

CENTRE
FOR
**CREATIVE &
CULTURAL
RESEARCH**

ANNUAL REPORT 2018

FACULTY OF ARTS & DESIGN



UNIVERSITY OF
CANBERRA

Centre for Creative & Cultural Research Annual Report 2018

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Distinguished Professor Jen Webb reading poetry at *Another Day in Paradise*, a major exhibition by artist Myuran Sukumaran, at Tuggernong Arts Centre. Photo: P Munden.

DIRECTOR'S REPORT

March 2018 was the fifth anniversary of the CCCR's establishment, and this provided an opportunity to reflect on its short history, and plan for the next five years. It was also a year in which the University launched its new strategic plan, and welcomed a new Deputy Vice-Chancellor for Research and Innovation, Professor Leigh Sullivan. At Faculty level the dean, Professor Lyndon Anderson, departed to take up a position in the office of the Deputy Vice-Chancellor Academic, and Professor Sally Burford was appointed as interim dean, and conducted an external review of faculty research. Government policies and initiatives also absorbed our attention during the year, particularly with respect to new funding models, and to consideration of how best to secure a sustainable research future.

During the year, the three strands that are the focus for CCCR activities worked to consolidate their trajectory. The **International Poetry Studies Institute (IPSI)**, led by Professor Paul Hetherington, built on both nascent and developing international partnerships. IPSI staff presented research papers at the US Association of Writing Programs conference in Tampa, Florida, where they staffed an IPSI-UC table at the bookfair. They collaborated with the University of Winchester and the University of Reading in the UK on poetry symposia; and participated in a poetry and translation tour in Japan, under the guidance of adjunct Dr Rina Kikuchi. The fourth Poetry on the Move festival, directed this year by Shane Strange, brought local, national and international poets and translators to Canberra, and for the first time its events were held off-campus, with support and sponsorship offered by a number of cultural venues in the city. Sadly, IPSI also farewelled the inaugural festival director, Dr Paul Munden.

Future Heritage staff continued their work on aviation heritage (with the support of an Australian Research Council Linkage [ARC] Project grant), and on the history of utilitarian film in Australia (supported by an ARC Discovery Project grant). To help shape the development of their new Master of Arts in Creative and Cultural Futures, they hosted a symposium, *Creative and Cultural Futures: Leadership and Change*, which brought together key practitioners, researchers and policy specialists

working in the GLAM sector (galleries, libraries, archives, museums) to discuss the critical issues driving change in this sector.

The departure of Associate Professor Scott Brook for a new position at RMIT initiated a mini-review of the third strand, and the outcome was a slightly adjusted focus, and a new name: **Story, People, Place**. Included under this rubric are several projects and programs, all designed to support community wellbeing and achieve research impact. These are: the Story Ground project, funded by the Indigenous Languages and Arts Program, Commonwealth Department of Communications and the Arts and managed by Dr Jen Crawford; the Play, Creativity and Wellbeing project, managed by Dr Cathy Hope and Dr Bethaney Turner, and supported by a number of grants from the ACT government and other ACT agencies; and the Creative Arts and Trauma project, led by Associate Professor Jordan Williams and Mr Ian Drayton and funded by the Defence Department. Adjuncts and visiting scholars also participate in this work, with Dr Kylie Fitzpatrick (Bath Spa University) convening the Empathy and Creativity Symposium as part of her contribution to CCCR, and Adjunct Associate Professor Saskia Beudel co-convening a symposium on Environmental Writing with the University of Melbourne's Dr Amanda Johnson.

A major task during the year was the completion of the submission for the 2018 Excellence in Research for Australia (ERA) assessment exercise, and—for the Director—the task of participating on the Research Evaluation Committee of the Australian Research Council for Humanities and Creative Arts research.

The **Higher Degrees by Research** members of CCCR produced excellent work during the year, participating actively in the life of the Centre, publishing and presenting their work, and helping to build networks and find productive modes of engagement and impact. A number of new **adjunct** members were appointed to the Centre, and others had their adjunct contracts renewed. Their energy, insights and generous approach to research and creative practice enrich the life and work of the CCCR.

A major task during the year was the completion of the submission for the 2018 Excellence in Research for Australia (ERA) assessment exercise, and—for the Director—the task of participating on the Research Evaluation Committee of the ARC for Humanities and Creative Arts research.

Given the various changes in the research environment and in our internal operations, the CCCR curated the 2018 FAD staff exhibition under the title *The Uncertainty Principle*. This exhibition, held at the Australian National Capital Artists Inc gallery, included some evocative and provocative works that addressed the theme, and served as the venue for a large poetry event during the Poetry on the Move festival. We end the year awaiting the 2018 ERA results, looking forward to welcoming new members as they take up academic positions within the faculty, begin their adjunct roles, or commence HDR candidatures, and preparing to move into the next five years of research, practice and engagement.



ABOUT THE CCCR

The Centre for Creative and Cultural Research (CCCR), established in 2013 at the University of Canberra, aims to provide a high-quality research environment that supports staff, higher-degree research students and associates to work on issues of cultural importance across society.

Our researchers conduct imaginative and practical experiments in creative practice, storytelling and contemporary heritage practice to produce new narratives that address the needs of individuals and communities. In collaboration with long-term partners and end users we produce quality research outcomes delivered in the form of research publications, research events and research training.

Our primary objective is to build cultural capacity and resilience in our society through outcome-based research.

OUR AIMS

The CCCR aims to:

- contribute to the University's strategic plan by producing mission-oriented, problem-solving research, focused particularly on creativity, resilience and sustainability;
- build a rich and vibrant research environment;
- increase capacity for research activities;
- build capacity for financial sustainability;
- generate high-quality research outputs and outcomes;
- provide training and mentorship to academic staff of high potential;
- provide innovative research training for research students; and
- build productive and impact-oriented research relationships with the community locally, nationally and internationally.

2018 OVERVIEW

28 (23.4 FTE)
Academic
Staff

\$2.69 million

research funding (2016–2018)

3 active Australian Government competitive grants, 13 other public sector research income, and 3 industry grants

183 research
outputs (3 books, 17
book chapters, 34 journal
articles, 4 peer-reviewed
conference papers, 7 reports,
15 major and 103 minor NTROs)

27 Higher
Degree Research
members (42 HDRs
supervised by CCCR
members in total)

8 Adjuncts,
3 Visiting
Fellows and 1
professional staff
member (0.6 FTE)

7 one-day
research symposia,
1 poetry festival,
3 art activations,
4 exhibitions, 14 public lectures &
seminars, 3 book launches

OUR RESEARCH PROGRAMS

Poetry

INTERNATIONAL POETRY STUDIES INSTITUTE

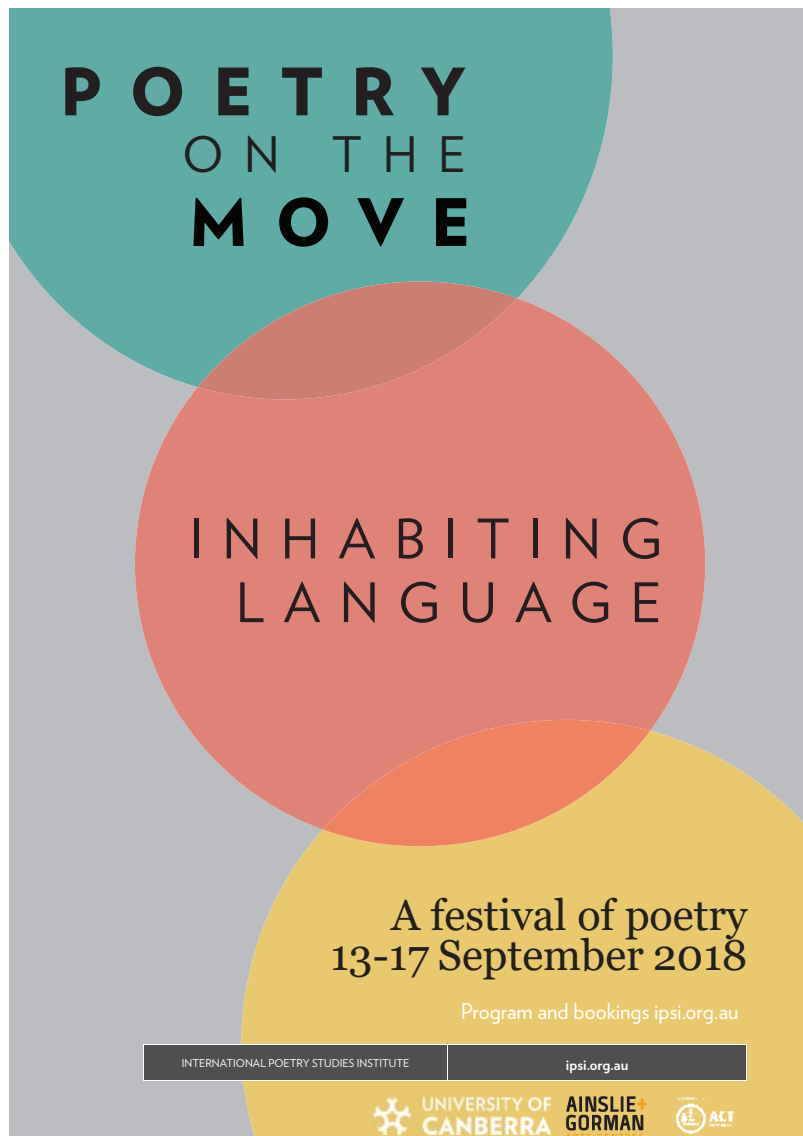
IPSI conducts research related to poetry and publishes and promulgates the outcomes of this research internationally. IPSI aims to develop new communities of poetry and to make new links between poets wherever they are. It aims to celebrate the complexity and variety of poetry and, while doing so, to bring poetry to the attention of as wide an audience as possible.

In 2018 IPSI further expanded its program of international events, co-organising international research symposiums at the University of Reading (the 'Contemporary Lyric: Absent Presences, the Secret & the Unsayable' Symposium, Museum of English Rural Life, Reading, UK, 26 June 2018) and the University of Winchester ('Inside Outside Carnival II: Unmasking the Beautiful and the Grotesque' symposium, the Gurkha Museum, Winchester, UK, 27 June 2018). A further IPSI research symposium, 'Inhabiting Language', was held on the first day of the **Poetry on the Move Festival**, 13 September 2018, in the Canberra Museum and Gallery theatre, and will result in a special 2019 issue of the journal *Axon: Creative Explorations*.

IPSI was also represented by Paul Hetherington and Jen Webb at the major and prestigious American Writers Program Conference and Bookfair in Tampa, Florida. This provided an opportunity to participate in conference presentations and to promote and conduct business for the CCCR/IPSI, including promoting the **Vice-Chancellor's International Poetry Prize**; meeting Marianne Boruch, who is coming to FAD in 2019 as a Fulbright senior scholar; meeting a wide variety of other scholars and writers; and conducting meetings relating to the ARC Discovery



Professor Paul Hetherington reading at the Poet to Poet Bilingual Poetry Reading in Tokyo. Photo courtesy: FUKAHORI Mizuho: <https://www.fukahorimizuh.com/Oblaat/SYLP/180722/n-tKHK3m/>



Project that Jen and Paul submitted on the topic of international collaboration and innovation: process and success in creative practices. An excellent US student, Kimberly Williams, was recruited to undertake a PhD with Paul Hetherington, beginning in 2019.

Members of CCCR further developed the poetry collaboration with Japanese poets that began with the 2017 Poetry on the Move festival. In 2018 IPSI representatives took part in a program of translation workshops and readings in Japan in July (at various venues, such as Setagaya, Tokyo; Meiji University, Tokyo; Nara Women's University, Nara; and Spiral, Omotusando, Tokyo).

IPSI's ongoing exploration of prose poetry was a major feature of its 2018 program, and the fourth series of chapbooks (by Jen Webb, Paul Hetherington, Jordan Williams, Cassandra Atherton and Paul Munden) were published (on the theme of prosody). Four IPSI chapbooks were also published to coincide with the Poetry on the Move Festival, featuring the work of the festival's international guest poets: *Transit Blues* by Keijiro Suga; *Notes on a Potion* by Moira Egan; *The Outsider* by Sholeh Wolpé; and *Learning to Have Lost* by Oz Hardwick.



New Heritage of the Air PhD students (L-R) Fiona Shanahan, Jess Western, Ashley Harrison and Chris Holden with Associate Professor Tracy Ireland in the Futuro at UC. Photo: K Hayne



Future Heritage

FUTURE HERITAGE

The Future Heritage program recognises heritage as a rapidly evolving field of contemporary cultural practices. It focuses on research that describes and maps changing forms of practice and participation, and on practical collaborations with cultural institutions and communities that conserve and enliven tangible and intangible heritage and build new forms of heritage.

The year started off with a Professor John Schofield visiting from the University of York, UK. Schofield's visit was funded by a DVCR&I International Visitor award. While he was here he presented a public lecture titled 'Berlin: Industrial Heritage and the Soundtrack of a City' at GML Heritage.

Alison Wain received a NSW Heritage 'Near me' grant to develop educational and community programs for the Molonglo Radio Telescope in NSW; and late in 2018 **Tracy Ireland** won a research consultancy with the NSW Environment and Heritage agency to update the management plan for the Old Great North Road. She completed initial fieldwork in 2018 and will finalise the project in the first half of 2019.

Hakim Abdul Rahim was appointed Chair of UMAC Futures, a global working group of emerging professionals network that will be looking into the future of university museums and collections from the perspective of early career and emerging professionals. This newly formed group was launched end 2018 and is one of the many working groups within the international committee for university museums and collections of the International Council of Museums.

In 2018 the ARC Linkage Project *Heritage of the Air*, led by **Tracy Ireland**, took flight as did the six new PhD students on the project, four based at UC and the other two at University of Sydney.

Ross Gibson continued to lead the ARC Discovery Project *Utilitarian Filmmaking* working closely with John Hughes in Melbourne.

The Creative & Cultural Futures symposium, convened by **Tracy Ireland** and **Tim Sherratt**, launched and established a research agenda for the Master of Arts in Creative and Cultural futures, to be taught for the first time in 2019.

In 2018, the ARC Linkage Project Heritage of the Air took flight, as did the six new PhD students on the project, four based at UC and the other two at University of Sydney.

HERITAGE OF THE AIR

MODERNISM, MACHINES, MIGRATION, MEMORIES

14—17 November 2019
Canberra, Australian Capital Territory

A conference reflecting on 100 years of aviation culture and history, heritage and design in Australia and the region.

air_heritage heritageoftheair.org.au



Call for Sessions and Workshops

The 'Heritage of the Air' conference, organised by the Heritage of the Air ARC Linkage project and Australia ICOMOS, is happy to announce its call for session and workshop proposals.

This conference will attract a diverse range of delegates from academia, industry, communities and aviation heritage enthusiasts. We welcome contributions that combine diverse, cross-cutting conversations and interdisciplinary perspectives.

