



Centre for Creative & Cultural Research
Annual Report 2017



UNIVERSITY OF
CANBERRA

CENTRE FOR CREATIVE & CULTURAL RESEARCH

ANNUAL REPORT 2017

FACULTY OF ARTS & DESIGN
UNIVERSITY OF CANBERRA

Centre for Creative & Cultural Research Annual Report 2017

Published by the University of Canberra, Bruce ACT 2601

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

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Designed by Katie Hayne

Cover image by Tessa Bell and Tracy Ireland, *Textures of Asinou village*, Cyprus. Image generated in Agisoft Photoscan for the Digital Ruins Project 2017

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DIRECTOR'S REPORT

The CCCR went international during 2017, building on relationships that have been maturing over recent years, and forming new connections overseas. CCCR members, including research candidates, visited research institutes and researchers, participated in research and practice events, co-hosted symposia, and presented conference papers at various venues across Australia, and in New Zealand, Southeast Asia and China, the USA, the UK, and South Africa. We also hosted key international visitors in the CCCR areas of interest—creative labour, creativity and health, heritage practice, and poetry.

As the research landscape changes across Australia—the result of changes to government funding and policy, as well as the rise of new issues requiring research attention—research centres are necessarily adjusting to the new pressures, and also finding new affordances. An important aspect of this, for the CCCR, has been a closer focus on how, and when, the Centre's activities connect with end users and beneficiaries, and an enhanced attention to ways of including members of the public and of other institutions in our creative and research practice, and in planning our events.

Each of the CCCR flagship programs is already thoroughly embedded in communities of practice. Future Heritage is closely affiliated with the aviation history community, and with cultural heritage institutions in Canberra, across Australia, and abroad. The International Poetry Studies Institute (IPSI) has strong ties with poetry studies centres in the UK and, through the Vice-Chancellor's International Poetry Prize and the annual Poetry on the Move festival, is building strong relationships with poets, critics and publishers across the world. And the third area of strength, which accommodates projects in creative vocations, creative play, and resilience and wellbeing, has built a network of external relationships with co-researchers, co-creators, and end users. While both projects and personnel change over time, the focus of the CCCR as a whole remains the contribution of research-based knowledge and applications, focused on the creative domain, and aimed at the building of resilient and sustainable communities, environments and individuals.

We acknowledge the financial, infrastructural and strategic support offered by the Faculty of Arts and Design and the University of Canberra, along with the various organisations and institutions that have collaborated with and/or provided funding over the life of this research centre. And, as Director of the CCCR, I acknowledge with gratitude the continuing energy, ethical intelligence, and creative contributions of the staff, adjuncts and research students affiliated with the Centre.





FLAGSHIP PROGRAM: IPSI

The International Poetry Studies institute (IPSI) further expanded its program of international events, co-organising symposia at the University of Winchester and Oxford Brookes University. In partnership with UK publisher Smith|Doorstop, an anthology of Australian poets *Strange Cargo*, edited by Paul Munden, was launched at both these events, and at other academic conferences in the UK. IPSI's ongoing exploration of prose poetry was also a major feature of the program, with a third anthology of prose poems published, together with individual chapbooks focusing on colour. The third Poetry on the Move Festival organised by IPSI was held from 14–21 September in various locations around Canberra. It attracted over 1200 visitors over the seven days. See the *Events* section for more details about the festival.

The portfolio of poetry competitions administered by IPSI expanded to include an Aboriginal and Torres Strait Islander Poetry Prize, won in this inaugural year by Jeanine Leane for her poem 'Still Gatherers'. The prestigious University of Canberra Vice Chancellor's International Poetry Prize was this year judged by Billy Collins, former US Poet Laureate. First prize was awarded to Eric Berlin for his poem 'Irises'; second prize to Debi Hamilton for 'Having Intended to Visit an Orange Grove, the Poem Finds Itself in a Supermarket'. The winning poems were published together with all those short- and long-listed in an anthology, *Irises*, edited by Monica Carroll and Paul Munden. Winner of the Health Poetry Prize was Joe Dolce, and Arushi Joshi (Hornsby Girls' High School) won first prize in the Young Poets Awards.

Many new poetry books were published and edited by CCCR members in 2017, including sole-authored works by Owen Bullock, Monica Carroll, Ross Gibson, Paul Hetherington and Paul Munden.



The UC Vice-Chancellor's International Poetry Prize 2017 Longlist Anthology. http://www.canberra.edu.au/about-uc/competitions-and-awards/vcpoetryprize/pdfs/irises_VCPP17.pdf

Irises

When my friend's boyfriend's mother died of a tumor, there were umpteen cards in the sympathy section to choose between, and one said, *it's hard to find words...*

a line I could've written for \$4.99, but the front had that painting by Van Gogh, that cobalt blue—the most expensive of the tubes his brother sent to support

his work—iris blossoms fluttering like a moth in different states of flight, and I bet you'd recognize the image. In some hotel rooms, they'll hang two of the same print,

one over each of the beds. Or maybe you know, if you saw it in person and checked the small plaque, how he'd paint in the garden of Saint Remy's asylum. The jaded

watchman at the threshold to the next room of landscapes stared as I leaned toward the picture but kept a mannered distance. How this man became iconic

of unyielding devotion to light—his ravenous eyes wolfing down the flowers before him—is no mystery, just look at those irises, the ones in his eyes in this portrait

of himself as a monk with shaven head, his lids Japanesed, a bow to Hiroshige, whose 'Sudden Downpour' he'd copied as a student, enthralled with the quiet work

of the knife that kept carving as peasants bolted over the footbridge and the boatman leaned harder on his pole to get to shore. Using the same strokes he'd use for a field

of wheat along his bristling jaw, around the cranial curve—the part of the head that's safe to treat as a thing—he arrives at his own eyes, ablaze with distrust. And when you sit

for hours to study how the lamplight breaks across your brow, the bridge of your nose, you might be surprised how long it takes not just to trace all the parts but to be seen

by yourself. The eye that looks back, whichever one you try to pin down, will slightly shift to consider itself, so you end up having two disconnected eyes, each squinting

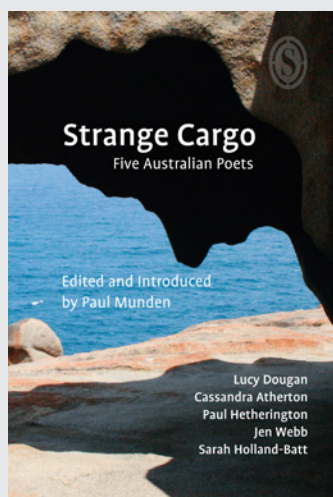
through the mask of who you think you are. A backdrop of emerald radiating from his head obliterates, but only in part, the letters *à mon ami Paul*—this gift he made

of himself then chose to give to himself. I once met a man who had played Jesus on stage, and he said how strange it felt after the curtain, to be watched in the lobby by the audience,

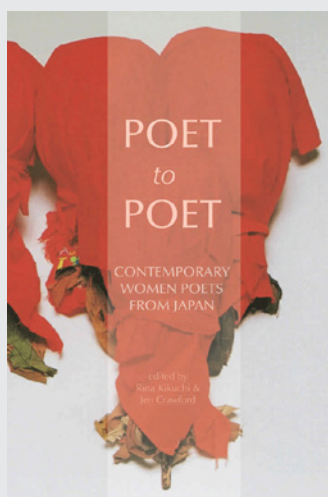
how no one would talk to him or return his gaze, how empty the moonlit roads, how desolate the bike ride home.

