



Centre for Creative & Cultural Research
Annual Report 2015

Centre for Creative & Cultural Research

Annual Report 2015

Centre for Creative & Cultural Research Annual Report 2015

Published by the University of Canberra, Bruce ACT 2601

For further information: <http://www.canberra.edu.au/centres/cccr>

Compiled and edited by Jen Webb and Katie Hayne.

Designed by Katie Hayne.

Cover image: Louise Curham.

©2016 University of Canberra

Contents

Director's Report	5
Flagship Programs	6
Major Research Projects	13
Events & Activities	17
Workshops for CCCR Members	22
CCCR Visitors	23
HDR Report	23
Individual Reports	26
2015 Members' Publications	43
Conferences, Symposia, Workshops & Invited Lectures	52
Exhibitions & Curations	59
Editorial Contributions, Boards & Professional Service	62
Grants, Awards & Fellowships	67
Financial Report	70
CCCR Member Statistics	71
Abbreviations	72

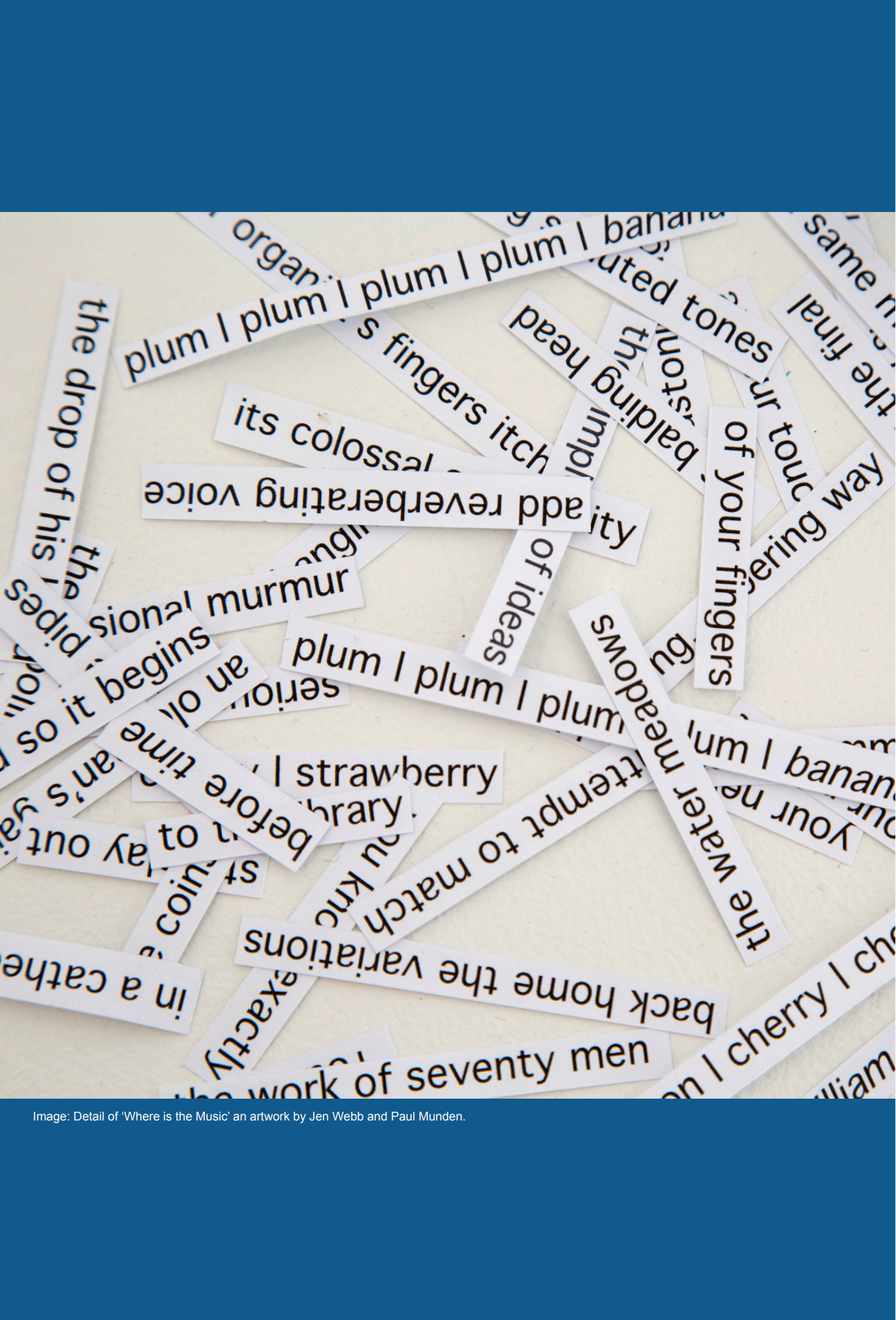


Image: Detail of 'Where is the Music' an artwork by Jen Webb and Paul Munden.

Director's Report

This is the third annual report of the CCCR, and it provides a snapshot of a centre that is maturing, refining its identity, and expanding its scope. Greater emphasis is being placed on strong and productive engagement with our local community, and communities of practice, and at the same time encouraging the development of new approaches to the production and dissemination of applied creative research. Members have responded by introducing and trialling new initiatives. Individual reports below set out some of these activities, and here I note particularly: DocLab, set up by Dr Ana Sanchez Laws, for investigation and production of factual storytelling; the Cross-Cultural Design Lab, an initiative of Drs Lisa Scharoun and Fanke Peng, to explore new approaches to design in a global context; and Professor Angelina Russo's Mobile Makers, a collaboration between academics, cultural institutions and industry participants to build knowledge about best practice in digital fabrication.

The other major activity in 2015 was driven by the CCCR's International Poetry Studies Institute. Thanks to a generous contribution from the Deputy Vice-Chancellor, Research, we initiated a three-year program called Poetry on the Move. In 2015 this included a symposium early in the year; a major festival of poetry; a second symposium including international and inter-state visitors; the award of the Vice-Chancellor's International Poetry Prize; the award of a new poetry prize for secondary school students; and a new publishing venture: the production of chapbooks by international and Australian poets.

The CCCR continues to build connections nationally and internationally, with partners in universities, cultural institutions, and not-for-profit organisations. Decisions about partnerships and programs are made on the basis of the extent to which they will support the CCCR's aims: to produce applied research into creative practice, conducting imaginative and practical experiments at the intersection of creative writing, digital technology and contemporary heritage practice, and to generate knowledge and understanding that is of value in contemporary social contexts.



Distinguished Professor Jen Webb, Director

International Poetry Studies Institute (IPSI)

The International Poetry Studies Institute is a flagship program of the CCCR and is jointly managed by Paul Hetherington (head), Jen Webb, Paul Munden, Jordan Williams, Lucy Dougan and Katie Hayne. IPSI's goals include working—collaboratively, where possible—to further the appreciation and understanding of poetry, poetic language and the cultural and social significance of poetry. IPSI is supported through relationships with international and national partner and affiliate organisations, an Advisory Board and a Liaison Group.

Vice-Chancellor's International Poetry Prize

2015 saw the University award the second University of Canberra Vice-Chancellor's International Poetry Prize, presented by Vice-Chancellor, Professor Stephen Parker at the University's Inspire Centre on Wednesday 9 September. This prize, administered by IPSI, is one of the richest poetry prizes in the world for a single poem, and attracted over 1,000 entries. Distinguished judges for the inaugural prize were Elizabeth Smither (New Zealand; head judge and the 2001–2003 Te Mata Poet Laureate), Subhash Jaireth, Judy Johnson and Alvin Pang. The winner was Elisabeth Murawski for her poem 'Iconic Photo: Lee Miller in Munich, April, 1945' and the runner-up was Lisa Brockwell for her poem 'Waiting on Imran Khan'. These poems, four shortlisted entries and the rest of the prize's 56 longlisted poems were published in the poetry prize anthology, *Underneath*, edited by Owen Bullock and Niloofar Fanaiyan and published by IPSI imprint *Axon Elements*. Elizabeth Smither says of the winning poem that 'the control is remarkable and so is the boldness'.

IPSI Young Poets Awards

These awards were introduced this year with support from the Faculty of Arts and Design. The aim was to encourage young poets and to reward imaginative, well-crafted poems with a distinctive voice. The awards were open to all Year 11 and Year 12 students attending a college in the ACT and NSW, and entries were received from 30 colleges. Professor Lyndon Anderson, Dean, Faculty of Arts and Design, presented first prize to Nasim Patel of Dickson College, for his poem 'Leaving Home'.

Poetry on the Move

In 2015, IPSI received funding from the Deputy Vice-Chancellor, Research for a poetry festival that will span two further years. Poetry on the Move began with a one-day symposium, *From Darkness into Light*, at the University of Canberra, 1 May. This took its title from Paul Munden's presentation, which investigated various poets' and artists' responses to Laurence Sterne's black page in *Tristram Shandy*. Further presentations and readings were given by Jordie Albiston, Cassandra Atherton, Monica Carroll, Sarah Day, Dennis Haskell, Lisa Jacobson, Judy Johnson, Geoff Page, Maria Takolander and Jen Webb.

In September, a ten-day festival welcomed two international poets-in-residence: Philip Gross from the UK, winner of the T S Eliot Prize, and Katharine Coles, former poet laureate of Utah in the US. Both gave generously of their time, presenting masterclasses, seminars, readings and talks, and engaging with staff, students and the public. Both contributed new work that IPSI published as the first in a series of poetry chapbooks.

POETRY ON THE MOVE



Elizabeth Smither, Philip Gross, Lesley Lebkowicz, Adrian Caesar, Paul Munden, Katharine Coles: poets among the art at CCAS.



Sarah Rice and Mark Tredinnick at the Poetry on the Move symposium.



Katharine Coles and Niloofar Fanaian.



Omar Musa at the Poetry on the Move symposium.



Owen Bullock and Philip Gross.



Ross Gibson and Will Christie.



Jen Crawford presenting at the Poetry on the Move symposium.



Faculty of Arts & Design Dean Prof. Lyndon Anderson, with Nasim Patel, winner of the inaugural Young Poets competition.

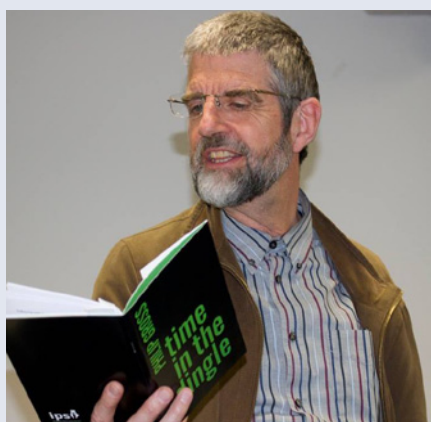
Photos: Jen Webb, Niloofar Fanaian, Shane Strange.

In addition to 13 University of Canberra poets (both staff and students), 19 further poets and scholars were involved: Cassandra Atherton, Adrian Caesar, Will Christie, P S Cottier, Judith Crispin, Lucy Dougan, Diane Fahey, John Foulcher, Jennifer Harrison, Lisa Jacobson, Judy Johnson, Lesley Lebkowicz, Omar Musa, Alvin Pang, Sarah Rice, Melinda Smith, Elizabeth Smither, Mark Tredinnick, and Samuel Wagan Watson.

The festival culminated in a two-day symposium, which incorporated the announcement of the University of Canberra Vice-Chancellor's International Poetry Prize and the Young Poets Awards. The various events, which took place on the university campus and at other locations in the city, reached close to 500 people from the ACT and further afield.

Three key research areas emerged: collaborative practice, prose poetry, and material poetics. These and other research elements of the festival will be featured in a special edition of *Axon: Creative Explorations*.

A number of international connections were made: with the University of Utah; the University of the Arts, Philadelphia; the Singapore Management University; Nanyang University, Singapore; and Macau University.



Philip Gross reading from his poetry chapbook *Time in the Dingle*, published by IPSI. Photo: Jen Webb.

Publications

IPSI's new chapbook series was launched with publications by the two festival poets-in-residence: *Time in the Dingle* by Philip Gross, and *Bewilder* by Katharine Coles. Two further chapbooks were commissioned, by Lisa Jacobson and Samuel Wagan Watson. The aim of the series is to give space for extended sequences beyond the scope of most journals, highlighting innovative work by poets both new and well established, from Australia and beyond, ahead of publication in book form. CCCR member Caren Florance devised the striking typographical design.

IPSI also supported the publication of two collaborative projects relating to prose poetry. *Pegs Jars Keys Gaps Nets* (again designed by Caren Florance) brought together the 'authorised theft' between poets Cassandra Atherton, Paul Hetherington, Paul Munden, Jen Webb and Jordan Williams; *SEAM*, edited by Shane Strange, made a larger selection from the ongoing IPSI prose poetry project and its wider group of contributors.

Future Heritage

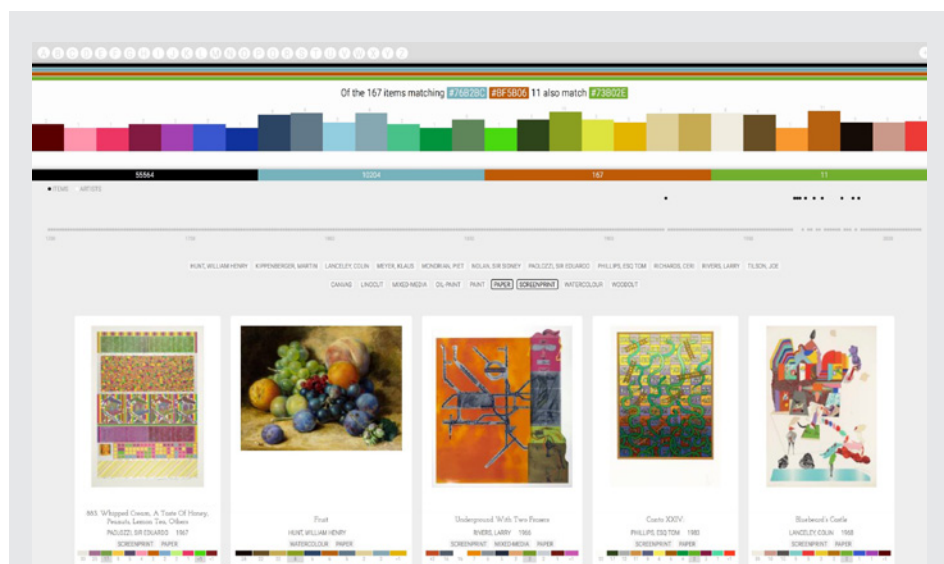
The Future Heritage program was set up in early 2015 to bring various areas of research under one banner including Digital Treasures, Mobile Makers, and the Cross-Cultural Design Lab. The program recognises heritage as a rapidly evolving field of contemporary cultural practices. It has a focus on research that maps and describes changing forms of practice and participation, and on practical collaborations with cultural institutions and communities that conserve and enliven tangible and intangible heritage, build new forms of heritage and create new knowledge. A key appointment in this area in 2015 was Dr Tim Sherratt.

Digital Treasures

In June 2015 the Digital Treasures program hosted Chris MacDowall, New Zealand-based designer, cartographer and cultural coder. Chris gave a fascinating and well-attended talk on the assumptions and processes involved in data visualisation. Chris also shared his time generously with Digital Treasures PhD students Ben Ennis Butler, Riley Post and Rebecca Hawcroft. Also in 2015 the Digital Treasures program funded its first Honours scholarship—the recipient, Scott Tester, developed experimental interfaces to the National Library of Australia's Oral History collection. Scott joined Riley Post and Rebecca Hawcroft in attending the Museums and the Web Asia conference in October, with the support of the Digital Treasures program. Also in 2015 Riley Post launched a new project from his PhD work *Aliens*, a poetic presentation that draws together data on foreign nationals interned in Australia during World War I: <http://setfilter.net/aliens/>

UC DocLab

DocLab convened *New Factual Storytelling: a one-day symposium* exploring emerging nonfiction media forms. The aim of the symposium was to expand the repertoire of practice and broaden our theoretical understandings of innovative uses of interactivity, locative and mobile technologies, multi-screen storytelling, mobile reality storytelling, participatory documentary storytelling, and 'beyond the screen' factual storytelling practices. The symposium was recorded and talks can be viewed on the UC Doclab you-tube channel: http://www.youtube.com/channel/UCW2OBk_ZKqyUQHkI6rZ1ARw.



The Digital Treasures team at UC has continued working on a series of projects that demonstrate their philosophy of generous interfaces, providing exploratory, data-dense views of collections. Blending web design and data visualisation approaches, the aim is to create rich 'overviews' of collections that are more engaging and revealing than conventional search or browse techniques.

Tate Explorer (<http://gravitron.com.au/tate/>) is an early release of a work-in-progress developed by Geoff Hinchcliffe exploring colour as a means of navigating the collection. The two main elements of the work:

1. How colour can work in tandem with other metadata to enrich the browsing experience.
2. An example of client-side processing in the browser. The app downloads the entire dataset at the start. All the colour filtering is being calculated live in the browser. The data is hosted in google spreadsheets and the images come from the Tate.

Mobile Makers

In 2015 CCCR hosted the inception of Mobile Makers, a research consortium composed of academics, industry and cultural institutions focused on the future of digital design and fabrication. Mobile Makers has a unique approach to discovering and sharing specialist knowledge and creative practices around the country—to create a mobile digital fabrication laboratory. Mobile Makers aims to experiment with innovative digital design and manufacturing processes, engaging especially with the small-to-medium enterprise sector, and with craft-based designers and producers. Through this experimentation, Mobile Makers will encourage entrepreneurship and industry linkages across a network of practitioners holding local know-how, which is currently distributed tacitly around regional as well as metropolitan Australia. Mobile Makers brings together 13 researchers from 9 organisations. In late July we ran the inaugural Forum One, a two-day event kindly sponsored by the Faculty and the Office of the DVC Research. Visit the Mobile Makers website for more information: www.mobilemakers.com.au.

Cross-Cultural Design Lab (CCDL)

The Cross-Cultural Design Lab was set up in May 2015 by Lisa Scharoun and Fanke Peng, and brings together academics in the CCCR in the areas of graphic design, industrial design, architecture, media arts and cultural heritage. The lab works with industry and partner institutions in Europe, Australia and the Asia Pacific to create culturally relevant design solutions and strategies. The aim of the lab is to provide a design consultancy service along with group and tailored workshops on cross-cultural design, thinking and research. We are also publishing research in the areas of internationalisation, urban spaces, bio-design, design management, maternal health, aging, design education, digital fashion, contemporary craft and visual communications; all with the common thread of dealing with the constantly evolving global economy and the role of design processes in shaping cultural experiences and norms.

Highlights during the year included Fanke Peng and Ana Sanchez Laws winning second prize overall and ‘Best use of iBeacon’ at the *InnovAGE Hackathon* in Canberra; Carlos Montana Hoyos and Lisa Scharoun securing \$66,000 from the Department of Foreign Affairs and Trade New Colombo Plan program to lead a tour of 20 graphic and industrial design students to Japan; and Lisa and Fanke securing three years funding (\$198,000) for their ‘Visionary: Creative Industries tour of China for Honours students’ also from the Department of Foreign Affairs and Trade. The University of Arts London Australia Alumni Group was also founded by Lisa and Fanke and an exhibition was staged of alumni work from all over Australia.

MOBILE MAKERS



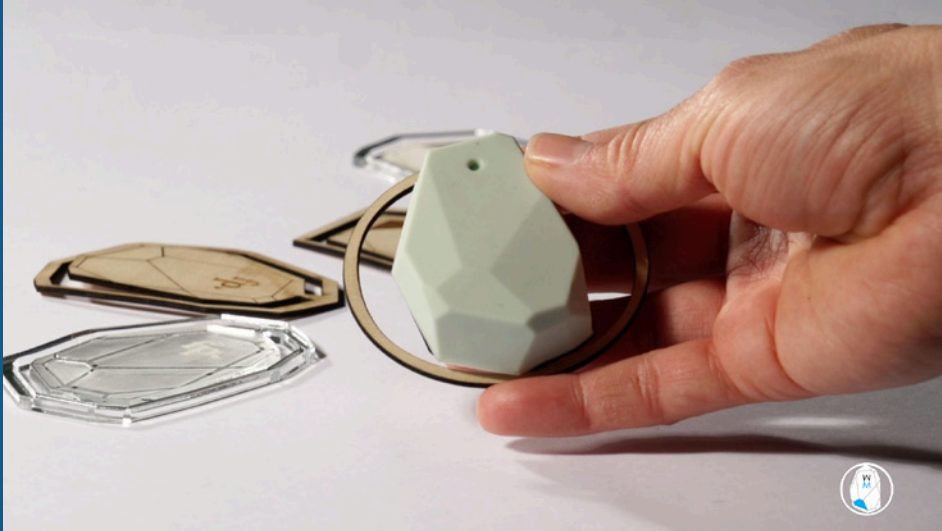
Images from the *Mobile Makers* space.

Top: Peter Mahony from the Museum of Applied Arts and Sciences presents at *Forum One*, July 2015.

Middle: Interdisciplinary students work on the pilot project *Pavilion X*.

Bottom: Installation by Angelina Russo and Paul Hetherington (2015), *Paragraphs*, poem, machine-embroidered over 5 felt panels. Photos: Aarthi Ayyar-Biddle.

CROSS-CULTURAL DESIGN LAB



Top: Fanke Peng and Ana Sanchez Laws won second prize overall and 'Best use of iBeacon' at the *InnovAGE*: Innovating Aged Care Solutions hackathon in Canberra, <http://devpost.com/software/wearable-memory>. Middle: Carlos Montana Hoyos and Lisa Scharoun secured \$66,000 from the New Colombo Plan program to lead a tour of 20 graphic and industrial design students to Japan. Bottom: From left to right: Dr. Lisa Scharoun, Caitlin Tuckerman, Dr. Fanke Peng, and Chakhrit (Simon) Na Mahachai at the University Arts London Alumni in Australia exhibition at the Gallery of Australian Design.