CONFERENCE SESSION PROPOSALS

In line with the overall conference themes: 'Modernism, Machines, Migration and Memories' we invite sessions addressing concepts of aviation culture, history, heritage and design in Australia and the region, broadly interpreted. Sessions may address the following questions:

- How has aviation shaped, and been shaped by the philosophies of modernism in diverse fields such as architecture, fashion and industrial design?
- How does aviation relate to technological utopianism, technology and culture, surveillance, AI, airmindedness, more-than-human assemblages, vibrant materiality?
- How has aviation created new kinds of communities: for example FIFO, transnational, corporate, and digital? How has aviation shaped migration globally and within Australia?
- How has aviation been remembered, collected, conserved and imagined through the 20th century through combinations of futurism and nostalgia?

Deadline: March 15

We also welcome innovative, interdisciplinary proposals that address these conference themes in unanticipated ways!

Session proposals may take a range of forms:

Paper Sessions: Proposed length of papers (Full papers 20 mins, short papers 10 mins- inclusive of question time) and the number of papers and discussants to be included. Alternative format proposals are welcomed.

Panel Sessions: Panelists discuss a specific theme, project or set of relevant issues pertaining to conference themes.

Workshop Sessions: Roundtable or other workshop format.

Exhibitions: Displays, screenings or exhibitions relating to conference themes.

Proposals for sessions should be submitted by 15 March for review and notification of acceptance by end of March. The call for sessions will be followed by a call for papers in April. Acceptance of papers will be notified by end of April.

Your proposal should include: title, time (number of papers or time in 1 hour blocks), rationale (300 words), names of participants if known.



Dr Paul Collis conducting a smoking ceremony for attendees at the Story Ground symposium at UC. Photo: S Strange

Story, People, Place

STORY, PEOPLE, PLACE

The Story, People, Place program focuses on creative responses to the diverse challenges facing individuals, communities and the environment. Researchers engage with these challenges through creative practice that generates sustainable responses, and supports realisation of wellbeing. Projects focus on: creative practice and health; play and creativity; interventions for sustainable futures and Indigenous narrative and inclusion.

In the **Arts & Trauma project**, key activities included the **Defence Arts for Recovery, Resilience, Teamwork and Skills (ARRTS)**. The program, co-ordinated by Ian Drayton in May and November, now has a PhD student, Geoff Grey, contributing to the development and evaluation of the approach. An aligned symposium, **Empathy and Creativity**, brought together researchers from across Australia to build on a dialogue with researchers at Bath Spa University, UK.

The **Story Ground project** team was extremely busy, hosting talks, a one-day national symposium, two six-day writing and story workshops and publishing three journal articles, as well as producing many non-traditional research outcomes. The team also held a writing workshop on Country, travelling to Brewarrina and Bourke, and learning from Aboriginal elders there.

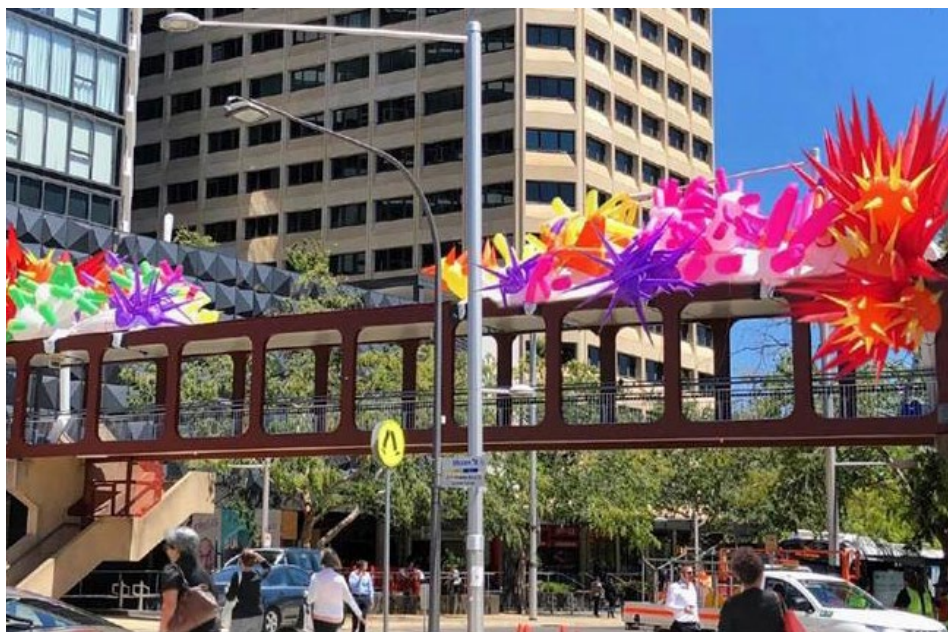
Another major highlight was the growing success of the **Play, Creativity & Wellbeing Project** led by **Cathy Hope**. The Project received over \$115,000 in funding for seven projects for the ACT Government and cultural sector. The majority of these projects focus on user experience of urban and green public space

in the ACT. They included the following (see 'Research Projects' for more details):

- Canberra Destination Play Space Study
- Canberra Nature Play Space Study
- Co-designing outdoor activities for older adults at three ACT destination sites
- Streetwise
- Card Castle Enlighten Evaluation Report
- Suite of Evaluation Research Tools for Grants in the City
- Ginninderry Play Space Design
- Peak Stuff Alinga Street Activation
- 2nd Play Symposium: The World's Most Amazing Play Space!

The 'Play' project received over \$115,000 in funding for 7 projects for the ACT Government and cultural sector. The majority of these projects focus on user experience of urban and green public space in the ACT.

The **Play Activation Network ACT**, also run by Cathy Hope and the Play, Creativity & Wellbeing Project, is an informal collective of people from diverse sectors in the ACT and regions—including creative, cultural, educational, health and environmental—who promote engagement and inclusion in play across the lifespan for citizens of the ACT and region, and who foster a culture of positive collaboration, exchange, partnerships and cross-disciplinary practice. In 2018 the Network grew from 18 to 80 members, generating multiple cross-sector and cross-disciplinary collaborations that enable members to increase capacity and better achieve objectives. (<https://playactivationnetworkact.net/>)



Peak Stuff was a large-scale inflatable and illuminated art installation designed by Goldberg Aberline Studio (GAS) in collaboration with the Play Project, Canberra Renewal Authority and Art Not Apart for the Enlighten Festival and Art Not Apart Festival.



May Bradford welding part of the all Australian monoplane for the England-Australia air race, 1934.
(<https://www.flickr.com/photos/statelibraryofnsw/2867431040>)

MAJOR RESEARCH PROJECTS

HERITAGE OF THE AIR: HOW AVIATION TRANSFORMED AUSTRALIA

Australian Research Council Linkage Project, LP160101232, 2018–2020

Partners: Airservices Australia, National Museum of Australia, SFO Museum and Civil Aviation Historical Society, \$616,500

CI: Associate Professor Tracy Ireland (Lead CI, UC), Associate Professor Tim Sherratt (UC), Professor Ross Gibson (UC), Professor Ross Harley (UNSW), Associate Professor Annie Clarke (USyd), Dr Peter Hobbins (USyd), Associate Professor Mitchell Whitelaw (ANU), Dr Jane Ferguson (ANU)

The ambitious Heritage of the Air Linkage Project (Lead CI Tracy Ireland, with CI Ross Gibson, CI Tim Sherratt, and Research Associate Sally Brockwell) took off in February 2018 with all Chief and Partner Investigators attending a commencement workshop held at the University of Sydney. By mid-year they had recruited and appointed six HDR students: four at UC and two at the University of Sydney. They have established a project website and blog (<https://heritageoftheair.org.au/>) and supported and participated in the Aviation Cultures symposium in Sydney in November (<https://heritageoftheair.org.au/events/aviation-cultures-4/>). This symposium was sold out, with 100 participants, and post-evaluation shows that this audience is keen to support the 2019 Heritage of the Conference to be held in Canberra in partnership with Australia ICOMOS. Fieldwork involving assessment and analysis of diverse collections and archives also commenced during 2018.

UTILITARIAN FILMMAKING IN AUSTRALIA 1945–1980

Australian Research Council Discovery Project, DP160101536, 2016–2019, \$363,359

CIs: Professor Ross Gibson, Associate Professor Michael Broderick, Associate Professor Deane Williams and Professor Joseph Masco

The project aims to discover, document, and analyse a comprehensive overview of client-sponsored, instructional and government-departmental filmmaking in Australia in the post-WWII years prior to the rise of widespread video production in the late-1970s.

STORY GROUND: USING ORAL AND WRITTEN STORY PRACTICES TO ENGAGE INDIGENOUS COMMUNITY MEMBERS WITH UNIVERSITY STUDY

Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts, 2017–2019, \$179,870

CIs: Dr Jen Crawford, Dr Paul Collis and Dr Jordan Williams

Funding for the Story Ground Project from the Indigenous Languages and Arts Program supported CCCR researchers Jen Crawford, Paul Collis, Jordan Williams, Lisa Fuller and Wendy Somerville to investigate the meeting of Indigenous Australian story and the teaching of creative writing. In 2018, Story Ground hosted a National Symposium with contributions from leading Indigenous writers, attracting 70 registered participants. The project also benefited from public talks and research interviews with Melissa Lucashenko in March, and Jeanine Leane and Evelyn Araluen in October. Project researchers hosted two six-day writing and story workshops for Indigenous Australian students and community members, with 10 to 15 participants in each. Participants shared their work with friends and family at well-attended public readings following the workshops. In September Paul Collis and Jen Crawford visited Bourke and Brewarrina with other members of CCCR to learn from Aboriginal elders in those communities. Published research outcomes from the grant so far include three scholarly research papers and numerous poetry and fiction publications by the research team.

ARTS FOR RECOVERY, RESILIENCE, TEAMWORK AND SKILLS (DEFENCE ARRTS)

Department of Defence, 2016–2018, \$951,550

CIs: A/Prof Jordan Williams, Prof Greg Battye, A/Prof Tony Eaton, A/Prof Paul Magee, with Mr Ian Drayton

The CCCR has been contracted under a Category 2 grant to run Creative Writing and Visual Arts streams of the Department of Defence *Arts for Recovery Resilience Teamwork and Skills* program. This innovative intensive creative arts program sees up to 30 serving wounded, injured or ill service people brought to the UC campus to engage in a four-week creative arts program, twice a year. A review of the project and the CCCR's part in it conducted this year by Defence has resulted in an extension of our grant to 2023. This project forms a core component of a larger CCCR focus on Creative Arts and Trauma.



Streerwise artists practising their skills ready to create street mural work. Photo courtesy: Lisa Petheram

SO WHAT DO YOU DO? TRACKING CREATIVE GRADUATES IN AUSTRALIA AND THE UK'S CULTURAL AND CREATIVE INDUSTRIES

Australian Research Council Discovery Project, DP160101440, 2016–2019, \$270,477

CIs: Associate Professor Scott Brook (RMIT, lead), Professor Jen Webb, Professor Jonathan Corcoran, Dr Roberta Comunian, Professor Alessandra Faggian and Professor Philip Lewis

During 2018 the project team focused on data collection and analysis. The Queensland team produced descriptive tables developed from the Graduate Outcomes Survey, the UC/RMIT researchers developed codings to organise the Australian graduate data, and align that with comparable UK graduate data; and Jen Webb visited UK partners at Kings College, and presented a paper on the project at the Great Writing conference, Imperial College, London.

THE PLAY, CREATIVITY AND WELLBEING PROJECT

ACT Government, multiple projects, \$115,000

Investigators: Dr Cathy Hope (lead), Dr Bethaney Turner and A/Prof Glen Fuller

Canberra Destination Play Space Study

This study of Canberra's destination and other play spaces was commissioned by the City Renewal Authority to inform the design on play spaces in the City Renewal precinct. This project received over 1,300 online and on-site survey responses from ACT citizens. The resulting report provides comprehensive data about user experiences of play spaces in Canberra. The report was a key document informing the Better Suburbs Citizens Play Space Forum's budget allocation of \$1.9 million for play spaces in Canberra.

Canberra Nature Play Space Study

The team was commissioned by Transport Canberra and City Services to report on the user experience of four ACT nature play spaces as part of the Better Suburbs Citizens Play Space Forum 2019 funding. The resulting report informs the design of three new nature play spaces in Canberra.

Co-designing outdoor activities for older adults at three ACT destination sites

The Play Project secured an ACT Health grant in partnership with Tidbinbilla Nature Reserve, National Arboretum, Lanyon Homestead and Council on the Ageing to co-design outdoor activities for older adults at these three sites. A group of 23 older adults participated in workshops in December, and will assist in the design of these outdoor activities in a further workshop in February 2019. They will then trial their designs at each of the sites in autumn.

Streetwise

This participatory art project was designed to target ageism and improve wellbeing and place outcomes by bringing young street artists and older adults together to co-produce street murals at the Woden Bus Interchange. The Play Project partnered with Transport Canberra and City Services, Westfield Woden, and Council on the Ageing to make this project happen. This project will roll out to street artists' work with older Canberrans to create two street murals in Woden interchange. This highly successful project will continue in 2019 with other groups at other locations in Canberra.

Card Castle Enlighten Evaluation Report

Card Castle was the Museum of Australian Democracy's 2018 installation for the Enlighten Festival. The Play Project was commissioned to evaluate the visitor experience of Card Castle to provide MoAD with rich data on the role and impact of these exhibitions on visitors.

Suite of Evaluation Research Tools for Grants in the City

The City Renewal Authority commissioned the Play Project to design a suite of evaluation tools for use by Grants in the City recipients. These tools provide both activators and the City Renewal Authority with a range of data about the impact of these activations on people and place.

Ginninderry Play Space Design

Ginninderry Estate in West Belconnen is seeking to design play spaces that better address user needs and wants. The Play Project and the Play Activation Network (PAN) assisted in the design of a pop-up playground for relocation to each Display Village. The project forms the pilot for a longer-term collaborative study of public space and community wellbeing at Ginninderry.

Peak Stuff Alinga Street Activation

The Play Project partnered with Art Not Apart and the City Renewal Authority to bring Peak Stuff to the Alinga Street Footbridge. Peak Stuff is a large-scale inflatable and illuminated art installation designed by Goldberg Aberline Studio (GAS). The



CARHI team members heading to Condobolin (L-R): Mr Ian Drayton, Dr Jordan Williams, Dr Dean Buckmaster and Dr Kate Holland. Photo: Suzanne Lazaroo

work was installed for the Enlighten launch on March 2 and it remained on the footbridge for five weeks as part of the Enlighten and Art Not Apart Festivals. The Play Project managed the activation for the City Renewal Authority and evaluated the impact of the installation on passers-by. Peak Stuff’s was then installed in Civic Square on April 7 to enable a more interactive experience.

CREATIVE ARTS AND RURAL HEALTH INITIATIVE (CARHI)

National Farmers' Federation, \$32,600

Cl: Assoc. Professor Jordan Williams and Mr Ian Drayton

Two faculties joined hands to provide holistic mental health support for drought-affected rural communities, with a team of researchers leading a pilot initiative in Condobolin in November. Faculty of Arts & Design (FAD), and Faculty of Health staff and students travelled to the rural NSW town in the University’s Mobile Health Clinic. The big white-and-blue health hub served as an easily-recognisable nerve centre for the week-long program activities, which ran from 19 to 23 November. Funded by the National Farmers' Federation, the program has at its heart a series of creative arts workshops. These will be informed by the ARRTS creative arts recovery program that the University has run for Department of Defence veterans suffering from trauma and Post-Traumatic Stress Disorder.