Eric Berlin

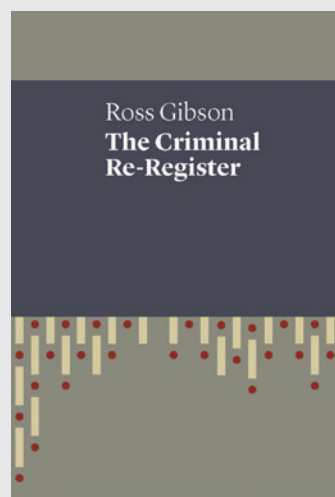
The winning poem *Irises* by Eric Berlin.



Strange Cargo, edited by Paul Munden, published by SmithDoorstop, UK



Poet to Poet; Contemporary Women Poets from Japan, edited by Rina Kikuchi and Jen Crawford. <https://recentworkpress.com/product/poet-to-poet-contemporary-women-poets-from-japan/>



The Criminal Re-Register by Ross Gibson published by UWAP. <https://uwap.uwa.edu.au/products/the-criminal-re-register>



Ross Gibson's public artwork *Bluster Town*, commissioned for the Wynyard railway station by Transport NSW. Photo: R Gibson

FLAGSHIP PROGRAM: FUTURE HERITAGE

The Future Heritage Program was established in 2015 to consolidate and grow our work on heritage as a rapidly expanding, future-focused domain of cultural practice. Our researchers focus on work that maps these changing forms of practice and participation but also undertake very practical collaborations with cultural institutions and community partners. Adding to Ross Gibson's ongoing ARC-funded project on 'Utilitarian Filmmaking', the Future Heritage program enjoyed further ARC success in 2017 with 'Heritage of the Air', a three-year project in collaboration with Airservices Australia, the National Museum of Australia, Queensland Museum, Civil Aviation Historical Society and the SFO Museum. The program commences in 2018 and leads up to the centenary of civil aviation in 2021.

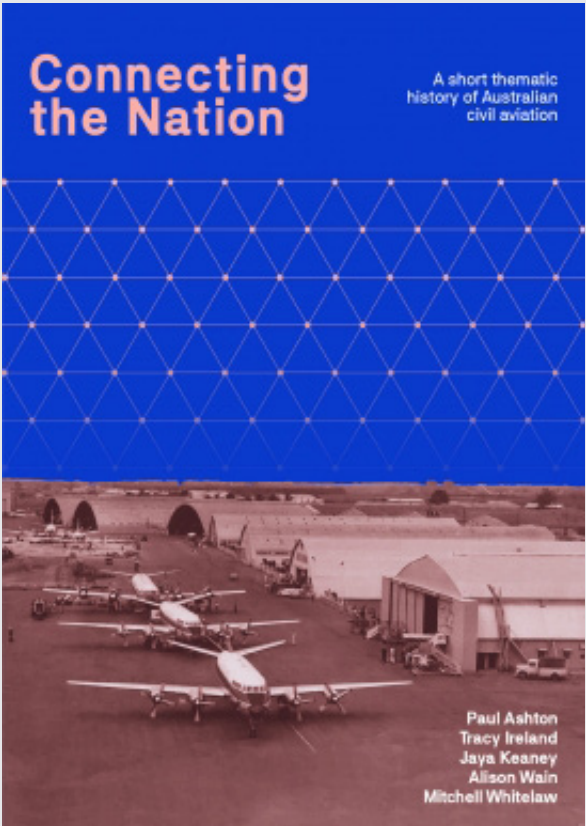
Future Heritage held two events in June 2017, 'Out of the Box' and '(ir)replaceable', (see *Events*). Both symposia were fully subscribed, drawing local and national speakers and participants from all over Australia. Professor Cornelius Holtorf, UNESCO Chair in Heritage Futures, visited from Linnaeus University, Sweden. While he was here Professor Holtorf presented in '(ir)replaceable' and conducted a series of HDR workshops. The Future Heritage PhD student cohort continues to grow each year and adds significantly to our research environment. Their achievements in 2017 include Rebecca Hawcroft's exhibition at Sydney Living Museums 'The Moderns' and her book *The Other Moderns* published by NewSouth Publishing.

Our Digital Treasures lab provides cultural institution co-funded scholarships designed to creatively animate digitised collections. This Lab had its first PhD graduate in 2017 with Ben Ennis Butler's project 'Escaping the Search Box', which developed six innovative interfaces that encouraged exploration and discovery within the Australian Prints and Printmaking collection.

Connecting the Nation: A short thematic history of Australian civil aviation by Paul Ashton, Tracy Ireland, Jaya Keaney, Alison Wain, and Mitchell Whitelaw was published in 2017 by UTS ePress.

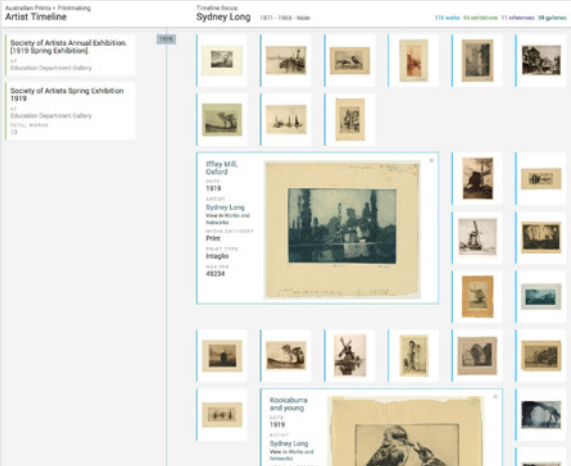
The book was an outcome of Connecting the Nation, a research consultancy with Airservices Australia which formed the basis of a successful ARC Linkage Project application, Heritage of the Air, to start in 2018. It sets out the major themes that characterise Australia's aviation history for a broad audience, providing a foundation for discussion and for further research about how aviation transformed Australia.

