

UNIVERSITY OF
CANBERRA

Centre for Creative & Cultural Research
Annual Report 2013

Centre for Creative & Cultural Research

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Centre for Creative & Cultural Research Annual Report 2013
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Designed by Katie Hayne.

Cover image: Sandra Burr's poem 'Summer' set in letterpress.

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Director's Report

On 13 March 2013 the University launched the new Centre for Creative and Cultural Research, with a remit to build research culture, environment and outputs in the creative (writing and digital arts) and cultural (museums and memory) practice areas.

In the following nine months Centre members took this remit very seriously. Major achievements in 2013 were:

- The bedding down of the new PhD flagship program, Digital Treasures, led by Assoc Prof Mitchell Whitelaw
- The establishment of the International Poetry Studies Institute, led by Assoc Prof Paul Hetherington
- The initiation of the first ARC Discovery Project administered within the Centre: 'Understanding Creative Excellence'
- The hosting of two research symposia—on poetry, and on digital media and heritage
- The hosting of the ICOMOS and the Australasian Association of Writing Programs conferences
- The establishment of the UC Vice-Chancellor's International Poetry Prize
- The recruitment of an Advisory Board to help review the Centre's activities and provide direction for its future
- The hosting of a fortnightly research seminar for members and visitors
- And a number of other events, including research workshops, research visitors, exhibitions, and publications.

We were pleased to make new appointments: particularly Katie Hayne, who joined us from ANU in March as the Research Development Officer; Angelina Russo who joined the Faculty as the Associate Dean, Research in August, and became a core member of the CCCR; and Ross Gibson, who later in 2013 was appointed as Centenary Professor of Creative and Cultural Practice. PhD candidate Shane Strange was appointed as HDR representative, joining the small group of core members of the Centre, and with responsibility to liaise between Centre management and the HDR student body, as well as supporting programs and innovations designed to enhance the experience for the student cohort. In addition, a number of new and established adjunct researchers joined the Centre and are contributing their expertise to its work.

We enter the second year of the Centre's operation with an enthusiastic and innovative membership, a clear direction for the years to 2018, and a chance to embed quality practices, processes and initiatives. We continue to explore better ways to network and engage with our communities of research and practice, and to provide opportunities for members who are early career academics to craft their research identities and build both profile and skill in their areas of research interest.



Professor Jen Webb, Director



Faculty of Arts & Design Research Centres launch. Left to right: Frances Shannon (DVCR), Peter Putnis (Director, N&MRC), Lyndon Anderson (Dean FAD) and Jen Webb (Director, CCCR). Photo: Megan Deas.

Flagship Programs

International Poetry Studies Institute (IPSI)

The 2013 year saw the establishment of the International Poetry Studies Institute (IPSI) as part of the Centre for Creative and Cultural Research in the Faculty of Arts and Design. This included the establishment of the IPSI management team (Paul Hetherington, Jen Webb, Jordan Williams and Katie Hayne, all from the University of Canberra, with Lucy Dougan from the University of Western Australia); an IPSI website (<http://ipsi.org.au>); partner and affiliate organisations; an IPSI Advisory Board; and an IPSI Liaison Group.

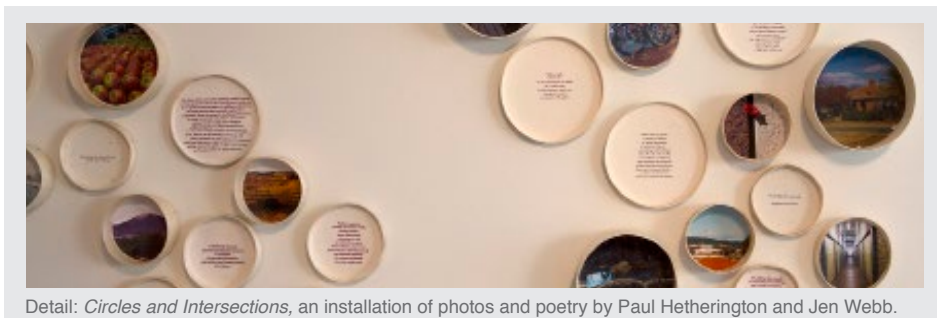


IPSI was involved in a number of activities for the year, notably the Poetry and Knowing Symposium held at the University of Canberra on 29 May. This symposium saw a range of nationally significant poets and poet-academics, including Chris Wallace-Crabbe, Judy Beveridge and Philip Salom present papers about poetry's relationship to knowledge and research. IPSI also sponsored sessions at the 18th annual AAWP conference, *Creative manoeuvres: Making, saying, being* (25–27 November 2013), including Professor Michele Leggott's keynote presentation, 'Small stories from two decades'. This conference was held on the campus of the University of Canberra.

2013 saw the announcement by University of Canberra Vice-Chancellor Stephen Parker, at the *Creative manoeuvres* conference, that the university would sponsor the University of Canberra Vice-Chancellor's International Poetry Prize, to be awarded in 2014 and annually thereafter. This prize is administered by IPSI and is one of the richest poetry prizes in the world for a single poem. Distinguished judges for the inaugural prize are Philip Gross, Judy Beveridge, Brook Emery and Jennifer Harrison.

The international journal *Axon: Creative Explorations* became an IPSI publication in 2013, during which Issues 4 and 5 of the journal were released, on the themes respectively of Ambiguity and Recovery. Western Australian academic and writer, Dr Rachel Robertson, was consultant editor for Issue 4 and Singaporean poet, editor and anthologist, Alvin Pang, was consultant editor for Issue 5, which featured work from a range of Asian as well as Australian authors.

Writers invited by IPSI to visit the University of Canberra during 2013 included Miles Franklin Award-winning novelist Alex Miller, who gave the public lecture 'Needing to believe: The writer and their words' on 11 April; and Peter Rose, editor of *Australian Book Review*, who gave the seminar 'A vexed and rewarding art: Contemporary Australian reviewing of fiction and poetry' on 10 July. Peter also consulted with HDR students in the Writing Program, and discussed cooperative arrangements with IPSI and Writing Program members.



Detail: *Circles and Intersections*, an installation of photos and poetry by Paul Hetherington and Jen Webb.

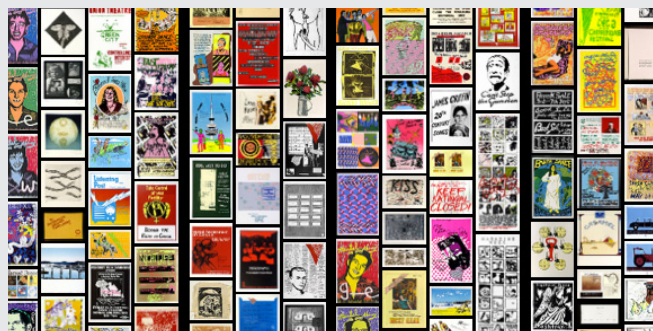
Digital Treasures

Launched in 2013, Digital Treasures is the Centre's PhD flagship program, supporting innovative practice-led research with digital cultural collections, in partnership with major institutions. The program aims to provide excellent PhD training, while undertaking research that is immediately applicable in the collections of libraries, archives, museums and galleries.

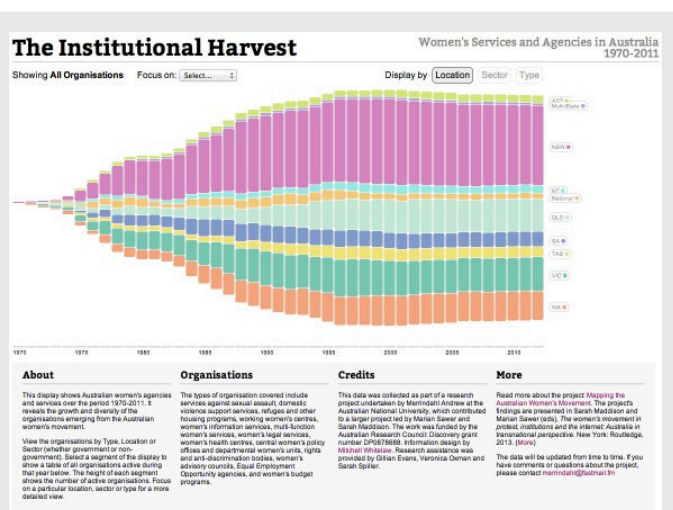
In 2013 the National Archives of Australia (NAA) and the National Library of Australia (NLA) became the first institutional partners in the program, committing funding over four years to support stipends for Digital Treasures students. The program recruited its first two PhD students, and hosted a sold-out symposium event that attracted representatives from all the national cultural institutions.

To close the year the Digital Treasures team played host to the NLA's Trove team on their inaugural 'Trove Playdate'—a congenial day of discussion and practical experiments with digital cultural collections.

This year also brought challenges for the program; sadly one of the commencing students discontinued, and fierce competition for University scholarships has limited the intake of students for 2014. On the other hand the program has been very warmly received in the cultural institution sector (and beyond) and we expect to add two new partners to the program in early 2014.



Australian Prints + Printmaking 'generous' interface developed with the National Gallery of Australia by PhD candidate Ben Ennis Butler and Assoc Prof Mitchell Whitelaw. <http://www.printsandprintmaking.gov.au>.



The Institutional Harvest, an interactive visualisation of the history of women's services and agencies in Australia, developed by Mitchell Whitelaw with Merrindahl Andrew and researchers from the ANU. <http://institutionalharvest.net>.

Major Research Projects

Understanding creative excellence: A case study in poetry

Australian Research Council, Discovery Project (DP130100402I), \$215,000

This ARC Discovery project is aimed at building knowledge about how poets characterise their work. Project investigators include Professor Jen Webb and Associate Professor Paul Magee (CCCR, UC), in partnership with Professor Kevin Brophy, University of Melbourne and Professor Michael Biggs, University of Hertfordshire. Dr Sandra Burr (CCCR, UC) is the project manager.

The project uses interviews with established and emerging poets, as well as data from workshops, to identify key factors associated with creative excellence. Depending on the findings, the team hopes to develop criteria for identifying excellence in creative practice and techniques that will be transferable to fields other than poetry.

Re-casting terra nullius blindness: Empowering Indigenous protocols and knowledge in built environment education

Office of Teaching and Learning Grant (OLT), \$220,000

In 2013, Scott Heyes began working with colleagues from Deakin, Griffith and UWA on this OLT grant, which involves better understanding how the built environment tertiary sector can integrate Indigenous knowledge systems into design curriculum. The project involves interviewing and conducting workshops with academics, students, and practitioners from the built environment from across Australia on their existing knowledge of Indigenous issues. It is envisaged that the results of the interviews and workshops will guide the development of a module on Indigenous knowledge systems that can be implemented in design courses across Australia. A refereed paper on the OLT project, titled 'Planning education and Indigenous knowledge systems in Australia: Where are we?' was presented at the 2013 Australian and New Zealand Association of Planning Schools Conference.

Events & Activities

Creative manoeuvres: Making, saying, being

18th annual conference of the Australasian Association of Writing Programs
25–27 November 2013

In late November, the CCCR and the International Poetry Studies Institute (IPSI) played host to 130 delegates attending this prestigious conference of writing programs from tertiary institutions across Australia and New Zealand. The conference theme, 'Creative manoeuvres: Making, saying, being', was an acknowledgment of the role that creativity plays in the lives of practitioners in the field.

Held on campus at the University of Canberra, and convened by HDR representative Shane Strange and a team of staff and students from the Centre, the conference comprised nearly 30 panels and sessions, ranging from academic discussions of poetry, materiality, place, self, creative nonfiction, screenwriting and poetic form, to workshops on poetics and writing using psychoanalysis.

For the first time in the history of the conference, a creative stream was added to supplement the strong academic showing at previous conferences. This allowed delegates a chance to engage practically with creativity as a mode of research, as well as hear from some of the significant poets, novelists, screenwriters, playwrights and artists who make up the membership of the AAWP.

IPSI hosted the initial keynote address from New Zealand's first Poet Laureate, Michele Leggott. Michele's moving address 'Small stories from two decades' traced, through image, poetry and narrative, the progression of her blindness and the consequent relationship to her practice as a poet. Held in a darkened lecture theatre, thereby reducing the audience's capacity to 'see', Michele's journey addressed not only the poetic realities of making, but the physical and metaphysical understandings of creative practice.

The CCCR presented a keynote address by Professor Ross Gibson of the University of Sydney. His presentation, 'Self-extraction', explored the role that extant texts play in the understanding and formation of new creative practices. Ross' focus was on a group of seemingly disparate cultural products: Bob Dylan's autobiography *Chronicles: Volume one*; TS Eliot's seminal critical essay 'Tradition and the individual talent'; and the philosophy of filmmaker Alexander Kluge. Ross' talk asked how seemingly unrelated but resonant texts can work together to 'trick' the writer into making something at once engaged and personal, but also aligned with an apparently amorphous 'tradition'.

Delegates expressed great appreciation that both keynotes addressed creative practice directly, showing how those seemingly ideosyncratic and subjective modes of making can in fact speak to, and are derived from, much larger cultural and research-oriented modes of thinking.

Other CCCR activities undertaken during the conference included:

The *Young and emergent writers: Policies and publishers* symposium was hosted by the CCCR's Scott Brook and Anthony Eaton and featured some of Australia's key players from both industry and the academy in exploring this field.



Top: Conference banner. Bottom: The Welcome to Country smoking ceremony by Aunty Agnes O'Shea and Paul Collis gets the *Creative Manoeuvres* conference underway. Photos: Shane Strange.



Top: Shane Strange, Kelly Malone and Michele Leggott at the *Creative Manoeuvres* opening drinks. Bottom: Caren Florance, Sandra Burr and Jen Webb also at the opening drinks. Photos: Katie Hayne.