MOLONGLO RADIO TELESCOPE HERITAGE PROJECTS

NSW Office of Environment Heritage Near Me program, \$64,250

Cl: Dr Alison Wain

The project will research access and education programs based on the Molonglo Radio Telescope. Situated near Hoskinstown in the broader Canberra region, the Telescope is both an active science research facility and an iconic part of Australia’s space and astronomy heritage. The heritage of the telescope, its role in social and

political changes over the past 50 years, and the accessibility of its engineering offer the opportunity to address multiple areas of the National Curriculum in novel and inter-disciplinary ways, while its proximity to Canberra provides a large target audience and the potential for multiple educational collaborations. The funding is supporting a collection assessment of the archives held at the facility, development of plans for interpretation, education and promotion, and creation of an indicative design for an education facility for the site.

REVISION OF THE MANAGEMENT PLAN FOR THE WORLD HERITAGE-LISTED OLD GREAT NORTH ROAD

NSW Office of Environment and Heritage, \$50,855

CI: Assoc. Professor Tracy Ireland

The Old Great North Road (OGNR) is a 43-km section of the Great North Road, built using convict labour between 1826 and 1836, and spanning the 250-km distance between Sydney and the Hunter Valley. The OGNR is the most substantial section of the Great North Road which has not been re-used, overbuilt and upgraded, due to its early abandonment for more convenient routes. Tracy completed initial fieldwork in 2018 and will finalise the project in the first half of 2019.

DESIGN AND ARCHITECTURE PRACTICE RESEARCH (DAP-R)

Office for Learning & Teaching Grant 2016–2018 (administered by RMIT University) 2016–2018, \$496,802 (\$10,000 UC)

UC CIs: Professor Lyndon Anderson, Dr Milica Muminovic and Dr Ursa Komac

The cross-institutional research project examined and mobilised a practice-based approach to doctoral research and training in design and architecture. Internationally, architecture and design disciplines have a practice-gap in postgraduate training. The doctoral model explored by DAP_r responded to this gap, building on three decades of work by the School of Architecture and Design at RMIT University (<https://dap-r.info/>).

NEW INTERNATIONAL COLLABORATIONS

In October, **Ross Gibson** was an invited symposium-leader at the Virginia Modeling and Simulations Centre (VMASC) at Old Dominion University in Suffolk, VA, USA. He continues his work introducing narrative approaches to the dynamic modelling and epidemiological simulations that are developing. Also in October, Ross Gibson visited Beyond Conflict International in Boston, continuing his narrative work with BCI's Chief Scientist Dr Bill Casebeer, who visited Australia in June with funding support from UC and UNSW.

While on study leave **Paul Hetherington** represented IPSI as a Visiting Fellow at Deakin University (July-September 2018); Roehampton University, London (October-November 2018); and the Irish Centre for Poetry Studies, Dublin City University, Dublin (November 2018). During the year Paul Hetherington also continued to work with the Chinese Australia Writing Centre at Curtin University and Fudan University in China on a project to publish poems from eminent Australian and Chinese poets in bilingual anthologies in both Australia and China.

In July **Rina Kikuchi** led a tour of Japan for collaboration participants including **Jen Crawford**, **Shane Strange** and **Paul Hetherington**. The poets read alongside leading Japanese poets to packed venues in Tokyo, Kyoto, Nara and Kumamoto, delivered workshops for students of Kumamoto Prefectural University and Hitoyoshi High School, and developed poetry translations in workshops at Meiji University. The total audience reached during the tour exceeded 400. In September Japanese poets Keijiro Suga, Kazue Nakamura and Koike Masayo visited to appear at Poetry on the Move. Special issues of the journals *Gendo-Shi-Techo* (Japan) and *Dusie* (US), featuring collaborative translations developed during these activities, are now underway. These events were partly funded by Japanese government's KAKENHI research grant (15KK0049), Neilma Sidney Literary Travel Fund, and The Mayer Foundation and Writers Victoria. (Photos from the Poet to Poet Bilingual Poetry Reading can be found at the web gallery of photographer Fukahori Mizuho: <https://www.fukahorimizuh.com/Oblaat/SYLP/180722/n-tKHK3m/>)

Ursa Komac was an Invited Fellow at Tokyo University of the Arts, Barcelona School of Architecture and Ljubljana School of Architecture, where she was exploring links between academia and practice. Based on that OSP visit, she is developing her future innovative teaching approach, a new conversational approach to architecture and its application to teaching design. While on OSP, Ursa Komac was also doing some fieldwork and writing her monograph (joint with Pablo Guillen, Uni Syd) entitled *The Architecture for Public Space*, series: *Advances in 21st Century Human Settlements*. The book is currently under contract with Springer. She was also exploring links between academia and practice as a juror in Architecture Studios at the Universitat Politecnica de Catalunya in Barcelona, the Tokyo University of the Arts and Ljubljana School of Architecture.

Paul Magee was awarded a Visiting International Academic Fellowship (VIAF) from the University of Exeter, UK, to visit and collaborate with Professor Elena Isayev, of the Department of Classics and Ancient History in February and March of 2018. During this time the pair produced the first in a series of ongoing collaborations the poetics of openness, asylum and exclusion, since published in *GeoHumanities: Space, Place and the Humanities*. While in the UK, Magee produced a pilot study towards an 2019 ARC Discovery Project application, *Writing as Discovery: Investigating a Hidden Component of Method*. This involved travel to York, London and Faversham (Kent) to conduct interviews with key literary scholars.



In July CCCR Adjunct Rina Kikuchi led a tour of Japan for poetry collaboration participants, including CCCR members Jen Crawford, Shane Strange and Paul Hetherington. Photo courtesy: FUKAHORI Mizuho: <https://www.fukahorimizuhu.com/Oblaat/SYLP/180722/n-tKHK3m/>

Satendra Nandan travelled to Ljubljana, Slovenia, to give the keynote paper at the Centre for the International Study of Literatures in English (CISLE). He also gave readings and launched two books, *Across the Seven Seas* (poems) and *Dispatches from Distant Shores* (essays).

Fanke Peng was awarded an Honorary Professorship from the College of Arts, South China Agricultural University (SCAU) for her distinguished contribution in Digital Fashion and Cross-Cultural Design for Healthy Ageing. Since then, she has hosted three international visiting Scholars from SCAU (Associate Professor Li Hao, Ms Cuiyu Yang and Ms Na Zhao). Dr Peng and Ms Zhao are currently working on research projects on Digital China and Creative economy in Canberra with 12 months funding (Sep 2018- Sep 2019) from the Chinese Scholarship Council (CSC), the Chinese Ministry of Education.

Jen Webb, with **Jordan Williams**, **Ian Drayton** and **Geoff Grey**, participated in the War, Literature and the Arts conference at the US Airforce Academy in Colorado Springs, building connections with US organisations who are developing knowledge about the relationship between creative writing practice and recovery from the trauma of war.

NEW FOUNDATION

Michael Jasper is a founding Director of the Alastair Swayn Foundation, a start-up charitable trust dedicated to the advancement of and research in Australian design and architecture. Over 2018 the Foundation's Board of Directors initiated discussions with the National Museum of Australia with the aim of establishing a named senior curatorial role in Australian design and a new national Centre for Australian Design.



Top: Lionel Fogarty (left) and Wendy Somerville (right) presenting at the 2018 Story Ground symposium.

Middle: Samia Goudie (left) and audience (right)

Bottom-left: Kate Holland, Paul Collis and Jen Crawford at the end of a long day.

Bottom-right: Story ground participants, including UC staff and HDR students Sophie Stanton, Lisa Fuller and Paul Collis. Photos: S Strange and K Hayne

EVENTS

SYMPOSIA

Story Ground: A national symposium on Indigenous Australian story and creative writing

In April the Story Ground project team hosted a national symposium with contributions from leading Indigenous writers Tony Birch, Lionel Fogarty, Samantha Faulkner, Ellen van Neerven and Kerry Reed-Gilbert, with 70 participants.

Environmental Writing: Creativity and Social Efficacy symposium

This symposium, convened by CCCR Adjunct Saskia Beudel and Dr A. Frances Johnson (UMelb), explored the praxis of storytelling and creativity during this time of human-induced global environmental change. Keynote speakers included Professor Alexis Wright (Boisbouvier Chair in Australian Literature at the University of Melbourne) and Professor Tom Griffiths AO (WK Hancock Professor of History and Director of the Centre for Environmental History at the Australian National University). The symposium was extremely well-attended, selling out in advance.

Empathy and Creativity symposium

In 2018 Jen Webb and CCCR visitor, Bath Spa University's Dr Kylie Fitzpatrick, convened the first Empathy and Creativity Symposium in Australia. They brought together cross-disciplinary research expanding on an international dialogue, which started in the Empathy & Writing group at Bath Spa University in the UK, about the great need for empathy and inclusiveness for the survival of our species and the natural world. Speakers included Dr Saskia Beudel (UC), Dr Kylie Fitzpatrick (Bath Spa, UK), Professor Ross Gibson (UC), Professor Donna Lee Brien (CQU), Professor Desmond Manderson (ANU), and Dr Julia Prendergast (Swinburne).

Poetry on the Move: Inhabiting Language Symposium

Held at the Canberra Museum and Gallery, concepts of 'Inhabitation' and 'Language' gave rise to a diverse set of papers: from contemplations of loss to discussions of place (both physical and virtual); how poetry informs varying sites and communities of practice; how language inhabits the body and self—including stories of self; and the varying ways translation and multilingualism finds themselves both between and a part of poetic languages. The program led to a set of some 20 academic papers that will form part of a special issue of *Axon: Creative Explorations* journal in 2019.

Creative and Cultural Futures: Leadership and Change symposium

The Creative & Cultural Futures symposium, convened by Tracy Ireland and Tim Sherratt, launched and established a research agenda for the Master of Arts in Creative and Cultural futures, to be taught for the first time in 2019. The Masters will be a flagship postgraduate program for the CCCR, featuring research-led teaching and involving students in our ongoing research projects. With over 70 people attending, and with industry and academic leaders from across the cultural sector speaking, this event attracted significant local media attention.

Writing as Discovery: Investigating a Hidden Component of Method

Writing as Discovery: Investigating a Hidden Component of Method was a cross-disciplinary symposium held at the ANU in November. Co-hosted by the Centre for Creative and Cultural Research and the Humanities Research Centre, the symposium saw some 50 people from across the disciplines discuss the possibility that the act of writing up one's research might generate discoveries in its own right. The day opened with a panel on writing as discovery in the bio-medical sciences, with presentations by Nobel laureate Peter Doherty (University of Melbourne), and cancer researcher and vaccine inventor Yvonne Paterson of the University of Pennsylvania. Drawing on these energies, a UC-based ARC Discovery Project application entitled Writing as Discovery: Investigating a Hidden Component of Method is being submitted in February 2019.

2018 Play Symposium: The World's Most Amazing Play Space!

The 3rd annual Play Symposium was held at the National Museum of Australia on 22–23 November. Sponsored by the City Renewal Authority, this year's Symposium focused on public urban play spaces in cities, with West Basin as the Symposium case study. The two-day event attracted national experts in play space renewal, design and activation to discuss the design of inclusive and vibrant play spaces. Over 100 people attended the event—primarily from the public sector but also from the education, community and cultural sectors.

BIG SKIES COLLABORATION

CCCR adjunct Merrill Findlay's ongoing Big Skies Collaboration delivered a variety of project outcomes, including the Seven Sista's Weavings exhibition and First Condo SkyFest. See <http://bigskiescollaboration.wordpress.com>. In 2018 the Skywriters Project called for submissions to the first Skywriters Anthology to be

published by IP (Interactive Publishing P/L) in hardcopy and three digital formats in 2019. The Skywriters Project is financially supported by the Regional Arts Fund, through project partner Arts OutWest. In February 2019 there will be a multi-disciplinary Inland Astro-Trail Symposium in Parkes, NSW, with project partners including University of Canberra, Arts OutWest, Destination Country & Outback, Central West Councils (CENTROC) and Parkes Shire Council.



Skywriters project call out. Poster designed by Jo Dickson from Arts OutWest.



Not your average symposium! Live drawing, face painting and a paper ball fight, kept the Play Symposium audience truly engaged at the National Museum of Australia. Photos: C Florance and K Hayne



Top: Shole Wolpé reading on opening night of Poetry on the Move.
Middle: Shane Strange welcoming guests.
Bottom: Anne Casey, Jill Jones, Eileen Chong, Lisa Brockwell and Keijiro Suga.
Photos: K Kirkwood and K Hayne

POETRY ON THE MOVE FESTIVAL

IPSI's Poetry on the Move Festival was a great success in 2018, bringing together more than 50 local, national and international poets to Canberra over five days in mid-September. The festival invited four international poets to run workshops and participate in readings and panel discussions: Sholeh Wolpé (US/Iran), Keiji Suga (Japan), Moira Egan (US/Italy), and Oz Hardwick (UK).

The theme of the festival was 'Inhabiting Language', and this produced multi-faceted engagements across the five days of the program. The festival commenced with an academic symposium drawing scholars from across the country and the world to Canberra. Held at the Canberra Museum and Gallery in Civic, concepts of 'Inhabitation' and 'Language' gave rise to a diverse set of papers: from contemplations of loss to discussions of place (both physical and virtual); how poetry informs varying sites and communities of practice; how language inhabits the body and self—including stories of self; and the varying ways translation and multilingualism finds themselves both between and a part of poetic languages. The program led to a set of some 20 academic papers that will form part of a special issue of *Axon: Creative Explorations* in 2019.

This was followed by the opening of the festival, where the winner of the Vice-Chancellor's International Poetry Prize was announced by VC Professor Deep Saini, followed by readings from the new series of IPSI chapbooks contributed by the international poets in residence, as well as Eileen Chong (Aus) who, with Oz Hardwick and Moira Egan, judged the Prize.

The themes of the symposium were reflected across the rest of the festival which took place at several locations in central Canberra. We were very happy to partner with Ainslie and Gorman House who provided spaces for the sold-out workshop series, and also provided the wonderful halls where we hosted panel sessions and evening readings. Sessions also took place at the National Portrait Gallery, the ANCA Gallery at Dickson, and Smith's Alternative. The festival partnered with several local poetry readings and organisations to provide a broad program that leveraged the many community connections that IPSI has developed over the last five years. Of note was the opportunity to host a session on Indigenous poetry, where the Aboriginal and Torres Strait Islander Poetry Prize was announced by UC's Dean of the Office of Aboriginal and Torres Strait Islander Leadership and Strategy, Professor Peter Radoll, followed by a reading by poets Kerry Reed-Gilbert, Sam Faulkner, Evelyn Araluen, and Yvette Henry Holt's 2018 NAIDOC theme, 'Because of her we can'—celebrating the contributions of Aboriginal and Torres Strait Islander women.