Download the e-book: <https://epress.lib.uts.edu.au/books/connecting-nation>



CCCR PhD candidate, Rebecca Hawcroft curated the exhibition *The Moderns: European Designers in Sydney* at Museum of Sydney, 22 July–26 November. The exhibition explored a forgotten aspect of Australian modernism, highlighting the direct connections between Sydney and the European design centres of Vienna, Berlin and Budapest.

More details: <https://sydneylivingmuseums.com.au/exhibitions/moderns-european-designers-sydney>



The Explore Australian Prints + Printmaking website was developed for the NGA by Ben Ennis Butler as part of his PhD, 'Escaping the search box: Developing digital interfaces that encourage exploration and discovery in cultural heritage collections'.

The project contributed to research into 'generous interfaces', developing new techniques and interfaces that encourage exploration and discovery within large cultural heritage collections online.

See: <http://printsandprintmaking.gov.au/explore/>

MAJOR FUNDED RESEARCH PROJECTS

STORY GROUND PROJECT

Department of Communication and the Arts, 2017–2018, \$179,869

Jen Crawford, Paul Collis and Jordan Williams successfully applied to the Indigenous Languages and Arts Program under the Commonwealth Department of Communications and the Arts for funding for a project called 'Story Ground: using oral and written story practices to engage Indigenous community members with university study'. The project was awarded \$179,869 over two years. The project investigates the intersection of Indigenous story practices with creative writing pedagogy, and how this intersection can be used both to target the recruitment and engagement of Indigenous students and to lift cultural competency across the university community. To do this, the project entwines creative and traditional research with teaching and community outreach. As well as connecting Indigenous community members with the university through on-campus workshops, it provides a research basis for the integration of Indigenous content and epistemology in mainstream creative writing classes. It funds the creation of new works of Indigenous literature, supports the development of new Indigenous writers, and investigates best practices for teaching Indigenous creative writing to both mainstream and Indigenous cohorts. The project team will host visiting Indigenous writers across the grant period, including for a national symposium on April 6 2018. A first paper emerging from the research has been published in TEXT Journal, November 2017.

CREATIVE ARTS AND TRAUMA

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

With funding awarded to him as a 2016 Churchill Fellow, in 2017 CCCR member, Ian Drayton, visited the USA and UK to study the application of creative arts in Post-Traumatic Stress Disorder. As a result of his visit, the CCCR has forged links with several international organisations with a view to pursuing joint research projects in this area of research strength.

The Turning Point: Creative Arts and Trauma Stakeholder symposium was held in July. See *Events* for more details.

In December researchers in the CCCR received the Vice-Chancellor's Award for Outstanding Achievement in Research or Innovation in recognition for their work in the areas of creativity and social change. The group included Ian Drayton, Ross Gibson, Jordan Williams, Jennifer Crawford, Paul Hetherington, Jen Webb, Scott Brook, and Paul Munden. The award description read: 'The CCCR has distinguished itself through its ability to conduct research into creative practice that has application to community building and resilience and wellbeing. Individuals in this team are well known for their outputs and have received numerous awards in recent



Ian Drayton receiving his Churchill Fellowship from Governor General Peter Cosgrove.

years. The truly innovative nature of these individuals as a group is seen in their ability to realise the potential impact of their work, by working with organisations such as the Australian Defence Force in the treatment of Post-Traumatic Stress Disorder (PTSD).’

UTILITARIAN FILMMAKING IN AUSTRALIA 1945–1980

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

Professor Ross Gibson (Lead CI), Associate Professor Michael Broderick, Associate Professor Deane Williams and Professor Joseph Masco.

The project continued research in discovering, documenting, and analysing client-sponsored, instructional and government-departmental filmmaking in Australia in the post-WWII years prior to the rise of widespread video production in the late-1970s.

Films that are being examined include those made and distributed outside the well-studied systems of entertainment, ‘theatrical’ exhibition and visual arts installation; films that were produced, distributed and exhibited to a wide range of audiences in ‘non-theatrical’ contexts and spaces. These were films produced in significant numbers worldwide for the functional purposes of instruction, surveillance, quantification or record-keeping rather than principally for reasons of commercial entertainment or clearly-contextualised artistic and aesthetic appreciation. Although such films represent a large proportion of film production during the years 1945–1980, very little scholarly work has been done on such titles in the Australian context.

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

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

Associate Professor Scott Brook (Lead CI), Professor Jen Webb, Professor Jonathan Corcoran, Dr Roberta Comunian, Professor Alessandra Faggian, Dr Sarah Jewel and Professor Philip Lewis

In July the ARC Discovery Project 'So What do you do?: tracking creative graduates in Australia and the UK's Cultural and Creative Industries', led by CCCR member Scott Brook, held its first team meeting—a five day research workshop in Venice, Italy, hosted by the Cultural Management Laboratory, University of Venice. This project achieves two international 'firsts': it is the first study to compare graduate cultural work in Australia and the UK; and the first study to use the UNESCO statistical framework to study cultural work in Australia. Many thanks to Dr Maria Lusiani at the Laboratory in Arts and Cultural Management for hosting us, and Roberta's mum for the delicious lunches!

The project Research Associate, Dr Jee Lee, has also been busy working with Scott and Prof Phil Lewis on applying the UNESCO model of the Cultural Industries to Australian census data to understand the work situation of creative graduates.



L – R: 'So What do you do?' project team in Venice: Sarah Jewel (University of Reading), Roberta Comunian (Kings College), Jee Lee (UC), Scott Brook (UC), Alessandra Faggian (Gran Sasso Science Institute), Cecilia Pasquinelli (Gran Sasso Science Institute), Jonathan Corcoran (UQ) and Phil Lewis (UC).



Visitors to Caren Florance's exhibition *Reading Spaces* at East Space Gallery in Commonwealth Place, Canberra.
Photo: B McGeachie

EVENTS

POETRY AND THE ARTIST BOOK SYMPOSIUM

Poetry and the Artist Book was a one-day symposium held on April 7 to accompany the final PhD exhibition *Reading Spaces* by Caren Florance. Convened by Jen Webb and Caren Florance, speakers were Lisa Samuels (University of Auckland), Susan Wood (Charles Sturt University), Marian Crawford (Monash University), Caren Florance (UC) and Monica Carroll & Adam Dickerson (UC). The papers from this event will be published in the UK peer-reviewed journal, *The Blue Notebook* (ed. Sarah Bodman).

CULTURAL FIELDS WITH PROFESSOR VINCENT DUBOIS

In April Professor Vincent Dubois (SAGE, University of Strasbourg) was a guest of the CCCR with support from the office of the DVCR&I Distinguished Visitor Program. Professor Dubois gave a Keynote Address at the one-day CCCR symposium 'Creative Vocations and the Cultural Field' at which some of the nation's leading scholars of the Australian cultural field presented, including Tony Bennett, Susan Luckman, Greg Noble and Megan Watkins, as well as CCCR members Scott Brook and Jen Webb. Professor Dubois also ran an ECR Masterclass on Social Domination and Cultural Field with participants from around Australia, and gave a public lecture on the history of French cultural policy.