The special panel on poetic form, ‘Liberated voices, form beyond form, and going on your nerve’, hosted by IPSI, featured New Zealand poets Michele Leggott and Kelly Malone; Kevin Brophy from the University of Melbourne; IPSI chair Paul Hetherington, and CCCR HDR member, Monica Carroll.

A workshop, ‘A conversation on poetry’, presented by IPSI as part of an ARC-funded project ‘Understanding creative excellence: A case study in poetry’, run by Kevin Brophy and CCCR director, Jen Webb.

At the reception drinks on the first night of the conference it was a great pleasure to hear from Vice-Chancellor of the University of Canberra, Professor Stephen Parker, as he announced the University of Canberra’s Vice-Chancellor’s Poetry Prize, one of the world’s richest prizes for a single poem. The winner will receive \$15,000 with the runner-up receiving \$5,000; and the shortlisted poems will be published as an anthology. The announcement of this lucrative prize, administered by IPSI, signalled the commitment of the University, the CCCR and IPSI to creative and cultural research and practice. This reflected well on the University as a whole, and set a tone of engagement and support for the entire conference.



Ross Gibson delivers his keynote address at the *Creative Manoeuvres* conference. Photo: Katie Hayne.

Imagined Pasts, Imagined Futures

Australia ICOMOS 2013 National Conference
Museum of Australian Democracy, 31 October–3 November

The CCCR was a major sponsor for this highly successful conference, attended by 256 national and international participants. The conference convener was CCCR associate member Dr Tracy Ireland, and UC Chancellor Dr Tom Calma AO, one of the first Indigenous academics to hold the position of Chancellor of an Australian university, opened the conference. The aim of the conference, *Imagined pasts, imagined futures*, was to take the imagining of Canberra as the nation’s new capital as a stepping off point to explore themes of imagination, innovation and creativity in heritage and

explore how heritage participates in the ‘imagined communities’ and ‘imagined geographies’ of nations in a globalising world. These themes inspired an enthusiastic response and the program featured over 70 papers and panel discussions in 27 sessions grouped under ten themes, as well as five plenary keynote sessions.

A feature of the program was the strength of the 14 keynote presenters and discussants. Featured keynotes included Professor Christina Cameron, Canada Research Chair in Built Heritage, University of Montreal, who spoke on the future for world heritage in a lively plenary session held in the House of Representatives Chamber in Old Parliament House. Many of the keynote speakers generously took on additional duties



From left to right: Meredith Walker, Distinguished ICOMOS Member; Dr Tom Calma, Chancellor University of Canberra; Dr Tracy Ireland, Conference Convener; and Peter Phillips, Past President Australia ICOMOS, at the Conference Opening Reception. Photo: Alan Williams.

before and during the conference. Professor Christina Cameron ran workshops at the University of Canberra and the ANU, along with fellow keynote presenters Professor Sharon Sullivan (past Director of the Australian Heritage Commission) and Professor Tim Winter, Deakin University. Professor Carmen Lawrence, UWA and Chair of the Australian Heritage Council, chaired an inspirational plenary session on the theme of *Songlines and national heritage*, along with fellow Heritage Councillor Dr Jackie Huggins, UQ, and Pitjantjara Youth Ambassador Tapaya Edwards. The evaluation survey showed that respondents gauged this the most enjoyed session of the conference.

The smooth running of the conference would have been impossible without the hard work of ten student volunteers from the University of Canberra. These students supervised and were responsible for all IT during the conference. The fact that the IT ran almost without a hitch is a great testament to their dedication and competence. Students also organised the display of student posters and the ‘graffiti wall’, where people were invited to reflect on the future for heritage. Finally, another huge task during the conference was the recording of a series of vox populi-style interviews with conference participants. A collection of over 20 interviews of conference participants was then edited into a short four-minute video presentation for the final plenary session—all completed during the conference period. There will also be a research outcome based on this work, to be published in one of the four themed editions of the journal *Historic environment* that will be based on the conference. *Historic environment* is Australia ICOMOS’ highly ranked peer-reviewed journal. The four themed editions, to be published late 2014 and 2015, are based on the following themes:

1. The future for heritage practice
2. Historic cities and urban landscapes
3. The role of heritage in Asia’s capital cities, and
4. Heritage and creative practice.

The conference has produced a broad range of benefits and outcomes, some more easily quantifiable than others. The conference aims of broadening the agenda for heritage in Australia, re-emphasising the ‘future’ orientation of heritage management, and breaking down silos around the different categories of heritage, such as those between Indigenous and non-indigenous places and museums, were enthusiastically engaged with in the papers and sessions. The conference also aimed to re-connect professionals with community members, and conservation practitioners with creative practitioners. The diverse program exceeded the committee’s expectations in this regard. In more measurable terms the conference has given rise to the development of the Australia ICOMOS Reconciliation Action Plan and a declaration on the heritage values of the landscape of Canberra. A number of community/academic joint research projects were initiated during the conference.



The Sound and Light Installation in the burnt out telescope at the dome at Mt Stromlo. Photo: Alan Williams.



Mitchell Whitelaw with Marian Dörk from Culturelab, University of Newcastle, UK. Photo: Katie Hayne.

Poetry and Knowing symposium

The inaugural IPSI symposium featured presentations from scholars and poets: Ali Alizadeh, Judy Beveridge, Owen Bullock, Judith Crispin, Lucy Dougan, Alan Gould, David McCooey, Paul Magee, David Musgrave, Antonia Pont, Philip Salom, Chris Wallace-Crabbe, Jessica Wilkinson, and Jordan Williams. An audience of between 50 and 60 delegates attended throughout the day and participated actively in discussion sessions. The symposium explored connections between poetry, knowledge and research, and a number of papers from the symposium will be published in IPSI's peer-reviewed international journal *Axon: Creative explorations* in 2014.

Digital Treasures symposium

The Digital Treasures Symposium and launch held at UC's INSPIRE Centre included keynote speakers

Tim Sherratt from the National Library of Australia, and international speakers Marian Dörk and Tom Schofield from CultureLab, University of Newcastle, UK. The event was sold out, attracting a large audience from Canberra's cultural and educational institutions. Mitchell Whitelaw opened the symposium with a presentation on his group's work with digital cultural collections. Tim Sherratt, manager of the NLA's Trove and CCCR adjunct researcher, gave an overview of the power and potential of digital heritage online, touching on new tools for scholarship and the new forms of presentation enabled by digital platforms such as the Trove Application Programming Interface (API). Zoe D'Arcy (NAA), Paul Hagon (NLA) and Liz Holcombe (AWM) led a fascinating discussion on what is missing in digital representations when there is no or insufficient metadata, and how the national cultural institutions could address this.

Michael Grenfell visit

The CCCR was delighted to host Professor Michael Grenfell from Trinity College, University of Dublin, for a week in early November 2013. Prof Grenfell is Chair of Education and has a background in education and sociology, but is best known for his many books on the work of French cultural and social theorist Pierre Bourdieu. Michael knew and collaborated with Bourdieu over twenty years, and was three times a Visiting Scholar at the École des Haute Études, Paris.

Prior to the visit, Scott Brook convened a reading group on Bourdieu's theories of capital and the cultural field, where researchers including HDR students met regularly to explore key texts. During his visit, Professor Grenfell presented his research at: a seminar titled 'Working with Bourdieu: Practicalities and Responsibilities', which attracted some 40 participants from within and beyond UC; a whole-day workshop, 'Objective Art and Reflexive Aesthetics', that provided 12 postgraduate students from UC and the ANU with a crash course in cultural field theory; a public lecture, 'When Two Fields Collide: War and the British Artistic Avant-Garde', involving around 30 researchers (who lingered well after the lecture to discuss and debate the issues); and a professorial roundtable, 'Capital Conversion in Post-modern Economies', that brought together researchers from across UC, as well as Professors Justin O'Connor (Monash University), Kerry Jacobs (UNSW-ADFA), and Stuart Philpot (ANU).

CCCR seminar series

The inaugural CCCR seminar series reinvigorated the seminar program in the Faculty, and showcased a diverse range of research activities. Convened by Scott Brook, the series was kicked off with a presentation by Mitchell Whitelaw about his work with Ben Ennis Butler on ‘generous interfaces’ for the NGA’s print collection. Jeff Brownrigg sang to the audience with a quizzical account of convict ‘Frank the poet’ in his talk ‘Hoax or holograph: the archaeology of convict verse’. Many members of Canberra’s museum community came to hear Ana Sanchez Laws present a ‘Digital heritage sustainability (DHS) framework’, based on her work on the Museum of London. Jen Webb and Paul Hetherington took us on a journey around Canberra with their creative collaboration, ‘Circles and intersections: A practice-led exploration into poetry and visual affect’, bringing to our attention what Simon Critchley calls ‘the relation between thought and things or mind and world’. The final seminar in Semester 1 was Jason Flanagan with his historical perspective on the two Bush presidencies in his talk ‘Deploying the good war in the Gulf: from “advocacy with integrity” to history as spin’.

Stephen Barrass started off the Semester 2 seminar series with an impressive display of the latest 3D printing technologies from his research into ‘Recursive digital fabrication of transphenomenal artefacts’. Angelina Russo followed with an introduction to an exhibition under development, titled ‘Imagining cyclescapes’, and presenting research into the culture of cycling in Australia’s cities and beyond. Tracy Ireland explored the affective qualities of ruins and archaeological traces, and how people, places and things are entangled in social lives shaped by experiences of memory, locality and identity. Scott Heyes presented the archival and fieldwork he undertook in Arctic Canada for a book on naturalist Lucien M Turner; this is being published by the Smithsonian Scholarly Press in 2014. Scott Brook discussed the rise in demand for creative work since the 1970s and his research on social inertia and creativity, arguing for a new critical account of the ‘knowledge economy’ that can move beyond ideology critique. The final seminar for the year was ‘Bodies in the water’ by Desmond Manderson from the ANU. Professor Manderson gave a visual analysis of JMW Turner’s painting, *The Slave Ship*, asking the audience to consider how the story of this picture, and the different ways in which it has been interpreted, help us to understand our responses and repressions in the face of the drowning of hundreds of asylum seekers off the Australian coast.



Michael Grenfell, Jen Webb, Paul Magee, Robert Guth, Sadiya Akram, Glen Fuller, Scott Brook and David Marsh. Photo: K Hayne.



Canberra's Futuro Home 1974. Photo courtesy John Campbell.

Imagine Canberra

Faculty of Arts & Design staff exhibition
Belconnen Art Centre, 21 June–7 July 2013

The 19th Faculty of Arts & Design staff exhibition was organised by the CCCR and opened by the FAD Dean, Lyndon Anderson. The exhibition theme, *Imagine Canberra*, aligned with Canberra's Centenary celebrations, and staff were invited to produce works that presented new 'ways of seeing' Canberra. Eleven faculty members produced work for the show in a diverse range of media, including: participatory works, artists' books, sculpture, video projection, animation and photography.

Shange Strange's 'This Revolution is for Display Purposes Only' invited people to comment on what they would keep or change in Canberra by writing on KEEP/CHANGE stickers and attaching them to his Canberra map. The empty map was overflowing with comments by the end of the show. Mitchell Whitelaw's animated visualisation of Canberra's weather from 1940–2014 gave a striking visual representation of climate change. Ann Cleary's image and sculptural work on the changing urban landscape in Braddon represented the 'city as a studio'. Her work drew our attention to the rapid transformation of inner city Canberra and the potential loss of cultural heritage. Dianne Firth's 'Urban forest' was the centrepiece of the exhibition. A row of suspended flowing textiles in mottled green and greys, referenced street plantings of *Eucalyptus mannifera*, a gum tree endemic to Canberra.



Top: *Imagine Canberra* opening night. Bottom: *Imagine Canberra* exhibition in the Foyer Gallery, Belconnen Arts Centre. Photos: Katie Hayne.

Book Launches

Six Different Windows

On 4 June Associate Professor Paul Hetherington's book of poetry, *Six Different Windows* (UWA Publishing), was launched by Professor Jen Webb at the National Library of Australia. The book has since received a number of favourable reviews and is the subject of an extended interview between Paul and Nigel Featherstone: see 'Changing the ground of existence', in *Verity La* (<http://verityla.com/changing-the-ground-of-existence-an-interview-with-paul-hetherington/>).



Book cover of *Six Different Windows* by Paul Hetherington.

American Foreign Relations since Independence

The launch of a new book by Assistant Professor Jason Flanagan (UC), Professor Emeritus Richard Dean Burns (California State University) and Professor Joseph Siracusa (RMIT University), was held at the Coop Bookshop in June. The book was launched by Dr Douglas Craig, Reader in History and Head, School of History, Australian National University. Dr Craig commended the book as a 'clearly written, judiciously organized and thorough study' providing 'a thorough and up-to-date account of the development of US foreign policy from the Declaration of Independence in 1776 up to its current engagement in Afghanistan'.

Sea-Shells from the Sea-Shore

Emeritus Professor Satendra Nandan's collection of short stories, *Seashells on the seashore*, was launched by Professor Don Aitkin, former Vice-Chancellor of the University of Canberra, at the Coop Bookshop in September. The 300-page volume has been described as a 'rare delight' and a 'joy to read'. As part of the launch, Dr Kavita Nandan read a poignant story from the volume.

Workshops for CCCR members

Writing Research Grants, led by Karen Mow, The Research Edge, 20 May; 4 early career researchers from each of the CCCR and the Faculty of Business, Government and Law were provided a day-long intensive workshop.

Research Contexts and Capacity Building, led by Jen Webb, CCCR, 19 June; 25 members of the CCCR participated in this half-day workshop.

The Balanced Researcher, led by Hugh Kearns, iThinkWell, 18 July; this half-day workshop involved 15 CCCR members.

Research Funding, led by Shubhra Roy, RSO, 29 October; 9 CCCR members attended this short workshop to explore sources of funding for particular projects.