UNIVERSITY OF CANBERRA VICE-CHANCELLOR'S INTERNATIONAL POETRY PRIZE

The prestigious University of Canberra Vice-Chancellor's International Poetry Prize was this year judged by Wendy Cope (UK), ably supported by longlist judges Moira Egan (Italy and the US), Oz Hardwick (UK), and Eileen Chong (Singapore-born Sydney poet). First prize was awarded to US poet Michael Lavers for 'The angel in charge of creating the Earth addresses his cohort', and runner-up was Queensland's Sarah Holland-Batt for 'The grip'. The winning poems were published together with the short- and long-listed works in an anthology, *Signs: The University of Canberra Vice-Chancellor's International Poetry Prize 2018* (ed. Jen Webb and Donna Maree Hanson).



Poetry prize judges Yvette Henry Holt (left) and Lionel Fogarty (right) with First prize winner Jazz Money. Photo: K Kirkwood

ABORIGINAL AND TORRES STRAIT ISLANDER POETRY PRIZE

The Aboriginal and Torres Strait Islander Poetry Prize administered by IPSI and supported by the UC Office of Aboriginal and Torres Strait Islander Studies (OATSILS) was announced during the Poetry on the Move festival. Judges were Yvette Henry Holt and Lionel Fogarty. First prize went to Jazz Money for the poem 'As we attack'; second prize to Charmaine Papertalk Green for 'We can!, We do!, We will!'; and third prize to Alison Nannup for 'Innabaarn'. All three were published in the Australasian Association of Writing Programs' literary journal *Meniscus*.

EXHIBITIONS

The Uncertainty Principle: Faculty of Arts & Design staff exhibition

The 24th Faculty of Arts and Design exhibition was held at ANCA gallery in Dickson Gallery. Curated by Caren Florance and Jen Webb, the exhibition took Werner Heisenberg's scientific premise of the uncertainty principle as a starting point for exploring uncertainty in art practice. The exhibition included works by 11 Faculty staff, HDR candidates, and adjuncts—**Hakim Abdul Rahim, Saskia Beudel, Dianne Firth, Caren Florance, Ross Gibson, Michael Jasper, Katie Hayne, Shane Strange, Jen Webb, Paul Hetherington** and **Paul Munden**, along with several affiliates collaborating with the UC members. Dean of FAD Professor Sally Burford and Dr Anne Brennan from the ANU spoke at the opening, and Katie Hayne was interviewed on ABC 666 radio.

Contour 556

Faculty of Arts and Design PhD candidate Neil Hobbs curated the biennale of public arts—Contour 556—in 2018. CCCR member **Caren Florance** collaborated with Melinda Smith, **Owen Bullock** and **Shane Strange** on the contemporary sculpture performance work 'Signs of Life' for the event. This work used a Variable Message



Observation Points in Skocjanski Zatok by Ursa Komac was selected for the 9th Barcelona International Biennial of Landscape Architecture. In 2018 the project was published in a monograph *Tomorrow Landscapes*.

Board to screen live poetry to the public around Lake Burley Griffin over a three-week period. Audience numbers for Contour 556 were not monitored outside of organised events, but the official estimate for the public art was 7,000–12,000 people on weekends and 2,000–4,000 people on weekdays.

Practice in a Box

Ursa Komac's project 'Mutations of ideas through conversation' was selected for the international *Practice in a Box* travelling exhibition. After exhibition at key professional and cultural institutions in Aarhus, Barcelona, Paris, Brussels, Glasgow and Europe, the collection travelled further afield to Australia under the aegis of the DAP_r project. A collection of archival A4 boxes displaying the work and practice of emerging and established architecture and design practitioners, the exhibition addressed a core question: what knowledge and insights do creative practitioners produce? <http://dap-r.info/outcomes/outcome-practice-in-a-box>.

Residence: Melbourne – Barcelona

From 8 to 19 November 2018 **Claire Rosslyn Wilson** held the solo exhibition *Residence: Melbourne – Barcelona* at Espai Souvenir, Barcelona. The exhibition involved poetry, photos, moving image and installation that explore familiarity and displacement between two cities and emerged out of Claire's fieldwork in Spain, 2016–2017. The exhibition was listed on a number of websites, and discussed in an interview with RMIT Europe.

9th Barcelona International Biennial of Landscape Architecture

Observation Points in Skocjanski Zatok by **Ursa Komac**, was selected for the 9th Barcelona International Biennial of Landscape Architecture in 2016 (category: Articulation) for its innovative approach in designing site specific look-out devices. In 2018 the project was published in a monograph, *Tomorrow Landscapes*, by Paysage in Milan, with institutional and academic partners Universitat Politècnica de Catalunya and Col·legi de Arquitectes de Catalunya.



the uncertainty principle, curated by Caren Florance and Jen Webb at ANCA Gallery. Photo: K Hayne

BOOK LAUNCHES

Dancing Home

Paul Collis launched his David Unaipon award-winning book *Dancing Home* at the National Library of Australia early in 2018. Samuel Byrnand, Jordan Williams and Paul Collis all read extracts from the book to a crowd of over 70 people. Later in 2018, *Dancing Home* won the ACT Book of the Year award.

Moonlight on Oleander: Prose Poems

Paul Hetherington saw his book, *Moonlight on Oleander: Prose Poems* launched by Deakin University's Associate Professor Cassandra Atherton at the National Library of Australia on 6 September.

Tiberius with a Telephone: The Life and Stories of William McMahon

Patrick Mullins' biography of the former prime minister William McMahon, *Tiberius with a Telephone: The Life and Stories of William McMahon* (Scribe), was published on 22 October. This book, long in the works, was catalysed and supported by the awards, between 2015 and 2016, of the inaugural CCCR Donald Horne Creative and Cultural Fellowship, a research fellowship at the Prime Ministers' Centre at the Museum of Australian Democracy, and the 2015 award of the Scribe Non-Fiction Prize for Young Writers. The book was the cause for a symposium in Sydney at the Centre for Independent Studies on 20 November, where Patrick Mullins appeared with former prime minister the Hon. John Howard OAM and editor-at-large of the *Australian*, Paul Kelly. Two days later, 22 November, Professor Matthew Ricketson, of Deakin University, launched the biography at the Paperchain Bookstore in Canberra. The book has attracted considerable attention in the media.



Jordan Williams reading at the launch of Paul Collis' novel *Dancing Home* at the National Library of Australia. Photo: K Hayne

Moving Targets

Jen Webb's poetry collection *Moving Targets* was launched at Gleebooks in Sydney on 2 September, alongside Recent Work Press stablemate *The Many Uses of Mint*, by US poet Ravi Shankar.

Creativity in Context: How To Make A Poet

Jen Webb and **Monica Carroll's** *Creativity in Context: How To Make A Poet*—an 'occasional paper' published by Recent Work Press, and a product of the ARC-funded project Poetry and Creative Excellence, was launched at Canberra Museum and Gallery, in September.

CCCR SEMINARS

There were thirteen seminars held throughout the year. These included talks by international visitors—Professor John Schofield (University of York), Jane Liddell-King (UK, Artist-in-Residence, Strathnairn Arts Association), and Dr Bridget Vincent (University of Nottingham, UK). The seminars were well-attended, predominantly by Faculty staff and HDR students, with audiences ranging from 10 to 45 people.



Red Letter (2018), letterpress on glassine, by Caren Florance, installed in her solo exhibition at Megalo Studios + Gallery, Kingston. Photo:

DONALD HORNE CREATIVE & CULTURAL FELLOWS

In 2018 the CCCR offered two \$8,000 fellowships to exceptional HDR graduates to expand on and publish their PhD research. The Donald Horne Creative & Cultural Fellows for 2018 were Caren Florance and Owen Bullock. Their projects reports are below:

CAREN FLORANCE

The Donald Horne Creative and Cultural Fellowship allowed me the time and space to build on the understandings developed in my doctoral exegesis about the concepts of open work, print-performance and material poetics. I started looking at harmful uses of language with particular focus upon online misogyny, and processual strategies to materially subvert the impact of such language through physical systems of abstraction and redaction. My ideas are inspired by Matthew Kirchenbaum's thoughts on the materiality of new media, where something that seems impenetrable and 'lost' can be translated by forensic means (Kirschenbaum, 2012).

During my fellowship I did a short studio intensive in September 2018 at the Centre for Fine Print Research, University of West England, Bristol, and showed the results in a solo exhibition at Megalo Studios + Gallery (Kingston ACT) in October. A further iteration of this work will be exhibited at the Tuggeranong Arts Centre in July 2019. I also developed a visual poetry manuscript, *Lost in Case*, which is to be published in 2019 by Cordite Publications. Finally, a collaboration between myself and Tim Brook is in progress to expand this work into an interactive digital performance.

OWEN BULLOCK

My PhD, 'Semiotics and poetic practice in the work of three New Zealand poets', received enthusiastic feedback from examiners, one of whom suggested that, despite avoiding generalisations of nation and tradition, I had succeeded in making a major statement about New Zealand poetry, and recommended developing the exegesis into a monograph. Having published six refereed journal articles which draw on the exegesis in leading refereed journals—*Antipodes*, *Journal of New Zealand Literature*, *Ka Mate Ka Ora*, *New Writing* and *TEXT* (2)—I have been working on a manuscript titled 'Line and space in contemporary poetry'. The Donald Horne Creative and Cultural fellowship enabled me to spend two weeks at the University of Auckland in June 2018, conducting further background research, largely concerning the influences of American poetry on the poets discussed. I have incorporated new material (published in *TEXT* and *Poetry New Zealand Yearbook*) into the book, and further contextualised the poets' work with their peers in New Zealand and elsewhere, drawing on material about line and space developed when convening 'Poetry and the Imagination' in 2018. I have finalised book chapters to submit with proposals to publishers in Aotearoa New Zealand, whilst completing the manuscript to first draft stage. I will present a paper during the CCCR seminar series in 2019 on the process of re-writing a PhD exegesis into a monograph, and submit an article discussing that process to a peer-reviewed journal. I have also spent much of the year revising my DECRA application, 'Process as a form of knowledge: A case study in poetic process'.

PEER-REVIEWED PUBLICATIONS



**TASTE, WASTE AND THE
NEW MATERIALITY OF FOOD**

Bethaney Turner

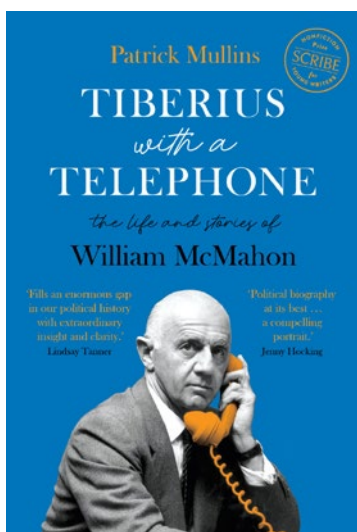


BOOKS

TURNER, B 2018, Taste, Waste and the New Materiality of Food, Routledge, Abingdon & New York.

Anthropocentric thinking produces fractured ecological perspectives that can perpetuate destructive, wasteful behaviours. Learning to recognise the entangled nature of our everyday relationships with food can encourage ethical ecological thinking and lay the foundations for more sustainable lifestyles

This innovative book offers a valuable insight into food networks and sustainability which will be useful core reading for courses focusing on critical food studies, food ecology and environmental studies.



MULLINS, P 2018 Tiberius with a Telephone: The life and stories of William McMahon, Scribe, Melbourne.

The oddly compelling story of a man regarded as Australia's worst prime minister.

William McMahon was a significant, if widely derided and disliked, figure in Australian politics in the second half of the twentieth century. This biography tells the story of his life, his career, and his doomed attempts to recast views of his much-maligned time as Australia's prime minister.



**THE COMMON WORLDS OF
CHILDREN AND ANIMALS**
RELATIONAL ETHICS FOR ENTANGLED LIVES

Affrica Taylor and Veronica Pacini-Ketchabaw

TAYLOR, A & Pacini-Ketchabaw, V 2018, The Common Worlds of Children and Animals: Relational ethics for entangled lives, Routledge, London & New York.

The lives and futures of children and animals are linked to environmental challenges associated with the Anthropocene and the acceleration of human-caused extinctions. This book sparks a fascinating interdisciplinary conversation about child-animal relations, calling for a radical shift in how we understand our relationship with other animals and our place in the world.



This innovative book brings together the fields of more-than-human geography, childhood studies, multispecies studies, and the environmental humanities. It will be of interest to students and scholars who are reconsidering the ethics of child-animal relations from a fresh perspective.

BOOK CHAPTERS

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MULLINS, P 2018, Profiling the biography of the contemporary political figure in Australia. In DL Brien and Q Eades (eds), *Offshoot: Contemporary life writing methodologies and practice*, UWA Publishing, Crawley, pp. 83–97.

MUNDEN, P 2018, Creative living: How creative writing courses help to prepare for life-long careers, in R Eaglestone & G Marshall (eds), *English: Shared Futures*, Boydell and Brewer, Woodbridge.

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WEBB, J 2018, 'Not Ideas about the Thing, But the Thing Itself': Poetry, materiality and ideas. In J Quaresma (ed.), *Investigação em artes [Research in the Arts]: A necessidade das ideias artísticas [the need for artistic ideas]*, Associação dos Arqueólogos Portugueses, Lisboa, pp. 81–98.

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JASPER, M 2018, 'Architectural Sensibilities: Observations on Perspective Space and Elastic Space', *International Journal of Contemporary Architecture "The New ARCH"*, vol. 5, no. 1, pp. 1–8.

JASPER, M 2018, 'Plastic Temperaments: Notes on the Historical Project of Peter Eisenman following Bruno Zevi', *Esempi di Architettura*, vol. 5, no. 1, pp. 99–107.

MUNDEN, P & Edmonds Dobrijevič, F 2018, 'The Marbled Page—"Motly Emblem of My Work": Laurence Sterne and Multimodal Literacy', *The International Journal of Arts Theory and History*, vol. 13, no. 1, pp. 1–14.

MUNDEN, P & HETHERINGTON, P 2018, "'Paint her to your own mind": Re-reflecting Laurence Sterne's 18th-century gesture', *Axon: Creative Explorations*, vol. 8, no. 1. <https://www.axonjournal.com.au/issue-14/'paint-her-your-own-min>

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MUNDEN, P & Zummo, A 2018, 'The Four Seasons in flux: Interpreting Nigel Kennedy through a hybrid biography', *TEXT*, Special Issue 51.

PENG, F 2018, 'Wearable Memory for Healthy Ageing: Share life Narratives and Make Your Memory Visible', *Axon: Creative Explorations*, vol. 8, no. 2.

THWAITES, D 2018, 'Spectres of French Theory: Australian Translations in the Work of Alex Martinis Roe and Shaun Gladwell', *Australian and New Zealand Journal of Art*, vol. 18, no. 1, pp. 53. DOI: 10.1080/14434318.2018.1481330

THWAITES, D 2018, 'Ways of (Not) Seeing: Structures of Visibility in Virtual Reality', *Artlink: Australian contemporary art quarterly*, vol. 38, no. 4.

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Webb, L & WEBB, J 2018, 'The possibilities of water: Materiality, poetics and collaboration', *Axon: Creative Explorations*, vol. 8, no. 1.