Sandra Burr's family and Jordan Williams at the opening *Beauties & Beasts* with an artwork of Sandra's photography and poetry.
Photo: K Hayne



Hakim Abdul Rahim, Shane Strange and Paul Munden at the opening of *Beauties & Beasts*.
Photo: K Hayne



'Rats nest' by Caren Florance, Jordan Williams and Paul Munden from *Beauties and Beasts*.
Photo: K Hayne



Installation shot, *Beauties and Beasts* exhibition at Belconnen Arts Centre.

BEAUTIES & BEASTS FACULTY STAFF EXHIBITION

The Faculty of Arts & Design staff exhibition, held at Belconnen Arts Centre throughout May, was curated by Jordan Williams and supported by the CCCR. The exhibition was dedicated to the memory of our extraordinary colleague, Sandra Burr, who passed away in September 2014. Sandra was a passionate advocate for animals and produced exciting research related to the relationship between the human and non-human worlds.

21 artists exhibited works in a range of media—including artists books, documentary video, sound art, works on paper, installation and interactive media—all exploring what is beautiful and beastly about our relationship with the natural world. *The Redaction Zoo* by Tim Sherratt, a highlight with visitors, included an interactive collection of creatures discovered amidst thousands of ASIO surveillance files held by the National Archives of Australia (see: <https://vimeo.com/215976633>).

PROFESSOR RON SCHLEIFER WORKSHOPS

Thanks to a Distinguished International Visitor Grant from the Office of the DVCR&I, we were able to host Professor Ron Schleifer from the University of Oklahoma for two weeks in May. Professor Schleifer is a leading interdisciplinary researcher whose work of the last four decades on creative representations and knowledge plays an important role in contemporary understandings of the intersections of the arts and humanities with medicine, science, economics and popular culture. Professor Schleifer ran an intensive academic writing workshop over six days, during which numerous participants' research papers were developed towards publication. He also gave two public seminars: one on 'The Music of Pain: Semiotics, Facticity, and the Possibility of Representing Sensate Experience', and the other on 'Consumer Society and Modernist Poetry: Consumption and Commodities in the New Twentieth Century'.

Professor Schleifer contributed an essay to the CCCR's Pragmatics of Art chapbook series. *Practical Reasoning: How the Experience of the Humanities can Help Train Doctors* was edited with an introduction by Jen Crawford and is published by Recent Work Press.

TURNING POINT: CREATIVE ARTS AND TRAUMA STAKEHOLDERS SYMPOSIUM

Turning Point was a one-day symposium that aimed to foster collaboration in tackling trauma-related health problems. Convened by Ian Drayton, the symposium brought together speakers from organisations across Australia such as the Centre for Traumatic Stress Studies (University of Adelaide), Alzheimers Australia, and ACT Fire and Rescue. Speakers included Brigadier Wayne Goodman, Sophie Cape, Superintendent Pat Jones, and CCCR researchers Tony Eaton, Ian Drayton and Jordan Williams.

ABORIGINAL AND TORRES STRAIT ISLANDER TEXT READING GROUP

Jen Crawford, Paul Collis and Wayne Applebee began hosting a weekly reading group focused on Aboriginal and Torres Strait Islander Texts in July 2017. The group read Bill Neidjie's *Story of Feeling*, Bruce Pascoe's *Dark Emu*, and poetry by Lionel Fogarty and Ali Cobby Eckermann. Discussions stimulated numerous research insights and directions and will continue in 2018.

OUT OF THE BOX: SHARING STRATEGIES FOR ACCESSING NATURAL HISTORY COLLECTIONS

Alison Wain convened a two-day symposium on 1–2 June, 2017, hosted by the CCCR in collaboration with CSIRO. Attended by 90 scientists, artists, museum people, and citizen scientists from across Australia, it addressed the challenge of promoting natural history collections to wider audiences and discussed the potential for developing a vibrant and accessible natural history visitor facility in Canberra.



Full house for the 'Out-of-the-Box' symposium held in the Ann Harding Conference Centre at UC.
Photo: K Hayne



Denis Byrne (WSU) and special visitor to Canberra, Cornelius Holtorf, UNESCO Chair on Heritage Futures, Linnaeus University, Kalmar, Sweden. Photo: T Ireland

(IR)REPLACEABLE: A DISCUSSION ON HERITAGE, CONSERVATION AND FUTURE-MAKING

In 2017 we held a successful symposium titled ‘(ir)replaceable: a discussion on heritage, conservation and future-making’. This was jointly convened by Tracy Ireland of the CCCR and Dr Steve Brown, who are also the joint coordinators of Australia/New Zealand Chapter of the Association for Critical Heritage Studies. The symposium aimed to generate discussion around an agenda for critical heritage studies in our region and its themes are to be built upon in a roundtable planned for the 2018 ACHS Conference in Hangzhou, China.

This was the second event in our parenthetical series, following from ‘(in) significance’, which aims to focus on the dualities, paradoxes and dichotomies created by the way we value and care for our collective pasts and futures. Heritage is a way of thinking about things, places and practices that has a history, a political purpose, as well as economic and social impacts. The theme of ‘(ir)replaceable’ focused on the importance of our conservation actions—or non-actions—in the present, for the future, and also asks how might we think more deeply about how and why particular futures are imagined, while alternatives may be unimaginable.

The symposium started with a dialogue between Dr Denis Byrne (WSU) and special visitor to Canberra, Professor Cornelius Holtorf, UNESCO Chair on Heritage Futures, Linnaeus University, Kalmar, Sweden—whose work on heritage as a future-making practice, and on concepts of loss and heritage conservation, formed a springboard for the themes of the symposium. Professor Laurajane Smith (ANU) then gave a background to the Association for Critical Heritage Studies and Adjunct Professor Sheridan Burke (UC) and Ian Travers (President of Australia ICOMOS) introduced current issues and concerns for ICOMOS members.

This was followed by a series of provocations which ranged from considering the ongoing legacies of colonialism and the need to grapple with ontological plurality, challenges to the heritage frame and thus to established forms of practice, to the momentum and perhaps unintended consequences of the role of heritage in globalisation and enduring and tenacious forms of nationalism.

Provocations were presented by: Wendy Somerville (PhD Candidate UC), Kelly Wiltshire (AIATSIS), Richard Mackay (LaTrobe), Alice Gorman (Flinders), Ursula Frederick (ANU), Sharon Veale (CEO GML Heritage), MaryJo Lelyveld (President, AICCM), Luke James (PhD Candidate, Deakin) and Anita Smith (La Trobe).