Poetry and LetterPress, led by Caren Florance, ANU School of Art, 5–6 December. Eight CCCR members who work in poetry spent two days setting and printing their poems for compilation in what we intend will be an annual anthology of poetry for presentation at the Staff Exhibitions.

Individual Reports

Stephen Barrass

In 2013 my research was focussed on extendable transmedia storyworlds, through a project on augmenting the Garden of Australian Dreams at the National Museum of Australia with personal stories told on mobile media. Another project involved a study of whether transmedia storytelling could be used to foster a culture of sustainability on the campus of the University of Canberra.

Greg Battye

My main research focus was completion of my book for Intellect Books (UK): *Photography/Narrative/Time: Imaging our Forensic Imagination*. I also re-edited a paper comparing photographic and painted portraits of Patrick White, presented at a conference of the Association for the Study of Australasia in Asia (ASAA), at Hyderabad in late 2012, and in my capacity as Australian Vice-President of ASAA, contributed to the editing of a substantial book of Hyderabad conference papers that will be published later in 2014.

Susan Boden

I focussed my creative and research practice in 2013 on Canberra's centenary, *Canberra 100*. With industry and community partners (ACT Health Directorate, Brian Hennessy Rehabilitation Centre, CanberraLab, and Canberra100), I led the University of Canberra design studio to work on Canberra 100 Scentenary Garden—a therapeutic garden for the Brian Hennessy Rehabilitation Centre. The Garden was opened in December 2013 by Chief Minister Katy Gallagher. Selected to participate in PhotoAccess centenary exhibitions, I curated an exhibition in September of selected photography of Canberra's eminent arborist, Robert Boden (1935–2009), founding Director of the Australian National Botanic Garden. In addition, I drew on nine letters written in 1954 to script and produce a digital story with support from the National Capital Authority, PhotoAccess and the artist Laila Kazak. Finally, I contributed the life study of Roger Johnson, Foundation Head of the Faculty of Environmental Design at the University of Canberra, to the Australian Dictionary of Biography and the *Canberra 100* landart installation.

Elizabeth Bonshek

I was awarded a grant by the Australian Museum, Sydney, to make a contemporary artefact collection for the museum from Solomon Islands. This project, titled the Time Capsule Project, was carried out over four weeks in the field in Longgu, Guadalcanal, in January 2013 and resulted in not only an artefact collection for the museum but also video recordings of contemporary carving techniques. This project built upon existing research projects being carried out in conjunction with UC linguist Deborah Hill. The project has generated new avenues of research that will be followed up in the future.

My monograph *Tikopia collected. Raymond Firth and the creation of cultural heritage from Solomon Islands* passed through independent peer review with success and is now due for submission to the publisher (Kingston Press) in early 2014. The monograph follows the acquisition of an ethnographic collection from Tikopia, a Polynesian outlier in Solomon Islands, collected by the distinguished anthropologist Sir Professor

Raymond Firth in 1928-29. The book follows the passage of the collection from anthropological artefact to contemporary cultural heritage.

I convened a panel at the Australian Anthropological Society Annual Conference, ANU, Canberra, 6–8 November, and also presented a paper. The topic of the panel addressed how anthropologists/researchers (located within museums or outside them) working on the nexus between communities and their responses to museum collections negotiate the museum's mandate for 'inclusiveness' and maintain a research agenda. Is the latter desirable and do museums as institutions emphasising 'inclusiveness' want to do research? Within the museum sphere has 'consultation' become an adequate substitute for research? The panel attracted researchers from Museum Victoria, ANU, Harvard University, University of Queensland, and the National Museum of Prehistory in Taiwan.

Scott Brook

In 2013 I commenced work on my Office of the DVC-R funded project 'Social inertia and the creative field'. This study draws on datasets from the Australian Bureau of Statistics and the Longitudinal Surveys of Australian Youth to investigate the plausibility of the social inertia hypothesis of creative work. I am currently collaborating with Dr Nick Fredman of the LH Martin Institute and University of Melbourne to interpret and compile this data. I also commenced development of a DP application titled 'Working the field: Creative work in Melbourne and Shanghai' with Prof Justin O'Connor (Monash), Prof Shan Shillian (Shanghai Jiaotong), Dr Xin Gu (Melbourne) and Prof Jen Webb (UC).

With CCCR funding I engaged Dr Kavita Nandan (CDU) to undertake preliminary policy research on 'Young and emerging writers'; and hosted, with the CCCR's Assoc Prof Anthony Eaton, a successful symposium on this topic. The symposium featured presentations from Prof Ivor Indyk (UWS), Dr Anna Polletti (Monash), Mr Emmet Stinson (MU), Lefa Singleton Norton (Express Media), Sam Twyford-Moore (Emerging Writers Festival) and James Roy (former member of the Lit Board, Australia Council). In 2013 I applied with Prof Jen Webb for an OLT Seed grant for a study on 'Creative vocations', and we are currently planning to further develop this project proposal. I also worked with Katie Hayne to establish the CCCR seminar series for 2013. The series was hugely successful in showcasing the research of numerous CCCR and FAD researchers, as well as the work of visiting scholars. Finally, I organised Professor Michael Grenfell (Trinity College, Dublin) to visit the CCCR from 4–10 November, during which time he gave several seminars, a public lecture, and ran a whole day workshop on Bourdieu with postgraduate students.

Sally Burford

My research activity centred on the completion of two 2012 funded projects: *The practice of web information architecture in SMEs*, and *Beyond web information architecture: Designing smarter information spaces*. The projects were completed, and journal articles and conference presentations were the focus in 2013. Towards the end of the year I was promoted to Associate Professor.

Sandra Burr

I was delighted to accept an invitation to become a member of the CCCR in 2013. Joining the impressive cohort of creative academics in the Centre is both a pleasure and

an honour, and to have my research aligned with the aims of the Centre is extremely rewarding. In 2013 I continued my research in the fields of human-animal studies, horses and society, and visual representations of animals. This resulted in a number of scholarly, critical and creative outputs including conference papers, publications, book reviews and a contribution to the 2013 FAD staff exhibition, *Imagine Canberra*. I found participating in the seminars, workshops and other activities sponsored by the Centre was both creatively and professionally enriching; the IPSI Axon Analogue letterpress workshop held at the end of the year for example, saw the production of a folio of poetry by members of the CCCR—a first under the IPSI imprint. The CCCR is an impressive initiative and I look forward to continuing my association with it in 2014.

Steve Burroughs

During 2013 I attended two major conferences (the 3rd International Conference—‘Central Europe Towards Sustainable Building’ (CESB), Prague; and the SB13 Sustainable Building Conference—‘Advancing the Green Agenda; Technology, Practices and Policies’, Dubai), presenting a total of four papers. The paper for the Dubai conference was based on my research and work in remote Queensland on a material recycling facility; at the conclusion of the conference it was named best paper for the conference.

iiSBE’s overall aim is to facilitate and promote the adoption of policies, methods and tools that accelerate the movement towards a global sustainable built environment. As a commitment to iiSBE’s aim, and after being asked by the Chinese government to facilitate informative lectures on various topic of sustainability to visiting Chinese delegations from various provinces within China, I provided a series of lectures comparing green building in Australia and tools (used in design and performance ratings) with the Chinese green building tool.

I supervised a Masters of Landscape Architecture student and four students from the Technical University of Prague, Czech Republic via video conferencing on a remote indigenous studio project in Far North Queensland North of Weipa. The area, known as Red Beach, is home to massive middens several hundreds of metres long. The middens are over 2,300 years old and have been investigated with traditional owners by archaeologist Dr Mick Morrison. UC and international students were asked to investigate and develop a staged development of the Prunung Precinct in conjunction with the traditional owners. Presentations were developed by the students and were presented to a meeting of traditional owners, Rio Tinto, and local members of Weipa.

In keeping with the all-inclusive charter of Landcare in the Weipa and Far North Queensland, I also participated in a community gardens research project, working with a University of Canberra Masters of Landscape Architecture student, and a Portuguese masters student on his internship from Finland. This project is being rolled out during 2014.

Anthony Eaton

I presented a paper at the biennial International Research in Children’s Literature conference in Maastricht in the Netherlands. I also met with colleagues at the University of Winchester in the United Kingdom to discuss strategic linkages in the area of children’s writing and literary studies. As a result of this relationship I was appointed to the editorial committee of the peer reviewed journal *Write 4 children—The international journal for the theory and practice of writing for children* (University of

Winchester) and commenced the process of strategically repositioning this journal for relaunch mid-2014.

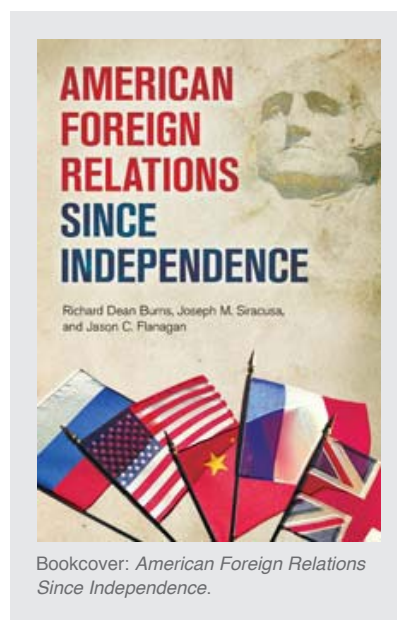
I completed two drafts of my next non-traditional research output—a young adult novel of approximately 80,000 words, currently under placement with my agent in the United States. I continued work on the draft of an edited collection addressing issues of the representation of truth in young adult fiction, including contributions from leading Australian writing and literary studies scholars in the field, and contracted for publication with Cambridge Scholars Press. With my colleagues, Assoc Prof Paul Hetherington and Shane Strange, I received funding from the CCCR for a research project titled ‘Exploring the intersections of creative and academic life’. We secured ethics approval for phases one and two of this project, conducted data gathering, commenced preliminary analysis, and presented preliminary findings at the AAWP conference in Canberra in November. With Assistant Professor Scott Brook I organised a symposium on young and emergent writing and cultural policy, co-funded by the CCCR and Copyright Agency Ltd, and held as part of the AAWP conference in Canberra in November.

Dianne Firth

I supervised PhD and Masters by Research students, wrote refereed articles, gave public lectures, presented at seminars and engaged in media presentations to celebrate the Centenary of Canberra. I continued as Deputy Chairperson of the ACT Heritage Council, as a member of the Design Review Panel for the ACT Land Development Agency and as a member ACT Place Names Committee. I chaired the review of the National Capital Open Space System for National Capital Authority. I was honoured in receiving the McCarthy Memorial Award at Quilt National in the USA for my creative textile work, and was a finalist in the Australian Craft Awards for my solo exhibition ‘Urban forest’. I also exhibited new work in exhibitions at the Belconnen Arts Centre, Craft ACT, Wangaratta Art Gallery, The Q Gallery in Queanbeyan, Whitehorse Art Space Melbourne, Central Goldfields Art Gallery and the Geelong Wool Museum.

Jason Flanagan

In 2013 two projects were the primary focus of my research activity. First was the completion and publication of *American foreign relations since independence*, coauthored with Prof Joseph Siracusa (RMIT University) and Emeritus Professor of History Richard Dean Burns (California State University). The second was a larger project exploring the connections between history, memory and myth in Australian and American foreign policy discourse. The project has a particular focus on the role of political nostalgia in the foreign policy discourse of George W Bush and John Howard surrounding the so-called war on terror. The research on Howard’s discourse is the focus of my current fellowship with the Australian Prime Ministers Centre at the Museum of Australian Democracy.



Bookcover: *American Foreign Relations Since Independence*.

Katie Hayne

It was with great pleasure that I took up the position of the CCCR's Research Development Officer in March 2013. My first role was to set up the CCCR website and organise the Faculty Staff Exhibition *Imagine Canberra* at Belconnen Arts Centre. Throughout the year I assisted Scott Brook with the convening of the inaugural CCCR seminar program. I also organised symposia and conferences, and supported the Digital Treasures and IPSI programs. As a part of my art practice I exhibited in three exhibitions, including *Hopeless Romantics* at the ANU School of Art and *Alembic* at the Yarralumla Gallery.

Paul Hetherington

I played a lead role in setting up the International Poetry Studies Institute (IPSI). Among other activities, this involved establishing links between IPSI (and the CCCR) and key national and international institutions, including the Irish Centre for Poetry Studies (Mater Dei Institute, Dublin, Ireland), *Australian Book Review* (Australia), Bath Spa University (UK), Manning Clark House (Australia), the National Association of Writers in Education (UK), UWA Publishing (Australia), the Westerly Centre (Australia) and the Dax Centre (Australia). I also organised the inaugural IPSI Poetry Symposium, *Poetry and Knowing*.

I co-founded, with Professor Jen Webb, Paul Munden (UK) and Gail Pittaway (NZ), the international online journal *Meniscus*, published by the Australasian Association of



Paul Hetherington reading from his book *Six Different Windows* and its launch.

Writing Programs (AAWP); and during 2013 was chair of the AAWP. I was a convenor (with Shane Strange and Professor Jen Webb) of the AAWP's conference *Creative manoeuvres: Making, saying, being* and, at the Vice-Chancellor's initiative, and with support of Faculty and CCCR staff, I was involved in establishing the University of Canberra Vice-Chancellor's International Poetry Prize as an IPSI program.

For the second half of the year I was on Outside Studies leave (OSP) during which I undertook research for a monograph, *Contemporary poetry and the image: Autobiography, authenticity and representations of the self*. I also worked to advance the strategic aims of FAD and research potential in the Fields of Research (FoR) codes 19 and 1904 by building and extending national and international relationships that underpin the development of IPSI within CCCR. This included developing and expanding relationships

with Melbourne institutions such as RMIT, Deakin University, the Australian Poetry organisation (the peak body for poetry in Australia) and the *Australian Book Review* organisation. Internationally, I have been furthering relationships with the writing and poetry programs at Bath Spa University (UK) and the University of Gloucestershire (UK), along with other organisations and individuals. As an honorary visiting fellow at the Institute of Modern and Contemporary Culture at the University of Westminster I was part of an international transdisciplinary research institute with a focus on creativity.