WEBB, J 2018 'After the Carnival', *Axon: Creative Explorations*, Capsule 2 (Inside/Outside/Carnival), February

PEER-REVIEWED CONFERENCE PAPERS

Simpson, A and ABDUL RAHIM, H 2018, 'A significance study of the University of Canberra's geological collection', *University Museums and Collections Journal 10*, 2017 UMAC Conference, Finland, 5–8 September 2017, <http://umac.icom.museum/wp-content/uploads/2018/12/UMACJ10-Final.pdf>

JASPER, M 2018, Composing the Whole Thing: Design Research in Peter Eisenman's Recent Studio Teaching, in D Maxwell (ed.), *Proceedings of the 1st Annual Design Research Conference (ADR18)*. University of Sydney, Sydney, pp. 687–697.

JASPER, M 2018, Diagonal Work: Diagonal Work 1, Diagonal Work 3, in D Maxwell (ed.), *Proceedings of the 1st Annual Design Research Conference (ADR18)*. 1st edn, University of Sydney, Sydney, pp. 61–63.

JASPER, M 2018, Sight and Sensation: Observations on I.M. Pei's Approach to Composition. In J Merwood-Salisbury, M Dudding & C McDonald (eds.),

Historiographies of Technology and Architecture: Proceedings of the 35th Annual Conference of the Society of Architectural Historians, Australia and New Zealand. Society of Architectural Historians Australia New Zealand, Wellington, pp. 257–271.

NON-TRADITIONAL RESEARCH OUTPUTS

REPORTS

Grant, E & HEYES, S 2018, Housing and infrastructure for Aboriginal Peoples living with mental illness and/or psychosocial disability: Submission to the Parliament of South Australia's Social Development Committee Inquiry into the provision of services for people with mental illness under the transition to the National Disability Insurance Scheme (NDIS). University of Canberra.

Jones, D, Low-Choy, D, Tucker, R, HEYES, S, Revell, G & Bird, S 2018, *Indigenous Knowledge in the Built Environment: A Guide for Tertiary Educators*. Office for Learning and Teaching, Canberra.

HOPE C and Bishop, K 2018, *Canberra Nature Play Space Study*, Canberra: Play, Creativity and Wellbeing Project, Centre for Creative and Cultural Research, University of Canberra. Commissioned by Transport Canberra and City Services, ACT Government.

HOPE, C, TURNER, B. and Fuller, G 2018, *Evaluative Activation Reports*, Canberra: Play, Creativity and Wellbeing Project, Centre for Creative and Cultural Research, University of Canberra. Commissioned by City Renewal Authority, ACT Government.

HOPE, C, Bishop K, TURNER, B, Fuller, G, Alston, S, Cleland, D and CURHAM, L 2018, *Canberra Destination Play Space Study*, Canberra: Play, Creativity and Wellbeing Project, Centre for Creative and Cultural Research, University of Canberra. Commissioned by City Renewal Authority, ACT Government.

HOPE, C 2018, *Card Castle Enlighten Evaluation Report*, Canberra: Play, Creativity and Wellbeing Project, Centre for Creative and Cultural Research, University of Canberra. Commissioned by Museum of Australian Democracy.

WILSON, C 2018, *Creative Responses to Sustainability: Green Guide Australia*, Singapore: Asia-Europe Foundation.

MAJOR CREATIVE WRITTEN WORKS

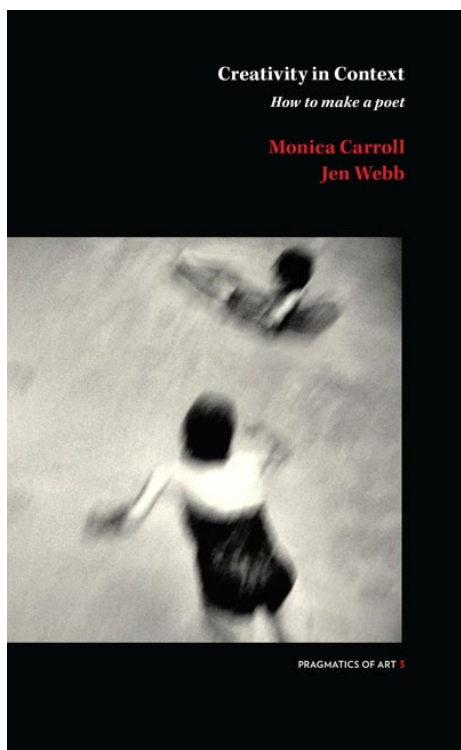
FLORANCE, C 2018, *Released: The Uncertainty Principle*, Ampersand Duck, Canberra.

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HETHERINGTON, P 2018, *Moonlight on Oleander: Prose Poems*. University of Western Australia Publishing, Crawley, Western Australia.

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- HETHERINGTON, P 2018, *Prosody: Enjambment* (chapbook of 21 prose poems), Authorised Theft, Canberra.
- JAIRETH, S 2018, *Després de'lamor*, Lletra Impress, Valencia. (Catalan translation of the novel *After Love* by Subhash Jaireth).
- JAIRETH, S 2018, *Remembering Hiroshima and Other Poems*, Gaurav Prakashan, Delhi. (English translation of Hindi poems by Suresh Rituparna).
- MUNDEN, P and STRANGE, S 2018, *Abstractions*, Recent Work Press, Canberra.
- MUNDEN, P 2018, *Rhyme*, Recent Work Press, Canberra.
- NANDAN, S 2018, *1987: Six Nights in May: A Fijian Nightmare*, pp 106 +viii, University of the South Pacific Press, Suva, Fiji.
- WEBB, J 2018, *Moving Targets*. Recent Work Press, Canberra.
- WEBB, J, HETHERINGTON, P, WILLIAMS, J, MUNDEN, P & Atherton, C 2018, *Prosody: Enjambment, Line, Metre, Rhyme, Stanzas*. Recent Work Press, Canberra.
- WEBB, J and Carroll, M 2018, *Creativity in Context: How to make a poet. Pragmatics of Art*, vol. 3, Recent Work Press, Canberra. Australian Research Council project DP130100402.

MINOR CREATIVE WRITTEN WORKS

- BULLOCK, O 2018, 'a 1 not a 2' (poem) *Poetry New Zealand Yearbook 2018*, 80.
- BULLOCK, O 2018, 'talk', 'training' and 'Pancakes for Neptune' (poems), *Journal of Poetics Research* 8. <http://poeticsresearch.com/article/owen-bullock-3-poems/>
- BULLOCK, O 2018, 'imagine pattern', 'follow you . . .', 'A little less erasure', 'those two poems', 'first date', '(from) Las tals oov Masses Aroynghtbokkle', 'Yeah. Yeah, that's it bro', 'Installing', 'Surdity' and 'Ox' (poems), *Six Pack Sound*, New Zealand Electronic Poetry Centre. <http://www.nzepc.auckland.ac.nz/features/six-pack-sound/07/bullock.asp>
- BULLOCK, O (2018) 'Precipice' and 'Installing' (prose poems), *Western Humanities Review* 71:3, 124-125.
- BULLOCK, O 2018, 25 Haiku, Haibun and Tanka poems published in 15 poetry collections including: *Windfall* vol. 6, *OPEN: Journal of Arts & Letters*, *World Haiku Review*, *Kokako* vols. 28 and 29, *Wales Haiku Journal* vols. Spring and Autumn, *Eucalypt* vols. 24 & 25, *Presence* vols. 60 and 61, *Cattails* vol. 80, *Poetry Bridges: Canberra/Nara Commemorative Anthology*, *These Purple Years*, *Otoliths* vol. 51.
- CRAWFORD, J 2018, 'Ma Mere L'Oye, 'Mine'. *Western Humanities Review*, vol. 72, no. 1, Spring.
- CRAWFORD, J 2018 'Pretty wild now', 'Cento: A General Image of the Whole Countryside Recovering from the Effects of Winter', *Journal of Poetics Research*. <http://poeticsresearch.com/article/jen-crawford-2-prose-poems/>
- CRAWFORD, J 2018 'Let's get this bread', 'Hum', 'A fitch of bacon', 'Join Roger on his journey and be lulled to sleep.' *Blackbox Manifold*, Sheffield. <http://www.manifold.group.shef.ac.uk/issue21/JenCrawfordBM21.html>
- CRAWFORD, J 2018 'What is the difference between butterfly and spud?', 'What is the difference between eye and light?', 'What is the difference between pill and pell?'. *Adjacent Pineapple*, Glasgow. <https://www.adjacentpineapple.com/jen-crawford>
- GIBSON, R 2018 'Violence Covers Them As A Garment' *Axon: Creative Explorations*, 8.1 Special Issue on 'Materiality, Creativity, Material Poetics'.
- HETHERINGTON, P 2018 'Fractures', *Westerly*, vol. 63, no. 2, p. 35.
- HETHERINGTON, P 2018 'Mythologies' and 'Baptism', *Western Humanities Review*, vol 72, no 1, Spring, pp. 122–23.
- HETHERINGTON, P 2018 'A Poor Man's Alice', in the *Stony Thursday Book*, vol 42, 2018, pp. 102.

- HETHERINGTON, P 2018 'Painting', 'Woman and Man', 'Where the March Hare Runs', 'Space', 'Gathering', 'The Man in the Street', 'Syncopation', 'Quiver', 'Handwritten' and 'Bruise', in Paul Munden and Shane Strange (eds), *Abstractions*, Recent Work Press, Canberra, pp. 6, 23, 32, 45, 67, 78, 95, 107, 120, 130.
- HETHERINGTON, P 2018 'Circumspection', in *Grieve: Stories and poems about grief and loss*, vol, 6, Hunter Writers Centre, Newcastle, p. 58.
- HETHERINGTON, P & C Atherton 2018, 'Feasting' (short fiction), in *Axon: Creative Explorations*, C2: Inside/Outside/Carnival. <http://www.axonjournal.com.au/issue-c2/feasting>
- HETHERINGTON, P & McCooley, D 2018, 'The Apartment' (spoken poetry and music), Bandcamp.
- GIBSON R 2018 'Violence Covers Them As A Garment', *Axon: Creative Explorations* 8.1 Special Issue on 'Materiality, Creativity, Material Poetics'.
- GIBSON R 2018 'Wimmera Reckoner' (long poem), *Western Humanities Review* 72.1 (Spring).
- JAIRETH, S 2018 'Jack and Jill Went Up the Hill', in P Sharrad and M Chatterjee Padmanabhan (eds), *Of Indian Origins: Writing from Australia*, Hyderabad: Orient Black Swan, pp. 73–78.
- KIKUCHI, R 2018, 'Four Poems by Yoshiko Hanabusa', *Transference* 6, pp. 39–48.
- KIKUCHI, R and Atherton, C 2018, 'And the bright morning comes', *Meanjin* 77:2, pp. 10–12.
- MULLINS, P 2018, 'Mortuary Station', *Bukker Tillibul*, vol. 12, <http://bukkertillibul.net/Text.html?VOL=12&INDEX=4>
- MUNDEN, P 2018, 'Winter, 1963', *Spineless Wonders*, Strawberry Hills, NSW.
- MUNDEN, P 2018 'Duet', poem commissioned for *Sacrifice*, event at St George's Cathedral, Southwark, marking the end of WW1, London.
- MUNDEN, P 2018, 'The Weathercock', 'The Winchester Diver'. In R Kikuchi and H Kawaguchi (eds. and trans.), *Pleasant Troubles*, Recent Work Press, Canberra.
- MUNDEN, P 2018, 'What if risk', 'King's Canyon', 'Gone fishing', 'Road Closed', 'He marvels', 'On a carefree afternoon such as this', 'With daily practice', 'Clockwork', 'When he charged', 'Their father still refused' in P Munden and S Strange (eds.) *Abstractions*, Recent Work Press, Canberra.
- MUNDEN, P 2018, 'Their father still refused', *The Stony Thursday Book*, no. 16, pp. 81.
- MUNDEN, P 2018, 'Bellbird Hill', 'If you can't trust the future' in *Western Humanities Review*, 72.1, pp. 117–8.
- MUNDEN, P 2018, 'Quartet' (poem commissioned for the 300th anniversary of the birth of Thomas Chippendale Senior), Luke Hughes, London.
- MUNDEN, P 2018, 'What he overhears', 'The violin', 'The Four Seasons', 'With daily practice' and 'Road Closed' in the ACT anthology (series 3) for ABR's States of Poetry project.
- MUNDEN, P 2018, 'Freckle', *POEM* 6: 3–4, p. 363.
- MUNDEN, P 2018, 'Möbius Strip', Manchester Cathedral Poetry Competition 2017, p. 11.
- MUNDEN, P 2018, 'Summer', *Axon: Creative Explorations*, Capsule 2: Inside/Outside/Carnival.
- MUNDEN, P 2018, 'Mitigation', *Camden Town: Oberstufe*, Braunschweig: Westermann.
- NANDAN, S 2018, Four Poems in *Of Indian Origin: Writings from Australia*, Paul Sharrad and Meeta Chatterjee Padmanabhan (eds.), University of Wollongong, Orient Black Swan, Hyderabad, India. pp. 143–149.
- STRANGE, S 2018, 'The Formula', *Western Humanities Review*, vol. 72, no. 1.
- STRANGE, S 2018, 'Night', *Cordite Poetry Review*, Melbourne. <http://cordite.org.au/poetry/suburbia/night/>

STRANGE, S 2018, 'Space Invaders', *Rabbit: A Journal for Nonfiction Poetry*, Melbourne.

STRANGE, S 2018, 'Sketches preparatory to an as yet unwritten children's book'; 'The Formula', *Western Humanities Review*, vol. 72, no. 1.

WEBB, J 2018, 'The possibilities of water', 'Rockhampton'. *Western Humanities Review*, vol. 72, no. 1, pp. 77–78.

WEBB, J 2018, 'Tripping over koans', 'The music lesson', 'When myth turns to truth', 'Beyond the walls', 'Surfing the waves', 'Scaling the walls', 'A summer in the tundra', 'The cartographer', 'Cyclone season' and 'So many roads to go', *Abstractions*, Paul Munden and Shane Strange (ed.), Recent Work Press, Canberra.

WEBB, J 2018, 'Aeneas escaping Troy', 'On the picket line', *Not Very Quiet: Journal for Women's Poetry*, Online. <https://not-very-quiet.com/2018/03/10/aeneas-escaping-troy/> and <https://not-very-quiet.com/2018/03/10/on-the-picket-line/>

WEBB, J 2018, 'Alice', *Not Very Quiet: Journal for Women's Poetry*, Online.

WEBB, J 2018, 'Changing sides', *The Canberra Times*, Canberra.

WEBB, J 2018, 'After the Carnival: Essay and poem', *Axon: Creative Explorations*, Special Issue C2.

WILSON, C R 2018, 'State of the Earth', shortlisted for the Nillumbik Ekphrasis Poetry Award

WILSON, C R 2018, 'Deep Sea Trench', Elvey A (ed.), *hope for whole poets speak up to Adani*, Seaford: Rosslyn Avenue Productions, p. 55.

WILSON, C R 2018, Haiku and short poems, Bakowski, P (ed.) *Coolabah*, Barcelona: The University of Barcelona, p. 17.

WILSON, C R 2018, 'Walking to Montjuic: Cycles of belonging', Bakowski, P (ed.) *Coolabah*, Barcelona: The University of Barcelona, pp. 43–47.