Major Research Projects

So what do you do?: Tracking creative graduate outcomes in Australia and the UK

Australian Research Council Discovery Project, 2016–2018, \$363,359

Professor Jennifer Webb, Associate Professor Scott Brook, Associate Professor Jonathan Corcoran, Dr Roberta Comunian, Professor Alessandra Faggian and Professor Philip Lewis

This new ARC project, starting in 2016, plans to analyse national graduate employment in Australia's creative and cultural industries, and compare the utility of 'creative' and 'cultural' models for tracking employment outcomes. Although the image of work in the creative and cultural industries is attractive to students and course planners alike, international evidence suggests graduates face very poor employment prospects. The project plans to use a proven model for mapping creative graduates to compare the value of creative degrees for the creative workforce in two nations, Australia and the United Kingdom; and to use sophisticated quantitative analysis of national datasets and interviews to produce a comprehensive study of creative graduate work.

Utilitarian Filmmaking in Australia 1945–1980

Australian Research Council Discovery Project, 2016–2018, \$270,477

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

Also starting in 2016 this project plans to discover, document, analyse and compile a lasting archive of utilitarian filmmaking in Australia. 'Utilitarian' describes client-sponsored, instructional and governmental filmmaking existing outside the conventional theatrical contexts by which cinema is usually defined. Focused on the post-World War Two decades before the proliferation of video in the late 1970s, the project aims to highlight previously-unstudied aspects of the media industries. This is designed to deliver new knowledge of the skills and subject matter that sustained filmmaking, communication and education in Australia during a time when conventional scholarship assumes there was almost no significant filmmaking.

Working the field: Creative graduates in Australia and China

Australian Research Council Discovery Project (DP150101477), 2015–2017, \$346,529

Professor Justin O'Connor, Professor Shilian Shan, **Professor Jen Webb** and **Associate Professor Scott Brook**.

In 2015 Scott Brook and Jen Webb commenced research on 'Working the Field: Creative graduates in Australia and China'. In July they travelled to Shanghai as guests of Shanghai Jiao Tong University (SJTU) to work with team members on scoping the diversity of Shanghai's cultural economy, visiting numerous cultural



Scott Brook presenting on 'Creative Labour and Cultural Practice' in Shanghai as part of the ARC Discovery project 'Working the field'. Photo: Jen Webb.

institutions and businesses. As part of this visit they gave a series of talks on Bourdieu and Cultural Field theory for HDR students enrolled in the SJT Summer School in Cultural Economy. In November they presented a panel at the annual conference for the Cultural Studies Association of Australasia held at the University of Melbourne.

Understanding creative excellence: A case study in poetry

Australian Research Council Discovery Project (DP130100402I), 2013–2015, \$215,000

Professor Jen Webb and **Associate Professor Paul Magee**, Professor Kevin Brophy, and Professor Michael Biggs

This project investigates the conditions and contexts for creative excellence through a case study focused on poetry. The team has now completed the fieldwork and are well underway with the data analysis and interpretation. Several publications are in production, including a collection of interviews with Australian poets, and a special issue of the journal *TEXT* on creativity.

Promoting Unity and Harmony Among the South Sudanese Community through Pathways of Resilience

Dr Nawal El-Gack, Dr Judy Hemming, and Gabriel Yak

The Promoting Unity and Harmony Among the South Sudanese Community through Pathways of Resilience is a new research project led by Nawal El-Gack, and funded by the Federal Government Department of Social Services (DSS) through a competitive grant. It also receives assistance from targeted community organisations and various organizations that support multicultural initiatives. The aim of this project is to investigate the impact of the current conflict in South Sudan on South Sudanese Australians, and to identify pathways for promoting harmony. The project will be conducted in three states – the ACT, NSW and Victoria – for a period of two years (2015–2017), and will operate in close collaboration with Multicultural Offices in these states. The project includes a number of workshops, and the researchers will engage with participants throughout the community via additional events.

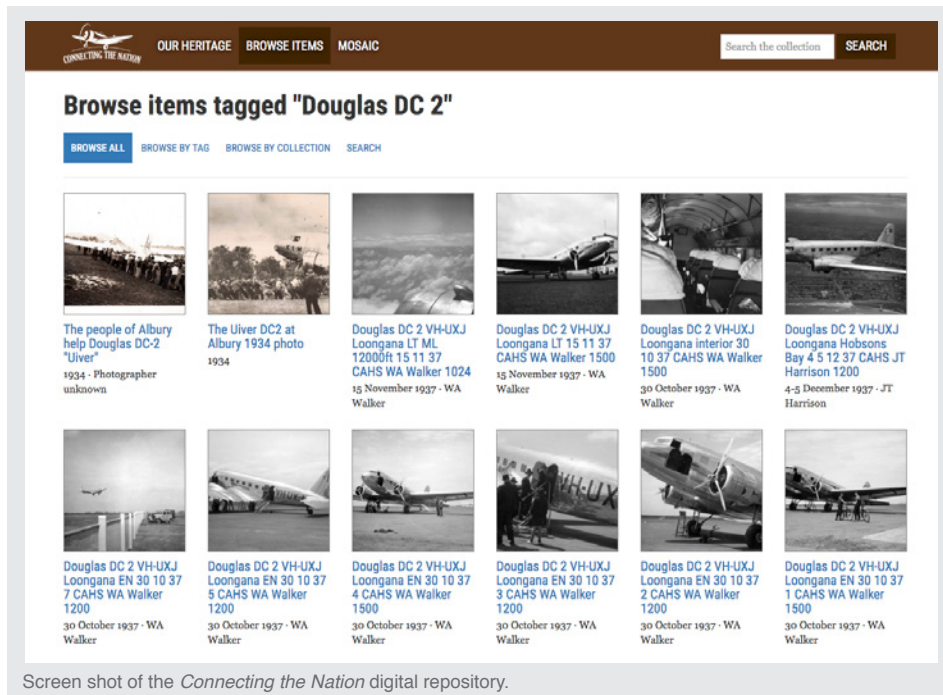


One Voice project poster for the Promoting Unity and Harmony among South Sudanese Communities in Australia, Chief Investigator Nawal El-Gack.

Connecting the Nation: Australia's Aviation Heritage

Associate Professor Tracy Ireland, **Dr Alison Wain**, **Associate Professor Mitchell Whitelaw**, and Professor Paul Ashton.

December 2015 saw the launch of our exciting digital heritage project website, Connecting the Nation: Australia's Aviation Heritage, developed with Mitchell Whitelaw, and Professor Paul Ashton of UTS. The first two stages of the project were completed in 2014, including a thematic history, a scoping study of the sources of aviation heritage and an online survey of aviation heritage



enthusiasts. The focus for 2015 was the development of a digital platform for civil aviation heritage, including a rich website linking the dispersed sources of heritage and an online digital repository that already includes a number of collections and is designed to grow and develop. Work will continue on a new phase of this project in 2016. Visit the digital repository, <http://connectingthenation.net.au/>

Projects in Applied Narrative and Simulation

Projects in Applied Narrative and Simulation is a series of research activities led by **Professor Ross Gibson** and **Dr Teresa Crea**. The research focuses on the role of narration and story as sense making and situation awareness in industry contexts and simulated training environments. In 2015 we convened the *Narrative Sense-Making in Complex Scenarios* symposium at UC in collaboration with Simulations Australia. We also presented at the *Defence Human Sciences Symposium* in Melbourne and led workshops on *Narrative And Dramaturgy For Leadership And Sense-Making* in the University of Sydney Business School Global Executive MBA. Industry collaborators to date have included the Royal Adelaide Hospital (Adelaide), CAE, Calvary Hospital (Canberra) and the Defence Department, Australian Army.

Prose Poetry Project

The Prose Poetry Project (PPP) was created by the International Poetry Studies Institute (IPSI) in November 2014 with the aim of enabling participants to engage in practice-led research into prose poetry and to write prose poems collegially and collaboratively. The project investigates the form and composition of prose poetry and has yielded both creative and research outcomes. It also explores reasons for the resurgence of interest in the prose poem over recent decades. To date, the Project group has over 20 members from Australia and the UK. Due to the success of the project throughout 2015, it was decided that the project should be extended for another year to March 2017.

Outcomes of the international *Prose Poetry Project* to date, include:

- Over 1,000 prose poems produced by the group
- Paul Hetherington and Cassandra Atherton, ‘Unconscionable Mystification?’ Rooms, Spaces and the Prose Poem, *New Writing: The International Journal for the Practice and Theory of Creative Writing*, Vol 12, issue 3, 2015: <http://www.tandfonline.com/doi/abs/10.1080/14790726.2015.1047856>
- Shane Strange (ed) 2015, *Seam: Prose Poetry Project*, Canberra: International Poetry Studies Institute (IPSI), Faculty of Arts and Design, University of Canberra
- Geoff Page (ed) 2015, *Best Australian Poems*, Collingwood: Black Inc, includes Paul Hetherington’s ‘What Was Left’ and Cassandra Atherton’s ‘Plum(b)’.
- Paul Hetherington, *Jars*; Jen Webb, *Gaps*; Paul Munden, *Keys*; Jordan Williams, *Nets*; Cassandra Atherton, *Pegs*, Canberra: Authorised Theft Chapbooks (all 2015)
- Paul Munden, *Poetry on the Move*. ‘The Prose Poetry Project’ with Shane Strange, Owen Bullock, Jennifer Crawford, Jen Webb, Cassandra Atherton
- Cassandra Atherton 2015, *Exhumed*, Melbourne: Grand Parade Poets, 2015, includes prose poems from the PPP
- Cassandra Atherton 2015 *Trace*, Braidwood: Finlay Lloyd, includes prose poems from the PPP
- Paul Hetherington 2016, *Burnt Umber*, Crawley: UWAP, includes prose poems from the PPP (forthcoming)
- Jen Webb 2015, *Stolen Stories, Borrowed Lines*, Melbourne: Mark Time Publishers, includes prose poems from the PPP
- Monica Carroll, Paul Munden, Jen Crawford, Owen Bullock *Ghost...Fragments...* Reading/performance of PPP prose poems at the 2015 AAWP conference, Swinburne University of Technology, Melbourne
- Paul Hetherington 2015, ‘Roadways’ in *Toasted Cheese 15:4* (December 2015) (US)
- Paul Hetherington 2015, ‘Rooftop’ (prose poetry sequence), in *Western Humanities Review* (US), Vol 69.2, 179–184
- Paul Hetherington 2015, ‘Wave’ (poem), in *Panorama*, the *Canberra Times*, 24 October, 18
- Paul Hetherington 2015, ‘What Was Left’, *Cordite* 51.1: UMAMI, <http://cordite.org.au/poetry/umami/what-was-left/> (accessed 4 October 2015)
- Paul Hetherington 2015, ‘Five Occasions of Water’ (sequence of five prose poems), *Westerly*, Vol 60, No 1, July 2015, 16-17

Further publications and presentations related to the *Prose Poetry Project* are in train, including anthologies, international symposia in the UK, readings in the USA, and the ongoing publication of critical and research work around the dynamics and output of the project.

Events & Activities



(in)significance: a discussion about values and valuing in heritage

The symposium – *(in)significance: a discussion about values and valuing in heritage* – was held in May and attended by almost 200 people. It has since led to a themed journal edition (in preparation) and an international research grant (also under development). A set of resources including power points and transcripts of discussions have been published online and are a great resource for researchers, teachers and heritage practitioners: <http://www.canberra.edu.au/research/faculty-research-centres/cccr/resources/in-significance>

The notion of ‘significance’ is a central concept for heritage conservation in many parts of the world; it describes what the institutions of heritage choose to remember and what they choose to forget. At the symposium the history, theory and practical application of the concept of significance was explored, and the idea of ‘in-significance’ was broached.

CCCR seminar series

In semester one the series was convened by Niloofar Fanaiyan to coincide with the 2015 International Year of Light and Light-Based Technologies, designated by UNESCO and celebrated world-wide. We had a dynamic semester of presentations on a wide variety of topics including laser technology, cinematography, photography, ‘light’ as metaphor in poetry, and ‘light’ as metaphor in history. There were nine presentations over the course of the semester by CCCR members and one guest presenter from UNSW. There was an average attendance of 20 people per seminar who participated in lively and in-depth discussions following the presentations.

The second semester series was convened by Lisa Scharoun and carried the thread of ‘cross-cultural understanding’ throughout the talks to coincide with the founding

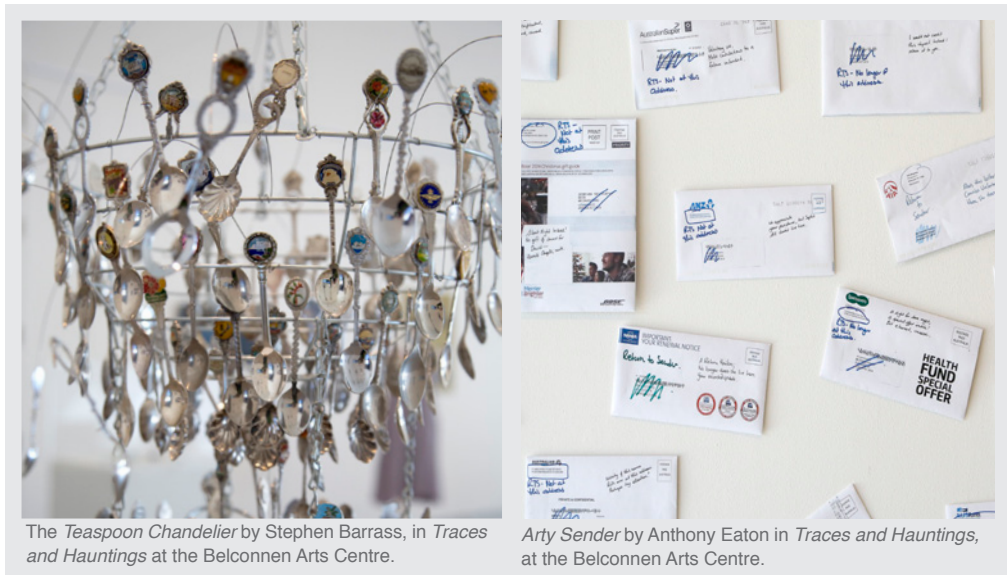
of the Cross-Cultural Design Lab. There had seven presentations from a variety of speakers from the CCCR including an Endeavour Fellow, and an external associate from the Library of NSW. The presentations provided discussions on a rich variety of topics such as preserving Australian Indigenous culture in library collections, Slovenian food culture in Australia, the development of a female industrial design course in Saudi Arabia, Inuit culture in the Canadian Arctic and new technologies in fashion design in the UK.

Films of Ivan Sen symposium

By highlighting the work of Ivan Sen, and showcasing his trajectory as an artist, the symposium aimed to explore Sen's career to date and contribute to the appreciation and knowledge of Australian cinema. The symposium was opened by DVC-E Professor Nick Klomp, with an Indigenous welcome by Ngunnawal woman Selina Walker. Attendees were ushered in with a smoking ceremony by Paul Collis. Invited speakers included Ivan Sen and Darlene Johnson, with a keynote presentation by Ross Gibson. An engaging and diverse range of papers was delivered by Jane Mills, Tim Thomas, Mark Eby and Gillian Cowlshaw. In the lead-up to the symposium a selection of Ivan Sen's films was screened at UC. A small and engaged group of academics, as well as members of the public, braved Canberra's cold winter nights to discuss the films.



Top left: Paul Collis performing a smoking ceremony. Top right: Tim Thomas, Paul Collis and Dylan Anderson. Bottom left: Susan Thwaites and Ivan Sen in conversation. Bottom right: Darlene Johnson and Gillian Cowlshaw.



The *Teaspoon Chandelier* by Stephen Barrass, in *Traces and Hauntings* at the Belconnen Arts Centre.

Arty Sender by Anthony Eaton in *Traces and Hauntings*, at the Belconnen Arts Centre.

Traces & Hauntings staff exhibition

The CCCR organised the Faculty of Arts & Design staff exhibition at the Belconnen Arts Centre, our third exhibition at that venue. This year the theme *Traces and Hauntings* invited explorations of the obfuscatory, the uncanny, and subtle ruptures of everyday ‘reality’. Martyn Jolly, Head of Photomedia at the ANU School of Art, opened the exhibition, and with 31 artists represented and 25 art works, it was the largest representation from the Faculty in the past three years. Highlights of the show included Stephen Barrass’ *Teaspoon Chandelier*, Bethaney Turner and Mitchell Whitelaw’s experimental *Recomposing* photographs, and Anthony Eaton’s *Arty Sender*. Georgia the car made a re-appearance with one of her remaining car doors suspended in space. CCCR members Katie Hayne, Jen Webb and Caren Florance curated the exhibition, and the catalogue is available online: <http://www.canberra.edu.au/research/faculty-research-centres/cccr/research/publications>

Transformations in Cultural Leadership

Following an intensive period of consultation, the CCCR hosted the first pilot three-day program in cultural leadership. Twenty participants from around the ACT came to work with CCCR academics on issues related to leadership in the cultural sector. The outcomes of this pilot will inform the development of further modules in higher degrees development in the Centre. <http://www.canberra.edu.au/about-uc/faculties/arts-design/features/transformations-in-cultural-leadership>

Mobile Makers Forum One

The inaugural Forum One event was a series of seminars and workshops exploring the future of digital design and fabrication. Participants included researchers and practitioners from across Australia and abroad, representing key cultural institutions and research/maker groups. Twenty undergraduate students also participated in a two-day workshop, Object X. This workshop was the pilot and proof of concept for the Pavilion X project, designed for Garema Place in the heart of Canberra, and subsequently sponsored by ACT government. See <http://www.pavilionx.com.au/>

Outcomes from the Forum:

- 40 final-year undergraduates attended a talk introducing the Honours program
- 20 participants took part in a workshop on laser cutting (workshop developed by Associate Professor Stephen Barrass)
- 55 alumni attended the plenary on Futures for Digital Fabrication (delivered by the Dean, Professor Lyndon Anderson)
- 5 HDR candidates contributed their expertise and works to the event
- 5 FAD academics exhibited their works and demonstrated them in the temporary Mobile Makers exhibition
- We received over 600 hits to the website and trended on Twitter on each of the two days
- The *Canberra Times* published an article on the event; see <http://www.canberratimes.com.au/act-news/futuristic-3d-printing-becomes-a-reality-at-the-university-of-canberra-20150730-gins4s.html>

Foodscapes Symposium

On World Food Day (16 October 2015) the CCCR supported the *Foodscapes Symposium* held at the Inspire Centre, UC. The event explored foodscapes and the liveliness of the non-humans and humans that animate them. From questioning the mobilisation of ‘care’ in environmental and rights-based food discourses through to the role of digital technology and fabricated food, delegates spent the day exploring the key ethical issues shaping contemporary and future foodscapes.

Presenters included Dr Daisy Tam (Hong Kong Baptist University) who spoke about ethical food networks in Hong Kong; Dr Anne Galloway (Victoria University, Wellington) who discussed human-livestock entanglements into the anthropocene; Rachel A. Ankeny and Heather J. Bray (University of Adelaide) exploring attitudes to GM food; Jaz Choi (Queensland University of Technology) discussed computer-human interactions related to food; and UC Centenary Professor Deborah Lupton discussed the topic of fabricated food. The audience included representatives from local government, food justice movements and academics.

More-than-Human Design and Multispecies Ethnography Masterclass

In association with the *Foodscapes Symposium* an HDR masterclass was convened on the day before the symposium. This generated considerable discussion and engagement with methodological and theoretical issues related to how we engage with and research more-than-humans. Anne Galloway, Jaz Choi and the CCCR’s Affrica Taylor showcased their own research practices and workshopped the core concepts with the students. The masterclass explored what happens when we engage with nonhumans in new ways, how we might do this, and what impact this might have on our research processes and outcomes. HDR students and early career researchers attended from the CCCR, the Health and Education Faculties at UC, and the Australian Catholic University.

Book launches

Photography, Narrative, Time: Imaging Our Forensic Imagination

Greg Battye's book *Photography, Narrative, Time* draws on ideas from painting, drawing, film, video and multimedia to focus on the storytelling power of a single image. It was launched at the National Library of Australia (NLA) on 12 February by Ross Gibson.

Watching the World: Impressions of Canberra

Watching the World by Paul Hetherington and Jen Webb (Blemish Books) presents a variety of engaging and stimulating photographic views of the quotidian and unexpected aspects of Canberra, while also including new perspectives on some of Canberra's most recognisable vistas and landmarks. Sarah Rice, visual artist, writer and lecturer in art history launched this beautiful book of poetry and photographs on Tuesday 21 July at the National Library of Australia.



Jen Webb and Paul Hetherington at the launch of their book *Watching the World* at the National Library of Australia.

Object Stories: Artifacts and Archaeologists

Object Stories was launched by Ross Gibson as part of the *(in)significance* symposium on 14 May. The editors – Steve Brown, Anne Clarke and Ursula Frederick – were all present, as were a number of other chapter authors including the CCCR's Tracy Ireland.

Poetry Festival launches

Paul Munden launched his newest poetry volume, *Analogue/Digital* on 4 September as part of the Poetry on the Move festival, along with Jen Webb who launched her latest chapbook, *Stolen Stories, Borrowed Lines*. Both books were launched by the Director of Manning Clark House, Dr Judith Crispin.

On 7 September, IPSI launched not only two individual chapbooks (by poets in residence Katharine Coles and Philip Gross) but the IPSI Chapbook Series, the aim of which is to feature innovative, extended sequences of work by poets both new and established, from Australia and beyond, ahead of publication in book form. Samuel Wagan Watson and Lisa Jacobson, whose chapbooks will be published in 2016, also gave readings.

Moments

Moments (Puncher & Wattman), a collection of short stories by CCCR Adjunct Subhash Jaireth, was launched by Jen Webb on Thursday 8 October at the National Library of Australia.

Urban Haiku

Owen Bullock's *Urban Haiku* (Recent Work Press) was launched by Shane Strange at Beyond Q Bookshop on 17 November. The event included a short introduction to haiku, and readings by the author.

Brief Encounters: Literature and Beyond

Satendra Nandan's new book *Brief Encounters* (Ivy Press) was launched by Professor Don Aitkin, AO, Former Vice-Chancellor of the University of Canberra, at Paperchain Bookstore on 25 November.

Workshops for CCCR Members

Material Poetics letterpress workshop

Now in its third iteration, the letterpress workshop is an opportunity for poets and writers attached to the CCCR to collaborate on creating a bespoke letterpress book of writing: *Axon Analogue*. Led by book artist and CCCR HDR member, Caren Florance, and conducted at the Book Studio in the Australian National University's School of Art, this process of manually setting poetry and other writing has been invaluable in foregrounding the material, physical nature of the page, printing, and textual layout. One outcome of the workshop has been an ongoing research focus on material poetics.