A personal highlight was the publication of my latest book of poetry, *Six different windows*, launched by Professor Jen Webb at the National Library of Australia. During

the year poems of mine were shortlisted for the 2013 Montreal International Poetry Prize and 2013 Newcastle Poetry Prize, and I was a finalist in the 2013 international *Aesthetica* Creative Writing Competition (poetry). A poem of mine was also selected for *The best Australian poems 2013*, edited by Lisa Gorton.

Geoff Hinchcliffe

In 2013 my research was largely focused on two research consultancies concerned with developing novel forms of representation and interaction for complex dynamic datasets. The research consolidated and extended my PhD work, which investigated novel aesthetic representations of dynamic social media data. Another central focus for 2013 was the Digital Treasures flagship program: promoting the program and participating in PhD supervision. Both of my research consultancies complement the Digital Treasures flagship program and contribute to building its public profile.

Scott Heyes

My research and teaching activities centred on Indigenous understandings of landscape, involving the development of many new partnerships and engagement activities with Indigenous communities. I began working with colleagues from Deakin, Griffith, and UWA on our Office of Teaching and Learning Grant (\$220,000), which involves better understanding how the built environment tertiary sector can integrate Indigenous knowledge systems into design curriculum. In Semester 1, I took students to the Indigenous community of Cherbourg, QLD, where they worked with elders and other knowledge holders over a week to develop designs for a material recycling facility. The project was made possible through the CCCR adjunct professor Steve Burroughs, who is the project architect for the facility. In Semester 2, I delivered a studio that was based in Mt Gambier, SA, and involved collaborating with the City of Mt Gambier and the South East Aboriginal Focus Group, to develop a series of conceptual maps of the Mt Gambier region. I spent the latter part of 2013 preparing to take students to Fiji in early 2014 as part of a UC Study Abroad Program.

I presented my research to several audiences, including an invited talk on native title at a conference titled *Adding value and meaning to anthropological mapping in native title research*, which was hosted by ANU. I also gave talks to master's students in anthropology and environmental studies at ANU, and to cultural heritage students at the University of Canberra. An article that I generated with Dr Steve Burroughs for a special issue on design studios has been accepted by the journal *Fusion*, and will be published in 2014. My book, co-edited with Kristofer Helgen, and titled *Mammals of Ungava and Labrador: the 1882-1884 Fieldnotes of Lucien M Turner together with Inuit and Innu Knowledge*, will also be published in 2014 by the Smithsonian Scholarly Press.

Cathy Hope

I continued investigation into the history of Double Jay/Triple J radio station, holding interviews with several key figures, and am currently in negotiation with the ABC and stakeholders regarding outputs for the Triple J 40th anniversary in January 2015. My research outputs for the year included a collaboration with Bethaney Turner on food and community resilience, two journal articles published, and an application for grant from ACT Department of Health: *Creating healthy food communities: Pathways, partnerships and production to improve healthy food access and consumption in the ACT* (\$83,000). I continued research into the relationship between arts and cultural heritage and community well-being, including: a grant application to the ACT Government's

Strategic Opportunities Funding Program: *Community narratives: Writing and wellbeing in Canberra*, (\$56,180); a research project with Paul Hetherington on the use of writing notebooks for improved literacy at Kaleen High School; and a literature review on the relationship between arts and cultural practice (regional festivals and events) and community wellbeing.

Tracy Ireland

In Semester 1 I was a Visiting Fellow in the Centre for Creative Practice and Cultural Economy at the University of Technology, Sydney, working on my project 'Grounding identity'—a study of how archaeology is used to build urban heritage and memory places in settler societies. A number of journal articles and book chapters based on this research have been published or are in press, and I will complete the book manuscript in 2014. The highlight of Semester 2 was the ICOMOS conference *Imagined pasts, imagined futures* for which I was conference convenor and Academic Committee Chair. The conference has given rise to four special themed editions of the journal *Historic environment* which I am currently co-editing. Another highlight of 2013 was the submission to Springer Publishing of the completed four volumes of the *Ethics in archaeology: The politics of social justice* series, which I co-edited with Professor Cristobal Gnecco, University of Cauca. The four volumes will be published simultaneously in 2014.

Michael Jasper

Research activities crossed all three streams of my research focus on the art of city design, contemporary thought, and form composition. Work undertaken under the second and third poles intersect with the CCCR's lines of investigation into creative representations pursued through projects that interrogate creative practice generally and in relation to the museum specifically.

I inaugurated a multi-year research plan titled *Forms and ideas: The practices of modernist architecture*, the broad aim of which is to explore and offer new ways of understanding the design processes, forms and effects specific to the modernist architectural project in practice and in the university design studio.

The project considers the following hypotheses: there is a largely unrealised expressive and formal potential in modernist architecture; modern architectural space and structure can be characterised by a number of principles and operations, including diagonality, event, surface, plaiding, peripheric composition, the trajectory; there is an abandoned vocabulary of the design process, and that of plan composition in particular, which can be traced via the lens of contemporary thought in the work of the Beaux Arts and in certain of its English-language transformations of the 1930s.

Paul Magee

Work on the ARC Discovery Project *Understanding creative excellence: A case study in poetry* began in earnest in mid-2013 with my colleagues Professors Jen Webb of the CCCR, Kevin Brophy of the University of Melbourne and Michael Biggs of the University of Hertfordshire. Jen conducted interviews with leading contemporary poets in Singapore, South Africa and New Zealand, Kevin in the UK and Ireland, while I focused on the United States. A month-long trip in July saw me interview CK Williams, CD Wright, Forrest Gander, Kush, Noelle Kocot, GC Waldrep and Kenneth Goldsmith. During that same trip, I drafted a travel book entitled *Rapid eye movements in the USA*, which

recorded my dreams from New York to San Francisco, offering an askew portrait of what those two iconic cities look like by night, with one's eyes closed. Over the course of the year I published poetry in *Meanjin*, *Burley*, *The Canberra Times* and *Best Australian Poems 2013*, and the John Leonard Press secured an Australia Council grant for my upcoming second book of poems, *Stone postcard*, due to be published in May 2014. I also published journal articles concerned the Russian literary theorist Mikhail Bakhtin's curious attacks on poetry as a backward-looking, monologic artform. At the year's end I headed to the English Departments of ADFA and the ANU to take up study fellowships that will extend over the first half of 2014 and see me working on some provisional outcomes of the ARC research, plus a long poem (*Cicero's hands*) comparing public violence in the late Roman Republican period to that in our own.

Carlos Montana Hoyos

With a research focus in Industrial Design, and especially in the areas of Design for Health, Design for Sports, and Biomimicry, my research for 2013 includes both traditional and non-traditional outputs and multidisciplinary collaborations. Creative research includes a product design for the *Imagine Canberra* exhibition, organised by the CCCR. My main publications for the year include three papers in international peer-reviewed journals and two conference papers. Also during 2013, I jointly applied with colleagues from UC as well as other institutions for four Category 3 grants. Three of these applications were successful, for a total research income of \$165,060. Two of these research projects were funded by the Australian Institute of Sports and another project, developed in collaboration with the ANU and Kobe Design University, was funded by the Japan Foundation. In 2013 one of my PhD students started her project related to Biophilia and Emotions in Furniture Design. One research student reached completion, and two PhD candidates submitted their final theses and are currently in review. Internationally, I was a reviewer for the *Design principles and practices* journal, the *International journal of creativity and innovation in design*, and the *Engineering and product design education* conference. I was invited as a speaker on design thinking and strategy to the BFM executive management course in Kuala Lumpur, Malaysia, and selected as a member of the international advisory board of the World Biomimetic Foundation, based in Barcelona, Spain.

Satendra Nandan

I am researching for an historical novel set in Fiji, Australia and India. It is the story of the indentured Indians—60,939 children, women and men—cozened from their landlocked villages in India and transported via Calcutta in 87 sailing ships to the Fijian archipelago from 1879-1920. They worked for the CSR company of Australia on the sugar estates of Fiji. The novel begins on 14 May 1987 at 10.10 am in the Fiji Parliament when Colonel Sitiveni Rabuka staged his first military coup in Fiji. This is a major work of historical fiction exploring the cultural, racial and political landscapes of colonial/postcolonial experience in which ordinary people are caught as flies in a web. The indenture was 'a new system of slavery'



Greg Batty, Satendra Nandan and Kavita Nandan at the launch of *Sea-Shells from the Sea-Shore*.
Photo: Sarah St Vincent Welch.

with an expiry date. No serious imaginative work has come out of this experience in the Australia-Pacific region.

My second research project is based on my work as a Commissioner on the 2012 Constitution Commission of Fiji. I am investigating the indigenous cultural institutions with democratic structures in a plural, multiethnic society in the South Pacific. I have already published several articles on the subject and am currently writing a book on my experience as a Commissioner in Fiji and the potential consequences of the new Constitution for Fiji on which the General Elections will be held in September 2014, eight years after the fourth coup. I am also helping to organise an Australia-Fiji symposium in March 2014 in Canberra.

Angelina Russo

2013 saw the convergence of two research paths: community participation/co-creation and curatorial practices. Working from an initial stage of re-engaging with the National Museum of Australia, we developed an application for the 2014 ARC Discovery round, which aims to investigate innovative practices that embed community participation in the design and development of exhibitions. This strand of research has arisen from the recognition that while participatory practices have been taken up by cultural institutions, it has mainly occurred under the auspices of education or public programs. As a result, the opportunity to engage with curatorial scholarship and, vice versa, to enrich curatorial practice with participation has remained limited. We anticipate that during 2014 we will develop a rich data set which will inform future curatorial practices.

Ana Sanchez Laws

Research highlights included presenting at the Temporary Exhibitions Hall at the Nanjing Museum and the *Museums and the web* conference in Hong Kong. As a result of this travel, I established contacts with researchers from: the Nottingham University Department of Engineering and Product Design; the international network *Culturemondo*; and the Taiwan E-Learning and Digital Archives Program. During the year I exhibited in two exhibitions: *Capitulo II: Terra dell'Arte* in Baja California, a collective exhibition with 127 artists from around the world and *Imagine Canberra*, at Belconnen Arts Centre. My work 'Angie against the world' was also selected for a retrospective exhibition of major Panamanian political art, *Arte y politica*, at the Museo de Arte Contemporaneo in Panama. The piece is to be included as part of the museum's national collection.



Kids interacting with Shane Strange's *This Revolution is for Display Purposes only* in the *Imagine Canberra* exhibition.
Photo: Katie Hayne.

Shane Strange

In 2013, I transferred my doctoral candidature to the University of Canberra and was accepted as an HDR member of the CCCR. My research this year has been focused on understanding the translation of creative practice into the academic setting, and on the resulting understanding of creative and academic labour. I am co-researcher on a

pilot project (with Drs Anthony Eaton and Paul Hetherington) that engages with these issues. As well as producing creative writing and visual artworks, I convened the AAWP conference *Creative manoeuvres: Making, saying, being* hosted by CCCR and held at the University of Canberra in late November, and curated (with Navid Sabet) the visual art exhibition *Now!... Representing Canberra*, which showcased work from the undergraduate unit 'Representing the city'.

Bethaney Turner

Throughout 2013 I have continued to consolidate my links with ACT community organisations, the National Museum of Australia, and government directorates working in the area of community wellbeing through a focus on issues related to local food and food security. These community links and funding from an ACT Heritage Grant led to the publication of a book, *From bare earth to bounty: The story of the Canberra Organic Growers Society* (Ginninderra Press), which has been warmly received by the local community. It has also led to the invitation to apply for a \$95,000 ACT Healthy Canberra three-year grant designed to improve the health and wellbeing of local communities through greater access to healthy foods in food deserts in the ACT. My work with UC colleague Joanna Henryks, and George Main and Kirsten Wehner from the NMA, has also led to the development of *Urban farming and the agricultural show*, an online exhibition designed for a national audience and hosted by the NMA. I have also had the honour of being the first writer invited to contribute a 'collection reflection' for the NMA's new People and the Environment website which asks invitees to analyse and respond to objects in the collection in order to 'suggest new ways of understanding Australia, other species, and ourselves' (see http://www.nma.gov.au/history/pate/objects/collection_reflections).

Jen Webb

This year I have concentrated on completing the OLT-funded project on the examination of creative arts doctorates, and beginning the ARC-funded project on creative excellence (poetry). This has involved: final conference presentations (Brisbane, Hobart, South Africa); publications (several are in production for 2014); and submission of the full research report (online and hard copy) for the OLT project. For the ARC project, I have been interviewing senior poets (New Zealand, Singapore and South Africa), and have published an interview with the NZ poet laureate.

With the CCCR team I was involved in the convening of the Poetry and Knowing symposium (May), the staff exhibition (June) and the AAWP conference (November). I have submitted the manuscript for a new book on research methods for creative writers (P&H Publishing, UK) and signed a contract with Manchester University Press for *Art, ethics and human rights in Asia*, a book co-authored with Dr Caroline Turner from the ANU. In addition, I served on the National Committee for the Australian-American Fulbright Commission; continued as an executive member of the Australasian Association of Writing Programs; chaired the International Advisory Panel for LASALLE College of the Arts, Singapore; judged the ACT nonfiction book prize; and worked with the Deputy Vice-Chancellor for Education on the selection of the UC Book on the Year. My main focus for 2013, though, was the establishment of the CCCR and its various flagship programs, events and activities.