Professor Cornelius Holtorf and Professor Tim Winter (Deakin) acted as able discussants, drawing out themes from the provocations and ensuing discussions. We believe these discussions began a distinctive dialogue for the Australian and New Zealand Chapter of ACHS—a dialogue which creatively encompasses theory and practice, the tensions between the creative, the cultural, the technological and scientific in the broader enterprise of critical heritage studies and cultural conservation. Thanks especially to Cornelius Holtorf for visiting the CCCR in 2017. Thanks for funding support for this event to the CCCR. Thanks also to Katie Hayne and especially to Somayeh Soleymani for all her work in organising the event. Finally, thanks to Tim Winter (President) and Amy Clarke (Secretariat Officer) of ACHS for support, and to all the speakers and participants for their generous input.



Wendy Somerville, CCCR member and PhD candidate, presenting a provocation in the '(ir)replaceable' symposium. Photo: T Ireland

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Hiromi Ito and poet-translator Jeffrey Angles perform at the Poetry on the Move festival. Photo: B Zipamor.

POETRY ON THE MOVE FESTIVAL

Poetry on the Move, the poetry festival organised by IPSI, featured 25 individual events (one of which was a full day symposium) involving 75 poets and other contributors. Once again, there were two significant international poets in residence: Vahni Capildeo and Glyn Maxwell offered workshops as well as poetic entertainments and in-depth discussions about their art and the issues they are engaged with. UC's four poetry prizes, including the Vice-Chancellor's International Poetry Prize, were announced at the final event. There were readings by the judges and a guest performance by Steven Oliver, well known from his role in the ABC's hit sketch show *Black Comedy*.

The festival had three major areas of focus, all relating to the overall 'Boundary Crossings' theme in different ways (a theme that was further explored in journal issue 13 of *Axon: Creative Explorations*). One strand focused on poetry and translation, investigating the complex process of taking a poem into a different language, and celebrating the sometimes surprising results. We were delighted to welcome a number of highly acclaimed Japanese poets, with the support of the Japanese Embassy in Australia, to work with us on this venture and give a reading of the original work alongside new versions by members of the CCCR and other Canberra poets. Rina Kikuchi, a Visiting Fellow at UC and ANU, was a key facilitator. A second strand explored ekphrastic poetry, crossing from visual art into poetry (and back again); a third was concerned with the negotiation of cultural borders within Australia, as well as beyond. Events within each of these strands were hosted by the National Portrait Gallery. Belconnen Art Centre hosted workshops and an exhibition of textile works by Dianne Firth responding to poems about Canberra—written by local and international poets who had contributed to the festival in previous years.

In addition to new chapbooks by the poets in residence and judges of the poetry competitions, there were many other new publications launched, including those from Recent Work Press, the vibrant new 'micro-publisher' based at the University of Canberra, receiving significant national and international attention.

We would like to thank the Deputy Vice-Chancellor, Research, Professor Frances Shannon, for three years of financial support for this strategic initiative.



Poetry on the Move workshop with Vahni Capildeo.
Photo: K Hayne



Poet in Residence Vahni Capildeo—
reading at Gorman House.
Photo: K Hayne



Poet in Residence Glyn Maxwell.
Photo: B Zipamor

L–R: Director of OATSILS Peter Radoll, FAD Postdoctoral Fellow and author Dr Anita Heiss, CCCR Adjunct Dr Paul Collis, visiting performer Steven Oliver, and OATSILS Exexuctive Officer Felicity Corbin. Photo: B Zipamor



Canberra poet Melinda Smith, with CCCR research student Kerrie Anne Nelson. Photo: B Zipamor



Poetry on the Move book store volunteers, Alex Henderson and Silvana Moro. Photo: K Hayne





Malcolm Snow, CEO, City Renewal Authority, presenting in the introduction to the Play symposium on day 1.



Jaz Choi, Senior Lecturer, School of Design QUT; and Chad Toprak, Director, Freeplay Independent Games Festival, presenting at the Play symposium on day 2.



Stephen Barrass with other 'players' workshoping the Civic Square Challenge.

Photos: K Hayne

PLAY, CREATIVITY AND CULTURE SYMPOSIUM: PLAY FOR A VITAL AND SUSTAINABLE CITY

The 2nd Play, Creativity and Culture Symposium: Play for a Vital and Sustainable City was held over two days, 22 to 23 November, at the Theo Notaras Multicultural Centre and the Canberra Museum and Gallery in Civic Square, Canberra. The event was organised by the Play, Creativity and Culture Project in the CCCR.

The Play Symposium was an unmitigated success: with external sponsorship from two ACT government organisations; off campus venues; extension from one to two days; a 200% increase in attendees (from 46 to 122 people); a higher calibre of program; overwhelmingly positive feedback from all participants; and multiple ongoing research outcomes.

The key sponsor, City Renewal Authority (CRA), was an active and engaged participant providing the venue, catering, communication strategy, outdoor activation furniture, audio-visual recording of presentations, printing and substantial logistical assistance over the two days. CRA CEO Malcolm Snow also co-launched the event on Day 1 of the Symposium.



PLAY FOR A VITAL AND SUSTAINABLE CITY
22 + 23 November 2017
The Theo Notaras Multicultural Centre, 180 London Circuit, Canberra

Join us as we explore the potential of play in cities.

Over two days we present an exciting national line up of speakers whose pioneering work in urban design, place-making, creativity, the arts and wellbeing will inspire you to think differently about the many possibilities for enlivening and enriching urban environments.

To explore and register go to
2017playsymposium.eventbrite.com.au

PROGRAM

DAY ONE

INTRODUCTION

9.15 - 9.45 **Welcome and Possibilities of Play**
Dr Cathy Hope, Coordinator, Play Creativity and Culture Project, Centre for Creative and Cultural Research, University of Canberra

9.45 - 10.15 **Urban Renewal in Canberra**
Malcolm Snow, Chief Executive Officer, City Renewal Authority

10.15 - 10.30 Morning tea

EVERYONE CAN PLAY: TOWARD A PEOPLE-LED CITY

10.30 - 11.15 **Play, Kids and the City**
Paul Tranter, School Of Physical, Environmental and Mathematical Sciences, UNSW

11.15 - 12.00 **Creating Spaces and Places Where People can Play**
Penelope Coombes, Co-Director, People for Places and Spaces

12.00 - 12.45 **Designing for Play**
Fiona Robbé, Director, Architects of Arcadia

12.45 - 1.15 Lunch

1.15 - 2.00 **Workshop**

Centre for Creative and Cultural Research UNIVERSITY OF CANBERRA ACT City Renewal Authority



THE PUBLIC REALM AND THE CITY

2.00 - 2.45 **The Ludic City**
Quentin Stevens, co-director of d...Lab, the Centre for Design Practice Research, School of Architecture and Design, RMIT University