IPSI letterpress workshop. Top left: Shane Strange's work typeset and ready to print. Top right: Shane Strange operating the manual printing press. Bottom left: Caren Florance and Jen Webb proofreading Jen's poem on the press. Bottom right: The cover for *Axon analogue three* listing the participants. Photos: Katie Hayne.

Theory 3x3 HDR workshops

HDR members were treated to a wide variety of topics: from assemblage and affect theory through to ethnographic research, cultural significance, discourse theory and governmentality. This was done in response to candidates calling for an understanding of theoretical arguments to underpin their ongoing research.

CCCR Visitors

Endeavour Fellowship

Dr Kaja Antlej, a recipient of the prestigious International Endeavour Fellowship, came to work with Professor Angelina Russo on a number of research publications related to new technologies and cultural heritage. While at UC, Kaja presented papers nationally and internationally, testing her hypothesis that multicultural understandings of culture could be explored through new technologies; in particular, 3D food printing. As a graduate of industrial design and a postgraduate in Conservation/Museum Studies, she was well-placed to explore these subjects theoretically, while her previous experience in the early 3D print retail industry in Europe helped to contextualise this knowledge and utilise ways of putting it into practice.



Kaja Antlej presenting in the CCCR seminar series on the topic of 'Communicating culinary heritage of Slovenian Australians: From digital cross-cultural hubs to 3D food printing'.

International Visiting Fellows

Renata Zhang worked with Angelina Russo on research related to museum communication and participation. Together they published conference papers and prepared journal articles for submission. In 2016 Renata will continue to work with Angelina on the Chau Chak Wing Museum audience research project in Sydney.

Rosario López is a visiting fellow from the Arts Faculty of the National University of Colombia. Rosario will be spending almost a year in Canberra and during her time she will be preparing work for a solo exhibition at ANCA gallery in 2016.

Philip Gross, head judge of the Vice-Chancellor's International Poetry Prize in 2015, came as poet in residence for Poetry on the Move 2015, giving a workshop, reading, keynote talk and interview, and engaging with many staff, students and other festival participants.

Katharine Coles, Professor at the University of Utah and former Utah Poet Laureate, was poet in residence for the second week of Poetry on the Move 2015. Her various contributions included a presentation and discussion of Poemage, a computational tool developed as an aid to close reading.

Higher Degree Research Report

This year the CCCR instituted a number of exciting opportunities for its HDR members, including new sources of funding for research development, a new training program and the institution of a post-doctoral program to support recently graduated CCCR HDR members.



Patrick Mullins (left) after winning the 2015 Scribe Nonfiction Prize for Young Writers at the Express Media Awards; with highly-commended award recipient Drew Rooke (middle) and Scribe founder and publisher Henry Rosenbloom (right).

Donald Horne Creative and Cultural Fellowships

Donald Horne's name has had a long association with the University of Canberra, the Faculty of Arts and Design, and now with the CCCR. Donald Horne Creative and Cultural Fellowships are designed to support recent HDR graduates through the early phase of their postdoctoral career by offering funding over a year to pursue a creative or cultural area of research of their choosing. Fellows are given a small stipend and a pool of research monies to help in producing publications, exhibitions, or other outputs from a concentrated research project.

It was with great pleasure that, earlier this year, we announced the first recipient of this fellowship, Dr Patrick Mullins. Patrick completed his doctoral studies in 2014, and designed a project to research the biography of Prime Minister Billy McMahon. This resulted in the production of a number of papers on the subject, and he has also received a fellowship to continue his research in 2016 at the Prime Minister's Centre at Old Parliament House. Patrick also won the 2015 Express Media Nonfiction prize for his proposal on a biography of McMahon titled *A Liberal View*.

Research Development Funding

The CCCR made significant contributions to research for postgraduate candidates, including direct research funding for transcription and interview costs, and to attend conferences in Spain and Britain. In addition the CCCR funded a group of writing postgraduate and honours student from the University of Canberra to attend the Australasian Association of Writing Programs (AAWP) conference at Swinburne University in Melbourne. All of these have been of great benefit to the CCCR HDR members in developing networks in key research organisations nationally and internationally.

Theory 3X3

Responding to a request from postgraduate students to become better acquainted with the broad theoretical approaches that might be of relevance to creative and cultural research, we instituted a series of training days where staff of the CCCR could introduce areas of theoretical expertise to the HDR cohort. HDR members were treated to a wide variety of topics: from assemblage and affect theory, through to ethnographic research, cultural significance, discourse theory and governmentality. Although not pertinent to each student's research, feedback indicated that the opportunity to hear from a diverse group of speakers with a significant interest in

the theories they discussed was very beneficial, as was the opportunity to hear about researchers' passion for their areas of expertise and knowledge. Discussion around making Theory3X3 a part of the broader postgraduate training has been suggested and is being considered.

CCCR Higher Degree Research Members

Elizabeth Bellamy, PhD candidate, Creative Writing and Cultural Theory

Escaping the whirlpool of shame: obstacles in the journey from isolation to intimacy

Lauren Briggs, Masters of Applied Arts and Humanities (Research)

My research project explores the topic of non-Australian literature used intertextually in Australian Young Adult fiction by examining the question, 'How do intertextual references to non-Australian literature in Australian Young Adult fiction function in relation to national identity and representation in literature?'

Owen Bullock, PhD candidate, Creative Writing

Understanding Poetry—How semiotic concepts can help reader and practitioner.

Monica Carroll, PhD candidate, Creative Writing

My research topic explores the role of poetry as a form of writing in first-person observational classical phenomenology.

Louise Curham, PhD candidate, Creative Practice

'Tending the archive'. This research explores the problem of preserving ephemeral cultural heritage in a manner that is meaningful to a community of users or practitioners. It explores the use and notion of the archive as something that requires tending.

Merrill Findlay, PhD candidate, Creative Writing

'Boat people' (focusing on Afghan nationals) and rural 'white' Australians' attitudes to them. My work is informed by research in the fields of narrative theory, cognitive science, evolutionary biology, neuroscience, philosophy, ethnography and narrative psychology.

Caren Florance, PhD candidate, Creative Practice

I am investigating material poetics in relation to artists' books, examining uses of poetry in artists' books, book-centred collaboration between artists and poets, ways in which poets engage with artists' books, and the concept of design mediation versus artistic engagement within artist book production.

Tom Gibson, PhD candidate, Creative Writing

My research utilises the concepts of psychological theories of identity development, in particular the theories of narrative identity and the life story model, to deconstruct the presentation of identity in fiction read by Australian adolescents.

Niloofer Fanaian, PhD candidate, Creative Writing

Dreaming Narrative – what light dream poetry casts on the relationships between dreaming, poetry and narrative.

Beaux Guarini, PhD candidate, Museum Studies

This project explores the gap in knowledge between understanding how authentic museum objects, versus those acquired for educative purposes, as well as replicas and

reproductions, can affect the sensory, social, emotional and intellectual responses of adults with vision impairment.

Rebecca Hawcroft, PhD candidate, Digital Treasures

Digitised collections and their ability to connect to places and place values.

Robyn Higgins, PhD candidate, Creative Practice

An adaption of the critical practice framework of Cultural Safety (as defined by the Nursing Council of New Zealand) from its application in the health sector to the Australian arts sector.

Philip Hutchinson, PhD candidate, Landscape Architecture

Is landscape passé? Discovering the place of landscape in the modern world.

Shane Strange, PhD candidate, Creative Writing

Is there a space for a radical construction of the subject with in the critical literature on creative labour?

Macarena de la Vega de León, PhD candidate, Architecture

The writing of history of modern architecture in the last two decades of the twentieth century, focusing on the contribution to the field of William J.R. and his book *Modern Architecture* since 1900.

Giulio Zambon, PhD candidate, Creative Writing

I am exploring ways of using modern e-publishing technology to bridge the gulf that has opened up between the way we write for the Internet and the way we write for printed media.

Individual Member Reports



17C: *Glass of Coolth* – created for *Embracing Innovation* at Craft ACT – is a glass vessel containing 6 litres of an inorganic salt that absorbs heat energy as it melts from a crystal to a liquid at 17C. Over time the monitoring of the vessel may allow an understanding of how coolth storage might be used to create a micro-climate in the home. Glass by Nadege Desgenetez and and Phase Change Salts by Stephen Barrass.

Stephen Barrass

Early in the year I collaborated with Nasdege Degenez from the Glass workshop at the ANU to develop '17C: a vase for storing coolth' for the *Embracing Innovation* exhibition at Craft ACT. At the exhibition opening I was very pleased to meet Mehrnoush Khorasgani who was showing her *Breathing Tiles*, and we have begun to collaborate on an exciting new project for *Embracing Innovation* in 2016. My 3D-printed acoustic works were curated for an international Media Arts Festival in Santa Fe, USA and shown mid-year. In the second half of the year I installed 'Patsy the Playful Pouf-doodle' for a week at the Seymour Centre as part of the *Vivid Festival* in Sydney. Following on from that I worked with Patrick Stein to mentor students working on interactive effects for Pavilion X, which was installed in Garema Place, Canberra in December.

Scott Brook

In 2015 I steered a peripatetic course between arts sector consultancy, some HDR training, and two ARC Discovery Projects: 'Working the Field: Creative Graduates in Australia and China' (ARC DP 2015–2017); and 'So what do you do?: tracking creative graduate outcomes in Australia and the UK's Creative and Cultural Industries' (ARC DP 2016–2018). The first of these applies Bourdieu's model of the cultural field to study creative labour and is an ongoing CCCR collaboration with researchers at Monash and Shanghai Jiao Tong Universities. The second is a new CCCR-led project funded in November 2015 and developed in collaboration with colleagues at Kings College, London, the University of Queensland, and Ohio State University. This study will look at the employment conditions of creative graduates according to both 'cultural' and 'creative' industries models of the cultural sector, and will produce the first ever international comparison of creative labour.

In May I attended an arts sector delegation to Parliament to meet with Labour, Greens and Independents to discuss the effects of the 2015 Budget cuts to the Australia Council. The CCCR submission to the subsequent Senate Inquiry, co-authored by Robyn Higgins and myself, led to the CCCR being invited to present at the subsequent Senate Hearings in Sydney. More locally, I undertook focus groups and a community forum with community service providers in North Canberra in order to investigate how governmental networks might better support community cultural development activities at Belconnen Arts Centre.

In July I taught into the Shanghai City Lab Cultural Economy School hosted by Shanghai Jiao Tong University, and was able to visit numerous state-funded creative hubs during this visit. I was also commissioned by SBS Online to write historical background copy for inclusion in the interactive graphic novel adaptation of Nam Le's *The Boat* by Matt Huynh.

Owen Bullock

My main aim this year was to focus on refereed journal articles, and I was delighted that my first two efforts – one an excerpt from my exegesis on semiotics and poetry and the other a discussion of poetry and the unconscious – were published. I was the organiser of the second *Write | Connect* HDR Symposium. I acted as one of the administrators of the University of Canberra Vice-Chancellor's International Poetry Prize, editing the resulting anthology, *Underneath*, with Niloofar Fanaian. I collaborated with Caren Florance for the staff exhibition at Belconnen, and published the chapbook *Tracer* (Ampersand Duck) which represents a section of the creative project for my PhD. As an active member of the International Poetry Studies Institute (IPSI) Prose Poetry Project, I took part in the panel discussion on prose poetry during the Poetry on the Move festival. I also made a short film with Jace Martin based on a prose poem from the project by Jen Crawford, which I hope will get some screenings in 2016. I maintained a busy schedule of submissions to poetry journals and was included in the anthologies *A Vast Sky – An Anthology of Contemporary World Haiku* and *Nest Feathers: Selected Haiku from the First 15 Years of The Heron's Nest*. I was co-winner of the 11th Haiku



Owen Bullock's new poetry book *Urban Haiku* published by Recent Work Press.

International Association Contest, Japan, and received the Canberra Critics' Circle Award for Poetry, which made particular reference to my performance at Poetry at the Gods in September. The year ended with three collaborative presentations at the Australian Association of Writing Programs (AAWP) Conference in Melbourne and participation in the CCCR Letterpress workshop.

Monica Carroll

Aside from bringing my thesis into its final stages I worked with zeal on the ARC project 'Understanding creative excellence: A case study in poetry'. For this I undertook several NVivo courses and became an NVivo beta-tester. I was a referee for *TEXT*, a participant in *Write-Connect* symposium, an audience for the Theory3x3 series, and a member of the CCCR Letterpress workshop. I wrote a lot of prose poems and had a few poems and short stories published here and there.



Jen Crawford's new chapbook of poetry, *Lichen Loves Stone* published by Tinfish Press in Hawaii.

Jennifer Crawford

My first year with CCCR was an exciting one. IPSI's Prose Poetry Project and Poetry on the Move festival and symposium sparked opportunities for poetry generation and publication, readings and performance, papers, and the adaptation of one of my works into a short film by Owen Bullock. In December a chapbook of my poems, *Lichen Loves Stone*, came out with Tinfish Press in Hawaii, and individual new works were published in *The Capilano Review* (Canada), *Otoliths* (Australia) and in the IPSI *Seam* anthology. My critical work is on the poetics of place, and this year saw the publication of essays on water as a transcultural image in *Moving Worlds* (Leeds/Singapore), and on

taxonomy as place-marker in *Cordite* (Sydney). I presented new work on foreignness as a linguistic and thematic affect at the AAWP conference in December and I look forward to seeing that published next year.

Louise Curham

My PhD research project 'Tending the archive' explores how tending, understood as an ongoing cycle of use, reinvigoration and maintenance might reconfigure how we think about keeping things that are prone to disappearance. I am using a body of my artwork to explore this idea. The artworks are re-enactments of live art from the 1970s, produced in the past decade in the artist collaboration Teaching and Learning Cinema, a collaboration between myself and Wollongong artist Lucas Ihlein. My research approach draws on practice-led research and case study methods. I have come to think of it as 'post' practice-led. It draws on my practice as both an artist and archivist. In mid-2015 I was successful with an APA scholarship application and I am currently on two years leave from the National Archives of Australia to complete my PhD. In late 2015 I completed the research confirmation process.

Macarena de la Vega de León

During 2015 I have engaged in several research activities for the first time, some of them held at UC and others in collaboration with different research centres in Europe. This includes teaching research methods units, being part of a conference committee, reviewing abstracts and papers, helping in the organisation of Poetry on the Move Festival, and coordinating the architectural symposium Italy/Australia – *Postmodern in Translation*. I was appointed an HDR Student Representative for the Faculty of Arts and Design and a member of the Graduate Research Committee (UC), which has given me the opportunity to understand how research institutions work and to try to improve the research culture or environment from a student's point of view. All of these activities have enhanced my experience as a young researcher and as a PhD candidate at the CCCR and UC.

Adam Dickerson

I have been engaged on an analytical study of the 1970s radical cultural critic John Holt, with a book forthcoming on this topic. Other work includes research into the metaphysics of the concept of 'significance' in cultural heritage practice, and on the concept of paraphrase in the philosophy of literature. I continue to be a regular book reviewer for journals including the *Australasian Journal of Philosophy* and the *Journal of the History of Philosophy*.

Anthony Eaton

I was the writing program designer and lead teacher in the AARTS (Arts for Recovery, Resilience, Teamwork and Skills) program, in partnership with the Department of Defence. During second semester, I completed OSP (Outside Studies Program), based primarily at the University of Winchester in the UK, where I worked with colleagues towards the re-launch of the international peer-reviewed journal *Write4Children*. I also completed manuscripts for two forthcoming creative works; one a children's novel, and one for young adult readers.

Brian Egloff

During 2015, I continued to work on a revision of the manuscript titled *Archaeological Heritage Conservation and Management* as well as drafting a journal article titled 'Struck by Lightning: rethinking the nexus between Indigenous Australian land management and natural forces'. The latter is under peer-review.

Nawal El-Gack

I began working on the research grant 'Promoting Unity and Harmony among South Sudanese Communities in Australia' which is funded by the Department of Social Service (\$93, 889). I am the Chief Investigator on this project, collaborating with Judy Hemming and Gabriel Yak. I also co-organised a series of 'Communication and Reflective Workshops' with Gabriel Yak as part of the 'Employment and Job Seeking Experiences research project'. These were sponsored and funded by the Multicultural Office in the ACT Government to discuss the research project's findings with the local South Sudanese communities and services providers. The workshop was attended by 100 participants, including key informants from a number of organisations, such as the Refugee Settlement Services of the ACT, the Human Rights Group, the Lighthouse Business Innovation Centre and the Australian Local Government

Association. I also gave a public lecture titled 'Microfinance and poverty reduction strategies' at the Universitas Negeri Islam (UIN) in Jakarta, Indonesia.

Niloofar Fanaiyan

I continued my research into dream narratives by finishing my PhD thesis *Caught in the Dance: Dream Poems, Experiential Narrative, and the Continuity Hypothesis*, and by presenting and running a dream-writing workshop at the NAWF conference in Durham as part of an ongoing project *Creative Writing as a Response to Dreaming*. I continued my work on poetry by writing and presenting two hybrid papers; 'Re-thinking Transit' as part of the Poetry Symposium held during the Poetry on the Move festival, and 'Warp and Weft: Aesthetics of the Poem as an Artefact of Experiences in Time' in collaboration with Owen Bullock at the AAWP conference in Melbourne. I also co-edited *Underneath* (the Vice Chancellor's Poetry Prize Anthology), and towards the end of the year I joined the Prose Poetry Project. As a HDR student, I was HDR representative for the Faculty of Arts and Design, participated in the *Write | Connect* symposium, and supported IPSI and the Poetry on the Move festival. I also convened the semester one CCCR seminar series.



Dianne Firth giving a floor talk during the conference *Art Quilts: Evolution & Revolution* at the National Wool Museum in Geelong. Photo: Rebecca Wolske.

Dianne Firth

A trip to the Venice Art Biennale capped off a year where I was a finalist in several national and international exhibitions. My involvement with textiles culminated in organising a weeklong conference and a six-week exhibition at the National Wool Museum in Geelong as well as editing the exhibition catalogue. I continue as Deputy Chairperson of the ACT Heritage Council and as a member of the ACT Government's Design Review panel. Following the graduation of two of my research students in 2015 I continue with one PhD student.

Jason Flanagan

In 2015 I continued my research on the political uses of history, memory and myth in justification of contemporary foreign policy. Over the past year my research has had a dual focus. On one level it has

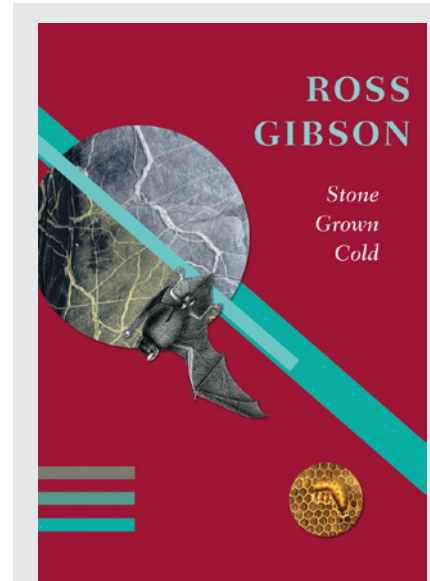
examined the overarching theoretical and conceptual issues related to how we understand history and memory, the differences between them, and the various uses they can be put to. On another level it has drawn upon rhetoric theory to undertake close analyses of John Howard and George W. Bush's invocations of historical lessons and collective memories in their justifications of the wars in Iraq and Afghanistan.

Caren Florance

Throughout 2015 I worked mainly with poetry layout; thinking and writing about the collaborative and performative space between concept and outcome, occupying the roles of writer, artist and designer. I've come to think of this space as 'print-performance', and my creative work increasingly inhabits that space to interrogate it.

Ross Gibson

This year saw the consolidation of the 'Applied Narrative' strand of CCCR's research. Applied Narrative workshops and writing collaborations were commenced with the University of Sydney Business School, the NGA Indigenous Cultural Unit, Simulations Australasia, Calvary Hospital and the Army. Also, I have begun concentrating on poetry writing. To this end, Cordite Books published my small poetry collection *Stone Grown Cold*. In the cultural geography area, I co-edited *By-Roads* and *Hidden Treasures: mapping cultural assets in regional Australia* published by University of Western Australia Press. In the area of museum studies and content-provision, I have been working with a team of artists and scholars in Adelaide, developing an exhibition to be entitled 'WITNESSES' to be displayed at the Art Gallery of South Australia throughout the first half of 2017. Finally, I led a team that has gained a four-year ARC Discovery Grant in the area of archival and cinema studies.



Stone Grown Cold, a new book of poetry by Ross Gibson published by Cordite.

Raghavendra Gudur

It was a very busy year building research collaborations within UC and international universities to further my research on issues related to interaction design, digital heritage and information technology. In UC, I am aligning my research with ESTeM, BGL and the Health faculties of the University for future collaborative projects. I prepared seven grant applications for projects related to interaction design, information technology and digital heritage. I am happy to report that one of our Category 3 Digital Heritage grant applications for \$300,000 received in principle approval, pending final budget and timeline negotiations (Chief Investigators, Gudur Raghavendra Reddy and Gudur Swati Reddy).

I visited Brisbane to present my paper at the International Association of Societies of Design Research 2015 international conference and chaired a session on 'Ageing and Accessibility'. This presented a wonderful opportunity, not only to promote my research, but also to build new networks in the UK and Europe. In addition, I wrote two international, peer-reviewed conference papers.

As the Early Career Research (ECR) representative for my discipline I actively participated in early career researcher meetings, workshops and activities. This has provided me a deep understanding of research office support structure for ECRs. This experience has not only prepared me to support other ECRs in the faculty but also helping me immensely with preparing new grant applications and in processing/negotiating our recent grant success.