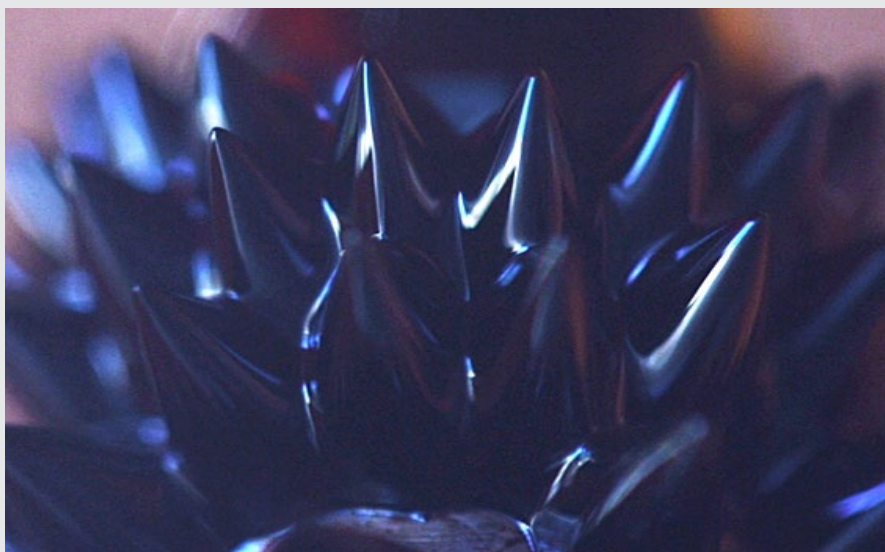
Mitchell Whitelaw

My main focus in 2013 was the establishment of the Digital Treasures PhD program. A number of invited talks and presentations, exhibitions, research consultancies and projects rounded out a busy year. My work on digital cultural collections led to a number of engagements and invitations: I was invited to speak on digital cultural collections at events in Melbourne (at RMIT's Digital Acrobatics Symposium) and Sydney (Glassplate to Cyberspace at the National Maritime Museum and We Are All Creators Now at the Powerhouse Museum). My contribution to the Digital Acrobatics symposium will be a chapter in a forthcoming book in press with Routledge. I was invited to join a workshop on linked data and Anzac diaries at the State Library of NSW, and to sit on the National Archives' Anzac Centenary Advisory Committee. Our practical work with digital collections continues to attract the support of major institutions: I have been engaged in research consultancies with the State Library of Queensland and Canberra Museum and Gallery, developing rich interfaces to specific digital collections. Both of these projects will launch in early 2014.

My work on the broader research theme of digital art and culture also continued to develop in 2013. A paper on artists' experiments with 'material computing' was published in *Scan* journal; this led on to an invited chapter on the work of German media artist Ralf Baecker for a forthcoming Springer Publishing anthology on unconventional computing. I was also invited to contribute a paper on the work of Dutch artists Driessens and Verstappen to a forthcoming special issue of the journal *Artificial Life*.

I was invited to join the editorial board of the MIT Press Leonardo book series—one of the major venues in this field—as well as reviewing for various conferences and journals. I collaborated on an ARC Discovery proposal with Maria Angel and Anna Gibbs of the University of Western Sydney; the application was unsuccessful and is being revised for resubmission in 2014.

On the creative work front, a new version of my tangible data visualisation work 'Measuring cup' was shown in the *Datascape*s exhibition at QUT, and I collaborated with ANU researchers to produce *The institutional harvest*—a visualisation of the history of women's agencies and services in Australia post-1970.



Ferrofluid by Ana Sanchez Laws. Close-up photography assistance Tim Thomas.

Higher Degree Research Students

Muhammad Fauzan Abu Bakar	An explorative study on visual interpretation in the context of Australian understanding upon describing an image for Islamic product logo design
Nurul Ayn Ahmad Sayuti	The convergence of sustainable design culture and behaviour in product design process
Clare Andreallo	Critique of contemporary sonic art practice in Australia
Khyiah Angel	The convergence of traditional and multi-modal forms of narrative creation and the impact on Australian authors in the context of the current global publishing industry changes
Matthew Bacon	Visual development, creative process, and idea generation methodologies in the entertainment industries
Elizabeth Bellamy	The difficulty of finding the self in memory
Sandra Bigna	Mother-daughter relationships in recent Australian young adult fiction
Olga Blacha	Relandscaping heritage gardens in Australia
Angela Bremers	The history and significance of individuals travelling by human-powered craft on the rivers of the Murray-Darling Basin, from about 1830 to the present
Iain Brown	Slumming it?: Information and information services for public policy decision making
Alyssa Brugman	Limitations of the teen voice in YA fiction
Kym Campbell	Citizen journalism and its impact on society—the community builders
Michael Campbell	Concepts of the ‘self’ and ‘other’ in the novel
Monica Carroll	Story, being
Paul Collis	Representations of Aboriginal in contemporary Australian society
Elliot Cooper	The exact place of semiology and Lacan’s Seminar XVII
Natalie Coyles	Canberra’s streets: Formal and typological study with conjectural proposals for central Canberra
Niloofar Davidson	Exploring theories of narrative perception, specifically in relation to poetry
Melinda Dodson	Compass house: Live small, live close, use less?: Exploring the sustainability, affordability and desirability of alternate housing typologies through design, pre-occupancy and post-occupancy analysis
Nicole Dudgeon	Psychological abuse and the absurd
Ben Ennis Butler	Escaping the search box: Visualising cultural collections

Merrill Findlay	Into our ethnic 'heartlands': A journey
Anita Fitton	Simulated shadows: Transient light altered
Thomas Gibson	Identity development and the perception of self in literature for Australian adolescents
Laura Hale	Australian sport fandom online: The online shaping of demographic, geographic and social characteristics of the Australian sport community in response to events
Jessica Halligan-Rose	Staple us together: Writing other people's stories
Devon Rebecca Halpern	Where have all the feminists gone?: Postfeminist attitudes of girls in the Australian English classroom
Ross Hamilton	Changing attitudes among Australia soldiers during World War 1
Pamela Harvey	The construction of self in adolescents with chronic illness in contemporary young adult fiction
Neil Hobbs	Public art and urban space
Philip Hutchinson	If landscape urbanism is the answer, what is the question? A critique of landscape urbanism
Emma Keltie	The erotics of fandom: A libidinal economy of the 'pro-sumption' of virtual transgressive and liminal sexualities
Tanya Kiermaier	Children as beings and becomings in contemporary children's literature
Penelope Layland	Elegy in a secular age
I-Chen Li	Development on rural land with high ecological value
Claudia Marchesi	Raising the profile of the archaeological museum of Ptuj in Slovenia
Robert Miller	What difference does digital photography make to the archaeological process compared to film technology, and does this technology influence the analysis of the site?
Ibrahim Sa'adi Moh'd Mslam	Archaeological sites management in Amman and marketing it for tourism
Patrick Mullins	The vocation: The construction of political leaders in Australian political biography
Jaume Nualart Vilaplana	Artisanal software development for text
Kabu Okai-Davies	Autobiography of change: Situating existentialist thought within the context of African/African American autobiographical writing
Felicity Packard	Is that what really happened? Uncovering new modes of practice and generic space in the writing of <i>Underbelly</i>
Asih Padmanugraha	Race, class, and gender: Identity politics in Maya Angelou's poems
Panagiotis Papathanasiou	A search for self

Justine Poplin	Harmonious visual culture in 21 st century China: A generation of image-makers that are shaping the Middle Kingdom
Rachael Rippon	Digital self-publishing and the representation of gender in the sci-fi and fantasy genre
Michael Sisley	The sovereign enclosure: A case study of podcasting with and for secondary students in a Canberra high school
Somayeh Soleymani	A study on the effects of plant dyes on the physical and biological stability of paper.
David Spencer	The weight of words
Sarah St Vincent Welch	Figuring and refiguring representations of pregnant women in Australian women's contemporary fiction
Sophie-Anne Stanton	Aboriginal and Torres Strait Islander representation in children's and young adult literature
Shane Strange	Resistance and imagination: Writing/radical/subjectivity
Katharine Stuart	An examination of the nature and use of information in the government sector and its relationship to existing record management theory practice
Benjamin Stubbs	Exploring the remnants of Australia's socialist utopia in Paraguay
Sarina Talip	Thug life: How the criminal personae of gangsta rappers is derived from and feeds back to the streets
Samantha Thompson	'An ambulant fetish': The politics of disease, disfigurement & desire in Angela Carter's fiction. And—Hysteria: A novel
Setoki Tuiteci	Architecture and the environment in Fiji
Robert Verdon	The endless lens: How authors convert guiding images to sign patterns to 'resonate' with the interpreting reader
Simon Weaving	The influence of film noir on Australian film
Giulio Zambon	Italian POWs in Australia who returned to Australia as migrants: Who were they?

Publications

Books

Burns, RD, JM Siracusa and **J Flanagan** (2013) *American foreign relations since independence*, Santa Barbara CA: Praeger.

Turner, B, W Steensby & D Pearson (2013) *From bare earth to bounty: The story of the Canberra Organic Growers Society*, Adelaide: Ginninderra Press.

Edited books

Bolton, L, N Thomas, **E Bonshek**, J Adams and B Burt (2013) *Melanesia: Art and encounter*, London: British Museum Press.

Book chapters

Boden, S and N Brown (2013) 'Made in Canberra', in D Headon and A MacKenzie (eds) *Canberra red: Stories from the bush capital*, Crows Nest NSW: Allen & Unwin, Chapter 11.

Bolton, L, N Thomas, **E Bonshek**, J Adams and B Burt (2013) 'Introduction: Papua New Guinea: the south and south-east', 'Introduction: Papua New Guinea: the north and highlands', 'Ornaments & dancing in Wanigela', 'Painting the collection: Samuel Luguna', 'Lime spatulas and magic in the Trobriand Islands', 'A conversation with Chief John Kasaipwalova' and 'Confronting the unknown: Early encounters on the south coast', in Bolton, Thomas, Bonshek, Adams and Burt (eds), *Melanesia: Art and encounter*, London: British Museum Press.

Eaton, A (2013) 'Reading bareback: Mary E Patchett's "Ajax the Warrior"', in T Dalziell and P Genoni (eds), *Telling stories—Australian life and literature, 1935–2012*, Melbourne: Monash University Publishing, pp. 154–60.

Flanagan, J, and J Handmer (2013) 'Suburbia on fire: Human security, climate change, and emergency management', in L Sygna, KL O'Brien and J Wolf (eds), *A changing environment for human security: Transformative approaches to research, policy and action*, Oxon, UK: Earthscan, pp. 181–90.

Ireland, T, I Evans, E Moutafov and C Schriwer (2013) 'Architecture in the landscape', in M Given, AB Knapp, J Noller, L Sollars and V Kassianidou (eds), *Landscape and interaction: The Troodos Archaeological and Environmental Survey Project, Cyprus*, Volume 1, Oxford: Oxbow Books.

Given, M, RS Gabrieli, **T Ireland**, J Noller and J Vroom (2013) 'Byzantine—modern landscapes', in M Given, AB Knapp, J Noller, L Sollars and V Kassianidou (eds), *Landscape and interaction: The Troodos Archaeological and Environmental Survey Project, Cyprus*, Volume 1, Oxford: Oxbow Books.

Given, G, L Sollars, A Boutin, S Digney, I Evans, S Floridou, R Gabrieli, E Gibson, M Hadjianastasis, M Horowitz, **T Ireland**, S Janes, A Knapp, C McCartney, J Noller, C Robins, C Schriwer, S Slavin, N Urwin, J Vroom and K Winther-Jacobson (2013) 'The plains', in M Given, A Knapp, J Noller, L Sollars and V Kassianidou (eds), *Landscape and interaction: The Troodos Archaeological and Environmental Survey Project, Cyprus*, Volume 2, Oxford: Oxbow Books. (Chapter 2)

Boutin, A, M Given, I Banks, S Digney, I Evans, S Floridou, R Gabrieli, M Hadjianastasis, M Horowitz, **T Ireland**, S Janes, V Kassianidou, A Knapp, C McCartney, C Schriwer, S Slavin, N Urwin, J Vroom and K Winther-Jacobson (2013) 'The Karkotis Valley', in M Given, A Knapp, J Noller, L Sollars and V Kassianidou (eds), *Landscape and interaction: The Troodos Archaeological and Environmental Survey Project, Cyprus*, Volume 2, Oxford: Oxbow Books. (Chapter 3)

E Gibson, I Banks, S Digney, I Evans, S Floridou, R Gabrieli, M Given, M Hadjianastasis, **T Ireland**, C McCartney, J Noller, C Robins, C Schriwer, L Sollars, N Urwin, J Vroom and K Winther-Jacobson (2013) 'The mountains', in M Given, A Knapp, J Noller, L Sollars and V Kassianidou (eds), *Landscape and interaction: The Troodos Archaeological and Environmental Survey Project, Cyprus*, Volume 2, Oxford: Oxbow Books. (Chapter 5)

Sánchez Laws, AL (2013) 'Changes in the representation of contemporary indigenous groups in Panamanian museums', in R Redfern, J Bekvalac, H Bonney and M Clegg (eds), *Global ancestors: Understanding the shared humanity of our ancestors*, Oxford: Oxbow Books.

Webb, J (2013) 'Fiction and testimony in Don DeLillo's *Falling Man*', in Paul Longley Arthur (ed), *International life writing: Memory and identity in global context*, London: Routledge, pp. 91–106.

Refereed journal articles

Torrence, R, and **E Bonshek** (2013) 'Community-driven time capsule', *Explore* 35. 2: 28–29.

Brook, S (2013) 'Social inertia and the field of creative labour', *Journal of sociology* 49.2-3: 309–24.

Burford, S (2013) 'From the inside out: Examining a knowledge-based practice in large public organisations', *International journal of public administration* 36.3: 189–99.

Ferguson, S, **S Burford** and M Kennedy (2013) 'Divergent approaches to knowledge and innovation in the public sector', *International journal of public administration* 36.3: 168–78.

Kennedy, M and **S Burford** (2013) 'A comparative analysis of conceptions of knowledge and learning in general and public sector literature 2000–2009', *International journal of public administration* 36.3: 155–167.