2.45 - 3.15 **Turf Design: Urban Design, Play and the City**
Michael Horne, Director, Turf Design, Sydney

3.15 - 3.30 Afternoon tea

3.30 - 4.45 **Workshop: Civic Square Challenge**

DAY TWO

DIGITAL PLAY AND THE CITY

9.15 - 10.00 **Play Transforming the City**
Jaz Choi, School of Design, Creative Industries Faculty, Queensland University of Technology

10.00 - 10.45 **Freeplay and the City**
Chad Toprak, Director, Freeplay Independent Games Festival

10.45 - 11.00 Morning tea

11.00 - 11.30 **Workshop**

PLAYING WITH SENSES IN THE CITY

11.30 - 12.15 **Playing with Sound**
Jordan Lacey, Fellow, RMIT University

12.15 - 1.00 **Playing with Light**
Ruth McDermott and **Ben Baxter**, McDermott Baxter Light Studio

1.00 - 1.30 Lunch

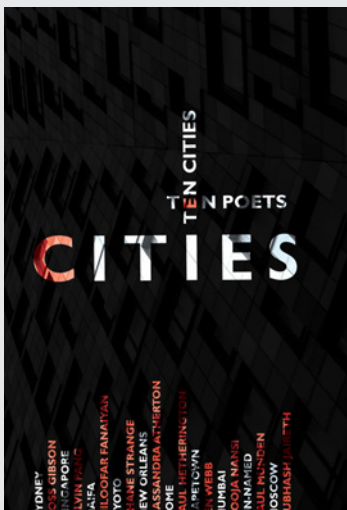
ART, PLAY AND THE PUBLIC REALM

1.30 - 2.15 **Activating the Public Realm through Creative Play**
Joseph Norster and **Millie Cattlin**, Co-Directors, The Projects

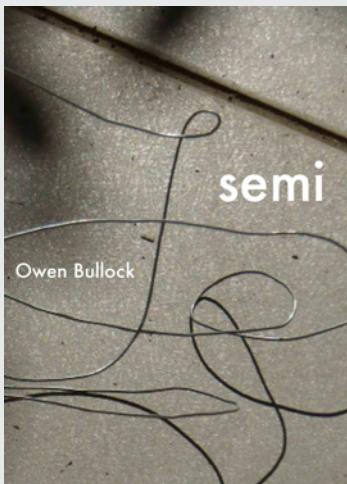
2.15 - 3.00 **Playful Art and ArtPlay**
Sayraphim Lothian, Public Artist And Craftivist, Melbourne

3.00 - 4.00 **Final Workshop**

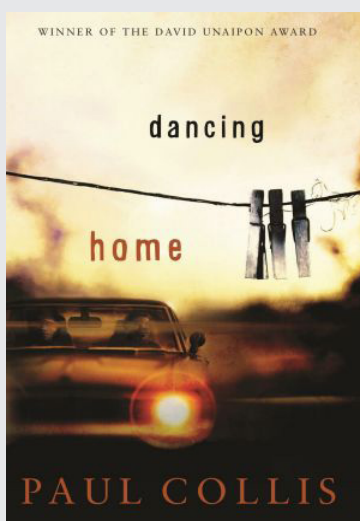
BOOK LAUNCHES



Cities: Ten Poets, Ten Cities, published by Recent Work Press.



Semi by Owen Bullock, published by Puncher and Wattman.



Dancing Home by Paul Collis, published by University of Queensland Press.

Cities: Ten Poets, Ten Cities

Melinda Smith launched *Cities: Ten Poets, Ten Cities* with readings by Subhash Jaireth and Niloofar Fanaian at the NLA on 5 June. The launch was well attended by over 50 people. The book contains works by many CCCR members including Ross Gibson, Paul Hetherington, Jen Webb, Shane Strange, Niloofar Fanaian and Subash Jaireth and has been reviewed by Michael Tsang (<http://www.asiancha.com/content/view/2893/630/>).

Metamorphic

Edited by Paul Munden and Nessa O'Mahony, *Metamorphic* (Recent Work Press) commissioned 100 poets from around the world to respond to Ovid, marking the 2000th anniversary of his death. The book was launched in Australia and the UK with readings by Jen Webb, Monica Carroll and Paul Munden. It was also launched at the Poetry on the Move festival.

Semi

Poetry from Owen Bullock's PhD, *Semi*, was published by Puncher & Wattmann and launched on 20 September at Poetry on the Move by Jen Crawford. Jen's launch speech, which praised the 'innovative openness' of the work, was subsequently published in *Rochford Street Review* 24.

Dancing Home

Paul Collis launched his award winning book *Dancing Home* at Smiths' Alternative Bookstore in Civic. The book was reviewed in the *Sydney Morning Herald* (<http://www.smh.com.au/entertainment/books/indigenous-writing-review-awardwinning-novels-from-claire-coleman-and-paul-collis-20171116-gzn9ak.html>) and will also be launched at the NLA in early 2018.

Poet to Poet: Contemporary Women Poets from Japan

A collaboration between the Poetry on the Move Festival team and Rina Kikuchi of Shiga University, UC and ANU, led to the participation of several leading Japanese poets and translators of Japanese poetry in the Festival. The anthology *Poet to Poet: Contemporary Women Poets from Japan* emerged from this collaboration. Edited by Kikuchi and Jen Crawford and published by Recent Work Press, this bilingual anthology presents Japanese poems in translation by CCCR and other English-language

poets. A reciprocal visit to Japan by a number of the CCCR's poet-translators will take place in July 2018.

Work & Play

Work and Play by Owen Bullock was introduced by Recent Work Press publisher Shane Strange and launched on 12 December at Smith's Alternative with a reading.

CCCR SEMINARS

The CCCR seminars have remained an ongoing stable presence in the Centre since its inception in 2013. In 2017 Shane Strange convened in Semester 1 and Katie Hayne, Rosemary Hollow and Lauren Briggs convened in Semester 2. Highlights of the program included Professor Christine Wiesensthal from the University of Alberta presenting 'Nox, Unboxed: The Paradoxical Economies of Anne Carson's Uncommon "Epitaph"' and Dr Paul Collis who presented research resulting from his Donald Horne Fellowship. His talk was titled 'Water Manager from a Barkindji storytelling perspective'. The list of all past seminars can be viewed here: <http://www.canberra.edu.au/research/faculty-research-centres/cccr/events/past-seminars>.

VISITORS

A number of visiting researchers spent time with CCCR in 2017. Professor Vincent Dubois from the University of Strasbourg and Professor Ron Schleifer from Oklahoma University were supported by the Distinguished Visitor program, and Dr Christine Wiesensthal from the University of Alberta spent her sabbatical with the CCCR. Suzy Freeman-Greene, the Arts & Culture editor from *The Conversation*, visited the Faculty in July and gave a presentation on writing for *The Conversation*. Professor Cornelius Holtorf, UNESCO Chair in Heritage Futures, visited from Linnaeus University, Sweden; participating in the '(ir)replacable' symposium and conducting a series of HDR workshops.