Katie Hayne

In my role as research development officer I continued to support the research activities of the CCCR. Key activities were assisting with the organisation of research events; including the *New Factual Storytelling* symposium, *(in)significance* symposium, *Transformations in Cultural Leadership* Masterclass, *Ivan Sen Film Symposium* and *Poetry on the Move* festival. I successfully completed two units towards the Australasian Research

Management Society (ARMS) foundation level accreditation. In collaboration with Jen Webb and Caren Florance I curated *Traces and Hauntings* the Faculty of Arts and Design staff exhibition at Belconnen Arts Centre, as well as editing and designing the catalogue. I continued to develop my visual arts practice exhibiting in shows locally: *Bookplates* at the Electric Shadows Bookstore, *sPIN* at ANCA gallery, and *Groundtruthing* at the ANU School of Art Foyer Gallery. I also completed a two-week portrait-drawing course at the Charles Cecil Studios in Florence, Italy.

Paul Hetherington

In 2015 I continued in my role as one of the Deputy Directors of the CCCR and head of IPSI. I continued as co-founding editor, with Distinguished Professor Jen Webb, of the international online journal *Axon: Creative Explorations*, nine issues of which had been published by the end of 2015; and as a founding editorial committee member of the AAWP's *Meniscus* journal.

On 2 August 2015 I left Australia for Rome to take up a six-month residency in the BR Whiting Studio in that city, fulfilling the requirements of an award from the Australia Council for the Arts in the category of Literature Section residencies, to undertake the practice-led research project 'Roman Paintings'. During the concluding five months of 2015 I wrote over 200 prose poems as part of that project. While in Italy, I also led and taught the faculty-led study program, 'Poetry and the Visual Image in Italy' (in Rome and Florence) in August 2015. This teaching program capitalised on and furthered my current research into the visual arts and the city.

The major collaborative project I initiated in 2015 was the Prose Poetry Project, an international collaborative practice-led project involving 21 prose poets in Australia and the United Kingdom. Members produced over 1,000 prose poems for the project in 2015 and it is yielding highly significant and diverse academic, research and creative outcomes, as well as creating an internationally significant repository of contemporary prose poetry works. I also began the collaborative practice-led research projects, 'Rooms and Spaces: The still movement of prose poetry' with Dr Cassandra Atherton of Deakin University; and 'Mosaics: form and patterning in the lyric essay', with Dr Rachel Robertson of Curtin University. I continued working on collaborative projects with CCCR members Jen Webb, Anthony Eaton, Jordan Williams, Paul Munden, Cathy Hope and Shane Strange. I also engaged in discussions with various universities and centres about planning future IPSI research symposia and seminars (Oxford Brookes Poetry Centre, Oxford; University of Western Australia and its Westerly Centre; Irish Centre for Poetry Studies, Dublin, University of Birmingham and University of Gloucestershire).

Scott Heyes

The first half of the year was spent in Washington DC on an Overseas Study Program, where I was based at the Smithsonian Institution's National Museum of Natural History. I was hosted by Dr William Fitzhugh, the Director of the Smithsonian's Department of Anthropology's Arctic Studies Center. Working with colleagues from and affiliated with the Smithsonian, and based on archival and museum resources at the Museum, we began a number of research and writing projects on Indigenous knowledge systems. One project involves collaborating with Dr Bruce Collette, Senior Systematic Zoologist, Department of Fishes, to produce an edited volume based on the 1884 unpublished field notes on fishes by one of the Smithsonian's first naturalists, Lucien McShan Turner. Another project involves the production of an



Scott Heyes helps row a group (and joins an already crowded dinghy!) of Inuit fishers to a popular Arctic fishing spot at a place called Lake Ujarasujulik, which flows into Ungava Bay, Nunavik, Canada. Photo taken in early summer, 2015.

edited volume called *Language, Memory and Landscape*. This book, near completion, has been prepared with Kenneth Pratt, an anthropologist at the Alaskan Bureau of Indian Affairs and a Smithsonian Institution Research Associate. While in the USA, I made a significant discovery in the US National Archives at Maryland. I located the original meteorological logbook of Lucien McShan Turner, who spent time in the Eastern Canadian Arctic from 1882–1884. Turner's logs provide a rich perspective on Arctic cultures, natural systems, and the changing Arctic climate. As well as participating in numerous research activities, forums and workshops (e.g. Arctic Spring Festival; US Arctic Council; Smithsonian Lecture Series) that were held at the Smithsonian during my visit, I also gave invited lectures at the University of Virginia, University of Washington, and at the Smithsonian's 'Recovering Voices' program. In addition, I presented conference papers at the Canadian Anthropological Society Annual Conference at Laval University, and at the Association of American Geographers Annual Meeting in Chicago. I travelled to two Inuit communities (Kuujjuaq and Kangiqsualujjuaq) in Nunavik, Northern Quebec towards the end of my visit. This enabled me to spend time with my Inuit friends again and to discuss their involvement in current and proposed research activities.

I had two journal articles published in 2015, along with one peer-reviewed conference paper. I was awarded the 2015 University of Canberra Vice-Chancellor's Excellence Award for Early Career Researchers (Humanities and Creative Arts).

Geoff Hinchcliffe

In 2015 I presented three refereed papers at three fantastic conferences: International Symposium of Electronic Art (Vancouver), Museums and the Web Asia (Melbourne), and ACUADS (Adelaide). All of the presentations reported on practice-based research that I've completed as a member of the Digital Treasures program. Motivated by those engagements, I produced a new exploratory interface for the Tate Gallery's online

collection of over 50,000 images (<http://gravitron.com.au/tate>). The work builds on research conducted with Mitchell Whitelaw for the State Library of Queensland and has generated much interest from museum folks locally and in the UK.

Cathy Hope

My ongoing interest in non-profit and public-sector organisations led me to publish on public media and farmers' markets. The Australian public youth radio station Triple J turned 40 this year, and I wrote for both popular and academic media outlets on the early history of this organisation. I also assisted the ABC with the research for their 40th anniversary documentary *Sounds Like Teen Spirit*, and the multiplatform project 'Beat the Drum: Celebrating Forty Years of Triple J'. I continued my work on non-profit sector organisations with analyses of the legitimacy and authenticity of the farmers' markets framework. As an extension of this, I implemented an ACT Health grant with CCCR member Bethaney Turner to investigate and improve eating habits among students, teachers and the broader community at UC High School Kaleen. Two key outcomes of this project were the increased intake of fruit and vegetables among participants and the introduction of the 'box scheme' at the school. I also published my first piece on the importance of 'play' in adult life and will continue to build on this as my new research field.

Tracy Ireland

My focus in 2015 was consolidating the Future Heritage stream of the CCCR, completing a number of large projects and developing several new projects to commence in 2016. The key event for us was the very successful symposium held in May – *(in)significance: a discussion about values and valuing in heritage* (see Events & Activities).

December saw the launch of our exciting digital heritage project, *Connecting the Nation: Australia's aviation heritage*, developed with my CCCR colleague Mitchell Whitelaw, as well as Professor Paul Ashton of UTS. The first two stages of the project were completed in 2014, including a thematic history, a scoping study of the sources of

aviation heritage and an online survey of aviation heritage enthusiasts. The focus for 2015 was the development of a digital platform for civil aviation heritage, including a rich website linking the dispersed sources of heritage and an online digital repository that already includes a number of collections but is designed to grow and develop. Work will continue on a new phase of this project in 2016.

2015 also saw the long-awaited publication of the four-volume series I co-edited with Cristobal Gnecco *Ethical Archaeologies—the Politics of Social Justice*, and the volume I co-edited with John Schofield *The Ethics of Cultural Heritage*.

Michael Jasper

My research explores the intersections of architectural practice with the history and theory of the discipline. Traditional research outputs included grant and fellowship applications, publications and refereed-conference papers in the history of architecture and practice. Research-led



The *Ethics of Cultural Heritage* edited by Tracy Ireland and John Schofield and published by Springer.

teaching was a distinguishing area of focus in 2015. This included the design and delivery of an overseas postgraduate research elective in early July: 'Japan Seminar 1: Character and Composition in the 21st Century City'. The unit was awarded Australian Government, Asia Bound scholarship funding of \$21,500. Also in 2015 I was awarded a visiting scholar position at Columbia University to inaugurate a multi-year research project on the diagonal in plan and this was taken up in the second half of 2015. Primary research was completed in six architectural archives, Wittkower Papers, the Rare Book and Manuscripts Library, Columbia University; the Louis I. Kahn Collection, University of Pennsylvania, Philadelphia; The John Hejduk Collection and the Peter Eisenman Collection, Canadian Centre for Architecture, Montréal; the Fondation Le Corbusier, Paris; and the Architecture Archive, Irwin S Chanin School of Architecture, The Cooper Union for the Advancement of Science and Art, New York.



Michael Jasper with postgraduate research students on a study tour in Japan.

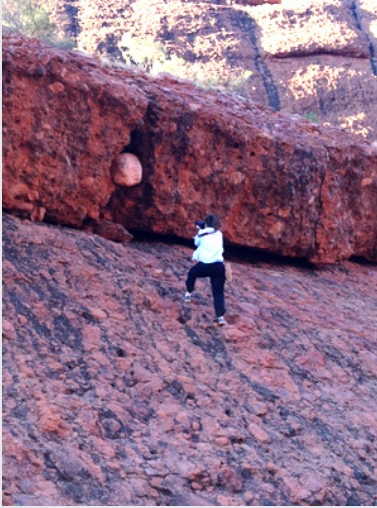
Urša Komac

In 2015 I further developed the idea of 'architectural practice-based research' with a focus on relevant social issues, one 'education' and the other 'public space'. My book proposal, titled 'The Architecture of Public Space' and co-authored with Pablo Guillen from the University of Sydney, was accepted by Springer. I also started to prepare an ARC Discovery Proposal with David Macarthur and Pablo Guillen (University of Sydney). I was invited to give a lecture for the 'Vertical Engagement' Lecture Series at Curtin University in September. In June I presented a paper titled 'The research blueprint: Architecture and society' at the international conference *Architecture, Education and Society*, organised by the Barcelona School of Architecture.

My colleague Milica Muminovic and I were guest editors of the special issue 'The Rise and Fall of Social Housing: Future Directions' in *Fusion Journal*. I was part of a large team that was awarded an OLT grant (\$496,802) 'Design and Architecture Practice Research (DAP_r): Contemporary PhD' (Chief Investigator Professor Richard Blythe, Dean, School of Architecture and Design, RMIT). I produced a new creative work 'Pedestrian EUR, Rome' for the Faculty staff exhibition at the Belconnen Arts Centre. Finally, together with Antonino Niefi, I curated an exhibition in the Mobile Makers Hub at UC.

Rosario López

Exploring the land has been an intense and very personal experience throughout my career. These voyages that I undertake nurture my sculptural pieces and installations. As a Colombian visual artist and visiting fellow at the CCCR, I have continued my sculptural research about landscape and its representation. I travelled to the Northern Territory where I focused my research in the geological formations of Uluru and Kata Tjuta. This experience has been the starting point of my fieldwork into the Australian landscape. I will present the results of my research in a solo show at ANCA Gallery in May 2016. The capability of the CCCR to gather a diverse group of researchers



Rosario López carrying out field research in central Australia. Photo: Andres Caycedo.

together has made me think about the power of collaboration as a fundamental key in the search of knowledge.

Paul Magee

In 2015 I worked on the relationship between ‘spontaneity’ and ‘revision’ in poetic composition. On the one hand, I was thinking through analogies between poetic composition and dramatic acting; on the other, I was surveying the vast evidence of post-compositional changes in the manuscripts of canonical 20th century works like ‘The Waste Land’ and ‘Howl’. This involved working through the archive of interviews with 75 anglophone poets, which Jen Webb, Kevin Brophy and I have built up for our *Understanding Creative Excellence: A Case Study in Poetry ARC* discovery project.

I presented material on links between composing and acting at the *Poetry, Memory and Performance* conference at Cambridge University in March: an expanded version of this paper was published in *Text: Journal of Writing and Writing Courses* in November. I worked up a paper on spontaneity through presentations at the ANU in August, and then again as part of a keynote panel with my research colleagues at the AAWP annual conference. I also presented work on the Parry/Lord (‘oral-formulaic’) theory of bardic poetic composition and the light the ARC discovery project archive might shed upon it (*Homer and the Epic Tradition*, Classics Department ANU), as well as material on what manuscript and book history has to reveal about creative writers’ practices of revision (AAWP conference, December). These papers are now making their way into publication.

During this same time I wrote poems. I was a featured reader at venues in Canberra and Melbourne, and my long poem ‘Stone Postcard’ was requested for publication in Puncher and Wattman’s forthcoming *Contemporary Australian Poetry* anthology.

Patrick Mullins

As the inaugural Donald Horne Creative and Cultural Fellow for 2015, I chiefly devoted my energies to two research and creative practice projects: the first, a new adult novel that is currently under consideration; and second, a biography of Sir William McMahon, prime minister of Australia from 1971–72. I presented in-progress research from that biography at the 2015 AAWP Conference at Swinburne University, and my biographical essay of McMahon, entitled ‘A Liberal View’, led to my receipt of the 2015 Scribe Nonfiction Prize for Young Writers in December. I have been awarded a 2015–16 fellowship with the Prime Ministers Centre at the Museum of Australian Democracy to continue my work on this biography. Outside of these projects, I have: presented work from my PhD thesis at the inaugural IABA conference; contributed a chapter to a book on life writing (to be published in 2016); contributed profiles to the Biographical Dictionary of the Senate (to be published in 2016); and was the managing editor for *FIRST*, the Faculty of Arts and Design’s annual anthology of creative writing, with the 2015 anthology—entitled *Blood and Flesh*—published in December.

Paul Munden

I joined the CCCR this year as Postdoctoral Research Fellow (Poetry and Creative Practice), and took on the role of Associate Editor of *Axon: Creative Explorations*, and of Program Manager for the International Poetry Studies Institute (IPSI). The latter involved organising the poetry festival, *Poetry on the Move*, which brought together 40 poets and scholars; a single-day symposium in May was followed by a ten-day program in September, exploring collaborative practice, prose poetry, and material poetics among other research topics. As Director of the UK's National Association of Writers in Education, I continued to edit NAWE's two publications, *Writing in Education* and *Writing in Practice: The Journal of Creative Writing Research*. I also continued as founding co-editor of *Meniscus*, the online literary journal established by AAWP. In addition to a paper (co-written with Paul Hetherington) and a performance with fellow prose poets at the AAWP Conference in Melbourne, I presented papers at five European events during June/July, including *Great Writing*, *The 10th International Conference on the Arts in Society*, and the 11th symposium of the European Association of Creative Writing Programmes. A particular focus was on poetry as a form of response to other artworks, including Laurence Sterne's visual interjections in *Tristram Shandy*. My work with Jen Webb, 'Where is the Music?' presented at the Bath Spa University Writing Digital conference, was included in the staff exhibition, *Traces and Hauntings*, at the Belconnen Arts Centre. *Analogue/Digital*, a volume of my new and selected poems, was published in May and launched at the UC in September.



Paul Munden presenting in the Poetry and Move Festival at Manning Clark House. Photo: Jen Webb

Satendra Nandan

2015 was an active year: I was invited to give the keynote paper at the biennial conference the Centre for the International Study Literatures in English (CISLE) conference at the University of Gottingen, Germany. The paper has been selected for publication. My book of essays *Brief Encounters: Literature and beyond* (Ivy Press), was launched at the CISLE conference by Professor Wolfgang Zach, the Chair and Director of CISLE. This book was also launched in Canberra by Professor Don Aitkin, former Vice-Chancellor of UC, in November and it will be launched in Fiji in February 2016. I had several short stories and poems published in journals and newspapers and I continue to write a weekly column on a variety of subjects in the South Pacific's most widely circulated daily, *The Fiji Sun*. These pieces are now being collected in a fourth book of essays to be published next year.

On my way to Gottingen, I visited Singapore and met the Director of the Creative Centre, Professor Kirpal Singh, at the Singapore Management University (SMU), to help establish a creative link between SMU and CCCR. On my return trip I visited Delhi and Shimla and gave a talk in Delhi on Creative Writing at Vidya Niketan, attended by around 250 people; and a seminar at the Indian Institute of Advanced Study in Shimla on the Indian Diaspora in the Pacific. I also gave readings in Germany, Delhi and Shimla and I have been invited to the Oceanic Modernism conference at USP and to Singapore to talk about writing in early 2016.



Cyclescapes by Angelina Russo in *Traces and Hauntings* at the Belconnen Arts Centre.

I am currently researching for a major historical novel based on the indentured experience, which goes into the history of this ‘new system of slavery’ in the South Seas, beginning in 1879: 2016 is the centenary of its abolition. The novel is set in three cities: Suva, Canberra and Delhi.

Angelina Russo

As well as producing several joint publications, I initiated and convened two major events in 2015: *Transformation in Cultural Leadership*, a three-day cultural leadership masterclass; and the *Mobile Makers Forum One*, two days of seminars, workshops and exhibitions. It was the first time the cultural leadership masterclass has been run, and it attracted 20 participants from around the ACT. *Forum One* was an initiative of the *Mobile Makers* research lab that I am coordinating. *Mobile Makers* brought together 13 researchers from nine organisations to explore the future of digital design and fabrication. During the year I also gave an invited talk on ‘Museums as Creative Incubators’ at the University of Edinburgh and a keynote address ‘STEM to STEAM: 21st Century Learning’, at the Queensland Art Museum. I also presented at the *Museum Communication: Practices and Perspectives* conference at the Royal Danish Academy of Sciences and Letters in Copenhagen. I received two ACT Innovation grants worth, respectively, \$11,000 and \$55,000 for the *Digital Screens Report* and *Pavilion X* project.

Lisa Scharoun

This year I focused on creating a new research lab – the Cross-Cultural Design Lab (CCDL) with Dr Fanke Peng. To support the lab I published papers on cross-cultural design and study abroad in the journals *Perspectives* and the *International Journal of Arts and Sciences*. I created an awardwinning ‘Story-telling Time Machine’ prototype for the ‘InnovAGE Hack-a-thon’ at the Inspire Centre at UC; and was part of a team that was shortlisted for an AidEx innovation award for our ‘Girasol: wearable childhood nutrition monitor’. My photographic work was shortlisted for two categories in the JM Cameron Photographic Prize for Women Photographers and my work will be displayed in 2016 in Berlin. In addition, I led an honours tour with Carlos Montana Hoyos to Japan, exploring the cities of Tokyo, Nara, Kobe, Kyoto and Osaka. We worked together with postgraduate students at our partner institution, Kobe Design University, facilitating cross-cultural design workshops on packaging design and branding. Fanke Peng and I led a ‘Cultural Industries’ tour to Shanghai, Guangzhou and Shantou, China. We staged three exhibitions on this tour and made many fruitful partnerships with institutions and creative practitioners in China. I secured \$198,000

from the federal government's New Colombo Plan to fund the tour for the next three years.

Tim Sherratt

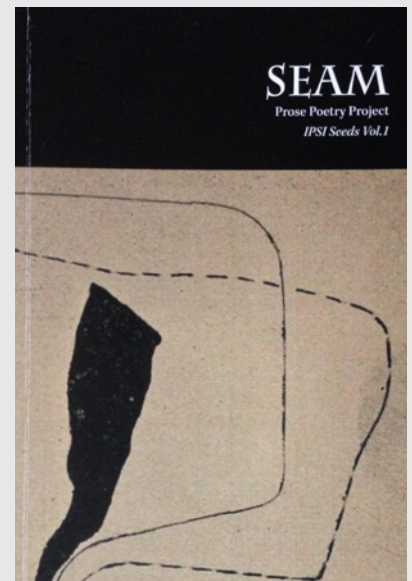
In March 2015 I moved from an adjunct appointment to a part-time position as Associate Professor of Digital Heritage in the humanities discipline while continuing as part of the Trove management team at the National Library of Australia. A highlight of the year was the opportunity to present a keynote address to the international Digital Humanities conference, held for the first time in Australia. My address explored ideas of memory and access around cultural heritage collections, and reflected on my own practice as a hacker and builder. I am currently revising my talk for publication. Two ongoing research projects featured in my keynote were the 'Vintage Face Depot' and 'Closed Access'. The 'Vintage Face Depot' continues my playful but pointed exploration of the uses of computer vision in creating connections to the past. 'Closed Access' examines the meaning of access by looking at what is *not* available—records in the National Archives of Australia withheld from the public through the operations of archives legislation. I've started extending this work to analyse publicly accessible ASIO files.

I have also restarted work on my 'LODBook' project that aims to develop a prototype for publishing data-rich historical narratives. 'LODBook' uses Linked Open Data to capture and expose the contextual web of people, places, events and resources that are often squeezed out of conventional publications. In 2015 I presented a demonstration version to the Linked Open Data in Libraries, Archives and Museums (LODLAM) Summit and a symposium on the future of scholarly publishing.

Shane Strange

This year, I deferred my doctoral candidature to act as course convenor for the writing program. However, this became a busy year as IPSI's Prose Poetry Project emerged as a significant creative and research activity and I found myself contributing, collecting and curating many of the project's activities as well as editing a volume arising from the project: *Seam*. I provided support for the administration of the Vice-Chancellor's International Poetry Prize 2015, as well as supporting IPSI's inaugural Poetry on the Move festival in September. I was guest editor for an edition of *Axon: Creative Explorations* on the 'Creative Cities' in March, and guest co-editor for the latest edition of *Meniscus*, the AAWP's literary journal. With all this, I continued my role as HDR representative with the CCCR, which involved convening the Theory3X3 training program, and instituting the Donald Horne Creative and Cultural Fellowship.

In the second half of the year, I was approached by the Gallery of Australian Design to formulate a Land Development Agency funded project around the Northbourne public housing redevelopment in central Canberra. With Katie Hayne, I was able to suggest a number of programs that will be undertaken in 2016 under the loose title *The Northbourne Project*. With Paul Hetherington, I was also able to secure funding under



Seam – Prose Poetry Project, IPSI Seeds Vol 1, edited by Shane Strange.

the Australian Government's New Colombo Plan for a faculty-led writing program to Japan in June 2016. I continued working with Paul Hetherington and Tony Eaton on our joint paper on creative writing and academic work which was presented at the recent AAWP conference and will be published in the international journal *New Writing* in 2016. I also managed to actually write some of my creative doctoral work.