EXHIBITED ARTWORKS AND PERFORMANCES

ABDUL RAHIM, H 2018, 'thrust.your.nipple.into.the.ocean.just.one.' in *The Uncertainty Principle*, The ANCA Gallery, 29 August–16 September.

BEUDEL, S 2018, 'Into the Woods and Power Lines' in *The Uncertainty Principle*, The ANCA Gallery, 29 August–16 September.

CURHAM, L & Griswold, E 2018, 'Yokohama Flowers', Room 40 CD artwork. <http://emporium.room40.org/products/629548-erik-griswold-yokohama-flowers>

CURHAM, L & Griswold, E 2018 'Yokohama Flowers', Room 40 video release. <https://www.youtube.com/watch?v=ZNz0st7NkGw>

CURHAM, L & Di Centa, D 2018, 'In a Bone Way', *Dance on the Edge*, Belconnen Arts Centre, Canberra, 5 May

CURHAM, 2018, 'Ten seconds or less' at Summer Revel, Ainslie & Gorman Arts Centres, Canberra, 1 Dec

FIRTH, D 2018, 'New Moon' in *The Void: reimagining Enrico Taglietti*, Craft ACT Design Gallery, 25 October–15 December. Floor talk 14 November.

FIRTH D, 2018, 'Before the Lake' in *Traces III*, Belconnen Arts Centre, 19 October–14 December.

FIRTH D, 2018, 'Call' in *Place Makers*, Craft ACT Design Gallery, 6 September–20 October. Floor talk Saturday 20 October.

FIRTH D, 2018, 'Kamberra #3, Red Spiral' in *AW6*, 76 Queen Street Gallery, Concord West, 1 September–18 September. Floor talk 1 September.

FIRTH D, 2018, 'Breath', CAPO, East Space Art Gallery, Queen Elizabeth Terrace, Canberra, 3 November.

FIRTH D, 2018, 'Erosion', *The Uncertainty Principle*, ANCA Gallery, Canberra, 29 August–16 September.

FIRTH D, 2018, 'Flow', *Petit Miniature Textiles*, Wangaratta Art Gallery, 2 June–29 July.



An installation shot from *Residence: Melbourne – Barcelona*, Claire Rosslyn Wilson's solo exhibition in Barcelona, Spain. 8–19 November. Photo: Claire Rosslyn Wilson. <https://clairerosslynwilson.com/portfolio/residence-exhibition/>

FIRTH D, 2018, 'Trundling Orbs', *Dusk to Dawn*, two-year travelling exhibition to various galleries in the USA.

FIRTH D, 2018, 'Red Stones', 'Red Hills', 'Earth Bones #2', 'Canberra, Landform', *Art From Down Under: Australia and New Zealand*, Turchin Center for the Visual Arts, 6 July–12 December.

FIRTH D, 2018, 'Deluge', *Celebration: 20 years of collecting visual art at CMAG*, Canberra Museum and Art Gallery, 24 March–17 June.

FLORANCE, C 2018, 'Be Spoken To', *2018 Libris Awards* (group), Artspace Mackay, March.

FLORANCE, C 2018, 'Released', *The Uncertainty Principle* (curator), ANCA Gallery, ACT, Aug–Sept.

FLORANCE, C 2018, 'Working Papers: Hone/Torrent', *Place Makers: Craft ACT Members Exhibition* (group), Aug–Sept.

FLORANCE, C 2018, Working Papers: Hone/Torrent, *Impact 10* (group), Palacete del Embarcadero, Santander, Spain. September. <https://www.impact10.es/exhibitions/palacete-sala/>

FLORANCE, C 2018, *Swipe* (solo/collaborative), UWE Library, Bristol, UK, Sept/Oct.

FLORANCE, C 2018, 'Signs of Life', in *Contour 556*, (solo/collaborative), Lake Burley Griffin, ACT (4 sites), lead artist, with Melinda Smith, Owen Bullock, Shane Strange, October. <https://www.contour556.com.au/carenflorance>

FLORANCE, C 2018, *We are Lost* (solo exhibition), Megalo Studio + Gallery, ACT, Sept–October. <http://www.megalo.org/exhibitions/carenflorance>

FLORANCE, C 2018, Echo Chamber in *Place* (group show), travelling exhibition of artist books, University of Wollongong, Oct–Nov.

FLORANCE, C 2018, 'Serving...!', *The Plate Show: The Third Course* (group show), ANU Foyer Gallery, Canberra, 24 October–2 November.

FLORANCE, C 2018, 'Vigil' (collaboration with Tracy Crisp), *Collaborative Variations* (group show), Gallery 1855, Adelaide, SA, November.

GIBSON R 2018 Commissioned contributor to 'A Visibility Matrix' by Gerard Byrne and Sven Anderson, Douglas Hyde Gallery, Dublin, June–September. <http://www.douglashydegallery.com/a-visibility-matrix-1/>

GIBSON R 2018 'Bluster Town' (animated text/audiovisual online poem), *Journal of the Association for the Study of Australian Literature*, Vol 1:18, <https://openjournals.library.sydney.edu.au/index.php/JASAL/article/view/13078>

- HAYNE, K 2018, *Urban Instabilities* (joint exhibition with Phil Page), ANCA Gallery, Canberra, 7 February–25 April.
- HAYNE, K & Frederick UK 2018, 'Flat impressions', *The Uncertainty Principle*, ANCA Gallery, Canberra, 29 August–16 September.
- HAYNE, K 2018, 'Dinner for developers', *The Plate Show: The Third Course* (group), ANU Foyer Gallery, Canberra, 24 October–2 November.
- KOMAC, U 2018, *The insects: mutations of ideas through conversation*, 2018, Design Architecture Practice, Australia. dates?
- JASPER, M 2018, 'On and around the El', *The Uncertainty Principle*, ANCA Gallery, Canberra, 29 August–16 September.
- STRANGE, S 2018, 'The End of Laughter', *The Uncertainty Principle*, ANCA Gallery, Canberra, 29 August–16 September
- WEBB, J & HETHERINGTON, P 2018, 'Circles and Intersections' and 'Ribbons' in Art from Down Under: Australia to New Zealand (juried exhibition). Turchin Center for the Visual Arts, Boone, NC, 6 July–1 December.
- WEBB, J, HETHERINGTON, P & MUNDEN, P 2018, 'Bête à chagrin' in *Art from Down Under: Australia to New Zealand* (juried exhibition). Turchin Center for the Visual Arts, Boone, NC, 6 July–1 December.
- WEBB, J, HETHERINGTON, P, MUNDEN, P & White, J 2018, *The ontology of pain: Poetry and sculptural installation*, 2018, Artefact, Australian National Capital Artists (ANCA).
- WEBB, J 2018, 'taking care of the pennies', *The Uncertainty Principle*, ANCA Gallery, Canberra, 29 August–16 September.
- WEBB, J 2018, 'The water tank', Hill End Artists Postcard Exhibition, Bathurst Regional Art Gallery, April – June.
- WEBB, J 2018 'How does your garden grow?', *The Plate Show: The Third Course* (group show), ANU Foyer Gallery, ACT, 24 October–2 November.
- WILLIAMS, J 2018, *The Plate Show: The Third Course* (group show), ANU Foyer Gallery, ACT, 24 October–2 November.
- WILSON, C 2018, *Residence: Melbourne – Barcelona*, (solo exhibition), Espai Souvenir, Barcelona, 8–19 November.

REVIEWS, EDITORIAL AND OTHER CHAPTER CONTRIBUTIONS

- BEUDEL, S 2018 'Frogwatching: Charting Climate Change's Impact in the Here and Now', Friday Essay, *The Conversation*. <https://theconversation.com/friday-essay-frogwatching-charting-climate-changes-impact-in-the-here-and-now-98161>
- BEUDEL, S 2018 'Perched on the edge of the ocean, writing', review of *Westerly* 62.2 in *Text Journal* 22: 1 http://www.textjournal.com.au/april18/beudel_rev.htm
- BULLOCK, O 2018, 'Owen Bullock reviews Rachel Blau DuPlessis', *Cordite Poetry Review*, at <http://cordite.org.au/reviews/bullock-duplessis/>
- FLORANCE, C 2018, 'Action and re-action: Peter Maloney and "Missing in Action"', *Art Monthly Australasia*, 309, August, pp. 56–63.
- FLORANCE, C 2018, 'Connecting Threads: So Fine at the National Portrait Gallery', *Art Monthly Australasia*, 310, September, pp. 32–33.
- FLORANCE, C 2018, 'Energising Emotion: Sally Smart and the Ballet Russes', *Art Monthly Australasia*, 313, Summer 2018/19.
- GIBSON, R 2018 'Unloreful', *Text Journal*, 22.1.
- GIBSON, R 2018 'Flow Charts: Alexandria', *Sydney Review of Books*, June.
- HETHERINGTON, P 2018, 'Review Short: Shastra Deo's *The Agonist*', *Cordite Poetry Review*.



Empathy and Creativity symposium speakers (L–R): Saskia Beudel, Donna-lee Brien, Jordan Williams, Ross Gibson, Kylie Fitzpatrick. Photo: J Webb

HEYES, S 2018, 'Shem Pete's Alaska: the territory of the Upper Cook Inlet Dena'ina (revised second edition)', *Alaska Journal of Anthropology*, vol. 16, no. 1, pp. 109–110.

IRELAND, T 2018, 'Cooking the Books: Contested Colonial Commemorations in Australia', *International Public History*, vol. 1, no. 2. DOI: <https://doi.org/10.1515/iph-2018-0021>

MULLINS, P 2018, 'In land of locum PMS, be careful how you fortify them', *Sydney Morning Herald*, 7 December.

NANDAN, S 2018, Review article 'The Adventure of Indenture', *Journal Fijian Studies*, vol. 16, no. 1, pp. 154–159. <http://fijianstudies.net/2018-161/>

SHERRATT, T 2018, 'Withheld, pending advice', *Inside Story*. <http://insidestory.org.au/withheld-pending-advice/>

STRANGE, S 2018, 'Editorial Introduction: The New Line: Australian Prose Poetry Portfolio', *Western Humanities Review*, vol. 72, no. 1, pp. 64–66.

WEBB, J 2018, 'Atelier to academy; or, are we there yet?', *NiTRO*, July. The Dawkins reforms 30 years on.

WEBB, J 2018, 'Jen Webb reviews: Lyrebird: Review of *The Drover's Wives: 99 reinterpretations of Henry Lawson's Australian Classic* by Ryan O'Neill', *Australian Book Review*, vol. August, no. 403.

WEBB, J 2018, 'The Life to Come: This year's Miles Franklin winner is a brilliant character study', *The Conversation*, 26 August.

WEBB, J 2018, 'Your guide to the Miles Franklin shortlist: A kaleidoscopic portrait of a diverse nation', *The Conversation*, 23 August.

INVITED LECTURES, CONFERENCE PAPERS AND WORKSHOPS

Monica Andrew

Workshop coordinator, Repair Café, University of Canberra, every Wednesday during Semester 2

Panel member, UC Microcredential Workshop, 2 October

Tessa Bell

Digital Ruins: practice-led research into material-digital relations, Centre for Digital Heritage Meeting: *3D Archives, (Re)Use and Knowledge Production*, Lund, 18–19 June

Digital Ruins, Bad Scans and Future Surface Encounters, Unsettling Heritage Symposium, Emerging Heritage Professionals (Victoria) – *Unsettling Heritage*, Melbourne, 27 September

Owen Bullock

Featured poet in 'Signs of life', Contour 556, Canberra, 20–27 October

Workshop: 'A haiku walk', Contour 556, Canberra, 21 October

Featured poet, Manning Clark House, Canberra, 27 September

'Lines and shapes: Inhabiting form', panel discussion, Gorman Arts Centre, Poetry on the Move, Canberra, 14 September

'Fresh modes: Towards a radical ekphrasis', Inhabiting Language Symposium, Poetry on the Move, Canberra Museum and Gallery, 13 September

Featured poet, That Poetry Thing at Smiths, Canberra, 4 June

Featured poet, Enlighten Festival, Canberra, 9 March

Jen Crawford

The Learning Experience (panel) UC Ed Expo – a Teaching Excellence Event, Canberra, March

Spiral reading, Tokyo, Japan, July

Nara Women's University reading, Nara, Japan, July

Hitoyoshi High School reading and workshop, Hitoyoshi, Japan, July

Orange Bookshop reading, Kumamoto, Japan, July

Kumamoto Prefectural University reading, Kumamoto, Japan, July

B and B Bookshop reading Tokyo, Japan, July

Manning Clark House reading. Poetry on the Move, Canberra, Canberra September

Smith's Alternative reading, Poetry on the Move, September

Guest mentor, CIRI Research Retreat, Canberra, October

Story Ground cultural competency service training workshop for senior school teachers, Harrison High School, Canberra, October

Story Ground UC 4 Yourself University Experience Program Workshops (x3), Canberra, December

Paul Collis

Invited plenary speaker, 'Songlines through Literature'; Living Songlines symposium, National Museum of Australia, February

Presenter, Story Ground: A National Symposium on Indigenous Australian Story and Creative Writing, 6 April

Workshop leader, Write Yourself: A creative writing intensive with Paul Collis, 29– 31 January 2018 and 5– 7 February

Louise Curham

University of Wollongong, Law, Humanities & the Arts, Media Arts, guest lecture/performance, (Wo)Man With Mirror, 13 April

Dianne Firth

Has Canberra evolved into the city that Walter Burley Griffin and Marion Mahony Griffin envisaged?, Regatta Point Exhibition Centre reopening celebration, Regatta Point, 10 September

Taglietti and ACT Heritage, Enrico Taglietti Symposium, National Gallery of Australia, 16 November

Caren Florance

Keynote speaker, NERAM Museum of Printing Wayzgoose, Armidale, April

Invited Panel speaker for Sydney Book Art Group's Re-Play exhibition event, June

Conference presentation, Impact 10, Santander, Spain, September

Studio talk, Centre for Print Research, University of West England, Bristol, UK, September

Gallery floor talk for *We Are Lost*, Megalo Print Studio + Gallery, Canberra, October

Ross Gibson

Invited symposium-leader, Virginia Modeling and Simulations Centre (VMASC) at Old Dominion University in Suffolk, Va, USA, October

Donna Hanson

Popular Romance Fiction: Flirting With Feminism, Popular Culture Association (USA) National Conference, Indiana, USA, April

Love in Outerspace, International Association of Popular Romance Studies (IASPR) International conference, Sydney, Australia, June

Popular Romance Fiction: Flirting With Feminism, Popular Culture Association of Australia and New Zealand (PopCAANZ), Auckland, NZ, July

Popular Romance Fiction: reconciling feminism to romance reading and writing, Association for Australian Writing Programs (AAWP), Perth, Australia, December

Elliot Hartman

Sentimental Perception: exploring arguments for the perceptual nature of emotion, UNSW Canberra Postgraduate Symposium 2018, UNSW Canberra, 31 October

Katie Hayne

'Your dream home awaits you: Painting as social engagement in an Australian public housing renewal project', Art, Materiality and Representation, Royal Anthropological Institute Conference, British Museum, UK, 3 June