All were generous in their offerings to HDR candidates, in public lectures, in participation in workshops and symposia and, in the case of Dr Wiesensthal, participation in the poetry festival.



Paul Hetherington, Ron Schleifer and Jen Webb. Photo: S Strange



The Museum of Innocence in Istanbul. Photo: T Ireland

INDIVIDUAL REPORTS

HAKIM ABDUL RAHIM

2017 was the beginning of my PhD journey considering the material culture of botanical collections found in Australian universities including ponderings about the existentiality of the vegetal soul. Besides my botanical musings, the early half of the year was a busy time for grants with the completion of two Community Heritage Grant projects, Significance Assessment for the FAD Indigenous Artefact Collection (with Tracy Ireland) and Preservation Needs Assessment for the Australian National Museum of Education. We all received two further grants for the next steps of those projects. The second half of the year saw me gallivanting to Helsinki, Finland to present my research on the international stage at the 2017 ICOM University Museums and Collections Conference where I presented the results of my Honours thesis to international colleagues. The year ended with me carrying on my role as the Community Garden Coordinator pottering about in the summer garden.

SALLY BERRIDGE

During this year I finalised my book 'The Epic Voyages of Maud Berridge: The Seafaring Diaries of a Victorian Lady' (272 pp.). It is being published by Bloomsbury in London and will be available in February.

I also made some steps in setting up an insect project at the National Arboretum, Canberra (NAC). Insects are largely disregarded in general society apart from nuisance insects that are sprayed or stepped upon. Yet insects are vital to our human lives: they achieve pollination of our foods, they decay our rubbish,

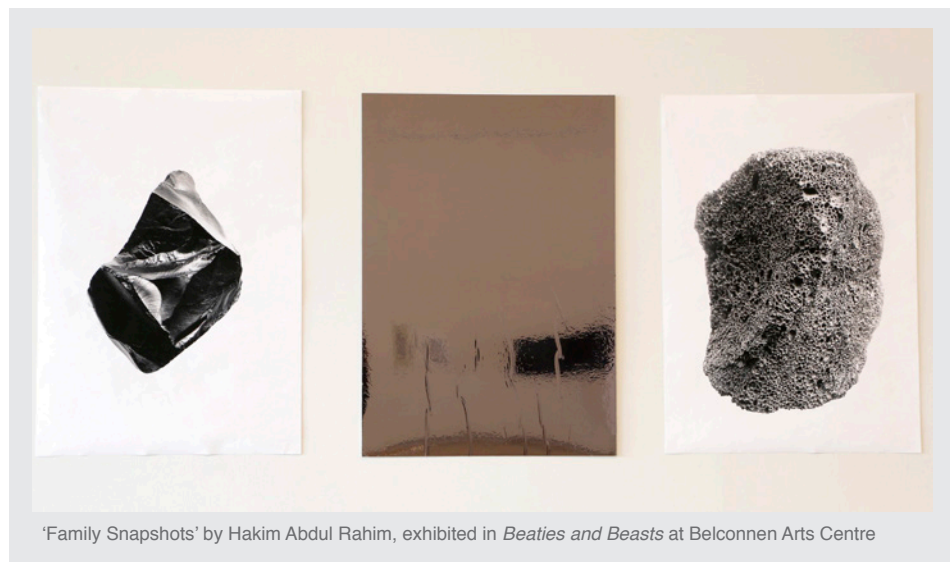
and in the future will probably become an important food source in their own right. Because of all the plantings of both indigenous and exotic trees in large monoculture-type blocks at NAC, there are opportunities for insects to live and grow, so the first part of this project is to collect data or some kind of baseline. Using 'Citizen Science', opportunistic photos will be taken of insects and other small creatures (IOSC), and uploaded to the Canberra Nature Map and the Atlas of Living Australia. Associate Professor Cris Brack of ANU is leading this part of the project. The other part is awareness-raising of the importance of insects in the general public, and I am organising a festival where speakers will include scientists and as well as IOSC-related art, poetry and music.

SASKIA BEUDEL

In the first half of the year I published two essays on urban geographies and aesthetics. One was commissioned by Monash University Museum of Art to accompany a major survey exhibition by Melbourne art collective Open Spatial Workshop. The exhibition incorporated items from Museums Victoria Geosciences Collection. The second essay was published by Island. I also completed a book chapter for *Expeditionary Anthropology* published by Berghahn Books (2018) and a journal article on author Rachel Carson's concept of 'scientific wonder', which is currently under review. Towards the end of the year, I began a series of interviews with environmental scientists, contemporary artists and writers as the beginning of a new research project. Finally, I have returned to fiction writing for the first time in many years and began drafting a new book.

SCOTT BROOK

2017 was a very busy year. In April I hosted Professor Vincent Dubois (SAGE Research Centre, University of Strasbourg) as a guest of the CCCR with support from the office of the DVCR&I. Professor Dubois gave a keynote address at the one-day CCCR symposium 'Creative Vocations and the Cultural Field' at which some of the nation's leading scholars of the Australian 'cultural field' presented research. He also ran a Masterclass on Social Domination and Cultural Field with Early Career Researchers and gave a Public Lecture on the history of French cultural policy.



In July I facilitated (with Dr Roberta Comunian) a five day research workshop for the research team working on the ARC Discovery Project 'So What Do you Do?: tracking Creative Graduates in Australia and the UK' at the Cultural Management Laboratory, University of Venice. In September I gave the closing address at the 2017 ACUADs conference at the ANU, and in November I was a visiting scholar in the Cultural Management program, University of Strasbourg, where I gave three seminars on cultural field theory, post-Foucauldian governmentality studies, and Australian cultural policy.