Bethaney Turner

2015 was a year marked by intense data gathering, ongoing development of relationships with community and local government partners engaged with issues of food justice and the broadening of my research network and research collaborations. At the end of 2014 I was awarded a Vice Chancellor's Excellence Award for Research (an accolade accompanied with research funds) and this, combined with funds received through the University's competitive Early Career Researcher award, enabled me to carry out fieldwork and convene the *Foodscapes* Symposium in October 2015. *Foodscapes* included international speakers from Hong Kong and New Zealand and from across Australia and attracted local media attention. Throughout 2015 I worked closely with fellow CCCR member, Cathy Hope, and UC colleagues from the Faculty of Health to complete a 'healthy high school' project at UC High School Kaleen funded by an ACT Innovation Grant. Cathy and I also co-edited an issue of *M/C Journal* entitled 'Curate'. My food-waste research gained traction in local and national media, including being featured on *The Feed* on SBS. In November I was invited to present at an invitation only symposium, *Bodies, Caring, Eating*, at the University of Sydney where I will also spend part of my research leave in the second half of 2016. I also had the privilege of working with Mitchell Whitelaw on the art work 'Recomposing' (including timelapse images of compost and a 'live' bokashi bucket) for the staff exhibition at the Belconnen Arts Centre. As the year ended, I secured a book contract with Ashgate and very much look forward to spending 2016 writing it.

Alison Wain

I have continued to work collaboratively with laser physicists at the ANU, researching new ways of using light to reveal the detail and beauty of heritage artefacts. Using ultrafast pulse lasers, which remove dirt without the high temperatures and shock waves produced by traditional lasers, the group successfully cleaned gold thread work on fragile silk textiles. This resulted in a publication in the journal *Langmuir*. Furthering my research into the interface between the humanities and technology, I have been exploring the importance of private ownership to the future of large-technology heritage, through feelings of empowerment, social bonding and the development of personal connections to the past. Work in this area has included presenting a paper at the The International Committee for the Conservation of the Industrial Heritage (TICCIH) conference on industrial heritage in Lille, and collaborating with French and German partners to organise the Big Stuff 2015 conference in Lewarde, France. I am also beginning a project with the Molonglo Observatory Synthesis Telescope MOST radio telescope near Canberra which has just turned 50. As well as a historical review of the scientific and social impacts of the telescope the research will explore the relationship between hardware, software and 'bioware' in producing innovation in a scientific and large technology context. This work will also contribute to current initiatives to embed concepts of digital literacy and relevance onto heritage teaching and research.

Jen Webb

This year my activities were split between my role as CCCR director and my own research commitments. In 2015, working closely with Monica Carroll, I saw the formal completion of the ARC project DP130100402: 'Understanding creative excellence: A case study in poetry' (work is ongoing to produce and disseminate outputs). I also began work on a second ARC project, DP150101477: 'Working the Field: Creative Graduates in Australia and China' (with Prof J O'Connor, Monash; Prof S Shan, Shanghai Jiao Tong; and my colleague Assoc Prof Scott Brook). This project, a comparative qualitative study of outcomes for graduates of creative arts degrees, involved me spending time in Shanghai, conducting site visits and participating in the CityLab project at Jiao Tong University. Scott Brook and I, with an excellent team of fellow investigators, ended the year with the award of a further ARC, DP160101440, 'So what do you do? Graduates in the Creative and Cultural Industries'. This project also investigates outcomes for creative graduates, with a specific focus on the labour market implications and hence the value of creative degrees for the creative workforce in Australia and the UK.



During the year I published the first monograph of research methods for creative writers; published a chapbook of poetry, and a further collection of my photographs and Paul Hetherington's poems; and completed the manuscript for a book, co-authored with Dr Caroline Turner from the ANU, on contemporary art and human rights in the Asian context (publ Jan 2016). Finally, I continued my explorations into poetry, including the exhibition of visual poetics with Paul Munden and Paul Hetherington, being an enthusiastic participation in the Prose Poetry Project and, with Caren Florance, undertaking an intensive investigation of the affordances of material poetics.

Mitchell Whitelaw

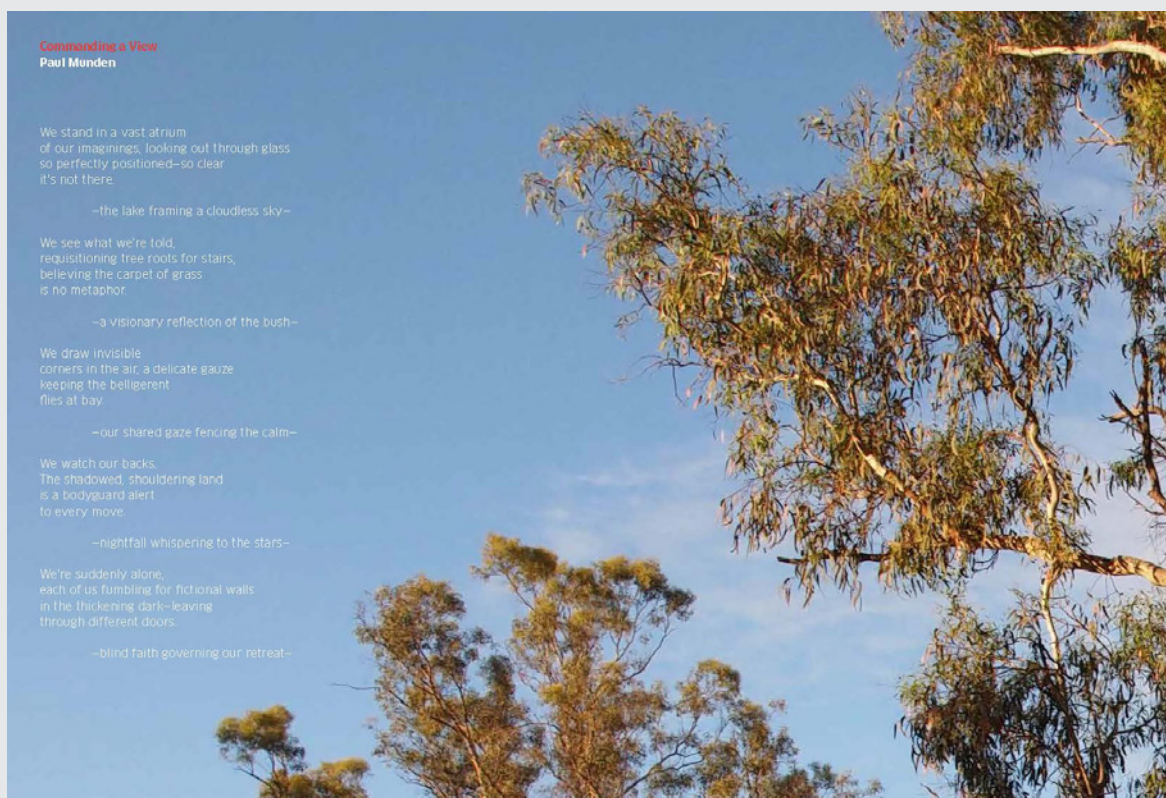
Once again it was a busy year of research projects and engagements. I worked with the Asia Art Archive (AAA) to visualise their multilingual bibliography of Indian Art, visiting Hong Kong in January to give talks and workshops. The results are now online at <http://aaabibliography.org/explore>. AAA researcher Sabih Ahmed and I presented the project at *Recasting the Question*, a symposium on digital art history at the Power Institute, University of Sydney (November 2015). I also contributed to the *Connecting the Nation* project, funded by Airservices Australia, helping to develop a digital portal for Australian civil aviation heritage. The site <http://connectingthenation.net.au> was officially launched in December.

I presented a paper on generative digital heritage and my 2014 project 'Succession' at *Digital Humanities 2015* (July); at the same conference my collaborator Tom Schofield of Newcastle University CultureLab presented our paper on research through design and digital humanities. Geoff Hinchcliffe and I gave a paper on colour in our *Discover the Queenslander* project at *Museums and the Web Asia* in Melbourne (October), and on computational collaboration at *ACUADS* in Adelaide (October). I also presented my

research at invited talks including a keynote at *ALLA* Information Online (February), the State Library of Victoria staff conference (February), and the *Get Real* Symposium at Albury Library and Museum (October). Among several publications from the year, a highlight was having my paper on “generous interfaces” to digital collections published in the open-access international journal *Digital Humanities Quarterly*.

Giulio Zambon

I submitted my PhD thesis for examination within three years from the beginning of my studies. The thesis, titled *Hyperlinks in E-books—Expanding the functionality of end-notes*, was delivered as two hyperlinked sets of documents in HTML format. It consisted of an exegesis (33,000 words, 67 author’s comments, 135 bibliographic references, and 85 abbreviation), an historical novella (23,000 words, 6,000 words of attached information, 219 author’s comments, 124 bibliographic references, and 46 abbreviations), and 5,000 clean lines (i.e. without counting the comments) of Java, JavaScript, JavaServer Pages, Cascading Style Sheets, and HTML.



Commanding a View
Paul Munden

We stand in a vast atrium
of our imagines, looking out through glass
so perfectly positioned—so clear
it's not there.

—the lake framing a cloudless sky—

We see what we're told,
requisitioning tree roots for stairs,
believing the carpet of grass
is no metaphor.

—a visionary reflection of the bush—

We draw invisible
corners in the air, a delicate gauze
keeping the belligerent
flies at bay

—our shared gaze fencing the calm—

We watch our backs.
The shadowed, shouldering land
is a bodyguard alert
to every move.

—nightfall whispering to the stars—

We're suddenly alone,
each of us fumbling for fictional walls
in the thickening dark—leaving
through different doors.

—blind faith governing our retreat—

Paul Munden's poem in the book *Lodge on the Lake: Design Ideas competition*, edited by Michael Jasper and Jen Webb. The book arose out of discussions about ways to celebrate the work of the competition participants, maintain the debate around the idea of a new official residence in Canberra, and broaden the nature and style of reflection. It is available for free download at: <http://www.canberra.edu.au/research/faculty-research-centres/cccr/research/publications>.

2015 Members' Publications

Books

- Egloff, B. & Kelly, K.** (2015). *Sacred Caves of Tam Ting (Pak Ou), Luang Prabang, Laos: Mystery, Splendor, and Desecration*. Bangkok: White Lotus Press.
- Gibson, R.** (2015). *Changescapes*. Perth: UWA Publishing.
- Gibson, R.** (2015). *Memoryscapes*. Perth: UWA Publishing.
- Nandan, S.** (2015). *Brief Encounters: Literature and Beyond*. Fiji: Ivy Press International.
- Webb, J.** (2015). *Researching Creative Writing*. Frontinus Press: Cambridge.

Edited books

- Firth, D.** (Ed.). (2015). *Art Quilt Australia 2015*, Canberra: University of Canberra:
- Gibson R., Ashton, P., & Gibson, C.** (Eds.). (2015). *By-Roads and Hidden Treasures: mapping cultural assets in regional Australia*. Crawley: UWAP.
- Ireland, T. & Schofield, J.** (Eds.). (2015). *The ethics of cultural heritage*. New York: Springer.
- Jasper, M. & Webb, J.** (Eds.). (2015). *The Lodge on the Lake. A Design Ideas Competition*. Canberra: University of Canberra (ISBN 978-1-74088-420-4).

Book chapters

- Brook, S.** (2015). Creative vocations and cultural value. In J. O'Connor & K. Oakley (Eds.), *The Routledge Companion to the Cultural Industries* (pp. 296–304). New York and London: Routledge.
- De la Vega, M.** (2015). The Historiography of Modern Architecture: Twenty-Five Years Later. In Aligrakis, S. & Patricios, N. (Eds.), *Architecture Anthology II: Architectural Theory and History* (pp. 3–16). Athens: Athens Institute for Education and Research (ATTNER).
- De la Vega, M.** (2015). El legado de Henry-Russell Hitchcock. PostScript to the Spanish edition of Hitchcock, H-R. *Modern Architecture: Romanticism and Reintegration* (pp. 299–316). Barcelona: Reverté Editorial.
- Gibson, R.** (2015). Shifting Ground. In A. Elias, R. Harley & N. Tsoutas (Eds.), *Camouflage Cultures: beyond the art of disappearance* (pp. 199–204). Sydney: University of Sydney Press.
- Gibson, R.** (2015). The Pulse in the Past. In D. Carlin & L. Vaughan (Eds.), *Performing Digital: multiple perspectives on a living archive*. (pp. 29–38). London: Ashgate.
- Ireland, T.** (2015). Man with hat and pipe. In S. Brown, A. Clarke and U. Frederick (Eds.). *Object Stories: Artifacts and archaeologists* (pp. 193–200). Walnut Creek, CA: Left Coast Press.
- Ireland, T.** (2015). The ethics of visibility: archaeology, heritage and memories of settler colonialism, in T. Ireland, and J. Schofield (Eds.). *The Ethics of Cultural Heritage* (pp. 105–125). New York: Springer.
- Ireland, T. & Schofield J.** (2015). The ethics of cultural heritage. In T. Ireland & J. Schofield (Eds.), *The Ethics of Cultural Heritage* (pp. 1–10). New York: Springer.
- Jasper, M.** (2015). Speculations on Architectural Research in the University Design Studio. In J. Moloney, J. Smitheram & S. Twose (Eds.), *Perspectives on Architectural Design Research* (pp. 103–106). Berlin: Spurbuchverlag-AADR. (ISBN 978-3-88778-461-4).
- Munden, P.** (2015). Poetry by Heart. In G. Harper (Ed.) *Creative Writing and Education* (pp. 68–70). Bristol: Multilingual Matters.
- Sherratt, T.** (2015). Asking Better Questions: History, Trove and the risks that count. In P. McGuinness (Ed.), *Copyright: Talking about copyright* (pp. 112–24). Sydney: NewSouth Publishing.
- Webb, J.** (2015). Ovid's Artists and Mythic Failure. In T. Conroy and G. Pittaway (Eds.) *Minding the Gap: Writing across Thresholds and Fault Lines* (pp. 155–68). Newcastle: Cambridge Scholars Publishing.

Webb, J. & Melrose, A. (2015). Writers Inc: Writing and Collaborative Practice. In Alexandria Peary and Tom C. Hunley (Eds.). *Creative Writing Pedagogies for the Twenty-First Century* (pp. 102–25). Carbondale Ill: Southern Illinois University Press.

Whitelaw, M. (2015). Representing Digital Collections. In D. Carlin and L. Vaughan (Eds.), *Performing Digital: Multiple perspectives on a living archive* (pp. 77–96). Farnham: Ashgate Publishing.

Whitelaw, M. & Baecker, R. (2015). Epistemological Machines and Protocomputing. In T. Schubert-Minski and A. Adamatzky (Eds.) *Experiencing the Unconventional: Science in art* (pp. 1-16). Singapore: World Scientific.

Refereed journal articles

Brook, S. (2015). The Exemplary Economy: A Hunterian reading of Creative Industries as educative project, *International Journal of Cultural Policy* 22(1): 27–40.

Brook, S. (2015). Cultural Critique in Precarious Times: a response to Simon During, *Australian Humanities Review* 58, <http://australianhumanitiesreview.org/2015/05/01/cultural-critique-in-precarious-times-a-response-to-simon-during/>.

Bullock, O. (2015). Semiotics and Poetry : Why the relational axes might yet increase our understanding of poetic practice, *TEXT* 19(2), <http://textjournal.com.au/oct15/bullock.htm>.

Bullock, O. (2015). From Intuition to the Unconscious : Poetry and assemblage, *Axon: Creative Explorations* 9, <http://www.axonjournal.com.au/issue-9/intuition-unconscious>.

Bobis, M., **Crawford, J.**, Neave, L., & Roma, D. (2015). Imagine Water: An archipelago of mini-essays on water as geography, resource and metaphor”. *Moving Worlds: A journal of transcultural writings* 15(1): 109–125.

Crawford, J. (2015). Transplanting Colenso: Taxonomy and translocation in Leicester Kyle’s *Koronebo*: Joyful news out of the new found world. *Cordite* 51, <http://cordite.org.au/essays/transplanting-colenso/>

Ihle, L. & **Curham, L.** (2015). Reaching Through To the Object: Re-enacting Malcolm Le Grice’s *Horror Film 1*. *Performance Matters* 1 (1-2): 24-40.

De la Vega, M. (2015). Historical Legacy: Henry-Russell Hitchcock and early modernism. *Cuaderno de Notas (Journal of the Department of Composition of the ETSAM)* 16 (July): 73-78.

De la Vega, M. (2015). The Historiography of Modern Architecture: Twenty-five years later. *Athens Journal of Architecture* 1(2), April: 97-110.

Eaton, A. (2015). The Spaces Between: Examining Creative Practice within an academic context; *Text*, Special Issue 32 (October), <http://www.textjournal.com.au/speciss/issue32/content.htm>

Flanagan, J. (2015). Whose History Matters? *Australian Policy and History*, <http://www.aph.org.au/whose-history-matters>

Florance, C. (2015). The Changing Face of Contemporary Letterpress in Australia. *The La Trobe Journal* 95: 64–79.

Florance, C. (2015). Flashdancing through Canberra’s Material Book Cultures. *Axon Journal* 8(1), <http://www.axonjournal.com.au/issue-8-1/flashdancing-through-canberra%E2%80%99s-material-book-cultures>

Gibson, R. (2015). Who Knows the Weather: The memory of Greg Dening, *The Melbourne Historical Journal* 43(1): 4–12.

Gibson, R. (2015). Cast Against Type, *Interventions Journal of Postcolonial Studies* 17(2), Special Issue on Typologies: 196–210.

Hetherington, P. & Rendle-Short H. (2015). Looking and Seeing, *Axon: Creative Explorations* 5(2), <http://www.axonjournal.com.au/issue-9/looking-and-seeing>

Hetherington, P. & Atherton C. (2015). “Unconscionable mystification”?: Rooms, spaces and the prose poem, *New Writing: The international journal for the practice and theory of creative writing* 12(3), <http://www.tandfonline.com/doi/full/10.1080/14790726.2015.1047856>

Heyes, S.A. & A. Saniga (2015). Sensing a Remote Coastal Landscape: How an aboriginal culture camp experience informed conceptual design thinking of public spaces in Australia

[online]. *PAN: Philosophy Activism Nature* 11 (2014/2015): 48–62. <http://search.informit.com.au/documentSummary;dn=698870983397038;res=IELHSS>

Heyes, S.A., New, D., & Tuiteci, S. (2015). Mapping the ‘Unseen’ Landscape: Using participatory mapping to raise awareness of Aboriginal landscapes in the south east of South Australia, *Projet de Paysage: A landscape international review*, Special Online Issue 12: Landscape and Culture. http://www.projetsdepaysage.fr/mapping_the_unseen_landscape

Hope, C. & Turner, B. (2015). The Battle to Open Australia’s Airwaves: The Whitlam government and youth station 2JJ, *Journal of Australian Studies* 39(4): 494–510.

Hope, C. & Henryks, J. (2015). Ethical Entrepreneurship in the Nonprofit Sector: A case study of the Capital Region Farmers Market, *Journal of Corporate Citizenship*, 59: 112–27.

Hope, C., & Turner, B. (2015). Curate, *M/C Journal*, 18(4). Retrieved from <http://journal.media-culture.org.au/index.php/mcjournal/article/viewArticle/1017>

Ireland, T. & Blair, S. (2015) The Future for Heritage Practice, *Historic Environment* 27(1): 4–13.

Komac, U. (2015). The Unconventional Modernity of Jože Plečnik and Bogdan Bogdanović. *Herito. Cold War Modern Architecture* 17-18: 86–97.

Magee, P. (October 2015). Poetry and Risk: On the similarities between recital and composition’ in *Text: Journal of Writing and Writing Courses* 19(2), <http://www.textjournal.com.au/oct15/magee.htm>

Montana, C., Scharoun, L., Poplin, J. (2015). The Importance of Cross-cultural Learning in the Design Disciplines: A case study reviewing a series of short term study tours designed to support cross-cultural exchange in the Asia-Pacific region, *International Journal of Arts and Sciences* 08(05): 435–42.

Mullins, P. (2015). Chasing the future: Journalists writing political history, *Australian Journalism Review* 37(2): 5–17.

Munden, P. (2015). (In and) Outwith the Academy, *Current Writing: Text and reception in Southern Africa*, Special Issue: Teaching creative writing 27(2): 190–98.

Scharoun, L. (2015). Short-term Study Tours as Driver for Increasing Domestic Student Mobility in Order to Generate Global Work-ready Students and Cultural Exchange in Asia Pacific, *Perspectives: Policy and practice in higher education* (pub online: <http://www.tandfonline.com/doi/abs/10.1080/13603108.2015.107591>)

Soleymani, S., Ireland, T., and McNevin, D. (2015). Toning Japanese Tissue Papers: An international survey of paper conservation practitioners, *Bulletin of the Australian Institute for the Conservation of Cultural Materials* 36(2): 116–23.

Turner, B. & Hope, C. (2015). Cultivating Creative Cities: Nonhumans, urban agriculture and ecological belonging. *Axon: Creative Explorations*. Issue 8. <http://www.axonjournal.com.au/issue-8-1/cultivating-creative-cities>

Turner, B. & Hope, C. (2015). Staging the Local: Rethinking scale in farmers’ markets, *Australian Geographer* 46(2), 147–63.

Kono, M., Baldwin, K. G. H., **Wain, A.,** & Rode, A. V. (2015). Treating the Untreatable in Art and Heritage Materials: Ultrafast laser cleaning of “cloth-of-gold”. *Langmuir* 31: 1596–1604.

Webb, J. & Brien, D. (2015). Examining the Creative Arts Doctorate in Australia: Implications for supervisors. *Educational Philosophy and Theory: Incorporating ACCESS* 47(12): 1319–1329.

Schofield, T., Kirk, D., Amaral, T., Dörk, M., **Whitelaw, M.,** Schofield, G. & Ploetz, T. (2015). Archival Liveness: Designing with collections before and during cataloguing and digitization. *Digital Humanities Quarterly* 9(3), <http://www.digitalhumanities.org/dhq/vol/9/3/000227/000227.html>

Whitelaw, M. (2015). Generous Interfaces for Cultural Collections. *Digital Humanities Quarterly* 9(1), <http://www.digitalhumanities.org/dhq/vol/9/1/000205/000205.html>

Whitelaw, M. (Summer 2015). *Accretor*. Generative materiality in the work of Driessens and Verstappen, *Artificial Life* 21 (3): 307–312 .

