett, Houellebecq and the Post-Enlightenment Human* analyses representations of the human being from literature and philosophy in the Post-Enlightenment era.
What is the ‘Digital Humanities?’

Thursday 27th June 2013 – 9.00-10.00 in EA.G.10

A/Prof Hart Cohen, Willard McCarty, Harold Short

Earlier this year the University of Western Sydney formally established a Research Group in Digital Humanities. This adds to the significant number of departments, centres or groups worldwide which identify themselves with ‘digital humanities’ - now well over 300. So what is ‘digital humanities’?

One answer to that question begins with the term, which concatenates in a friendly way the technological and the humanistic approaches to knowledge. More bluntly, it is humanities + computing. (Here “humanities” is used in the broadest sense to include the interpretative social sciences and cultural studies in its various forms.) The challenge and the potential of digital humanities lies in that plus, in the cross-roads or intersection where the two very different sets of assumptions, attitudes, practices and outcomes come together. Prof McCarty will discuss the nature of this inter-disciplinary space, and what it means to work across the intersection of disciplines. He will also give an historical perspective on the development and trajectory of work in the digital humanities.

Research and teaching in digital humanities has been developing rapidly over the last 10-15 years in particular, though its roots go back to the 1940s. The subject matter ranges very widely. At UWS, in a recent symposium, work from researchers at UWS emanated from ethnography, design, visual arts, writing, cultural studies, databases and many more. Hart Cohen will offer an
overview of this and his own work.

Prof Short will offer an international perspective on digital humanities research, with reference to major projects at King’s College London and elsewhere. He will also discuss the development of digital humanities in Australasia, and its place in the wider international community. He will outline some of the international bodies and initiatives, such as the Alliance of Digital Humanities Organisations and centerNet, with particular reference the opportunities they offer to postgraduate students and early career scholars.

Associate Professor Hart Cohen will then discuss work in the Digital Humanities as he University of Western Sydney. The best way to answer this query is talk about examples of digital humanities research and there is a good deal of it happening here at UWS. In this presentation Hart will refer to some of this work recently showcased as part of the World Symposium in the Digital Humanities - a 24-hour marathon with several participating institutions involved in this research paradigm. He will also speak about his own work in this field with the memoir by TGH Strehlow, Journey to Horseshoe Bend and Shakespeare’s Thumb – a proposed new project in this field.
Korsakow Masterclass
with Professor Matthew Soar

Thursday 27th June 2013 – 1.30-5.00 in EA.G.10

As part of the 2013 Interventions and Intersections conference, Professor Matt Soar (Communication Studies, Concordia University, Montreal) will lead an exciting masterclass on the use of Korsakow – an opensource application for making web-based, nonlinear stories. The Web is currently going through a period of rapid change in terms of innovations in nonlinear, interactive storytelling. This is partly because of faster computers and Internet connections, but also due to the emergence of a range of easy-to-use tools for media-making. The Korsakow System has been in existence since 2000, and offers a powerful platform for reflective, observational, poetic storytelling using video, stills, audio, and text. This includes, but is not limited to, database documentaries. This workshop will include a guided tour of the software as well conceptual and practical tips and tricks for Korsakow filmmaking, including insights into algorithmic editing. We will also make a simple Korsakow film.
Institute for Culture and Society Seminars

Thursday 27th June 2013 – 2.00-4.30 in EZ.G.22

Expanding the Concept of Political Remittances: The Case of the Lebanese-Australians during 2009 Elections in Lebanon.
Paul Tabar, Lebanese American University

and

Presented by Jessica Whyte, University of Western Sydney

Getting Published

Friday 28th June 2013 – 9.00-10.00 in EA.2.13

This panel session on Getting Published will discuss the importance of publishing during an HDR Candidature as well as how to navigate the publishing process. Panelists include a PhD student who is nearly finished their candidature, an early career researcher, a member of a journal editorial board, and a book editor from a Sydney publishing house. In addition to talking about their different areas of expertise, the panellists will also take questions from the floor. The focus is practical – what you need to know, how to go about it, and how to handle the changes that publications inevitably require before they reach the readership.
Life after the PhD

Friday 28th June 2013 – 10.15-11.45 in EA.2.13

“You’ve shed blood, sweat and tears to get a PhD, now what do you do with it?”

In this plenary panel, a group of academics and professionals will discuss important questions about life after completing a doctoral degree. Some of the questions they will attempt to answer include:
- What are the challenges for the academic job market in Australia?
- What are the challenges for PhD holders outside academia?
- What are the career options within and outside academia?
- Early career researchers and ARCs, postdocs, fellowships. What is the reality in Australia?
- What should students be doing now?

This discussion will provide an opportunity for PhD students to reflect on their future careers.