D Blackman, M Kennedy, **S Burford** and S Ferguson (2013) 'Introduction to the special symposium on knowledge management and public administration: Good bedfellows or potential sparring partners', *International journal of public administration* 36.3: 151–54.

Park, S and **S Burford** (2013) 'A longitudinal study on the uses of mobile tablet devices and changes in digital media literacy of young adults', *Information, communication and society* 50.4: 266–80.

Burr, S (2013) 'A dog's breakfast: From canned food to cookbooks', *TEXT Special Issue 24: Cookbooks: Writing, reading and publishing culinary literature in Australasia*, October, <http://www.textjournal.com.au/speciss/issue24/content.htm>.

Eaton, A (2013) 'From transition to threshold: Redefining "young adult"', *Write 4 Children: The international journal of the study and practice of writing for children* 4.1 (April).

Hetherington, P and **A Fitton** (2013) 'Spectral resemblances and elusive connections: A practice-led research dialogue between poetry and digital imagery', *American, British and Canadian studies journal*, special issue: *Creative writing: New signals, new territories* 20.1 (August): 17–38.

Hetherington, P, and J Johnson (2013) 'Lifeline and reclamation', *Axon: Creative explorations* 3.1 (March), <http://www.axonjournal.com.au/issue-4/lifeline-and-reclamation>.

Hetherington, P (2013) 'Poetic self-inventions: Hoaxing, misrepresentation and creative license in poetry', *New writing: The international journal for the practice and theory of creative writing* 10.1: 8-32.

Hope, C, and **A Dickerson** (2013) "'Is happiness festival-shaped any longer?': The Melbourne and Sydney Film Festivals and the growth of Australian film culture 1973-1977', *Screening the past* 38, <http://www.screeningthepast.com/issue-38/>.

Hope, C and J Henryks (2013) 'Capital Region Farmers Market: Navigating the local', *Locale* 3, <http://www.localejournal.org/issues/>.

Ireland, T, A Guthrie, R Mackay and A Smith (2013) 'Historical archaeology and Australia's cultural heritage sector: Emerging issues for education and skills development', *Australasian historical archaeology* 31: 3–13.

Jasper, M (2013) 'On Eisenman's use of history', *Nordisk arkitekturforskning / Nordic journal of architectural research* 1: 55-78.

Magee, P (2013) 'Marxism and the philosophy of language', *New scholar, an international journal of the humanities, creative arts and social sciences* 2.1:, 13–26.

Magee, P (2013) 'Poetry as extorreo monoloth: Finnegans Wake on Bakhtin', *Cordite scholarly*, *Cordite* 41 (February), <http://cordite.org.au/scholarly/poetry-as-extorreo-monoloth/>.

- Sánchez Laws, AL** (2013) 'Edutangible: Multitouch experiments at the Panama Viejo Visitor Centre', *International Journal of the Inclusive Museum*, 5: 1–15.
- Bonollo, E & **C Montana-Hoyos** (2013) 'Design and research processes in postgraduate design education', *The international journal of design education*, 7.2: 51–64.
- Montana-Hoyos, C**, and **L Scharoun** (2013) 'Design for Paralympians: Exploring roles of graphic and industrial design in promoting awareness of athletes with disabilities', *The international journal of design in society*, 7.2: 35–50.
- Scharoun, L**, and **C Montana-Hoyos** (2013) 'Nature in repurposed post-industrial urban environments', *The international journal of architectonic, spatial, and environmental design* 6: 6.3: 25–35.
- Wilson, A, G Åkerlind, B Walsh, B Stevens, **B Turner** and A Shield (2013) 'Making "professionalism" meaningful to students in higher education', *Studies in higher education* 38.8: 1222–38.
- Webb, J** and C Raby (2013) 'A conversation: Research Higher Degrees examination administration', *TEXT Special Issue 22: Examination* (October), <http://www.textjournal.com.au/speciss/issue22/content.htm>.
- Webb, J**, D Brien and **S Burr** (2013) "'Fail better": Doctoral examination and the creative field', *TEXT Special Issue 22: Examination* (October), <http://www.textjournal.com.au/speciss/issue22/content.htm>.
- Webb, J** and V Harbour (2013) 'Between the body and the world: Cooking, writing and not-eating', *TEXT Special Issue 24: Cookbooks: Writing, reading and publishing culinary literature in Australasia* (October), <http://www.textjournal.com.au/speciss/issue24/content.htm>.
- Webb, J** and I Wedde (2013) 'Slippiness of being: A conversation', in *Axon: Creative explorations* 5 (October), <http://axonjournal.com.au/issue-5/slipperiness-being>.
- Webb, J** and A Melrose (2013) 'Understanding the value and the impact of the 'shock': examining the creative writing doctorate', *New Writing: The International Journal for the Practice and Theory of Creative Writing* 11.1 (December): 134–48.
- Webb, J** and L Webb (2013) 'Making Worlds: Art, Words and Worlds', *Journal of Humanities Research* XIX.2: 61–80.
- Whitelaw, M** (2013) 'Sheer Hardware: Material Computing in the Work of Martin Howse and Ralf Baecker', *SCAN | Journal of Media Arts Culture* 10.2.

Conference publications: refereed published papers

- Jones, D, D Low Choy, G Revell, **S Heyes**, R Tucker and H Meikle (2013) 'Planning education and Indigenous knowledge systems in Australia: Where Are We?', *Australian & New Zealand Association of Planning Schools Conference*, Canberra, University of Canberra, 27–29 September.
- Jasper, M** (2013) 'Shaping the architecture studio: Two approaches', in D Ramirez-Lovering, J Alexander and A Fairley (eds), *Designing / education: Proceedings of the 7th international conference of the Association of Architecture Schools of Australasia*, Monash University, RMIT University, and University of Melbourne. Melbourne, Australia, 3–5 October, pp. 238–53.
- Jasper, M** (2013) 'Drawing out critical forms and ideas', in C Brisbin and M Thiessen (eds), *Critique 2013. An international conference on creative practice in art, architecture, and design*, 26–29 November 2013. Adelaide, South Australia, University of South Australia, pp. 317–32.
- Jasper, M** (2013). 'Experimentation as knowledge making: Two models of research in the architecture design studio', in E Brandt, P Ehn, TD Johansson, MH Reimer, T Markussen and A Vallgård (eds), *Nordes 2013: Experiments in design research—conference proceedings*, 9–12 June 2013. Copenhagen, The Royal Danish Academy of Fine Arts, Schools for Architecture, Design and Conservation, pp. 182–90.
- Jasper, M** (2013) 'Future compositions: notes on a research project', in E Brandt, P Ehn, TD Johansson, MH Reimer, T Markussen and A Vallgård (eds), *Nordes 2013: Experiments*

in design research—conference proceedings 9–12 June. Copenhagen, The Royal Danish Academy of Fine Arts, Schools for Architecture, Design and Conservation, pp. 426–29.

Webb, J, S Burr and D Brien (2013) ‘“Standards, not standardisation”: Examining the creative arts doctorate in Australia’, in Jonathan Holmes (ed), *The CALTN Papers: The refereed proceedings of the Creative Arts Learning and Teaching Network symposium*, pp. 36–60.

Major reviews

Hetherington, P (2013) ‘Road trip to Piccadilly’, a review of the *Australia* exhibition at the Royal Academy of Arts, London, 21 September–8 December 2013, *Australian Book Review*, November, pp. 55–56.

Hetherington, P (2013) ‘Haunted rooms’, a review of Lisa Gorton’s *Hotel Hyperion*, in *Sydney Review of Books*, <http://sydneyreviewofbooks.com/haunted-rooms/>, n.p.

Strange, S (2013). ‘Better than theory...?’, review of David Morley and Philip Neilsen (eds) *The Cambridge Companion to Creative Writing*, *Text: Journal of Writing and Writing Courses* 17.2, http://www.textjournal.com.au/oct13/strange_rev.htm.

Webb, J (2013) ‘Living wound: Review of Alexis Wright, *The Swan Book*’, *Australian Book Review*, September, pp. 22–23.

Webb, J (2013) ‘Kaleidoscope: Nuanced views of Canberra in its centenary; reviews of Paul Daley’s *Canberra* and Irma Gold’s *The Invisible Thread: one hundred years of words*’, *Australian Book Review*, April, pp. 10–12.

Non-refereed articles

Hetherington, P (2013) ‘Are poems the prayers of a secular world?’, *Sotto magazine*, <http://www.australianpoetry.org/2013/10/09/are-poems-the-prayers-of-the-secular-world/>.

Hetherington, P and N Featherstone (2013) ‘Changing the ground of existence: An interview with Paul Hetherington’, in *Verity La*, <http://verityla.com/changing-the-ground-of-existence-an-interview-with-paul-hetherington/>.

Major written or recorded works

Hetherington, P (2013) *Six different windows*, Crawley, WA: University of Western Australia Publishing.

Sanchez Laws, A (2005–2014) *Angie against the world*. A videogame about post-conflict memory. Arte y Política, Museum of Contemporary Art, Panama. 8 January–15 February.

Sanchez Laws, A (2013) *Retrato de tierra*. Capitulo II Terra de’l Arte, Centro Estatal de las Artes, Baja California. August–November.

Minor written or recorded work

Firth, D (ed) (2013) *Art quilt Australia 2013: People, place and nation*, Canberra: University of Canberra.

Firth, D (2013) ‘Canberra’s love affair with the urban forest’, *Landscape architecture Australia*, pp. 31–33.

Firth, D (2013) ‘Quilt national ‘13’, *Textile fibre forum* 110, p. 23.

Firth, D (2013) ‘Andrew Saniga, making landscape architecture in Australia’, *Australian garden history* 24.4, April/May/June, p. 28.

Firth, D (2013), ‘Canberra’s Great Lake’, *The National Library magazine*, June, pp. 16–19.

Hetherington, P (2013) ‘Six bells’ (poem) in *Now you shall know: Newcastle poetry prize anthology 2013*, Newcastle: Hunter Writers Centre, pp. 107–10.

Hetherington, P (2013) ‘Five abstractions of blue’ (poem), in Lisa Gorton (ed), *The best Australian poems 2013*, Melbourne: Black Inc, pp. 66–68.

Hetherington, P (2013) 'House' (poem) in M Dalton, KN Daruwalla, K Dawes, K Hippolyte, M McGuckian, S O'Brien, M Harris, R Sarah, N Stasko and C Twichell (eds), *The Montreal international poetry prize longlist anthology*, <http://montrealprize.com/wp-content/uploads/2013/09/2013-Longlist-Anthology.pdf>, pp. 50–51.

Hetherington, P (2013) 'Suddenly' (poem), in Mark Tredinnick (ed), *Australian love poems 2013*, Melbourne: Inkerman & Blunt, p. 28.

Hetherington P and P Chaswal (2013) 'An e-interview with Paul Hetherington', in *The muse: An international journal of poetry* 3.1, June.

Hetherington, P (2013) 'Squeeze-box' (poem), *Weekend Australian Review*, 30–31 March, p. 22.

Hetherington, P (2013) 'Reeds' (poem) in *Meanjin: The Canberra issue* 1: 161.

Hetherington, P (2013) 'The muse drafts her business card' (poem) in *Panorama*, the *Canberra Times*, 23 February, p. 24.

Hetherington, P (2013) 'Bushfire' (poem) in Delys Bird (ed), *Fire: A collection of stories, poems and visual images*, Witchcliffe: Margaret River Press, pp. 71–72.

Hetherington, P (2013) 'Blood' (poem) in the *Aesthetica creative writing annual 2013*, York, UK: Aesthetica Publishing, pp. 34–35.

Heyes, SA and S Tuiteci (2013) *Transects: Windows into Boandik Country* (catalogue). Faculty of Arts and Design, University of Canberra. National Library of Australia Legal Deposit LD14/276479.

Strange, S (2013) 'Authors' note I-IV', *Meniscus* 1, pp. 15–20.

Strange, S (2013) 'Sedimentation', *Burley* 3, pp. 59–63.

Webb, J., K Hayne and **S Burr** (2013) managed and curated *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July; catalogue lodged with NLA.

Webb, J (2013) 'All at sea', and 'Marking time' (poems), *The lake* (December) <http://www.thelakepoetry.co.uk/poetry/jen-webb/>.

Webb, J (2013) 'The widow's point of view' (poem), in Mark Tredennick (ed), *Australian love poems 2013*, Melbourne: Inkerman & Blunt, p. 128.

Webb, J (2013) 'On Brighton beach'; 'In Christchurch'; 'On George Street'; 'Collins Street, autumn' (poems), *Mascara literary review* 13 (June), <http://mascarareview.com/jen-webb-2/>.

Reports

Firth, D (2013) 'Review of the National Capital open space system', National Capital Authority.

Webb, J, D Brien and **S Burr** (2013) 'Examination of doctoral degrees in creative arts: Process, practice and standards: Final Report', Canberra: Office of Learning and Teaching.

Conferences, Symposia, Workshops and Invited Lectures

Stephen Barrass

'Peer production in transmedia storyworlds', Interdisciplinary.net conference, *Transmedia and beyond*, Sydney, Australia, 30 January–1 February.

'Recursive digital fabrication of trans-phenomenal artifacts', *Conference on communication, computation, aesthetics and X (xCOAx)*, Bergamo, Italy, 27–28 June.

with T Barrass, 'Cymatic synthesis of a series of bells', *International computer music conference*, Perth, Australia, 11–17 August.

with T Barrass, 'Embedding sonifications in things', *International conference on auditory display*, Lodz, Poland, 6–10 July.

'Neuroscience and music', University of Pompeu Fabra, Barcelona, Spain, 12 June.

'Mozzi sonification synthesiser', workshop presenter, International Symposium on Electronci Art, College of Fine Arts, Sydney, Australia, 9 June.