Nualart-Vilaplana, J., Pérez-Montoro, M. & **Whitelaw, M.** (2015). How We Draw Texts: A review of approaches to text visualization and exploration.” *El profesional de la información* 23 (3): 221–35.

Zambon, G. (2015). Beyond End-Notes: A new paradigm for e-books, *International Journal of Teaching and Education* 04(02): 333–40.

Conference publications: refereed published papers

Antleij, K. & Russo A. (2015). Museums As Creative Labs: 3D food printing inspired by culinary heritage in the context of makerspaces. *MWA2015: Museums and the Web Asia 2015*. Published August 14, 2015. Consulted February 29, 2016. <http://mwa2015.museumsandtheweb.com/paper/museums-as-creative-labs-3d-food-printing-inspired-by-culinary-heritage-in-the-context-of-makerspaces/>

Barrass, S. (2015). Acoustic Sonification of Blood Pressure in the Form of a Singing Bowl, in Proceedings of *the Conference on Sonification in Health and Environmental Data*, York University, 12 September, <http://www.york.ac.uk/c2d2/seminars/sonihed/>

Barrass, S. (2015). Sonic Interaction Design of Pet Furniture with Emotions Using the Interactive Affect *Design Diagram*, *Sixth Workshop on Ubiquitous Music (VI UbiMus)*, Linnaeus University (LNU), Vaxjo, Sweden, June 30th to July 2nd, 2015.

Brook, S. (2015). Those Who Teach: Creative writing and failure, in G. Pittaway and L. Smithies (eds), *Minding the Gap: Writing across thresholds and fault lines, the refereed conference proceedings of the 19th Conference of the Australasian Association of Writing Programs*, http://www.aawp.org.au/publications/minding_the_gap_writing_across_thresholds_and_fault_lines

Bullock, O. (2015). Resonator: Unearthing poetry, in G. Pittaway and L. Smithies (eds), *Minding the Gap: Writing across thresholds and fault lines, the refereed conference proceedings of the 19th Conference of the Australasian Association of Writing Programs*, http://www.aawp.org.au/publications/minding_the_gap_writing_across_thresholds_and_fault_lines

Carroll, M. (2015). A poem is Not the WordsExperience and ontology in the poem, in G. Pittaway and L. Smithies (eds), *Minding the Gap: Writing across thresholds and fault lines, the refereed conference proceedings of the 19th Conference of the Australasian Association of Writing Programs*, <http://www.aawp.org.au/publications/minding-the-gap-writing-across-thresholds-and-fault-lines/>

El-Gack, N. (2015). Climate Change and Community Mitigation Strategies: A role for religions. *15th Annual International Conference on Islamic Studies (AICIS)*, Mandado, Indonesia, 3–6 Sept

Fanaiyan, N. (2015). Dreaming – Narrative or poetry?, in G. Pittaway and L. Smithies (eds), *Minding the Gap: Writing across thresholds and fault lines, the refereed conference proceedings of the 19th Conference of the Australasian Association of Writing Programs*, <http://www.aawp.org.au/publications/minding-the-gap-writing-across-thresholds-and-fault-lines/>

Florance, C. (2015). The Print-performed Poem: Collaborative Material Poetics and the Artist's Book. *Impact 9 International Printmaking Conference Proceedings: Academic papers/illustrated talks/themed panels* (black volume). Hangzhou, China: China Academy of Art Press, 210-216.

Florance, C. (2015). Vitreous Syneresis (I see you sometimes). *Impact 9 International Printmaking Conference Proceedings: Exhibitions/open portfolios/workshop demonstrations/trade fair* (white volume). Hangzhou, China: China Academy of Art Press, 76-79.

Hetherington, P. & Munden, P. (2015). Poetry Reloaded: Revision as practice and art. In E. Bacon, D. Hecq & A. Walker (Eds.), *The Writing the Ghost Train: Rewriting, remaking, rediscovering papers, the refereed proceedings of the 20th conference of the Australasian Association of Writing Programs*. <http://www.aawp.org.au/publications/writing-the-ghost-train-rewriting-remaking-rediscovering/>

Hetherington, P. & Strange, S. (2015). Making the City Otherwise: An experiment in poetry, pedagogy and the urban experience, in G. Pittaway and L. Smithies (eds), *Minding the Gap: Writing across thresholds and fault lines, the refereed conference proceedings of the 19th Conference of the Australasian Association of Writing Programs*, http://www.aawp.org.au/publications/minding_the_gap_writing_across_thresholds_and_fault_lines

Heyes, S.A., New, D., Brash, A., Maher, J., & Nichols, D. (2015). And You Thought We Were Extinct: The revival of Aboriginal cultural practices and economic opportunities in the South East region of South Australia. *International Indigenous Development Research Conference (IIDRC) 2014 Refereed Proceedings*, Ngā Pae o te Māramatanga, New Zealand's Māori Centre of Research Excellence pp. 127-136.

Hinchcliffe, G. & Whitelaw, M. (2015). Colouring Digital Collections: Challenges and opportunities for the use of colour metadata in cultural collections. *Refereed paper presented at Museums and the Web Asia*, Melbourne, October 2015. <http://mwa2015.museumsandtheweb.com/paper/colouring-digital-collections-challenges-and-opportunities-for-the-use-of-colour-metadata-in-cultural-collections/>

Hinchcliffe, G. & Whitelaw, M. (2015). Data, Computation and Creative Collaboration : Reflections on interdisciplinary digital design and research. *Refereed paper presented at ACUADS Conference*, South Australia, September 2015. ISBN 978-0-9942868-1-9. <http://acuads.com.au/conference/2015-conference/#papers>

Hinchcliffe, G. (2015). DaDa Visualisation. *Refereed paper presented at International Symposium of Art*, Vancouver, August 2015. ISBN 978-1-910172-00-1.

Jasper, M. (2015). On Diagonal Time in Le Corbusier's Visual Arts Center. In Jorge Torres Cueco, ed.; *Le Corbusier 50 anos después. Congreso internacional 18 al 20 de noviembre 2015 [Le Corbusier 50 Years Later - International Congress 18-20 November 2015]*. Universitat Politècnica de València. València: Editorial Universitat Politècnica de València, pp. 1043-1060. ISBN: 978-84-9048-373-2, DOI: <http://dx.doi.org/10.4995/LC2015.2015.647>.

Jasper, M. (2015). Embracing Ambiguity in the Teaching Practices of Peter Eisenman and Colin Rowe. In: Westerlund, B., Tham M., Edehold, H., Avila, M., Diedrich, L., Rosenquist, J., Holmquist, A., Maitinen, S., Studedahl, D., Ullmark, P., Lindstrom, K. and Stahl, A., Eds. Nordes 2015: *Design Ecologies- Challenging Anthropocentrism in the Design of Sustainable Futures*. Konstfack – University College of Arts, Crafts and Design, Stockholm, Sweden, 7 –10 June 2015 (ISSN 1604-9705).

Reddy, G. R., Blackler, A., Popovic, V., & Mahar, D. (2015). Methodological Issues with Older Users as Research Participants, *Proceedings of Interplay, LASDR Conference 2015*, 2–5 November, Brisbane, Australia.

Zhang, Rui and **Russo, A.** (2015). Towards Comparative Methods for Evaluating Cross-cultural Digital Creativity in Museum Exhibitions.” *MW/A2015: Museums and the Web Asia 2015*. Published August 9, 2015. Consulted February 29, 2016. <http://mwa2015.museumsandtheweb.com/paper/towards-comparative-methods-for-evaluating-cross-cultural-digital-creativity-in-museum-exhibitions/>

Russo, A. (2015). *Museums as Creative Incubators. Museum communication: Practices and perspectives. International research conference, Danish Royal Academy of Sciences and Letters*, Copenhagen, Denmark; 08/2015 http://www.dream.dk/sites/default/files/activity/DREAM%20conf%202015_papers_total_final_1.pdf

Strange, S. (2015). Curating Fragments: Found ekphrases Vol 1 & 2. In *the Writing the Ghost Train Papers– the refereed proceedings of the 20th conference of the Australasian Association of Writing Programs*, 2015. Melbourne, Vic.: Australasian Association of Writing Programs.

Williams, J. & Hetherington, P. (2015). “The Caravan”: Thresholds and fault lines in digital space, in G. Pittaway and L. Smithies (eds), *Minding the Gap: Writing across thresholds and fault lines, the refereed conference proceedings of the 19th Conference of the Australasian Association of Writing Programs*, http://www.aawp.org.au/publications/minding_the_gap_writing_across_thresholds_and_fault_lines

Reports

Higgins, R. & Brook, S. (2015). The Impact of the 2014/15 Commonwealth Budget Decisions on the Arts, CCCR submission to the Senate Legal and Constitutional Affairs Committee Inquiry.

Curham, L. (2015). *Significance Assessment on the Archives of dLux Media Arts Sydney*. Report prepared for dLux Media Arts. http://www.dlux.org.au/cms/files/dLux_SignificantAssessment_141215.pdf

El-Gack, N. & Yak, G. (2015). Employment and Job Seeking Experiences, Final Report. Submitted to the ACT Government /Community Participation Group.

Ireland, T., Ashton, P., Wain, A., Whitelaw, M. & Abdul Rahim, H. (August 2015). *Connecting the Nation: Australia's Aviation Heritage*. Stage 2 Report, prepared for Air Services Australia.

Ireland, T., Ashton, P., Wain, A., Whitelaw, M., & Abdul Rahim, H. (December 2015). Digital heritage repository and website: *Connecting the Nation: Australia's Aviation Heritage*, <http://connectingthenation.net.au/>

Major written or recorded works

Bullock, O. (2015). *Urban haiku*. Canberra: Recent Work Press.

Bullock, O. (2015). *Tracer*. Canberra: Ampersand Duck.

Crawford, J. (2015). *Lichen Loves Stone*. Kaneohe: Tinfish Press.

Gibson, R. (2015). *Stone Grown Cold*. Melbourne: Cordite Books.

Gibson, R., DeLys, S., & Abrahams, C. (2015). *Energy Grids*, a radio feature published and broadcast by ABC Radio National.

Gibson, R. & McKinnon, M. (2015). *The Farmer's Cinematheque*, a 55-minute documentary film funded by Screen Australia and Film Victoria, premiered at the Adelaide International Film Festival.

Hetherington, P. & Webb, J. (2015). *Watching the World: Impressions of Canberra*, Canberra: Blemish Books.

Jaireth, S. (2015). *Moments*, Sydney: Puncher & Wattmann.

Munden, P. (2015). *Analogue/Digital: New and Selected Poems*, Sheffield: Smith/Doorstop

Strange, S. (2015). *Notes to the Reader: From forgotten books*. Canberra: Recent Work Press.

Webb, J. (2015). *Stolen Stories, Borrowed Lines*. Melbourne: Mark Time Publishers.

Minor written or recorded work

Brook, S. (2015). 'Footscray for example', *Meanjin* 71(1).

Brook, S. (2015). 'Historical Copy' (commissioned), *The Boat*. Commissioning Producer: K. Boltin, Special Broadcasting Services (SBS), <http://www.sbs.com.au/theboat/>

Bullock, O. (2015). 'full yellow moon' (haiku), *World Haiku Review*, January: <https://sites.google.com/site/worldhaikureview2/whr-winter-2015/vanguard-haiku>

Bullock, O. (2015). 'Review of Heartland by Michele Leggott', *A fine line – the magazine of the New Zealand Poetry Society* (February): 5.

Bullock, O. (2015). 'Exegesis' (haibun) and 'fashion and melodrama' (poem), *Otoliths* 36, <http://the-otolith.blogspot.com.au/2014/11/owen-bullock.html>

Bullock, O. (2015). 'tide' (poem), 'A fizzer' (haibun) and 'Its own pulse – A Review of "Poems from Here" by Kathryn Hummel', *foam:e* 12, <http://www.foame.org/>

Bullock, O. (2015). 'suburb, Torbay' (poem) and 'north and south to Canberra' (haiku sequence), *Axon: Creative Explorations* 8, <http://www.axonjournal.com.au/issue-8-1/north-and-south-canberra-and-suburb-torbay>

Bullock, O. (2015). 'the candidate' (poem), *Bukker Tillibul*, <http://bukkertillibul.net/Text.html?VOL=9&INDEX=4>

Bullock, O. (2015). 'midnight' (haiku). In *A Vast Sky – An Anthology of Contemporary World Haiku*, ed. B Ross, Bangor, ME: Tancho Press, p. 157.

Bullock, O. (2015). 'thinking of your hands' and 'shopping' (haiku), with S Peachey 'over the wind-drift' (haiku sequence) and 'Review of "Evening in the Plaza" by Jeffrey Woodward', *Kokako* 22: 11, 25, 28, 70.

Bullock, O. (2015). 'consumption' and 'baked' (poems), *Meniscus* 3(1): 11–12, <http://www.meniscus.org.au/Meniscus;Version3,Issue1%5BFINAL%5D.pdf>

Bullock, O. (2015). 'empty room' (poem), *Landfall* 229: 117.

Bullock, O. (2015). 'the student' and 'as we walk on' (tanka), *Eucalypt* 18: 36, 40.

Bullock, O. (2015). 'Piano tanka' (tanka sequence), *The Canberra Times*, 30 May.

- Bullock, O.** (2015). 'dreams of Cornwall' (haiku) and 'if I don't' (tanka), *A Hundred Gourds*, 4(3), <http://ahundredgourds.com/ahg43/haiku01.html>
- Bullock, O.** (2015). 'Angel days' (haibun), 'seminar' and 'nodding to her story' (haiku), *Presence* 52: 24, 53.
- Bullock, O.** (2015). 'man on a bicycle' and 'homeless man' (haiku) and with S Peachey, '5 days in a perfect world' (haiku sequence), *Kokako* 23: 17, 18, 28–29.
- Bullock, O.** (2015). Four prose poems. In *Seam – prose poetry project*, ed. S Strange, Canberra: IPSI, pp. 42, 51, 79, 83.
- Bullock, O.** (2015). 'gestures' (poem), *Social Alternatives* 34(2): 19.
- Bullock, O.** (2015). 'life alone' and 'two attempts' (haiku) in *Nest Feathers: Selected Haiku from the First 15 Years of The Heron's Nest*, The Heron's Nest Press, pp. 122, 151.
- Bullock, O.** (2015). 'he looks furious' (tanka) in *Euclalypt* 19: 16.
- Bullock, O.** (2015). 'roadside' (haiku), in *The Heron's Nest XVII*: 4, <http://www.theheronsnest.com/December2015/haiku-p4.html>
- Bullock, O.** (2015). 'black swan' (haiku), *Akita International Haiku Network*, <http://akitahaiku.com/2015/12/05/the-results-of-the-17th-hia-haiku-contest/>
- Crawford, J.** (2015). 'glowing cloud', in *The Capilano Review* 3(26): 29–31.
- Crawford, J.** (2015). 'pink asper', in *Otoliths* 37, <http://the-otolith.blogspot.com.au/2015/04/jen-crawford.html>
- Crawford, J.** (2015). 'as chekhov well knew', 'the social work intern', 'he turns his hand'. In *Seam – prose poetry project*, ed. S Strange, Canberra: ISPI.
- Crawford, J.** (2015). 'he turns his hand'. In *He Turns His Hand*. Film dir. Owen Bullock. Canberra.
- Curham, L.** (2015). 'Artists in Canberra'. In *Uncertain Times*. Black, G (ed.). Canberra, You are Here Festival.
- Gibson, R.** (2015). 'Lodge Upon Lake'. In M. Jasper and J. Webb (eds) *The Lodge on the Lake: A Design Ideas Competition*, Canberra: Centre for Creative and Cultural Research, <http://www.canberra.edu.au/multimedia/CMS-training/lodge/lodgeonthelakebook.pdf>
- Hetherington, P.** (2015). 'A review of *The Poet as Phenomenologist: Rilke and the New Poems by Luke Fischer*', *Cordite Poetry Review* 52. Toil, <http://cordite.org.au/reviews/hetherington-fischer-rilke/>
- Hetherington, P.** (2015). 'A review of *Towards the Equator* by Alex Skovron', *Australian Book Review* 372 (June–July)
- Hetherington, P.** (2015). *Jars* (chapbook of 21 poems), Canberra: Authorised Theft.
- Hetherington, P.** (2015). 'An Alternative Lodge' (poem). In M. Jasper and J. Webb (eds) *The Lodge on the Lake: A Design Ideas Competition*, Canberra: Centre for Creative and Cultural Research, <http://www.canberra.edu.au/multimedia/CMS-training/lodge/lodgeonthelakebook.pdf>
- Hetherington, P.** (2015). 'Roadways' (poem), *Toasted Cheese* 15(4), <http://tclj.toasted-cheese.com/2015/15-4/roadways-by-paul-hetherington/>
- Hetherington, P.** (2015). 'Rooftop' (prose poetry sequence), *Western Humanities Review* 69(2): 179–84.
- Hetherington, P.** (2015). 'Wave' (poem), *Panorama*, the *Canberra Times* (October 24), p. 18.
- Hetherington, P.** (2015). 'What was left' (poem). In Geoff Page (ed), *The Best Australian Poems 2015*, Melbourne: Black Inc, p. 33.
- Hetherington, P.** (2015). 'What was left' (poem), *Cordite* 51(1): UMAMI, <http://cordite.org.au/poetry/umami/what-was-left/>
- Hetherington, P.** (2015). 'Touch', 'Sculptures', 'Hills', 'Ash', 'Green' and 'Shower' (poems). In *Seam – prose poetry project*, ed. S Strange, Canberra: ISPI, pp. 16, 26, 38, 58, 66 and 87.
- Hetherington, P.** (2015). 'Five Occasions of Water' (poetic sequence), *Westerly* 60(1): 16–17.

- Hetherington, P.** (2015). 'Burnt Umber' (poem), *Panorama*, the *Canberra Times* (May), pp. 16, 18.
- Florance, C.** with **Bullock, O.**, Gross, P., Haynes, N., **Munden, P.**, Smith, M., **Strange, S.** (2015). *Snipe*. Canberra: Ampersand Duck. Collaborative zine project (ongoing).
- Hope, C.** (2015). 'The summer holidays are over but we shouldn't stop playing', *The Conversation* (6 February), <https://theconversation.com/the-summer-holidays-are-over-but-we-shouldnt-stop-playing-37153>
- Hope, C.** (2015). 'Happy birthday Triple J: Australian radio's enfant terrible turns 40', *The Conversation* (19 January), <https://theconversation.com/happy-birthday-triple-j-australian-radios-enfant-terrible-turns-40-36254>
- Ireland, T.** & Brown, S. (2015). Web resources from the (in)significance symposium, <http://www.canberra.edu.au/research/faculty-research-centres/cccr/resources/in-significance>
- Magee, P.** (2015). 'Virgil prays', *Panorama Magazine*, *The Canberra Times* (June 9), p. 18.
- Magee, P.** (2015). 'Data collection', 'Chapter 3 (excerpt)' and 'Ploy'. In K. Kelen and G. Page (eds), *The House is Not Quiet and The World is Not Calm: Poetry from Canberra*. Macao: ASM, Cerberus Press and Poetry at the Gods, pp.127–29.
- Magee, P.** (2015). 'Interview with Samuel Wagan Watson,' *Australian Poetry Journal* 5(1), <http://apj.australianpoetry.org/issues/apj-5-1/essay-interview-with-sam-wagan-watson-by-paul-magee/>
- Magee, P.** (2015). 'An interview with C.D. Wright by Paul Magee', *The American Poetry Review* 44(6), <https://aprweb.org/poems/an-interview-with-c-d-wright-by-paul-magee>
- Magee, P.** (2015). 'Rapid eye movements in the U.S.A.', *Axon: Creative Explorations* 8(1), <http://www.axonjournal.com.au/issue-8-1/rapid-eye-movements-usa>
- Munden, P.** (2015). 'A new and correct map of the world', *Axon: Creative Explorations* 8(1), <http://www.axonjournal.com.au/issue-8-1/new-and-correct-map-world>
- Munden, P.** (2015). 'The forest', *Axon: Creative Explorations* 8(1), <http://www.axonjournal.com.au/issue-8-1/forest-opal>
- Munden, P.** (2015). 'Opal', *Axon: Creative Explorations* 8(1), <http://www.axonjournal.com.au/issue-8-1/forest-opal>
- Munden, P.** (2015). 'Trench Cello', IPSI (March), <http://ipsi.org.au/content/trench-cello>
- Munden, P.** (2015). 'Fugue', IPSI (December), <http://ipsi.org.au/content/fugue>
- Munden, P.** (2015). 'Here and there', *KG Confidential: A Festschrift for Katherine Gallagher*, London: Circle Time Press, p. 52.
- Munden, P.** (2015). *Keys* (chapbook of 21 poems), Canberra: Authorised Theft.
- Munden, P.** (2015). 'Commanding a view'. In M. Jasper and J. Webb (eds) *The Lodge on the Lake: A Design Ideas Competition*, Canberra: Centre for Creative and Cultural Research, <http://www.canberra.edu.au/multimedia/CMS-training/lodge/lodgeonthelakebook.pdf>
- Strange, S.** (2015). 'Antoni Gaudi tests gravity', 'Animal', and 'Navigate'. In *Seam – prose poetry project*, ed. S Strange, Canberra: ISPI.
- Strange, S.** (2015). 'Taking writing as knowledge: review of Tara Mokhtari (eds) *The Bloomsbury Introduction to Creative Writing*'. *Text: Journal of writing and writing courses*, 19(2). http://www.textjournal.com.au/oct15/strange_rev.htm
- Strange, S.** (2015). 'A slow dance: Shane Strange reviews *Moments* by Subhash Jaireth.' <http://rochfordstreetreview.com/2015/12/07/a-slow-dance-shane-strange-reviews-moments-by-subhash-jaireth/>
- Strange, S.** (2015). *Found ekphrases: 'Frames' and 'Space'* [Artists Books].
- Strange, S.** & **Florance, C.** (2015). *SWIPE* (Zine). Canberra: Ampersand Duck.
- Webb, J.** (2015). 'Depth & Surface: *Moments* by Subhash Jaireth', *Rochford Street Review* 16 (October–December).