'"You must paint the Golden Ash": Connecting with people and place through art', Heritage on the Edge, ACT Region Heritage symposium, ANU, Canberra, 18 August

Paul Hetherington

Invited poetry reading at That Poetry Thing (with Penelope Layland) at Smiths Alternative, February

'Collaborative Play: Prose Poetry as Creative Research' (with Jen Webb & Paul Munden), AWP conference, Tampa, Florida, USA, March

'Fragments of the Place Itself: Boston neighbourhoods in prose poetry' (with Cassandra Atherton), at the Great Writing conference, Imperial College, London, 24 June

Poetry reading at The Railway Inn, Winchester, part of the Inside Outside Carnival II symposium, a joint IPSI-University of Winchester event, 27 June

Poetry reading for the Tokyo Poetry Journal, Setagaya, Tokyo, July

Invited participant in an afternoon translation workshop with distinguished Australian and Japanese poets, at Meiji University, Tokyo, Japan, July

Poetry reading at Nara Women's University, Nara, Japan, July

Poetry reading at Spiral, Omotusando, Tokyo, Japan, July

Invited participant in an all-day translation workshop at Meiji University with distinguished Australian and Japanese poets, Tokyo, Japan, July

Poetry reading, B and B Bookshop, Tokyo, Japan, July

'Inhabiting Language' (with Cassandra Atherton), Inhabiting Language Symposium, Poetry on the Move Festival, Canberra Museum and Gallery, Canberra, 13 September,

'Outside/Inside: The carnivalesque and the perimeter in prose poetry', in Inside Outside Carnival II: Unmasking the Beautiful and the Grotesque symposium (organised by Winchester University and IPSI, University of Canberra), The Gurkha Museum, Winchester, UK, 27 June

'Prose Poetry, Ambiguity and Open Form' in the 'Ambiguous, ambivalent, and open utterance' session, at the Contemporary Lyric: Absent Presences, the Secret & the Unsayable symposium (organised by Reading University and IPSI, University of Canberra), Museum of English Rural Life, Reading, UK, 26 June

'The Prose Poem and the Contemporary Surreal', Autumn Research Seminar Series, Department of English and Creative Writing, University of Roehampton, 17 October

Panellist, 'Learning to Have Lost', Poetry on the Move Festival, Gorman Main Hall, Gorman Arts Centre, Canberra, September

Poetry reading (with Sholeh Wolpé, Jill Jones and Bella Li), Poetry on the Move Festival, Gorman Main Hall, Gorman Arts Centre, Canberra, September

Tracy Ireland

Invited Rapporteur for 'The Gift of Stone: Heritage and Futures', a workshop of stone artefact collections for the ARC Linkage Project, The relational museum and its objects: Engaging Indigenous Australian communities with their distributed collections, University House, ANU, 27 April

'A transnational analysis of urban archaeological conservation in Australia and Quebec', Sydney Historical Archaeology Practitioners Workshop: The role of archaeology in heritage conservation, 18 May

'Grounding Memory: Transnational histories of urban archaeological conservation in settler cities, Heritage across Borders, Association of Critical Heritage Studies Conference, Hangzhou China 1–6 September

Keynote, 'Heritage Utopia', Interpretation Australia National Conference 'Creating Living Memories' September 12–14, Clifton's C Suite, Circular Quay Sydney. 14 September

Subhash Jaireth

'Dreaming Other Voices: A Conversation', at Muse Canberra, 23 September 2018 (conversation with Merlinda Bobis)

Michael Jasper

'Composing the Whole Thing', at Annual Design Research Conference (ADR18), University of Sydney, Sydney 27–28 September 2018. Illustrated lecture 66 slides

'Displacing the Historical Object: Peter Eisenman on Architecture's Past', at Place and Displacement: The Spacing of History, The 3rd International Network for Theory of History Conference, hosted by Södertörn University, Stockholm, 20–22 August

'Sight and Sensation: Observations on I.M. Pei's Approach to Composition', at Historiographies of Technology and Architecture, The 35th Annual Conference of the Society of Architectural Historians, Australia and New Zealand, Hosted by the School of Architecture, Faculty of Architecture and Design, Victoria University of Wellington, Wellington, New Zealand, 4–7 July. Illustrated lecture 51 slides

'Spacing: Louis I Kahn's De Vore House', at The Potentials for the Archaic Today: Architecture and Philosophy. An international conference organised by the Groupe de recherche in philosophie, architecture et urbanisme, Ecole nationale supérieure d'architecture de Paris la Villette, 15–16 June, Cité de l'architecture & du patrimoine, Paris. Illustrated lecture 49 slides

'Teaching Resilience', at Constructing an Urban Future: The Sustainability and Resilience of Cities, Abu Dhabi University, United Arab Emirates 18–19 March

Rina Kikuchi

'Feminism and Imperialism in Women's Poetry during the Asia-Pacific War', War Feminism and Cold War Lives Workshop, Australian National University, 18 June

'For women by women: gender and politics in Fukao Sumako's poetry', Cold War Lives and Literatures Workshop, UNSW Canberra, School of Humanities and Social Sciences, 11 December

Ursa Komac

'A conversational approach to architecture and its application to teaching design' (with David Macarthur), Australian Council of University Art and Design Schools (ACUADS) Conference: Arts and Design in Transition, Perth, September (also presented as a CCCR Seminar at UC).

Paul Magee

Featured reader, Poetry Comes to the Museum, a bilingual reading of Paul's work plus interview by poet Professor Hu Xudong, of Beijing University, with simultaneous translation, Mingsheng Art Gallery, Shanghai, 18 March

'“We do not know exactly what we are going to say until we have said it”: Interview data on how poems are made', seminar, Research Centre for Comparative and World Literature, Shanghai Normal University, 19 March

'What Eliot, Pound and Hemingway cut (and what that reveals about how they wrote)', Research Centre for Comparative and World Literature, Shanghai Normal University, 21 March

Patrick Mullins

'Bill McMahon: An Eccentric Economic Reformer?', lecture and Q&A, Centre for Independent Studies, Sydney, 20 November

'The Life and Stories of William McMahon', lecture, NSW State Library, Sydney, 24 November

Paul Munden

'Collaborative Play: Prose Poetry as Creative Research', AWP Conference & Bookfair, Tampa, Florida, 9 March

“‘Making Plans for Nigel’”: “Free-searching” a poetic biography’, CCCR seminar series, 19 April

‘MONSTER! Interpreting Nigel Kennedy in poetry and prose’, Great Writing, Imperial College London, 23 June

‘Keeping a secret by saying you’ve got one’, University of Reading, 26 June

‘England v Poland: The recreation of a sporting catastrophe’, Inside/Outside/Carnival II, University of Winchester, 27 June

‘Making Space for Poetry’, Poetry on the Move, Ainslie Arts Centre, 17 September

Fanke Peng

Multi-Disciplinary Stakeholders’ Co-Design for Healthy Ageing, Ageing and Society Conference 2018, Tokyo, Japan, September

Workshop presentation, Cross-Cultural Design for Healthy Ageing, Ageing and Society Conference 2018, Tokyo, Japan September

Workshop presentation, Co-Design for Healthy Ageing, Health Collab Symposium: Design for Health – Asia Pacific, Melbourne, Australia, December

Shane Strange

Poetry reading, Spiral, Tokyo, Japan, July

Poetry reading, Nara Women’s University, Nara, Japan, July

Hitoyoshi High School reading and workshop, Hitoyoshi, Japan, July

Poetry reading, Orange Bookshop, Kumamoto, Japan, July.

Poetry reading, Kumamoto Prefectural University, Kumamoto, Japan, July

Poetry reading, B and B Bookshop Tokyo, Japan, July

Manning Clark House reading. Recent Work at Home, June

‘Improve your Marx: Creative research and the “problems” of theory and practice’, 23rd annual conference, Australasian Association of Writing Programs, Curtin University, 28–30 November

‘Abstractions’ (with Professor Katharine Coles, University of Utah), 23rd annual conference, Australasian Association of Writing Programs, Curtin University, 28–30 November

Alison Wain

‘Living on the edge – can ‘bad practice’ be best practice?’, Global Summit of Research Museums, Berlin, November

‘Molonglo Radio Telescope: A Heritage and Education Partnership’, Under the Microscope – Exploring Science Heritage, Australia ICOMOS Symposium, Hobart, November

‘The importance of time and changeability in the conservation of engineering heritage: a response to new ideas in the field of kinetic art conservation’, TICCIIH 2018 – XVII International Congress - Industrial Heritage: Understanding the Past, Making the Future Sustainable, Santiago, Chile, September

Jen Webb

Poetry reading, ‘That Poetry Thing’, Smith’s Alternative, January

Poetry reading, Books Plus Poet program, Castlemaine, February

Invited plenary speaker, ‘Songlines through Literature’; Living Songlines symposium, National Museum of Australia, February

'Collaborative Play: Prose Poetry as Creative Research' (with Paul Munden & Paul Hetherington), AWP conference, Tampa, Florida, USA, March

Engagement, Bookfair week-long staffing of table for IPSI and UC (with Paul Hetherington), AWP conference, Tampa, Florida, USA, March

Visit, Gainesville VA Hospital and University of Florida art therapy research and practice team, Florida, USA, March

Invited participant, *The Final Hours* creative vigil, *Poems for the Human Condition* guest reader; and conclusion of the *Another Day in Paradise* exhibition, Tuggeranong Arts Centre, April

Keynote address, "'Singing the body electric': Innovation and HCA futures", for Humanities in the Regions 2018 conference, Launceston, May

'Beauty and the Beast: plurality and polyvocality of poetry and art', *Carnival II* symposium, Winchester University, UK, June

'Between the shadow and the soul', Lyric Poetry symposium, Reading, UK, June

Invited lecture, 'Research and transnational writing', Bath Spa University, UK, June

"So, what do you do? Preparing our students for careers', Great Writing Conference, Imperial College, London, UK, June

'Where the Rubber Meets the Road: Veterans, narratives, and healing' (panel with Jordan Williams, Ian Drayton and Geoff Grey), War Literature and Art conference, Colorado Springs, USA, September

Invited Plenary 1, 'After *What Matters?* A reflection on the value of arts and culture'; and Plenary 2, 'Creative Humanities Futures: opportunities and challenges', Creative Humanities Matters colloquium, Mooloolaba, November

EDITORIAL CONTRIBUTIONS, BOARDS & COMMITTEES, FELLOWSHIPS, PROFESSIONAL SERVICE

Hakim Abdul Rahim

Chair, UMAC Futures, International Committee for University Museums and Collections for the International Council of Museums (ICOM-UMAC)

Secretary, ACT Division, Australian Institute for the Conservation of Cultural Material (AICCM)

Board Member, The Australian National Museum of Education, University of Canberra

Owen Bullock

Editor *Axon: Creative Explorations* 8:1: The poetic line

International Editorial Board Member, *Axon: Creative Explorations*

Jen Crawford

Advisory Board member, *Poetry New Zealand* journal

International poetry editor, *Axon: Creative Explorations* journal

Contributing editor, *Journal of Poetics Research*

Louise Curham

HDR representative, University of Canberra Graduate Research Committee

Caren Florance

Co-editor, *Axon: Creative Explorations*, Issue 14: Materiality, Creativity, Material Poetics: <http://axonjournal.com.au/issue-14>

Guest Editor, *The Blue Notebook*, vol. 13, no. 1, Autumn–Winter. <https://www.bookarts.uwe.ac.uk/blue-notebook/>

Co-curator (with Jen Webb), *The Uncertainty Principle* (FAD Staff Exhibition), ANCA Gallery, 29 August–16 September

Designer, CCCR poetry publications (chapbooks, VC Poetry Prize anthology)

Dianne Firth

Deputy Chair, Historic Places Advisory Committee, Cultural Facilities Corporation, ACT

President, Ozquilt Network Inc

Member, ACT Honour Walk Committee

Ross Gibson

Committee Chairman, Hong Kong Council for Academic Accreditation and Vocational Qualifications. In March and then again in November he chaired week-long review programs at the Council in Hong Kong

ARC College of Experts member, acting as chair and deputy-chair on two different selection committees.

Editorial Board member, *Public History Review*

Editorial Board member, *Cultural Studies Review*

Editorial Board member, *Axon: Creative explorations*

Editorial Board member, *Photography and Culture*

Editorial Board member, *Transformations Journal*

Editorial Board member, *SCAN: journal of media arts culture*

Editorial Board member, *IM e-journal*

Manuscript reviewer, Palgrave Macmillan

Manuscript reviewer, Routledge

Manuscript reviewer, Springer Press.

Katie Hayne

Convenor, CCCR seminar series, Semester 1 and 2

Board Member, UC Representative, Belconnen Arts Centre

Paul Hetherington

Co-Founding Editor of the Scopus-listed journal *Axon: Creative Explorations*,

Founding editorial committee member of the Creative Writing journal *Meniscus*,

Member, Australasian Association of Writing Programs (AAWP) Publications Committee;

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

Tracy Ireland

Editor, *Historic Environment*, 2019

Editorial Board Member, *Australian Archaeology*, 2014–present

Editorial Board Member, *Historic Environment*, 2011–2018

Editorial Board Member, *Australasian Historical Archaeology*, since 2014

Subhash Jaireth

Panel Judge of the 2018 ACT Books of the Year Award, Arts ACT

Michael Jasper

Chair, Chapter Education Committee, Australian Institute of Architects, ACT Chapter

Chapter Counsellor, Australian Institute of Architects, ACT Chapter

Deputy Chair, National Education Committee, Australian Institute of Architects (Institute)

Detail Assessor, Discovery Grant Proposals (DP19 round), Australian Research Council

Director, Alastair Swayn Foundation

Inaugural Member, National Capital Design Review Panel, co-convened by National Capital Authority Government of Australia and ACT Government

Member, Accreditation Standing Panel, Architecture Program Accreditation Procedure in Australia and New Zealand, Architects Accreditation Council of Australia

Member, Griffin Lecture Committee, Royal Australian Institute of Architects

Member, National Accreditation Management Committee, Architects Accreditation Council of Australia

Member, Scientific Committee, Annual Design Research Conference (ADR18), hosted by University of Sydney

Prize adjudication panel member, Architecture Professional of the Year, Australian Institute of Architects, ACT Chapter

Ursa Komac

Member, Chapter Education Committee, Australian Institute of Architects, ACT Chapter

Member, Accreditation Standing Panel, Architecture Program Accreditation Procedure in Australia and New Zealand, Architects Accreditation Council of Australia

Member, BERIG, Australian Institute of architects (academic membership)

Member, ACSA (Association of Collegiate Schools of Architecture)

Assessor, Introductory Seminar, PhD candidate, Keio University, Tokyo

Paul Munden

Editor, *Writing in Education*

Executive editor, *Writing in Practice*

Associate editor, *Axon: Creative Explorations*

Co-editor, *Meniscus*

Script editor, GSP Studios

Editor, IPSI chapbook series

Advisory board member, *Frontinus* (Creative Writing Studies series)