'Sonification with the Enobio Mobile EEG system', Music Hack Day, Sonar+D Festival, Barcelona, Spain, 13–15 June.

'Mozzi sonification synthesiser', *International conference on auditory display*, Lodz, Budapest, 6 July.

Susan Boden

'A tale of two cities—Canberra and the photography of Robert Boden, and Andrée Lawrey and Barb Smith', *Shaping Canberra: The lived experience of place, home and capital*, Humanities Research Centre, Australian National University, 12–20 September.

Elizabeth Bonshek

'Leaving silence behind: Constructing meaningful action through museum collections. A case study from the Solomon Islands', keynote at *Challenging memories: Silence and empathy in heritage interpretation*, Buckfast Abbey, Devon, UK, 19 July.

'Collaboration and the construction of meaningful action through museum collections', *Australian Anthropological Society Annual Conference*, ANU, Canberra, 6–8 November.

Scott Brook

'The field of creative vocations', invited paper, *Cultural economy: The next generation*, Monash University, Melbourne, 21–22 November.

'Introduction: Young and emerging writers and the literary field', *Creative manoeuvres: Making, saying, being*, the 18th AAWP conference, University of Canberra, 25–27 November.

'Why was there a revival of literary formalism in creative writing? And is it a problem?', *Creative manoeuvres: Making, saying, being*, 18th AAWP conference, University of Canberra, 25–27 November.

'Creative labour and the knowledge economy', CCCR seminar, University of Canberra, 21 October.

'Creative vocations', 'Creative economies', *Australian symposium for the Creative Campus Network* (UK), Institute for Culture and Society, UWS, 12 July.

'The exemplary economy of the arts', *Arts and society* conference, Etvos Lorand University, Budapest, 25–26 June.

Sally Burford

with LM Given, 'An absence of voice: Web information architecture in small and medium enterprises', *Tales from the Edge: Narrative Voice in Information Research and Practice*, 41st Annual Conference of the Canadian Association for Information Science, Victoria, Canada, 6–8 June.

'Practitioners of web IA', 14th IA Summit—Academics and Practitioners Round Table: Reframing Information Architecture—Observe, Build, Share, Repeat, 3 April.

Sandra Burr

with J Webb and D Brien, 'Failure', *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

'Ride on: An interrogation of Canberra's Government horse holding paddocks', *Shaping Canberra: The lived experience of place, home and capital*, Humanities Research Centre, Australian National University, 12–20 September.

'City beasts: Imagining animals in the Anthropocene', *Life in the Anthropocene*, Australian Animal Studies Group Conference, University of Sydney, 8–10 July.

Steve Burroughs

'Waste material recycling facilities and sustainability in remote communities: An Australian case study', SB13 Sustainable Building conference, *Advancing the green agenda; Technology, practices and policies*, Dubai, 8–10 December.

'Sustainable building in remote communities: Insights from Australia', SB13 sustainable building conference, *Advancing the green agenda; Technology, practices and policies*, Dubai, 8–10 December.

'Post-construction review of sustainable housing for indigenous people in the remote community of Nguiu, Australia', 3rd International Conference, *Central Europe towards sustainable building* (CESB), Prague, 26–28 June.

'Design of an environmentally sustainable business and cultural centre for indigenous people in Yarrabah Community, Australia', 3rd International Conference, *Central Europe towards sustainable building* (CESB), Prague, 26–28 June.

'Sustainable and affordable housing for indigenous populations in remote regions: As case study from Northern Australia, construction materials and technologies to deliver affordable housing and low energy', 14th Nocmat conference, Federal University of Paraiba, Joao Pessoa, Brazil, 24–27 March.

'Ethnoscience approach to sustainable design and performance of commercial buildings', presentation in Canberra to a delegation from the Tianjin Municipal Development and Reform Commission.

'Understanding performance-based tools in Australia', lecture to PhD students and faculty members of the sustainable architecture program, the Catholic University of America, Washington DC.

Anthony Eaton

'The interactive picturebook: Mapping a narrative/technology continuum', International Research Society for Children's Literature (IRSCL) conference, Maastricht, Netherlands, 10–14 August.

'Exploring the intersections of academic life and creative practice', *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

'Introduction: Mapping the field of young and emergent writing in the Australian context', *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

'The kids are all right', artist's talk presented at the Belconnen Arts Centre, 30 October.

'Realism vs fantasy in Australian speculative fiction', presented with KJ Taylor at CONFLUX National Speculative Fiction Convention, 28 April.

'Australian landscapes', presented with Sean Williams, at CONFLUX National Speculative Fiction Convention, 28 April.

'The YA fiction explosion', presented with Garth Nix, Ingrid Jonach and Craig Cormick, at CONFLUX National Speculative Fiction Convention, 28 April.

Masterclasses delivered at Sydney Girls High School, Dickson College and Narrabundah College.

Dianne Firth

'The heritage of Reid, ACT', Planning Institute of Australia conference, 26 March.

'The bush capital: The environment and its impact', University of the Third Age, 8 April.

'Is Lake Burley Griffin Griffin's lake?', National Library of Australia, Canberra, 2 May.

'Sounding Murdoch', Canberra International Music Festival, 14 May.

'Sounding the lake', Canberra International Music Festival, 17 May.

'1963: The landscape of Lake Burley Griffin', Garden History Society and Friends of National Library, NLA, Canberra, 5 June.

'Arboretum' (radio interview), ABC 360 documentaries, 3 February, <http://www.abc.net.au/radionational/programs/360/arboretum/4404976>

Jason Flanagan

'Human and national security', National Security College, ANU, Canberra, 29 July.

'The Vietnam War', Dickson College, Canberra, 5 September.

'The political and foreign policy legacy of 911', University of the Third Age (U3A), Canberra, 20 November.

Scott Heyes

'Inuit ways of knowing and mapping the land-water interface', *Adding value and meaning to anthropological mapping in native title research symposium*, Centre for Native Title Anthropology, ANU, 11–12 Feb.

Cathy Hope

with **B Turner**, 'The Capital Region Farmers Market: Forging connections between rural and urban Canberra', *Shaping Canberra: The lived experience of place, home and capital*, ANU Humanities Research Centre, 17–20 September.

Paul Hetherington

'Looking back, looking forward', *Creative manoeuvres: Making, saying, being*, 18th AAWP conference, University of Canberra, 25–27 November.

'House' in 'A conversation on poetry', *Creative manoeuvres: Making, saying, being*, 18th AAWP conference, University of Canberra, 25–27 November.

with **J Webb**, 'Circles and intersections: A practice-led exploration into poetry and visual affect', *Creative manoeuvres: Making, saying, being*, 18th AAWP conference, University of Canberra, 25–27 November.

with A Pont, *16th Annual great writing international creative writing* conference, Imperial College, London, 29–30 June.

with **J Webb**, 'Circles and intersections: A practice-led exploration into poetry and visual affect', CCCR seminar, University of Canberra, 28 May.

Tracy Ireland

'Beyond significance', *Significance and stuff*, Sydney Historical Archaeology Workshop, The Big Dig Archaeology Education Centre, The Rocks, Sydney, 17 May.

'Feeling the past—What's so special about in situ archaeology?', launch of *Stabilising stuff*, National Archaeology Week, NSW Heritage Council, Parramatta, Sydney, 23 May.

'The New Romantics: The sex life of ruins and other archaeological tales from the postcolony', *Centre for Creative Practice and Cultural Economy* seminar series, UTS, 7 July.

Michael Jasper

'Approaches to the architecture studio', *ARCHLecture*, University of Canberra, 26 September.

‘Chasing the zeitgeist’, *In the Round Lecture Series*, Royal Australian Institute of Architects, ACT Chapter, Canberra, 24 April.

‘Drawing out critical forms and ideas’, *Critique 2013. An international conference on creative practice in art, architecture, and design*, Adelaide, University of South Australia, 26–29 November.

‘Experimentation as knowledge making: Two models of research in the architecture design studio’, *Nordes 2013: Experiments in design research*, Copenhagen, The Royal Danish Academy of Fine Arts, Schools for Architecture, Design and Conservation, 9–12 June.

‘Future compositions: Notes on a research project’, *Nordes 2013: Experiments in design research*, Copenhagen, The Royal Danish Academy of Fine Arts, Schools for Architecture, Design and Conservation, 9–12 June.

‘On the oblique in Wittkower, Scully and Portoghesi’, *Architectural elective affinities international conference*, European Architectural History Network—Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo, São Paulo, Brazil, 22–26 March.

‘Shaping the architecture studio: Two approaches’, *Designing / Education: 7th international conference of the Association of Architecture Schools of Australasia*, Monash University, RMIT University, and University of Melbourne, Melbourne, 3–5 October.

‘Working on history’, *The future of the theory and philosophy of history—an international conference*, International Network for Theory of History, Ghent, 10–12 July.

Ana Sanchez Laws

with **S Barrass**, ‘NMA Mobile Media GOAD project’, the *National Museums Australia* conference, Canberra, 17–20 May.

‘Cultural interfaces for environmental data’, *Museums and the web Asia 2013*, Hong Kong, 4–9 December.

‘Digital heritage sustainability’, seminar at Nanjing Museum, Nanjing, 11 December.

Carlos Montana Hoyos

‘Design management module’, Executive Management Course, BFM Management School, Malaysia, Kuala Lumpur, 1–3 July.

‘Innovation and DESIGN THINKING WORKSHOP’, Executive Management Course, BFM Management School, Malaysia, Kuala Lumpur, 4–5 July.

Satendra Nandan

Lecture on creative writing, Vidya Niketan, New Delhi, 24 July.

‘Human rights and creative writing’, *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

Shane Strange

‘Situating the creative response’, *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

Bethaney Turner

‘Food in the city: An exploration of how knowledge gaps fuel food insecurity’, *6th Making Cities Liveable Conference, in conjunction with the Sustainable Transformation Conference*, June, St Kilda, Melbourne.

Curated the ‘Resilient communities’ session, inaugural *UC Sustainability Festival*, 23 August.

with **C Hope**, 'The Capital Region Farmers Market: Forging connections between rural and urban Canberra', *Shaping Canberra: The lived experience of place, home and capital*, ANU Humanities Research Centre, 17–20 September.

Jen Webb

with **P Hetherington**, 'Circles and Intersections: a practice-led exploration into poetry and visual affect', *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

with **S Burr** and D Brien, 'Productive failure', *Creative manoeuvres: Making, saying, being*, 18th AAWP Conference, University of Canberra, 25–27 November.

Featured poet at Manning Clark Readings, 6 November.

'Creative research methodology and methods', *Creative ecologies* conference, UWS, Katoomba, 22–25 September.

'Making worlds in art', Lecture series, Quay School of the Arts, Whanganui, New Zealand, 1 July.

Featured poet at Sydney Poetry, Brett Whiteley Studio and the Art Gallery of New South Wales, 23 June.

with A Melrose, 'Examining the creative doctorate', 4th Postgraduate Supervision Conference, Stellenbosch SA, 24–26 April.

Featured poet at the Castlemaine State Festival, 24 March.

with **S Burr** and D Brien, 'Standards, not standardisation': Examining the creative arts doctorate in Australia', *Creative arts learning & teaching symposium*, University of Tasmania, Hobart, 14–15 February.

'Examining the creative arts doctorate in Australia: Supervisors and their students', *ESCARD: Effective supervision of creative arts research degrees symposium*, Queensland University of Technology, Brisbane, 7–8 February.

Mitchell Whitelaw

'Data, provenance and practice', *Coding for creative output*, RMIT, April.

'Representing digital collections', *Digital acrobatics* symposium, RMIT, July.

'Data visualisation as a cultural practice', APS Policy Visualisation Network meeting, Australian Bureau of Statistics, Canberra, August.

'Visible data: Photography collections after digitisation', *Glass plate to cyberspace*, Australian National Maritime Museum, Sydney, September.

'Creative aggregation', *We are all creators now*, Powerhouse Museum, Sydney, November.

Exhibitions

Stephen Barrass

Hypertension: 3D printed singing bowl shaped by blood pressure, Workshopped 13: Exhibition of Australian Design Excellence, SupaCenta, Sydney, 15–25 August.

Hypertension: 3D printed singing bowl shaped by blood pressure, Embracing Innovation, CraftsACT Centre for Craft and Design, July–August.

with C Rogue, S Chen, S Outerridge, A Davis, W Derwent, C D'Arcy and D Pazarkoski, 'Canberra Full Circle', audio, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

Susan Boden

Freefall: Glimpses into the life of Robert Boden, with annotated catalogue (<http://www.photoaccess.org.au/?q=node/427>), Huw Davies Gallery, *photoaccess*, Canberra, 1–22 September

Sandra Burr

Solastalgia: Re-imagining Canberra, artist book, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

Curator (with **K Hayne**, **S Strange** and **J Webb**) *Imagine Canberra*, University of Canberra Faculty Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

Dianne Firth

Art Quilt Australia, Craft Act Design Gallery, Canberra (1 Work)

Australia Wide 3, The Q Gallery, Queanbeyan (1 Work)

100: Celebrating Canberra, Belconnen Arts Centre, ACT (20 Works)

Wangaratta Contemporary Textile Award, Wangaratta Art Gallery (1 Work)

Inhabit, Craft Act Design Gallery (1 Work)

Imagine Canberra, Belconnen Arts Centre, ACT, (10 Works)

Centenary, The Gallery, Canberra (3 Works)

Quilt National, Athens, Ohio, USA (1 Work)

Expressions Wool Quilt Prize, Geelong Wool Museum, VIC (1 Work)

Golden Textures, Central Goldfields Art Gallery, Maryborough, VIC (1 Work)

Katie Hayne

‘The lost glove project’, artist book and website, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

‘Objectophile’ (8 paintings) and ‘Portrait of an unknown love story’ (photographic installation), *Hopeless Romantics*, ANU School of Art Foyer Gallery, 28 October–8 November.