- Webb, J.** with DJ Baker and N Sulway (2015). 'Exquisite cadaver: Useful writing experiment or just a good game?', *The Conversation* (22 January), <https://theconversation.com/exquisite-cadaver-useful-writing-experiment-or-just-a-good-game-36482>
- Webb, J.** (2015). 'Bête à Chagrin', and 'Four Cities' (in Chinese translation), 诗与思 2: 为新诗守成, 打造诗坛金字塔 / *Poetry and Thought: Conservative New Poetry, poetry build pyramids* 2 (August), pp. 255–59.
- Webb, J.** (2015). *Gaps* (chapbook of 21 poems), Canberra: Authorised Theft.
- Webb, J.** (2015). 'History', 'Practice', 'Resignation', 'Lost', 'Doors', 'Regret', in Shane Strange (ed), *Seam: Prose Poetry Project*, IPSI Seeds Vol 1, Canberra, pp. 10, 23, 43, 59, 74, 82.
- Webb, J.** (2015). 'The Family History'. In Sarah Holland-Batt and Brook Emery (Eds.) *Australian Poetry Anthology* 4: 11.
- Webb, J.** (2015). 'Metamorphoses', and 'Desire lines', *Poetry New Zealand*, Yearbook 2 (November), 183–84.
- Webb, J.** (2015). 'A person used to dying is never hard to wake'; and 'Ariadne and Theseus settle down'. In Geoff Page and Kit Kelen (Eds.) *The House is not Quiet and the World is not Calm*. Macau: ACM-Flying Islands Press, 107–108.
- Webb, J.** (2015). 'Almost a prayer'. In Jordie Albiston and Kevin Brophy (Eds.), *Prayers of a Secular World*. Melbourne: Inkerman & Blunt, p. 116.
- Webb, J.** (2015). 'Attunga Point'. In M. Jasper and J. Webb (eds) *The Lodge on the Lake: A Design Ideas Competition*, Canberra: Centre for Creative and Cultural Research, <http://www.canberra.edu.au/multimedia/CMS-training/lodge/lodgeonthelakebook.pdf>
- Williams, J.** (2015). *Nets* (chapbook of 21 poems), Canberra: Authorised Theft.
- Williams, J.** (2015). 'Lodge'. In M. Jasper and J. Webb (eds) *The Lodge on the Lake: A Design Ideas Competition*, Canberra: Centre for Creative and Cultural Research, <http://www.canberra.edu.au/multimedia/CMS-training/lodge/lodgeonthelakebook.pdf>

Conferences, Symposia, Workshops & Invited Lectures

Stephen Barrass

Keynote Speaker: Sonic Information Design. *International Conference on Auditory Display*, Graz, Austria, 6-10 July, <http://iem.kug.ac.at/icad15/>

Keynote Speaker: Sonic Interaction Design of Pet Furniture with Emotions. *Sixth Workshop on Ubiquitous Music (VI UbiMus): From Digital Arts to Ubiquitous Music*, Linnaeus University (LNU), Vaxjo, Sweden, 30 June–2 July.

Keynote Speaker: Creative Practice with Biology (with Adcock, M. & Seccombe, E.). *Bioscience Education Australia Network Meeting*, Shine Dome, Canberra, 8–10 December.

Scott Brook

Practical Economies of Cultural Work. *41st Social Theory, Politics and the Arts Conference*, University of South Australia, Adelaide, 11 December.

The Cultural Field and the State. *Minor Culture, Conference of the Cultural Studies Association of Australasia*, University of Melbourne, 3 December.

Funemployed in the City of Literature. *The Australasian Association of Writing Programs' 20th Annual Conference*, Swinburne University, Melbourne, 30 November.

Creative Labour and the Cultural Field and The Australian Literary Field. *Shanghai CityLab Summer School*, Shanghai Jiaotong University, Shanghai, 7 & 9 July.

Funemployed in the City of Literature. *The Arts in Society Conference*, Imperial College, London, 27 July.

The Limits of Cultural Field Analysis: Bourdieu and practice theory. *Beyond the Fields We Know*, UTS, Sydney 26 February.

Owen Bullock

Warp and Weft: Aesthetics of the poem as an artefact of experiences in time (with **Fanaian, N.**). *Writing the Ghost Train, 20th AAWP Conference*, Swinburne University, Melbourne, 30 November–2 December.

Displaced Metaphors: Collaborative poetic responses to language in a postphysical world (with L McKnight and R Todd). *Writing the Ghost Train, 20th AAWP Conference*, Swinburne University, Melbourne, 30 November–2 December.

Ghost...fragments...: Introducing the Prose Poetry Project (with **Carroll, M., Crawford, J. & Munden, P.**). *Writing the Ghost Train, 20th AAWP Conference*, Swinburne University, Melbourne, 30 November–2 December.

The Prose Poetry Project: A presentation, discussion and reading. (Atherton, C., **Munden, P., Strange, S., Webb, J.**), *Poetry On The Move*, University of Canberra, 7 September.

Poetry Reading. *Poetry at the Gods*, Canberra, 9 September.

Monica Carroll

The Unrevolution of Data Visualisation in Poetry. *IPSI Symposium*, University of Canberra, May.

Poet and Community: Findings from an ARC Discovery Project (with **Webb, J.**), *Writing the Ghost Train, 20th AAWP Conference*, Swinburne University, Melbourne, 30 November–2 December.

The Heresy of Paraphrase (with **Dickerson, A.** *Writing the Ghost Train, 20th AAWP Conference*, Swinburne University, Melbourne, 30 November–2 December.

'Ghost...fragments...: Introducing the Prose Poetry Project (with **Crawford, J., Munden, P. & Bullock O.**)', *Writing the Ghost Train*, 20th AAWP Conference, Swinburne University, Melbourne, 30 November–2 December.

The Minority and the Multiverse (with **Webb, J.**). *Cultural Studies Association of Australasia*, University of Melbourne, 3 December.

Jennifer Crawford

Plectopia, or How to be in Several Places at Once. *Poetry on the Move*, University of Canberra, Canberra, September.

'The Foreigner Lives Within': Rereading Ming Cher's rewritten Spider Boys. *Writing the Ghost Train*, 20th AAWP Conference, Swinburne University, Melbourne, 30 November–2 December.

Poetry Reading, *Poetry on the Move*, Manning Clark House, Canberra, September.

'Ghost...fragments...: Introducing the Prose Poetry Project (with **Carroll, M., Munden, P. and Bullock, O.**)', *Writing the Ghost Train*, 20th AAWP Conference, Swinburne University, Melbourne, 30 November–2 December.

Louise Curham

'Tending the Archive', *Australian Society of Archivists's conference*, Hobart 20 August.

Tending the Archive, talk to *National Archives of Australia, Government Information Assurance and Policy branch professional update seminar*, 8 October.

Re-enactment / Repetition / Reiteration / Re-performance as Embodied Research (with Dr Lucas Ihlein), *Art Association of Australia & NZ (AAANZ) Conference*, QAGOMA, Brisbane, 25 November.

Macarena de la Vega de León

Turkey in Modern Architecture since 1900: From Inspiration to Authenticity. *ARCHTHEO'15 Theory and History of Architecture Conference*, DAKAM (Eastern Mediterranean Academic Research Center) Istanbul, Turkey, 5 November.

Re-Reading the Historiography of Modern Architecture. *SAHLANZ (Society of Architectural Historians Australia and New Zealand) Inaugural PhD Symposium*, University of Queensland, Brisbane, November.

Anthony Eaton

The Spaces Between: Examining creative practice within an academic context. *IRSCL*, 2015. University of Worcester, 8–12 August.

Nawal El-Gack

Microfinance and Poverty Reduction Strategies. Public lecture at Universitas Negeri Islam (UIN) in Jakarta, Indonesia, September.

The Case of South Sudan Conflict and its Impact on Sudan. *The 38th Annual African Studies Association of Australasia and the Pacific Conference*, Deakin University, Melbourne, Australia, 28–30 October

Dianne Firth

Inspiration from the Land. *ADEAS (Australian Decorative and Fine Arts Society)* 25 June.

Landscape into Art, *Guides at the National Gallery of Australia*, 21 September.

Art Quilts: Evolution & Revolution. *Art Quilt Australia Conference*, 24 October.

Caren Florance

Ampersand Duck: Letterpress practice. Penland School of Crafts, North Carolina, USA, 10 June.

Machine Translations: Poets, poetics and the artists' book. *artist book Brisbane event (abbe)*, Brisbane, Australia, 16–18 July.

The Print-performed Poem: Collaborative material poetics and the artist's book, *Impact 9: Printmaking in the Post-print Age*, China Academy of Art, Hangzhou China, 22–26 September.

Material Poetics Panel, *Poetry on the Move*, University of Canberra, September.

Interfacing Pages, *Pure Potential: Translation, process and artists' books*: Keynote, *CREATEC Symposium 2015*, Edith Cowan University, Perth, 19 October.

Pas de Deux and Thinking about Artists' Books. Noosa Regional Gallery, Qld, Australia, 23–24 October 2015.

Retinal Persistence: Performing the text. *Writing the Ghost Train*, 20th AAWP Conference, Swinburne University, Melbourne, 30 November–2 December.

Paul Hetherington

Poetry Reading: *Manning Clark House*, Canberra, 29 July.

Poetry Reading: *Poetry at the Gods*, Canberra, 14 July.

'Unconscionable mystification?': Rooms, spaces and the prose poem. 18th Annual Great Writing Conference, Imperial College, London, 21 June.

Travelling in Poetry: Slow movement at light speed. *CCCR Seminar Series*, University of Canberra, 25 May.

Scott Heyes

Counter-Mapping in an Australian Aboriginal Community: Reshaping perceptions of country. *Special Session of the American Association of Geography Conference, Public Art Geographies of Transculturalism*, Chicago, Illinois, 20–25 April.

Changing Perceptions of Home: How policy-making has affected Inuit connections and knowledge of the Nunavik homeland. *Development of a Québec Policy on the Arctic: Partnership with the Inuit of Nunavik* Canadian Studies Center, Henry M. Jackson School of International Studies, University of Washington, Seattle, 01 May.

Re-Floating Culture: The revival of Aboriginal knowledge and land management practices in Southern Australia. In Special Conference Session organised by M. Dowsley and S.A. Heyes *Landscapes of Knowledges/Paysages des connaissances*, Canadian Anthropology Society, Laval University, Quebec City, 13–16 May.

Inuit Women's Berry Picking: Lessons on gender, procurement, well-being and the environment (with Dowsley, M. and Bruce, A.). In Special Conference Session organised by M. Dowsley and S.A. Heyes, *Landscapes of Knowledges/Paysages des connaissances*, Canadian Anthropology Society, Laval University, Quebec City, 13–16 May.

Mapping the "Unseen" Landscape: Using participatory mapping to raise awareness of an Indigenous landscape in Australia. *Kluge-Rube Aboriginal Art Collection of the University of Virginia*, Hosted by Director, Margot Walton-Smith, University of Virginia's Anthropology Program, 13 April.

Mapping the "Unseen" Landscape: Using participatory mapping to raise awareness of an Indigenous landscape in Australia. Invited lecture. *Smithsonian's Recovering Voices: Seminar Series in Endangered Languages and Indigenous Knowledge*, Kerby Room, Department of Anthropology, Smithsonian Institution, 2 April. Hosted by Dr Joshua Bell <http://recoveringvoices.si.edu/>

An Arctic Landscape Revisited: The Recent Discovery of a Smithsonian Naturalist's Daily Logs from 1882–1884. *CCCR Seminar Series*, Faculty of Arts and Design, University of Canberra, 23 November.

Geoff Hinchcliffe

Poetry and the Machine. *Poetry on the Move Festival*, University of Canberra, September.

Reverse Archaeology. *Mobile Makers – Forum One*, University of Canberra, July.

DIY Significance: Significance in the Digital Domain. *(in)Significance Symposium*, University of Canberra, May.

Tracy Ireland

More than Planes and Pilots: Connecting communities and collections of aviation heritage. *Aviation Cultures: Science, Technology and People Forum*, University of Sydney, 27 February.

The Ethics of Insignificance. *(in)significance: a discussion of values and valuing in heritage*, University of Canberra, 15 May.

The Ethics of Visibility. *School of Archaeology*, University of York, York, UK, 9 July.

An Archaeology of In-situ Conservation. *Knowledge Transfer and Cultural Exchanges, CHAM International Conference*, Universidade Nova de Lisboa, 15 July.

Heritage Makes You Happy. *GML Heritage Canberra 10th Birthday Celebration*, 26 November.

Reflections on Insignificance - Orhan Pamuk's *Museum of Innocence* and the archaeology of love. *Australian Archaeological Association Conference*, Fremantle, WA, 7 December.

Aviation Voices. *Aviation Cultures Mk II Conference*, University of Sydney, 10 December.

Michael Jasper

On Diagonal Time in *Le Corbusier's Visual Arts Center*. *Le Corbusier 50 Years Later International Congress*, Fondation Le Corbusier, Universitat Politècnica de València, València, 18-20 November.

Embracing Ambiguity in the Teaching Practices of Peter Eisenman and Colin Rowe. *Nordes 2015: Design Ecologies - Challenging Anthropocentrism in the Design of Sustainable Futures*, Konstfack, University College of Arts, Crafts and Design, Stockholm, Sweden, 7–10 June.

Subhash Jaireth

Translation workshop at the Poetry on the Move festival, 1 September.

Poetry reading: Manning Clark House, 28 October.

Luminous Melancholy: Performance of prose pieces and music (with David Pereira) at the National Portrait Gallery, Canberra, 17 October.

Desolato: Performance of a prose piece and music (with David Pereira), National Portrait Gallery, Canberra, 8 August.

Urša Komac

Jože Plečnik and the Public Space. *Vertical Engagement Lecture Series*, Curtin University Perth in September.

The Research Blueprint: Architecture and society. *Architecture, Education and Society*, Barcelona School of Architecture, UPC, June.

Paul Magee

Like We Play Every Minute of Our Own Lives. *Poetry, Memory and Performance*, Cambridge University, 23 March.

Suddenness: On the speed of poetic composition. *School of Literature, Languages & Linguistics Literary Studies Seminar Series*, Australian National University, 15 August.

What Pound, Eliot and Hemingway Cut Out. *Writing the Ghost Train, 20th AAWP Conference*, Swinburne University, Melbourne, 30 November–2 December.

Revising Toward Spontaneity. Plenary panel, *Writing the Ghost Train*, 20th AAWP Conference, Swinburne University, Melbourne, 30 November–2 December.

Revising Toward Spontaneity. *Cultural Studies Association of Australasia Annual Conference*, 4 December.

Composition as Creative Memory: Homeric resonances into the present. *Homer and the Epic Tradition (Homer Seminar VIII)*, Australian National University, 8 December.

Poetry Reading: *The Salt Room*, Gorman House, 18 September.

Poetry Reading: *Poetry Reading at the Hill of Content*, Hill of Content Bookshop, Collins St, Melbourne, 4 December.

Patrick Mullins

The Utility of the Biography of the Contemporary Political Figure in Australia. *LABA Conference*, Flinders University, Adelaide, 1–4 December.

A Liberal View: On the unpublished autobiography of Sir William McMahon. *AAWP Conference*, Swinburne University, Melbourne, 28–30 November.

Paul Munden

Door into the Dark: Laurence Sterne's black page – and beyond. *From Darkness into Light IPSI symposium*, University of Canberra, 1 May.

The National Association of Writers in Education, XI *EACWP symposium* (European Association of Creative Writing Programmes), Madrid, 27–31 May.

Professional Development for Writers: The small print (with A Caldwell). *Beyond the Walls: Creative Writing in the World*, York St John University, 12 June.

The Black Page – and beyond. *Great Writing*, Imperial College London, 20–21 June.

Analogue/Digital: A reading and presentation. *Mix Digital.03*, Bath Spa University, 2–4 July.

'Where is the music?': Remediation and Slow Poetry (with **Webb, J.**). *Mix Digital.03*, Bath Spa University, 2–4 July.

The Marbled Page—'motly emblem of my work': Laurence Sterne and multimodal literacy (with F. Edmonds-Dobrijevic). *Tenth International Conference on The Arts in Society: The Work of Art in the Age of Networked Society*, Imperial College London, 22–24 July.

Poetry Reloaded: The pros and cons (with **Hetherington, P.**). *Writing the Ghost Train*, 20th AAWP Conference, Swinburne University, Melbourne, 30 November–2 December.

Ghost...Fragments...: Introducing the Prose Poetry Project (with **Bullock, O., Carroll, M. & Crawford, J.**). *Writing the Ghost Train, the 20th AAWP Conference*, Swinburne University of Technology, 29 November–1 December.

Angelina Russo

Museums as Creative Incubators. *Digital Education Seminars*, University of Edinburgh. 16 August. <https://roundtown.com/event/9649603/Digital-Education-seminar-Museums-Creative-Incubators-Professor-Angelina-Russo-University-Canberra-Edinburgh-GB>

Keynote Speaker, *STEM to STEAM: 21st Century Learning*, Creative Lab, Queensland Museum, May. http://www.qm.qld.gov.au/Events+and+Exhibitions/Events/2015/05/STEM+to+STEAM+Creative+Lab#.VtOXp_I97tQ

Collective dialogues and contested places: (Re) thinking partnerships between teacher education, student engagement and cultural organisations. Invited Panel Member.

Centennial Hall Chair: Andrew Hiskens *Museums Australia Conference*, Sydney, May. http://www.ma2015.org.au/images/ma2015_program_changes.pdf

Museums as Creative Incubators. *Museum Communication: Practices and Perspectives*, DREAM Conference, Royal Danish Academy of Sciences and Letters, Copenhagen 27 – 28 August. <http://www.dream.dk/sites/default/files/activity/Prog%20DREAM%20conf.pdf>

Lisa Scharoun

Short Term Study Tours as Driver for Increasing Domestic Student Mobility in Order to Generate Global Work-ready Students and Cultural Exchange in Asia Pacific. *IJAS conference*, Nanyang Technology University, Singapore, January.

The Language of Emoji. *Future Tense* ABC Radio National, March.

Is it Time to Over-hall the Mall? *The Drawing Room*, ABC Radio National, November.

Tim Sherratt

Seams & Edges: Dreams of aggregation, access and discovery in a broken world. *ALL4 Online*, Sydney, 3 February, <http://discontents.com.au/seams-and-edges-dreams-of-aggregation-access-discovery-in-a-broken-world/>

Myths, Mega-projects, and Making. Keynote Speaker, *EuropeanaTech 2015*, Paris (via video), 13 February. <http://discontents.com.au/myths-mega-projects-and-making/>

Stories for Machines, Data for Humans. *New Factual Storytelling Symposium*, University of Canberra, 10 April. <http://discontents.com.au/stories-for-machines-data-for-humans/>

Unremembering the Forgotten. Keynote Speaker, *DH2015*, Parramatta, 3 July. <http://discontents.com.au/unremembering-the-forgotten/>

#Borderfarce, Building, and a Hackers' Reward. *National Scholarly Communications Forum*, Canberra, 7 September, <http://discontents.com.au/borderfarce-building-and-a-hackers-reward/>

The Perfect Face. *National Digital Forum*, Wellington, New Zealand, 13 October, <http://discontents.com.au/the-perfect-face/>

Towards a Manifesto for Tactical DH Infrastructure. University of Canterbury, Christchurch, New Zealand, 21 October, <http://discontents.com.au/towards-a-manifesto-for-tactical-dh-infrastructure/>

The Digital Revolution and the Practice of History. Keynote Speaker, *History Teachers' Day*, Macquarie University, Sydney, 5 December, <http://www.slideshare.net/wragge/the-digital-revolution-and-the-practice-of-history>

Shane Strange

Curating Fragments: Found ekphrases Vol 1 & 2. *Writing the Ghost Train, the 20th AAWP Conference*, Swinburne University of Technology, 29 November–1 December.

The Prose Poetry Project: A presentation, reading and discussion (with Atherton, C., **Bullock, O., Crawford, J., Munden, P. & Webb, J.**). *Poetry on the Move*, University of Canberra. 7 September.

Exploring the Intersections of Creative and Academic Life among Australian Academic Creative Writing Practitioners', *Writing the Ghost Train, the 20th AAWP Conference*, Swinburne University of Technology, 29 November–1 December.

Alison Wain

Values are the Key: Drivers of separation and co-operation between different communities of practice. *Big Stuff 2015 Conference*, Lewarde, France, September.

The impact of Personal Connections on Future Interest in Industrial Heritage. *XVIIth Congress TICCIIH*, Lille Region, September.

Digital Heritage Futures – Creating, sharing, preserving (with **Ireland, T.**). *2015 AICCM National Conference*, Hobart, November.

Heritage Communities. *(in)significance: a discussion about values and valuing in heritage*, University of Canberra, May.

Energy, Knowledge, Glory. *CCCR Seminar Series*, Faculty of Arts & Design, University of Canberra, May.

Jen Webb

Poetry and the conditions of practice: A field study. *Field analysis in Australia* conference, Sydney, February.

A Seethe of Poets. *Great Writing conference*, London, June.

'Where is the Music?': Remediation and slow poetry (with **Munden, P.**). *Mix03 Writing Digital conference*, Bath Spa University, July.

Working the Visual. City Lab, Shanghai Jiao Tong University, July.

Poetry reading. Manning Clark House, Canberra. July.

Perfect Partners and Strange Attractors: Ethical but erratic collaborations. *Poetry Symposium*, Deakin University, August.

What I wish I knew before I was published (with Middleton, K. & Daley, P.). *HARDCOPY*, Gorman Arts Centre, September.

The Prose Poetry Project: A presentation, reading and discussion (with Atherton, C., **Bullock, O.**, **Crawford, J.**, **Munden, P.** & **Strange, S.**). *Poetry on the Move*, September.

Creativity and Research. *Creative Ecologies*, WSU Parramatta, September.

What is Creative Research? Keynote Speaker, *Creative Writing Research Symposium*, Griffith University, November.

Getting the Best Out of Research. Keynote Speaker, *USC ARCH seminar*, November.

Poetic judgment: Findings from ARC Discovery Project number 13100402 (with **Carroll, M.**, Brophy, K., & **Magee, P.**). *Writing the Ghost Train, the 20th AAWP Conference*, Swinburne University of Technology, 29 November–1 December.

Poetry: A minor culture (with **Carroll, M.**). *CSAA: Minor Cultures Conference*, December.