Panel members include:
- Dr Shanthi Robertson, Research Fellow, Institute for Culture and Society, University of Western Sydney.
- Dr Asha Chand, Lecturer in Journalism, University of Western Sydney.
- Dr Elizabeth Strakosch, University of Western Sydney.
- Benjamin Eltham, Research Fellow, Centre for Memory, Imagination and Invention, Deakin University.
- Dr Matthew Thompson, Author, Editor, Journalist, Lecturer, Firefighter.
The Three Minute Thesis

Friday 28th June 2013 – 1.00-3.00 EA.2.13

80,000 words takes 9 hours to read out loud
Could you explain your thesis in 3 minutes?

The Three Minute Thesis was introduced by UQ in 2008 and has quickly gained momentum. The first Trans-Tasman 3MT competition was held in September 2010, with 33 universities taking part.

The competition has grown rapidly over the past few years and 43 universities took part in the final hosted by UWA 2011. It has caught on internationally and students from the United States, the United Kingdom, Canada and Hong Kong will take part in their own regional events in 2012.

3MT develops academic, presentation, and research communication skills and supports the development of research students' capacity to effectively explain their research in language appropriate to an intelligent but non-specialist audience. Research higher degree (Doctoral and research masters) students have three minutes to present a compelling oration on their thesis topic and its significance. 3MT is not an exercise in trivialising or ‘dumbing-down’ research but forces students to consolidate their ideas and crystalise their research discoveries.

All participants will receive a UWS Flash drive.
Contributors

Dr Asha Chand - Lecturer in Journalism, University of Western Sydney

Asha’s media industry experiences and research inform her teaching. Her research on migration, match-making and the media compares on a global scale how traditional and modern media intersect, and the role new media plays in facilitating migration and marriage to maintain cultural identities and ethnicities in contemporary and traditional societies with specific focus on Fiji Indians in Sydney.

Catherine Driscoll – University of Sydney

Catherine maintains an active interdisciplinary research profile organised around three streams: youth and girls studies (with an emphasis on media and popular culture and ideas about adolescence); rural cultural studies (with an emphasis on Australia and on ethnographic research); and cultural theory (with an emphasis on modernity and modernism). Her current research projects focus on cultural sustainability in Australian country towns and methods for rural cultural studies (a current ARC-funded discovery project). Her new major research projects focus on media classification and minority, on cultural studies' debt to pragmatism and phenomenology, and on the intersection of fan culture and online culture.

Benjamin Eltham - Research Fellow, Centre for Memory, Imagination and Invention, Deakin University

Ben studied neuroscience to postgraduate level at the University of Queensland before spending much of the 2000s working in the arts as a festival director, journalist and critic. Since 2007 he has been New Matilda's National Affairs Correspondent and is a regular contributor to publications such as Meanjin, Overland, Kill Your Darlings, ABC’s The
Drum, Crikey and Arts Hub. Ben's PhD is in the field of cultural policy and has been completed at the Institute for Culture and Society with Professor James Arvanitakis as his supervisor. In addition to his journalism and writing, Ben has just taken up a part-time position as a Research Fellow at Deakin University's Centre for Memory, Imagination and Invention.

Dr Jing Han – University of Western Sydney

Dr Jing Han came to Australia in 1988 from Beijing Foreign Studies University and received her PhD in English literature from Sydney University in 1995. She joined SBS TV in 1996 and she is now the head of the Subtitling Department of SBS. Dr Han is a leading expert in subtitling and has subtitled more than 200 Chinese films and TV programs for the Australian audience, including all major Chinese films such as Crouching Tiger, Hidden Dragon, Hero, Lust, Caution, Not One Less, The Blue Kite, Let the Bulletin Fly, Sacrifice etc. She is also a lecturer of translation and interpreting at University of Western Sydney. Dr Han has presented frequently at conferences on translation and cross-cultural communications including Cross-Cultural Literacy: China and Australia 2012 in Beijing as a guest speaker, International Australian Studies Association Biennial Conference 2012 in Melbourne as a panel speaker, Translation and Cross-Cultural Communication 2011 in Brisbane as a keynote speaker and Media for All Conference 2011 in London, Languages & the Media 2010 in Berlin, Sydney Writers Festival 2009, FIT World Congress 2008 in Shanghai etc. She has recently attended the high-profile cultural exchange event China Australia Literary Forum II in Beijing as a cultural advisor and translator for the Australian delegation.

Professor Willard McCarty – Visiting Professor, University of Western Sydney

Willard McCarty is Professor of Humanities Computing, King’s College London, and Editor of the British journal, Interdisciplinary Science
Reviews (2008-), founding Editor of the online seminar Humanist (1987-) and founding Convenor of the London Seminar in Digital Text and Scholarship (2006-). As a visiting Professor at UWS, Professor McCarty is involved in the development of a Research Group in the Digital Humanities based in the School of Humanities and Communication Arts.