Alembic (8 paintings), Yarralumla Gallery, 1 December–28 February.

Scott Heyes

Curator, *Transects: Windows into Boandik Country*. A landscape architecture exhibition of the Mt Gambier region of South Australia, King’s Floor, Mt Gambier, South Australia, 6–19 December.

Paul Hetherington

Contributing artist (poetry and commentary) to the *City of trees* Centenary of Canberra exhibition (curator Jyll Bradley), National Library of Australia, 5 July–7 October.

with **A Fitton** 2013, ‘Spectral resemblances’, Manning Clark House, 30 June–12 July.

with **J Webb** 2013 ‘Circles and intersections’, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

with J Crispin and V Royds 2013 *Nearly birds*, Photonet Gallery, 5 May–25 May.

with J Crispin and V Royds 2013 *Nearly birds*, Belconnen Arts Centre, 18 January–3 February.

Ana Sanchez Laws

Angie against the world, 'Arte y politica' exhibition, to be included as part of the Museum's national collection, Museo de Arte Contemporaneo, Panama 8 January–15 February 2014.

Questacon environmental data, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

Retrato de tierra, Capitulo II Terra De'll Arte, Centro Estatal de las Artes, Baja California, August–November 2013.

Shane Strange

'This Revolution is for Display Purposes Only', *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

Curator, *Now! Representing Canberra*, Art Exhibition, Belconnen Arts Centre, October.

Jen Webb

with **P Hetherington**, 'Circles and intersections', installation with cheese boxes, photographs and poems, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

Mitchell Whitelaw

'The days (Canberra Temperatures, 1940-2012)', digital animation, 17 mins, *Imagine Canberra*, University of Canberra Faculty of Arts & Design Staff Exhibition, Belconnen Arts Centre, 21 June–7 July.

'Measuring cup (Brisbane, 1887–2010)', *Datascares*, Cube Gallery, QUT, Brisbane, April.

'The institutional harvest', <http://institutionalharvest.net>, December.

Editorial Contributions, Boards & Committees, Professional Service

Stephen Barrass

Reviewer, European Commission Grants for Future & Emerging Technologies (FET)

Reviewer, Journal on Multimodal User Interfaces

Reviewer, Journal of Soft Computing and Applications

Reviewer, The Third International Conference on Ambient Computing, Applications, Services and Technologies (AMBIENT 2013)

Reviewer, Workshop on Interactive Sonification (ISON 2013)

Reviewer, Workshop on Speech and Sound in Mobile and Pervasive Environments (SiMPE 2013)

Reviewer, Extreme Imaging Prize, Canon Australia

Greg Battye

Australian Vice-President, Study of Australasia in Asia (ASAA)

Scott Brook

Book Reviews Editor, *Asian Studies Review*, Taylor and Francis

Sally Burford

Guest co-editor of a special edition of the International Journal of Public Administration, *Knowledge Management and Public Administration: good bedfellows or potential sparring partners*, volume 36

Sandra Burr

Co-editor with J Webb and DL Brien, 'Examination of doctoral degrees in creative arts: process, practice and standards', *TEXT Special Issue Website Series 22*, October 2013

Editorial Board member, *Axon: Creative Explorations*

Book Reviewer, *Australian Animal Studies Group Bulletin*; *MC Reviews*; *TEXT: Journal of Writing and Writing Courses*

Steve Burroughs

During 2013, I served on four scientific committee, peer-reviewing papers that were submitted to the International Initiative for a Sustainable Built Environment (iiSBE) world series. The countries and locations of the committees were Prague, Czech Republic; Dubai, UAE; and Colombo, Sri Lanka.

Anthony Eaton

Editorial Board member, *Write4Children, The international journal for the practice and theory of writing for children*

Vice President of ACLAR, The Australasian Children's Literature Association for Research

Dianne Firth

Deputy Chairperson, ACT Heritage Council (statutory appointment)

Member, ACT Place Names Committee (Government appointment)

Member, Design Review Board, Land Development Agency, ACT

Member, Amazing Space Committee, Canberra International Music Festival

Jason Flanagan

Proposal/manuscript reviewer both for the journal *Rhetoric and Public Affairs* and for the publisher Rowman and Littlefield

Paul Hetherington

Chair of the Australasian Association of Writing Programs (AAWP)

Deputy Chair of the Board of Belconnen Arts Centre

Deputy Chair of the Board of Manning Clark House

Member of the Editorial Advisory Board of *Australian Book Review*

Founding Editorial Committee member, *Meniscus* (online journal), Australasian Association of Writing Programs, Australia

Editor (with **P Layland**) of the publication: *Ian Templeman, The watchmaker's imprint*, Canberra: Tin Kettle Books

Co-founding editor, *Axon: Creative explorations* (online journal), Canberra: University of Canberra (issues 4 and 5 published in 2013)

Scott Heyes

External reviewer for the Canadian Government's Social Science and Humanities Research Council of Canada (SSHRC), In-sight Grant Scheme

Editorial Board, *Alaskan Journal of Anthropology*

Reviewer, *Arctic*, *Arctic Anthropology*, *Canadian Geographer*, *Journal of Political Ecology*, *Polar Geography*, *Landscape Research*, *Landscape Review* and the Routledge/Taylor & Francis Group

Member, UC Human Ethics Committee

Cathy Hope

Chair, Student Appeals Committee, University of Canberra

Staff representative, Academic Board, University of Canberra

Reviewer, *Locale: The Australasian-Pacific Journal of Regional Food Studies*

Tracy Ireland

Series Editor, Springer Series on Archaeology and Ethics

Member of the Archaeological Advisory Panel of the Heritage Council of NSW

Conference Convenor, Australia ICOMOS

Editorial Board Member, *Australian Archaeology*

Editorial Board Member, *Historic Environment*

Assessor, Australian Research Council

Expert Member, ICAHM (International Committee on Archaeological Heritage Management).

Michael Jasper

Member, National Education Committee, Royal Australian Institute of Architects (RAIA)

Chair, Education Committee, ACT Chapter, RAIA

Member, Chapter Council, ACT Chapter, RAIA

Member, Design Jury, Cox Architecture Student Design Prize

Member, National Visiting Panel Working Group, University of Canberra

Paul Magee

ACT Representative, Cultural Studies Association of Australasia (CSAA)

Liaison for Creative Writing, Delegate, Australian University Heads of English (AUHE)

National Advisory Council, Australian Poetry Ltd

Carlos Montana Hoyos

Advisory Board, World Biomimetic Foundation

Member, National Institute of Sports Sciences (NISS @ UC)

Reviewer, *The International Journal of Designed Objects*.

Reviewer, *The International Journal of Design Management and Professional Practice*.

Reviewer, *The International Journal of Design Creativity and Innovation*.

Reviewer, The Engineering and Product Design Education Conference.

Member of review panel, Research output metric exercise of the Faculty of Arts, Design and Media, Nanyang Technological University (NTU), Singapore.

Angelina Russo

ARC Assessor, ARC Future Fellowships, Linkage and Discovery Projects

Craft ACT Board Member

Shane Strange

with N Sabet, *Now!...Representing Canberra—Exhibition Catalogue*. Canberra, ACT: Centre for Creative and Cultural Research.

Editor, *The Creative manoeuvres: Making, saying, being papers*, The Refereed Proceedings of the 18th Conference of the Australasian Association of Writing Programs, http://www.aawp.org.au/the_creative_manoeuvres_making_saying_being_papers.

Conference convenor, *Creative manoeuvres: Making, saying, being* 18th conference of the Australasian Association of Writing Programs, University of Canberra 25-27 November.

HDR Representative, Centre for Creative and Cultural Research.

Member, Executive Committee, Australasian Association of Writing Programs (AAWP).

Jen Webb

Co-editor, *Axon: Creative Explorations*, online scholarly journal, www.axonjournal.com.au.

Co-editor, *Meniscus*, online literary journal www.meniscus.org.au

Co-editor of the Sage Publishing book series, *Understanding Creative Culture*

Contributions to the editorial or advisory boards of: *New Zealand Journal of Media Studies* (NZ); *Transformations* (Aus); *New writing: International journal for the practice and theory of creative writing* (UK); *Cultural Frames* (USA); and book publisher Professional and Higher Partnership in Creative Writing Studies (UK).

Reference Group member for the OLT-funded project 'A Creativity Skills MOOC for Australian Coursework Masters Students' (2013-2015), led by Victoria University

Chair of the International Advisory Group, MA Asian Art Histories Programme (auspiced by Goldsmiths University, UK), LASALLE College of the Arts, Singapore

Member, National Selection Committee, Australian-American Fulbright Commission

Executive member, Manning Clark House Inc

Member, ACT Writers Inc Reference Group

Board Member, Australian Council of Deans and Directors of Creative Arts

Member, Council of Professors of Writing

Assessor, Australian Research Council

Assessor, Office of Teaching and Learning

External member, Centre for Interdisciplinary Research in Creativity and Expression at the University of Gloucestershire in the UK

Executive member, Association of Australasian Writing Programs

External examiner for the DCA, University of Winchester

Mitchell Whitelaw

National Archives of Australia ANZAC Centenary Advisory Committee

Editorial Board, Leonardo Book Series, MIT Press

xCoAx conference Scientific Committee

Reviewer, *Artificial Life*, special issue on Art, Creativity and Culture;

Reviewer, *Archival Science*

Reviewer, *Leonardo*

Grants, Awards and Fellowships

Stephen Barrass

SportsCare ArtyMotion Art Competition 2013, 2nd place, Hypertension Singing Bowl.

Scott Brook

CCCR project grant (\$5,000) for 'Young and Emerging Writers: policies and programs' to support creation of policy database by Dr Kavita Nandan; and the one day symposium 'Young and Emerging writers and the literary field'.

Anthony Eaton

Funding (with **S Brook**) from Copyright Agency Ltd for the Young And Emergent Writers Symposium (\$3,424).

Funding from the CCCR for the 'Intersections of Academic and Creative Practice' project (with **P Hetherington** and **S Strange**)

Dianne Firth

McCarthy Memorial Award, Quilt National, USA.

Finalist Australian Craft Awards.

Jason Flanagan

Australian Prime Ministers Centre Fellowship, 'History, Memory and Myth: Political Nostalgia in the Prime Ministerial Rhetoric of John Howard' (\$3,286)

Scott Heyes

'Re-casting terra nullius blindness: Empowering Indigenous protocols and knowledge in Australian university built environment education' (\$220,275). Led by Deakin University, with partners from Griffith, UWA and UC, Office of Learning and Teaching.

'Mapping country, culture, and stories around the mount and surrounds', a seed project for the development of an Aboriginal living cultural centre in the lower south east (\$13,700), Mt Gambier City Council.

'Mapping country, culture, and stories around the mount and surrounds', a seed project for the development of an Aboriginal living cultural centre in the lower south east (\$2,000), SE Natural Resources Board, Govt of South Australia.

Cathy Hope

Vice Chancellor's Award for Excellence in Equity and Diversity 2013

Paul Hetherington

Finalist in the 2013 international *Aesthetica* Creative Writing Competition (poetry)

Shortlisted for the 2013 Montreal International Poetry Prize

Shortlisted for the 2013 Newcastle Poetry Prize

Tracy Ireland

Consultancy, with Sarah Colley: Policy for Archaeological Cultural Heritage Reports in the ACT (\$12,000). Prepared for the ACT Government and ACT Heritage Council

Michael Jasper

Visiting Artist/Scholar, American Academy in Rome. Analytical Approaches to the Design Process with a Case Study on Raphael's via Giulia Palace, Rome.

Carlos Montana Hoyos

'Development of a toy for learning Japanese language in Australian Schools', Japan Foundation, (\$21,000), Kobe Design University, Japan, and the Australian National University; co-principal investigator with Dr Yuko Kinoshita. Project developed with UC Industrial Design Team

'Boardercross binding research project for SOCHI Winter Olympic Games', Australian Institute of Sports (\$55,200). Collaboration with the Australian Institute of Sports AIS. Project developed with UC Industrial Design Team.

'Skeleton sport equipment research project for SOCHI Winter Olympic Games', Australian Institute of Sports (\$88,860). Collaboration with the Australian Institute of Sports. Project developed with UC Industrial Design Team.

Distinguished alumnus Javeriana University, with three projects included in the book 'Making and Thinking of Javeriana Design' commemorative of 35 years of the Industrial Design course of Javeriana University, Bogota, Colombia.

Jen Webb

ARC Discovery Project 2013–2015, 'Understanding creative excellence: A case study in poetry' (\$215,000), Chief Investigators Michael Biggs, UHerts, Kevin Brophy, UMelb, Paul Magee, UC.

Mitchell Whitelaw

'Discover the Queenslander', State Library of Queensland (\$20,000), research consultancy

'Exploring the Nolan Collection', Canberra Museum and Gallery (\$5,000), research consultancy

Abbreviations

ABS	Australian Bureau of Statistics
AIS	Australian Institute of Sport
ANU	Australian National University
ARC	Australian Research Council
AWM	Australian War Memorial
AAWP	Australasian Association of Writing Programs
CCCR	Centre for Creative & Cultural Research, University of Canberra
DVCR	Deputy Vice Chancellor Research
IPSI	International Poetry Studies Institute, University of Canberra
FAD	Faculty of Arts & Design, University of Canberra
HDR	Higher Degree Research
MOOC	Massive Open Online Courses
MU	Melbourne University
NAA	National Archives of Australia
NLA	National Library of Australia
NMA	National Museum of Australia
OLT	Office of Learning and Teaching
QUT	Queensland University of Technology
RAIA	Royal Australian Institute of Architects
RMIT	Royal Melbourne Institute of Technology
SLQ	State Library of Queensland
SORTI	Study of Research Training and Impact, University of Newcastle
UC	University of Canberra
UTS	University of Technology Sydney
UWA	University of Western Australia
UWS	University of Western Sydney