Shane Strange

Director, Poetry on the Move 2018: Inhabiting Language poetry festival

Judge, Poetry category ACT Publishing Awards, ACT Writers Centre

Organising committee member, *That Poetry Thing*

Editorial board, *Axon: Creative Explorations*

Major liaison in B.Arts restructure for Faculty

Design and Layout for *Meniscus* Literary Journal

Executive Committee, *Australasian Association of Writing Programs*

Alison Wain

Editorial Committee Member, *Journal of the Institute of Conservation*

Jen Webb

Member of the Humanities and Creative Arts panel for the Excellence in Research for Australia (ERA) Research Evaluation Committee

Chair, judging panel, NSW Premier's Literature Prize: Kenneth Slessor Award (poetry)

Judge, Peter Porter International Poetry Prize

Judge, Australian War Memorial inaugural Napier Waller Art Prize

Review of an Australian university School of Arts, February

Review of an Australian university's Higher Degrees by Research Program, October

Co-curator (with Caren Florance), *The Uncertainty Principle* exhibition, ANCA Gallery, September

International Advisor, Creative Writing Studies Organization (USA peak body for writing in universities)

Fellow, Royal Society of Artists (UK)

Co-editor, *Meniscus* literary journal (published by the AAWP, funded by a CAL grant). Produced two issues, 6.1 and 6.2

Co-editor, *Axon: Creative Explorations*, the scholarly journal of the CCCR. Produced Issue 8.1, Materiality, Creativity, Material Poetics; and Issue 8.2, Turning Points: Narratives, Health and Speaking the Self

Editor, *Understanding Contemporary Culture* (Sage Publishing book series, UK)

Australasian editor, *Arts and Humanities in Higher Education*; recruited a special issue on creative labour, and reviewed submissions for the main issues

Edited the 2018 mini-anthology, *States of Poetry (ACT)*, for the Australian Book Review

Edited *Signs*, the anthology of the University of Canberra Vice-Chancellor's International Poetry Prize 2018 (with PhD candidate Donna Maree Hanson)

Member, editorial board of Professional and Higher Partnership in Creative Writing Studies (UK)

Appointed to Advisory Board for the project *Artists' Books in Australia, Brazil and the UK*

Member, Advisory Board, management committee of the Australasian Association of Writing Programs Inc

Claire Rosslyn Wilson

Co-editor, *Coolabah* journal (the Australian and Transnational Studies Centre, University of Barcelona)

Poetry editor, *Right Now*

Poetry reader, *Overland*

GRANTS, AWARDS AND FELLOWSHIPS

Owen Bullock

CCCR Donald Horne Creative and Cultural Fellowship, \$8,000

Jen Crawford

Story Ground: using oral and written story practices to engage Indigenous community members with university study. Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts (with Dr Paul Collis and A/Prof Jordan Williams) 2017–2019. \$179,870

Paul Collis

Story Ground: using oral and written story practices to engage Indigenous community members with university study. Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts (with Dr Jen Crawford and A/Prof Jordan Williams) 2017–2019. \$179,870

Winner, ACT Book of the Year for *Dancing Home*

Ian Drayton

Arts for Recovery, Resilience, Teamwork and Skills, 2016–2018, A/Prof Jordan Williams (Chief Investigator) with A/Prof Anthony Eaton, Prof Greg Battye and A/Prof Paul Magee, Department of Defence, \$951,550

Creative Arts and Rural Health Initiative (CARHI), with A/Prof Jordan Williams, National Farmers' Federation, \$32,600

Ross Gibson

Chief Investigator, Heritage of the Air: How aviation transformed Australia, ARC Linkage Project 2018–2020, with lead CI A/Prof Tracy Ireland (UC) et al, \$616,500

Lead Chief Investigator, Utilitarian Filmmaking in Australia 1945–1980, ARC Discovery Project (DP160101536), 2016–2019, With CIs: A/Prof Michael Broderick, A/Prof Deane Williams and Prof Joseph Masco, \$363,359

Caren Florance

CCCR Donald Horne Creative and Cultural Fellow, \$8,000

ANCA Critic-in-Residence, Australian National Capital Artists Inc + Art Monthly Australasia, \$1,750 plus commissions.

Katie Hayne

Canberra Critic's Circle Visual Arts Award

Runner-up (with UK Frederick), CCAS Members' Show Art Prize

ANU Vice-Chancellor's HDR travel grant

Paul Hetherington

Copyright Agency's Cultural Fund grant for *Anthology of Australian Prose Poetry* (in partnership with A/Prof Cassandra Atherton of Deakin University and Melbourne University Publishing), \$10,000

Visiting Fellow, Deakin University (July–September)

Visiting Fellow, Roehampton Poetry Centre, Roehampton University, London, October–November

Visiting Fellow, Irish Centre for Poetry Studies, Dublin City University, Dublin, November

Commendation, Surprise Encounters: Headstuff Poetry Competition 2018 (Ireland), for the prose poem 'Haunting'

Shortlisted, 2018 Grieve Writing Competition (poetry), for the prose poem 'Circumspection'

Finalist, 2018 international Aesthetica Creative Writing Competition (poetry) for the prose poem 'Plumber'

Cathy Hope

Co-Design Facilitator, 'Bucket 1' Better Suburbs Forum Nature Play Parks, Transport Canberra and City Services, ACT Government, \$15,688

Nature Play Space Study 2018, Transport Canberra and City Services, ACT Government, \$14,743

Play, Creativity and Wellbeing Symposium: The World's Most Amazing Play Space, City Renewal Authority, ACT Government, \$10,000

West Belconnen Community Garden and Transitions Project (with Dr Bethaney Turner) Partners: Belconnen Community Services, Canberra City Care, Canberra City Farm Committee Alcohol and Drug Foundation, \$11,000. UC Funding, \$8,020

Designing a framework for engaging non-traditional segments in physical activity in natural environments: a pilot project with older persons 65+ at three ACT destination sites in Canberra. Partners: Tidbinbilla Nature Reserve, Heritage Places ACT, National Arboretum, Council on the Ageing ACT, ACT Health Canberra, \$12,424

Card Castle Enlighten Research Report, Museum of Australian Democracy, \$3,000

Evaluation and Community Engagement Suite of Research Tools for Activation in Canberra City, (with Dr Bethaney Turner and Dr Glen Fuller.) City Renewal Authority, ACT Government, \$19,172

Alinga Street Bridge Activation Phase 1, (with Dr Bethaney Turner) Partners: Art Not Apart, Play Activation Network, City Renewal Authority, ACT Government, \$32,945

Tracy Ireland

Lead Chief Investigator, Heritage of the Air: How aviation transformed Australia, ARC Linkage Project LP160101232 (2018–2020). Partners: Airservices Australia, National Museum of Australia, SFO Museum and Civil Aviation Historical Society. CIs: A/Prof Tracy Ireland (Lead CI, UC), A/Prof Tim Sherratt (UC), Prof Ross Gibson (UC), Prof Ross Harley (UNSW), A/Prof Annie Clarke (USyd), Dr Peter Hobbins (USyd), A/Prof Mitchell Whitelaw (ANU), Dr Jane Ferguson (ANU), \$616,500

Revision of the Management Plan for the World Heritage-listed Old Great North Road, Tender, NSW Office of Environment and Heritage, \$50,855

Deputy Vice-Chancellor Research and Innovation Award for Research Excellence in Humanities and Creative Arts, University of Canberra

Rina Kikuchi

Asia Study Grants, National Library of Australia

Ursa Komac

Chief Investigator, Design and Architecture Practice Research: Contemporary PhD (DAP-r), Office for Learning & Teaching Grant 2016–2018 (administered by RMIT University), \$496 802 total, (UC \$10 000)

Nominated for the Australian Award for University Teaching (AAUT) in the category *Outstanding Contributions to Students Learning*, Deputy Vice Chancellor of the University of Canberra

Patrick Mullins

ArtsACT Fund – Arts Activities Funding, Grant, ACT Government, \$4,344

Tim Sherratt

Chief Investigator, *Heritage of the Air: How aviation transformed Australia*, ARC Linkage Project 2018–2020, with lead CI A/Prof Tracy Ireland (UC) et al., \$616,500

Bethaney Turner

West Belconnen Community Garden and Transitions Project (with Dr Cathy Hope), Partners: Belconnen Community Services, Canberra City Care, Canberra City Farm Committee, Alcohol and Drug Foundation, \$11,000. UC Funding: \$8,020

Evaluation and Community Engagement Suite of Research Tools for Activation in Canberra City, (with Dr Cathy Hope and Dr Glen Fuller) City Renewal Authority, ACT Government, \$19,172

Alinga Street Bridge Activation Phase 1, (with Dr Cathy Hope) Partners: Art Not Apart, Play Activation Network, City Renewal Authority, ACT Government, \$32,945

Jen Webb

Australian Research Council Discovery Grant DP160101440: 'So what do you do? Graduates in the Creative and Cultural Industries', 2016–18, \$270,477, with Prof Alessandra Faggian (Ohio State University), Prof Philip Lewis (UC), A/Prof Jonathan Corcoran (UQ), A/Prof Scott Brook (RMIT), and Dr Roberta Comunian (Kings College, London). This project was in its penultimate year in 2018

Jordan Williams

Arts for Recovery, Resilience, Teamwork and Skills, 2016–2018, A/Prof Jordan Williams (Chief Investigator), A/Prof Anthony Eaton, Prof Greg Battye and A/Prof Paul Magee, with Mr Ian Drayton, Department of Defence, \$951,550

Creative Arts and Rural Health Initiative (CARHI), with Mr Ian Drayton, National Farmers' Federation, \$32,600

Story Ground: using oral and written story practices to engage Indigenous community members with university study, 2017–2019, Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts (with Paul Collis and Jen Crawford), \$179,870

Alison Wain

Molonglo Radio Telescope Education Plan, Heritage Near Me, NSW Office of Environment and Heritage, \$27,852

Molonglo Radio Telescope: a Heritage and Education Partnership – LHSP Project Plan, NSW Office of Environment and Heritage, \$36,398

Claire Rosslyn Wilson

Subsidy of the Observatory: Australian and Transnational Studies Centre (400 Euros).

Honorary visiting fellowship, Observatory: Australian and Transnational Studies Centre, Faculty of Philology of the University of Barcelona, Spain



Ursa Komac's project 'Mutations of ideas through conversation' in the international Practice in a Box travelling exhibition. Photo: U Komac <http://dap-r.info/outcomes/outcome-practice-in-a-box>.

CCCR MEMBER STATISTICS

Academic staff members: 30 (25.8 FTE)

HDR Members: 27*

Adjuncts: 20

Visiting Fellows: 3

Professional staff: 1 (0.6 FTE)

Total: 82

*42 FAD HDR candidates supervised by CCCR Members in total

GENDER DIVERSITY

Female: 41

Male: 41

CCCR MEMBERS

ACADEMIC STAFF

Stephen Barrass, Associate Professor

Greg Battye, Professor

Sally Brockwell, Research Associate

Scott Brook, Associate Professor

Paul Collis, Research Associate

Jennifer Crawford, Assistant Professor

Teresa Crea, Research Associate

Adam Dickerson, Assistant Professor

Anthony Eaton, Associate Professor

Ross Gibson, Centenary Professor

Raghavendra Gudur, Assistant Professor

Paul Hetherington, Professor

Scott Heyes, Associate Professor

Sam Hinton, Assistant Professor

Cathy Hope, Assistant Professor

Tracy Ireland, Associate Professor

Michael Jasper, Associate Professor

Ursa Komac, Assistant Professor

Paul Magee, Associate Professor
Carlos Montana Hoyos, Associate Professor
Paul Munden, Post-doctoral Fellow
Fanke Peng, Assistant Professor
Tahmina Rashid, Associate Professor
Tim Sherratt, Associate Professor
Shane Strange, Teaching Fellow
Susan Thwaites, Lecturer
Bethaney Turner, Assistant Professor
Alison Wain, Assistant Professor
Jordan Williams, Associate Professor
Jen Webb, Distinguished Professor

PROFESSIONAL STAFF

Ian Drayton, Faculty Strategic Research Development (Associate research member)
Katie Hayne, Research Development Officer

HIGHER DEGREE RESEARCH MEMBERS

Hakim Abdul Rahim
Emma Allen
Monica Andrew
Wayne Applebee
Tessa Bell
Elizabeth Bellamy
Lauren Briggs
Louise Curham
Martin Doolan
Thomas Gibson
Geoff Grey
Donna Hanson
Ashley Harrison
Elliot Hartman
Rebecca Hawcroft
Christopher Holden
Meghan Long
Kerrienne Markulin
Ian McHugh

Tim Napper
Rhonda Nichols
Fiona Shanahan
Wendy Somerville
Shane Strange
Macarena de la Vega de León (Conferred in 2018)
Jessica Western
Claire Wilson

AFFILIATE MEMBERS (ADJUNCTS & VISITING FELLOWS)

Paul Ashton, Adjunct Professor
Saskia Beudel, Adjunct Associate Professor
Michael Biggs, Adjunct Professor
Steve Burroughs, Adjunct Associate Professor
Owen Bullock, Visiting Fellow and Sessional Staff
Monica Carroll, Visiting Fellow and Sessional Staff
Stephen Cassidy, Adjunct Professional Associate
Brian Egloff, Adjunct Professor, Cultural Heritage
Merrill Findlay, Adjunct Professional Associate
Dianne Firth, Adjunct Associate Professor
Caren Florance, Visiting Fellow and Sessional Staff
Michael Grenfell, Adjunct Professor
Rosemary Hollow, Adjunct Associate Professor
Brett Holman, Adjunct Professional Associate
Subhash Jaireth, Adjunct Associate Professor
Rina Kikuchi, Adjunct Associate Professor
Satendra Nandan, Emeritus Professor
Suzanne North, Adjunct Professional Associate
Karen Mow, Adjunct Associate Professor
Patrick Mullins, Adjunct Professional Associate
Siew Imm Tann, Adjunct Professional Associate
Affrica Taylor, Adjunct Associate Professor
Giulio Zambon, Adjunct Professional Associate

ABBREVIATIONS

ARRTS	Arts for Recovery, Resilience, Teamwork and Skills
AAWP	Australasian Association of Writing Programs
ACUADS	Australian Council of University Art and Design Schools
AIATSIS	Australian Institute for Aboriginal and Torres Strait Islander Studies
ANCA	Australian Capital Artist's Association
ANU	Australian National University
ARC	Australian Research Council
AWP	Association of Writers and Writing Programs (USA)
CCCR	Centre for Creative & Cultural Research, University of Canberra
DVCR&I	Deputy Vice-Chancellor Research and Innovation
ECR	Early Career Researcher
ERA	Excellence in Research for Australia
IPSI	International Poetry Studies Institute, University of Canberra
FAD	Faculty of Arts & Design, University of Canberra
HDR	Higher Degree Research
NAWE	National Association of Writers in Education
NLA	National Library of Australia
NTRO	Non-Traditional Research Output
RMIT	Royal Melbourne Institute of Technology
UC	University of Canberra
UC CIRI	University of Canberra Collaborative Indigenous Research Initiative
UQ	University of Queensland
USYD	University of Sydney
UTS	University of Technology Sydney
UWA	University of Western Australia
UWAP	University of Western Australia Publishing



Tony Eaton's performance 'The writer is (occasionally) present' in *the uncertainly principle*, UC Faculty of Arts & Design staff exhibition, ANCA Gallery. Photo: K Hayne