Poetry reading: *Poetry at the Gods*, Canberra. November.

Giulio Zambon

Beyond End-Notes: A new paradigm for e-books. *International Conference for Academic Disciplines*, Boston, 26–30 May.

Exhibitions & Curations

Stephen Barrass

The Teaspoon Chandelier: A Documentary Object [sculpture]. *Mobile Makers Forum*, University of Canberra, 31 July.

The Teaspoon Chandelier and *Scribbly Gum: Mt Ainslie* [sculpture]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Owen Bullock

Tracer (with **Florance, C.**) [artist book]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Monica Carroll

Entopoetics (with **Dickerson, A.**) [installation]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Louise Curham

Expanded Cinema Presentation of Anthony McCall's 'Line Describing a Cone' [Performance]. *Cementa 2015*, Teaching and Learning Cinema, Kandos, NSW.

Slowing Down Time (with Healey, S., Elliot, M., & Law, J.) [installation]. Belconnen Arts Centre, 10 June–4 July.

Open Frame (with Abrahams, C.) [performance]. *Room 40's 15th Anniversary Event*, Carriageworks, Sydney, 31 July.

Playful Sound 1 – Louise Curham [performance]. *Playful Sound*, Gorman House, Canberra, 13 August.

Pain Avoidance Machine (with Griswold, E.). Dutton Park, Brisbane, 14 & 15 August.

A film of one's own [archive fever] [solo exhibition]. Huw Davies Gallery, PhotoAccess, Canberra, 22 October–17 November.

Anthony Eaton

Arty Sender [Installation]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Dianne Firth

Pond [Textile]. *Discover, Define, Develop, Deliver*, Craft ACT Design Gallery, 5 November–16 December.

Germination [Textile]. *Light & Life*, Artspace, Box Hill Town Hall, Melbourne, 12 November–22 December.

The Story Continues [Textile]. *History, Her Story*, Narryma Heritage Museum, Hobart, 5 November–29 November.

Spring Grass [Textile]. *Dare to Differ*, Gallery M, Adelaide, 2–25 October.

Flora [Textile] and *Red Hills* [Textile]. *Art Quilt Australia 2015*, National Wool Museum, 24 October–13 December.

El Nino [Textile]. *Evolution, Change, Challenge: A Contemporary Quilt*, Hazelhurst Gallery, Sydney, 28 August–8 September.

Domestic Grid [Textile]. *World Quilt Competition XIX*, USA tour, 13 August 2015–31 January 2016

Pond [Textile]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Inland [Textile]. *Hands all Around*, USA tour, 14 August 2014–31 July 2016.

Ochre Stones [Textile]. *Australia Wide 4*, Australian tour, 24 October 2014–30 September 2016.

Earth Bones #2 [Textile]. *Golden Textures*, Central Goldfields Art Gallery, Maryborough Vic, and Birmingham England, 21 February–9 August.

Caren Florance

Redex (2014), *Interference* (2014), *Transference* (2014), and *WYSIWYG* (2013) [letterpress & artist's books], *Small Publishers*: Brenda May Gallery, Sydney, February 17– March 14.

Redex (2014) [letterpress]. *Between the Sheets*, Gallery East/Gallery Central, Perth, 7 March–2 April.

Cup Space (2015) and *Off-kilter Space* (2015) [letraset on found plates], *Book Plates*, Electric Shadows Bookshop, Canberra, 20 March– 30 April.

Curator: *Book Plates*. Electric Shadows Bookshop, Canberra, 20 March–30 April.

Interference (2014) [artist book] (with poetry by Angela Gardner). *Books by Artists*, Webb Gallery, Queensland College of Art, Brisbane, 16–24 July.

Redex (2014), *Interference* (2014), *PrOn Coktales* (2007), *PrOn Coktales* (2015) and *Ten* (2015) [artist's books]. *Artists' Book Fair*, Webb Centre, QCA, 17–18 July.

Tracer (2015 with **Bullock, O.**) [artist book] and *Vitreous Syneresis (I see you sometimes)* (2014) [installation]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Vitreous Syneresis (I see you sometimes) (2014) [installation] (with poetry by Rice, S.). *Artists' Books*, Henglu Gallery, Hangzhou, China, 22–30 September.

Swipe (2015) (with poetry by **Strange, S., Bullock, O.**, Gross, P., art by Haynes, N.).

Interference (2014) *PrOn Coktales* (2007) *Proseity Poems* (2015) *Ten* (2015) [artist's books]. *Artists' Books + Zines Saved my Life!*, Spectrum Project Space, ECU, Perth, 19–24 October.

Vitreous Syneresis (I see you sometimes) (2014) [installation] (with poetry by Rice, S.). *Writing the Ghost Train*, AAWP Conference exhibition, Swinburne University of Technology, 29 November–1 December.

Ross Gibson

Wayfaring Strangers #1, *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Paul Hetherington

Memory Fields (with **Webb, J.**) [installation]. *Tracings and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Katie Hayne

Love on the Rocks [installation]. *Ground Truthing*, ANU School of Art Foyer Gallery, Canberra, 7-18 April.

The Long Paddock #1–#5 [paintings]. *sPin: ANCA Gallery's 5th Annual exhibition of wearable artworks*, Canberra, 24 June–5 July.

After Glow [installation] and *Ebola Crisis: Three suits* [painting]. *Tracings and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Eat Crow, Crows Eating and Eaten Cow [paintings]. *Book Plates*, Electric Shadows Bookstore, Canberra, March 20–30 April.

Scott Heyes

Curator: *Transects: Windows into Boandik Country*. Naracoorte Caves National Park Information Centre, Naracoorte, South Australia.

Geoff Hinchcliffe

Tate Gallery Explorer [digital media]. <http://gravitron.com.au/tate/>

Michael Jasper

Folding (in the) Past. Coloured Plexiglass [sculpture]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Urša Komac

Pedestrian EUR, [photographs] *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Curator (with Nielfi A.): *The Woodland Learning Centre, a Gateway to the Nation's Box-gum Grassy Woodlands*, Mobile Makers Hub, University of Canberra, Canberra, November.

Paul Munden

'Where is the music?' (with **Webb, J.**). [installation] *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Angelina Russo

[re]cycle spaces (with **Fleming, S.**). [installation] *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Lisa Scharoun

Curator: *Interchange: UAL Alumni in Australia*, Gallery of Australian Design, Canberra, September.

Curator: *48 Hours in Shanghai*, Changpu Art Space, Shanghai, China, November.

Curator: *Visionary: What we Can Create*, D6, Redtory Art and Design Factory, Guangzhou, November.

Ancestors [painting], *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Shane Strange

Found Ekphrases: "Frames" and "Space" [Artist's Books]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Jen Webb

'Where is the Music?' (with Munden, P.) and *Memory Fields* (with Hetherington, P.). *Tracings and Hauntings*, Belconnen Arts Centre, Canberra, 7–30 August.

Jordan Williams

Lung: A remediation [digital media]. *Traces and Hauntings*, Belconnen Arts Centre, Canberra, August 7–30.

Mitchell Whitelaw

The Institutional Harvest [digital media]. *Experimental Thinking/Design Practices*, Griffith University Art Gallery, Brisbane, 18 September–7 November.

The Institutional Harvest [digital media]. *Experimental Practice: Provocations in and out of design*, RMIT Design Hub, Melbourne, 11–30 May.

Editorial Contributions, Boards & Committees, Professional Service

Stephen Barrass

Evaluator: European Commission, Future and Emerging Technologies Grants.

Evaluator: European Commission, Horizon 2020 Grants.

Evaluator: Tekes – the Finnish Funding Agency for Innovation.

Evaluator: Australian Research Council, Discovery Grants.

Conference committee member: *International Conference on Auditory Display*, Graz, Austria, 6–10 July.

Peer Reviewer: *Springer Journal on Multimodal User Interfaces*.

Peer Reviewer: *Science Direct International Journal of Human Computer Studies*.

Peer Reviewer: *Sound and Music Computing*, SMC2016, Maynooth University, Ireland, 26 July–1 August.

Peer Reviewer: *Workshop on Ubiquitous Music (VI UbiMus): From Digital Arts to Ubiquitous Music*, Linnaeus University (LNU), Vaxjo, Sweden, 30 June–2 July.

Scott Brook

Board member: Belconnen Arts Centre (UC delegate).

Owen Bullock

Editor: *Underneath* – the University of Canberra’s Vice-Chancellor’s International Poetry Prize 2015, Canberra: Axon Elements (with Niloofar Fanaian).

Convenor: *Write | Connect HDR Symposium*, University of Canberra, 13–15 August.

Selection panel: New Zealand Society of Authors Mentorship.

Series Editor: IPSI Chapbook Series (with Paul Munden).

International editorial board member: *Axon: Creative Explorations* journal.

Jennifer Crawford

Editorial board: *Journal of Poetics Research*.

Advisory board: *Poetry New Zealand* journal.

International poetry editor: *Axon: Creative Explorations* journal.

Macarena de la Vega de León

Reviewer: *ARCHITHEO’ 15* conference.

Reviewer: *Athens Journal of Architecture*.

Assessor: *Estudios Universitarios de Arquitectura*.

Anthony Eaton

Chair, Ethel Turner Panel: NSW Premier’s Literary Awards, 2015.

Selection committee member: HC Coombs Fellowship, The Australian National University.

Brian Egloff

Field editor: Art and Archaeology Technical Abstracts, Getty Conservation Institute.

Editorial board: *Aboriginal History* Journal.

Dianne Firth

Editor: *Art Quilt Australia 2015* catalogue.

Manuscript reviewer: *Landscape Research* journal.

Deputy Chairperson: ACT Heritage Council (statutory appointment).

Member: Design Review panel (ACT Government).

Jury member: National Trust Heritage Awards, announced 12 November.

Caren Florance

Board member: ANCA Gallery (Ex-tenant position).

Vice-president and editor: Canberra Craft Bookbinders' Guild.

Designer: *Underneath*, UC Vice-Chancellor's International Poetry Prize 2015

Designer: IPSI Chapbooks series, Philip Gross and Katharine Cole.

Designer: *Seam: Prose Poetry Project*.

Designer: *Authorised Theft* chapbook set: *Jars, Keys, Pegs, Gaps, Nets*.

Coordinator: *IPSI Letterpress Workshop* at ANU School of Art.

Ross Gibson

Member: ARC College of Experts.

Board member: Hawke Research Institute.

Member: Expert Assessors Panel of Hong Kong Council for Accreditation of Academic and Vocational Qualifications.

Paul Hetherington

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

Co-founding editor: *Axon: Creative Explorations* (online journal), Canberra: University of Canberra

Board member: Belconnen Arts Centre (UC delegate).

Publications Committee Member: Australasian Association of Writing Programs (AAWP).

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

Scott Heyes

Editorial Board: *Alaskan Journal of Anthropology*.

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

Member: University of Canberra's Human Research Ethics Committee.

Responsible for the design and implementation of a Memorandum of Understanding between UC and the University of South Pacific, effective 2015.

Organising committee member: *Arctic Spring Festival*, May 8–10, Smithsonian's Natural Museum of Natural History, Washington D.C..

Peer-reviewer: *AlterNative: An International Journal of Indigenous Peoples*.

Peer-reviewer: *Australian Journal of Indigenous Education*.

Peer-reviewer: *Landscape Research* journal.

Cathy Hope

Co-editor: 'Curate' Special issue, *M/C Journal*.

Deputy Chair: University of Canberra Student Conduct Committee.

Tracy Ireland

Judging panel (appointed member): ACT National Trust for the 2015 Heritage Awards announced on 12 Nov.

Invited member: Newly established Centre for the Archaeology of the Modern World, La Trobe University <http://www.latrobe.edu.au/archaeology-and-history/research/camw>

Board Member: Australian National Museum of Education.

Co-convenor (with Prudence Black and Peter Hobbins): *Aviation Cultures MkII Conference*, University of Sydney.

Invited participant: Round Table, *Rights-based Approaches to Heritage Management Project*, Australia ICOMOS and Deakin University.

Editorial Board member: *Australian Archaeology* and *Historic Environment* journals.

Subhash Jaireth

Judge, Vice Chancellor's International Poetry Prize 2015, University of Canberra.

Michael Jasper

Member: Academic Board, University of Canberra, Faculty of Arts & Design academic staff member, 2015–2016. Appointed to the six-person Executive Committee.

Member: Master of Architecture and Bachelor of Arts in Architecture Course Restructure Working Group.

Peer Reviewer: *Fusion Journal*.

Peer Reviewer: *Artifact – Special Issue on Design Education*.

Member: National Education Committee, Australian Institute of Architects.

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

Elected Member: Chapter Council, ACT Chapter, Australian Institute of Architects.

Standing Panel Member: Australian and New Zealand Architecture Program Accreditation Procedure.

Member: Walter Burley Griffin Memorial Lecture Committee, ACT Chapter, Australian Institute of Architects.

Urša Komac

Guest editor (with Milica Muminovic), *Fusion Journal* special issue.

Paul Magee

Board Member: Canberra Contemporary Art Space.

Member: National Advisory Council, Australian Poetry Ltd.

ACT representative: Cultural Studies Association of Australasia

Patrick Mullins

Editor: *FIRST 2015: Blood and Flesh*, anthology of creative writing, Faculty of Arts & Design, University of Canberra.

Paul Munden

Assistant editor: *Axon: Creative Explorations* journal.

Co-editor: *Meniscus* journal.

Editor: *Writing in Education*, journal of the National Association of Writers in Education (UK).

Editor: *Writing in Practice: The Journal of Creative Writing Research*.

Director: National Association of Writers in Education (UK).

Executive Committee member: Australasian Association of Writing Programs (AAWP).

Member of judging panel: 'Chapter One', AAWP.

Member of editorial advisory board: Frontinus Press, Creative Writing Studies imprint (UK).

Founding partner: *Cut a Long Story*, online short fiction publishing, www.cutalongstory.com.

Research Associate (ISEA): Rhodes University.

Associate of the Higher Education Academy (UK).

Angelina Russo

Invited International Associate: Research in Digital Education Centre, Moray House School of Education, University of Edinburgh.

Invited editorial reviewer: Kidd, J. (2015) *Representation*, Routledge.

Invited Judge: *Museums Australia Web Awards* (MAPDA) <http://www.mapda.org.au/>

Invited Assessor: Fulbright Awards 2015.

Lisa Scharoun

Board member: Design Canberra.

Tim Sherratt

Committee member: Australasian Association for Digital Humanities.

International Program Committee Member: Digital Humanities 2015.

Advisory Board Member: University of Melbourne Archives.

Data mentor and judge: Digital Humanities Prize, GovHack 2015

Shane Strange

Editor: Creative Cities. *Axon: Creative Explorations*, 5(1).

Editor: Prose Poetry Project. *Seam* (Vol. 1). Canberra: International Poetry Studies Institute.

Guest editor: *Meniscus* journal, 3(2).

Co-administration: Vice Chancellor's International Poetry Prize.

Executive committee member: Australasian Association of Writing Programs (AAWP).

HDR Representative: Centre for Creative and Cultural Research, Faculty of Arts & Design, University of Canberra.

Editorial Board: *Axon: Creative Explorations*, online scholarly journal, www.axonjournal.com.au.

Alison Wain

Editorial Committee Member: *AICCM Bulletin*, the journal of the professional body for heritage conservators in Australia.

Jen Webb

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

Founding Board member: Creative Writing Studies Organization (USA peak body).

Member: Australian-American Fulbright Commission's National Selection Committee.

Chair: National Portrait Gallery 'Literary Portrait' program.

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

Co-founding editor: *Axon: Creative Explorations* (online journal), Canberra: University of Canberra

Publications Committee Member: Australasian Association of Writing Programs (AAWP).

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

Member, editorial panel, *New Zealand Journal of Media Studies*.

Member, Editorial Board, Professional and Higher Partnership in Creative Writing Studies (book publishers, UK).

Australasian Editor, *Arts and Humanities in Higher Education*.

Member, Douglas Stewart Panel: NSW Premier's Literary Awards, 2015.

Panel chair: DesignBuzz: Placemaking and Culture (with Jessica Hemmings and Lucy Simpson), and Sustainable Futures (with Ingrid van der Wacht and Peter Cuming). *Design Canberra*, November.

Grants, Awards & Fellowships

Stephen Barrass

Breathing Trombe Wall, Faculty of Arts & Design Collaborative Research Grant 2015 (\$4,000). With Khorasgani, M. Glover, J. and Bury, J., SIAL Research Group at RMIT

Scott Brook

'Historical Background' (commissioned), in *The Boat*. Commissioning Producer: Boltin, K., Special Broadcasting Services (SBS). Online. <http://www.sbs.com.au/theboat/>

Working the Field: Creative Graduates in Australia and China, Australian Research Council Discovery Project (DP150101477). Chief Investigators: Professor John O'Connor, Monash (lead); Professor S Shan, Shanghai Jiao Tong; Professor Jen Webb, UC; and Associate Professor Scott Brook, UC.

Owen Bullock

Canberra Critics' Circle Award for Poetry.

Co-Winner, 17th Haiku International Association Contest, Japan.

Macarena de la Vega de León

CCCR Higher Degree Researcher Development Grant (\$1200). Travel assistance to travel to Istanbul and attend the *ARCHTHEO'15* Conference.

Faculty of Arts & Design Higher Degree Research conference funding to attend the SAHANZ PhD Symposium, University of Queensland, Brisbane, November.

International Higher Degree by Research Scholarship from January 2016 to August 2017.

Nawal El-Gack

Promoting Unity and Harmony among South Sudanese Communities in Australia. Department of Social Service competitive grant (\$93, 889). Dr Nawal El-Gack (principal investigator), Dr Judy Hemming & Gabriel Yak.

Caren Florance

Craft ACT APM Brooch Commission 2015 (\$2000). One artist each year commissioned to produce a limited edition/collectible brooch for professional members.

ANCA Art Writing Award 2015 (\$500). For best catalogue essay on a show held in the ANCA gallery.

Paul Hetherington

Writing an Ancient Capital in Japan study tour. New Colombo Plan Mobility Program, Department of Foreign Affairs and Trade, ACT Government (\$49,500).

Scott Heyes

Vice Chancellor's Excellence Award: Early Career Researcher (Humanities&Creative Arts).

Cathy Hope

Healthy Eating Habits in High Schools: a Pilot Study of UC High School Kaleen. ACT Health (\$13,844). Co-investigators: Dr Bethaney Turner, Kane, G and Dr Cathy Hope.

Tracy Ireland

Connecting the Nation: Australia's Aviation Heritage, Research consultancy for Airservices Australia. Co-investigator: Professor Paul Ashton, UTS.

Reviving Our Hidden Collections, ACT Heritage Grant.

Michael Jasper

Visiting Scholar, Colombia University, Graduate School of Architecture, Planning & Preservation.

Urša Komac

Design and Architecture Practice Research (DAP_r): Contemporary PhD, Office of Learning and Teaching (OLT) grant (\$496,802), Chief Investigator, Professor Richard Blythe; UC project team leader, Professor Lyndon Anderson; UC team members, Dr Milica Muminovic and Dr Urša Komac. Lead institution, RMIT University.

Paul Magee

Understanding Creative Excellence: A Case Study in Poetry, Australian Research Council (DP130100402). Chief Investigators: Professor Jen Webb, Professor Kevin Brophy and Professor Michael Biggs.

Patrick Mullins

A Liberal View, Scribe Non-Fiction Prize for Young Writers (\$1,500), Scribe Publications and Express Media.

A Liberal View, 2015–16 Australian Prime Ministers Centre Fellowship (\$3,363), Museum of Australian Democracy, Old Parliament House.

2015 CCCR Donald Horne Creative & Cultural Fellow (\$8000).

Angelina Russo

Digital Screens Report: ACT Innovation (\$11,000).

Pavilion X: ACT Innovation (\$55,000), with Stein P.

Lisa Scharoun

Winner of the best use of Kinect at the Innovage Hackaton for 'Story-telling Time Machine', with Associate Professor Carlos Montana Hoyos, Dr Raghavendra Gudur & Dr Fanke Peng.

Shortlisted for the AidEx Innovation award for 'Girasol: Wearable Childhood health and Nutrition Monitor,' with Dr Fanke Peng and Dr Ana Sanchez-Laws.

Shortlisted for the Digital Manipulation and Fine Arts section of the JM Cameron Photographic Prize for Women Photographers for the work: 'Women of Leisure'.

Visionary: an honours and postgraduate tour exploring creative industries in China. New Colombo Plan Mobility Program, Department of Foreign Affairs and Trade, ACT Government (\$198,000).

Visionary: an honours and postgraduate tour exploring creative industries in China. Endeavour AsiaBound program (\$11,500).

Bethaney Turner

Healthy Eating Habits in High Schools: a Pilot Study of UC High School Kaleen. ACT Health (\$13,844). Co-investigators: Dr Bethaney Turner, Kane, G and Dr Cathy Hope.

Alison Wain

Vice-Chancellor's Excellence Award: Unit Satisfaction Survey Recognition Award; for excellent USS data and for teaching strategies to promote on-going student engagement and retention in all the units that she teaches.

Jen Webb

Understanding Creative Excellence: A Case Study in Poetry, Australian Research Council Discovery Project (DP130100402). Chief Investigators: Professor Jen Webb (lead), Associate Professor Paul Magee, UC; Professor Kevin Brophy, UMelb; and Professor Michael Biggs, Hertfordshire.

Working the Field: Creative Graduates in Australia and China, Australian Research Council Discovery Project (DP150101477). Chief Investigators: Professor John O'Connor, Monash (lead); Professor S Shan, Shanghai Jiao Tong; Professor Jen Webb, UC; and Associate Professor Scott Brook, UC.

Vice-Chancellor's Excellence Award: Research Excellence (Humanities & Creative Arts).

The Centre for Creative and Cultural Research (CCCR) focuses on applied research into creative practice, conducting imaginative and practical experiments at the intersection of creative writing, digital technology and contemporary heritage practice. The CCCR is located within the Faculty of Arts & Design at the University of Canberra.

Contact details:

www.canberra.edu.au/cccr

cccr@canberra.edu.au

facebook.com/uccccc



UNIVERSITY OF
CANBERRA

FACULTY OF
ARTS
& DESIGN

CENTRE FOR
CREATIVE &
CULTURAL
RESEARCH