Dr Adrian Renzo – Macquarie University and University of Technology, Sydney

Dr Adrian Renzo is Lecturer in Contemporary Music at Macquarie University. He writes about electronic dance music and 'Top Forty' pop music from a critical musicological perspective. His published research includes work on: the aesthetics of 1980s medley records; the Relationship between 'handbag' dance music and gay male cultures; and the working methods of amateur remix producers and mash-up artists.

Dr Shanthi Robertson - Research Fellow, University of Western Sydney

Dr Shanthi Robertson is a Research Fellow at the Institute for Culture and Society at the University of Western Sydney. Shanthi was awarded her PhD in International Studies from RMIT University in 2009. She worked as a lecturer in Global Studies and researcher at the Globalism Research Centre at RMIT University until she joined the Institute in 2013. Her research interests centre on transnational migration, particularly temporary labour migration, citizenship and urban transformation in the Asia-Pacific region. Her work has been published in Ethnic and Racial Studies, Population, Space and Place, International Journal of Urban and Regional Research, Journal of Intercultural Studies, and International Journal of Asia Pacific Studies. Her first book, Transnational Student-Migrants and the State: The Education-Migration Nexus, was published by Palgrave Macmillan in April 2013.
Associate Professor Katrina Schlunke – *University of Technology, Sydney*

Associate Professor Katrina Schlunke teaches Cultural Studies at the University of Technology Sydney. She is Deputy Director of the Transforming Cultures Research Centre and leads the *Cultural Materialities* research program. She co-edits Cultural Studies Review and is currently working on the queerness of Ludwig Leichhardt and science love.

**Professor Harold Short** – Visiting Professor, *University of Western Sydney*

Harold Short has an educational background in the Humanities and in Mathematics, Computing and Systems. Following 11 years at the BBC, he has worked at King’s College London since 1988. Professor Short was Director and Head of the Department of Digital Humanities (formerly Centre for Computing in the Humanities. Professor Short has a wide experience of collaborative research in a large number of projects across many Arts and Humanities disciplines. As a visiting Professor at UWS, Professor Short is involved in the development of a Research Group in the Digital Humanities based in the School of Humanities and Communication Arts.

**Associate Professor Matthew Soar** – *Concordia University*

Associate Professor Matthew Soar is BA Program Director in the Department of Communication Studies, Concordia University. He lectures and researches in media and cultural studies. He is also an intermedia artist, graphic designer and writer. His research/creation activities centre on design, visual culture, cultural production, the politics of representation, and media literacy. He is a co-developer of the story engine, *Korsakow*.  

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Dr Elizabeth Strakosch – *University of Western Sydney*

Elizabeth Strakosch completed her PhD in political science at the University of Queensland in 2011. After working as a research fellow on the *ARC Governing Performance* project, she joined the Institute for Culture and Society as an early career researcher in 2013. Elizabeth’s research addresses the construction of political community in liberal and settler colonial contexts. It currently focuses on public narrations of the Australian Settler-Indigenous relationship in the areas of policy, memory politics and social theory. In the public policy field, her work is particularly concerned with post-welfarist Indigenous policy as influenced by neoliberalism, New Public Management, exceptionalism and preventative risk management. Drawing on Foucauldian and pluralist social theory, it asks how these contemporary policy frameworks transform settler-Indigenous relations and re-imagine our political communities. Elizabeth is currently working on a book which considers the global intersections of neoliberalism and settler colonialism.

Dr Matthew Thompson – Author/Editor/Journalist/Lecturer/Firefighter

Matthew Thompson is the author of *My Colombian Death: a journey into the heart of South America’s most dangerous country* (Picador, 2008) and the forthcoming *Running with the Blood God: road-testing free-thinking from Tehran to Oregon* (Picador, due out in late 2013). A former *Sydney Morning Herald* reporter with a doctorate in Creative Arts and a University Medal for English, Dr Thompson has edited manuscripts for Pan Macmillan, taught at undergraduate and graduate level at a variety of universities, and works as an editor at The Conversation. His freelance writing covers material ranging from mixed sex boxing, nudist colonies, and pool hustling to armed conflict. Dr Thompson has explored the insurgencies of the southern Philippines, drinking coffee with bomb-makers of the Abu Sayyaf Group and eating pickled goat with their foes in the Marines. His writing has appeared in a range of major
newspapers, *Dazed & Confused, Inside Sport, Australian Style* and Australia’s since-laid to rest premier literary journal, HEAT. He has written and recorded radio documentaries broadcast in the United States by National Public Radio and in Australia by the ABC’s Radio National.