OWEN BULLOCK

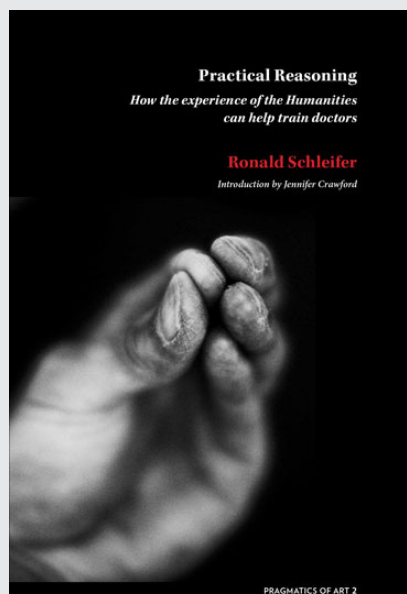
I submitted my PhD on semiotics and poetry in February and, after receiving positive examiners' reports, graduated in September. I continued to teach and work on research papers, publishing on the topics of experiment in poetic lineation, collaboration and prose poetry. The final two papers which draw on my PhD research will appear in 2018, as well as a book chapter in *British prose poetry: the poems without lines* from Palgrave MacMillan, edited by Jane Monsoon. The creative project for my PhD was published as the collection *Semi* by Puncher & Wattmann. A second collection, *Work & play*, appeared from Recent Work Press and features prose poetry. My haiku were anthologised in the annual Red Moon anthology of the best English-Language haiku for the previous year, and in *The wonder code*, edited by Scott Mason. With Amy Hilhorst, I co-edited *Westerly Online: Crossings*, a special edition of the long-running journal *Westerly*, showcasing writing by students of the University of Western Australia and UC. I am currently editing a special issue of *Axon*, with the theme 'The poetic line: recent innovations'. I began working on a paper which discusses collaborative poetry in Australia, and on a critical/creative piece which looks at inspiration and knowledge through poetry. I was a Creative Writing Mentor for the 4-week intensive Arts for Recovery Resilience Teamwork and Skills program with the Australian Defence Force in May and November.

MONICA CARROLL

This year I focused on artists' books as a form of knowledge as part of my Donald Horne Creative and Cultural Fellowship. I also published and performed the poetic experimental work *Isolator*. I supported HDR student members of the CCCR as well as remaining active and inspired by the Prose Poetry Project group.

JENNIFER CRAWFORD

I was involved in three cross-cultural collaborations with publication outcomes. I continued work with Dr Paul Collis and Associate Professor Jordan Williams on researching a methodology for including Indigenous Australian story in the creative writing classroom, and this project was awarded a \$179,870 grant by the Indigenous Languages and Arts Program for research over the coming two years. We began to prepare applications of the methodology for first-year creative writing units and community-



Practical Reasoning: How the Experience of the Humanities can Help Train Doctors, with an introduction by Jen Crawford, is part of the CCCR's Pragmatics of Art series.

based writing intensives for new Aboriginal and Torres Strait Islander writers. A first publication from this preliminary work appeared in *Text Journal*. I also hosted a visit from Professor Ronald Schleifer, University of Oklahoma, which included a scholarly writing intensive and led to my editing a chapbook publication of his essay 'Practical Reasoning: How the Experience of the Humanities can Help Train Doctors' published by Recent Work Press. I also co-edited *Poet to Poet, an anthology of translations of contemporary poetry by Japanese women*, which was launched by visiting poets and translators at the 2017 Poetry on the Move Festival.

PAUL COLLIS

I was a CCCR Donald Horne Creative & Cultural Fellow recipient in 2017. The Fellowship enabled me to travel to Bourke where I interviewed Barkindji and Kunya people regarding traditional Aboriginal stories of the Darling River. I wrote and delivered a report and gave a CCCR seminar on this project. At the end of the year I started work on the research project Story Ground with Jen Crawford, Jordan Williams and Lisa Fuller. I am also working towards a book of poetry and a short series of poems written in Barkindji language.

TERESA CREA

2017 saw us extend our research collaboration with the Defence Science Technology Group (DSTG) on applied narrative methodologies through two significant projects: an investigation into the role of narrative in Human-in-the-Loop Simulations, and a partnership offering support via scenario sketching workshops to the International Joint Land Forces Contested Urban Environments Live Simulation Exercise. In addition, we continued to present on the Human Dimensions of Simulation via presentations at conferences both nationally and internationally and Masterclasses in conjunction with the Asia Pacific Simulation Alliance.

LOUISE CURHAM

After spreading the net wide early in my PhD, I have focused my outputs on two key audiences for my research—archivists and materials conservation professionals. I gave conference talks to these audiences and one of those talks has resulted in an invitation to join an ARC project. Using insight garnered from the 2016 CCCR HDR-led round table on reviewing, my review about participatory digital archives was published.

I used my art practice to further cement key ideas in my PhD research about what can't be digitised and how we might gain knowledge from the 'outside in'—that we know first through and from our bodies and cognitive knowing comes later. In the performative writing project 'A Parliament of Owls', I explored the archivist as performer and the archive as an algorithm, archiving 'live'. The exhibition 'See how you go' explored formal aspects of a core element in my research, re-enactment, with the curator literally 'standing in' for me, performing my work.

I joined the Play Activation Network, through the CCCR's Play Creativity and Culture Project. I attended the November symposium and I am slated to assist with forthcoming research on Canberra's destination playgrounds. I have also recently returned to my role in government information at the National Archives of Australia where I find I am giving my honed writing, research and networking skills a good work out.

MACARENA DE LA VEGA DE LEÓN

My main focus has been my doctoral dissertation. However, I continued to help Gevork Hartoonian and John Ting in the organisation of Quotation, the 34th Annual Conference of the Society of Architectural Historians, Australia and New Zealand until it was held in July at the Shine Dome in Canberra. I also helped as a volunteer at the 6th Annual Faculty of Engineering, Architecture and Information Technology (EAIT) Postgraduate Conference that was held at the University of Queensland on 6 June. From April and during twelve weeks I undertook the PhD to Postdoc Program, run by Dr Anna Hutchens and offered by UC Researcher Development. I expect to submit my dissertation in early 2018.

ANTHONY EATON

In 2017 I assumed the editorship of the journal *Papers: Explorations into Children's Literature*, which is the official publication of the Australasian Children's Literature Association for Research, and bought it into the CCCR stable. The first edition, which coincided with the launch of a newly designed website for the journal, was well received. With Associate Professor Jordan Williams, I also spoke at the second annual Narratives of Health and Wellbeing conference at the University of the Sunshine Coast, about our ongoing involvement in the Defence ARRTS project. I took on the position of Convener of Higher Degrees by Research for the Faculty of Arts and Design, and was heavily involved in the University of Canberra Curriculum Renewal project. I was also awarded the university research prize for excellence in supervision of research students.



Dianne Firth with her artwork 'Bogong' in her solo exhibition *Poetry in Place* at Belconnen Art Centre. Photo: K Hayne

DIANNE FIRTH

In June 2017 I was awarded a Medal of the Order of Australia (OAM) for my distinguished services to landscape architecture and education. In August-September I held a solo exhibition *Poetry and Place*, at Belconnen Arts Centre, where I created works based on poems written about Canberra following the 2016 Poetry on the Move festival. I also exhibited in ten group shows in Australia and overseas. I continued as deputy chair of the Historic Places Committee for the Cultural Facilities Corporation.

CAREN FLORANCE

What a year: I exhibited my PhD exhibition, *Reading Spaces*, in April at East Space in Commonwealth Place, and (with the invaluable help of Monica Carroll) held an associated symposium called Poetry and the Artist Book, which was partially a *viva voce* in front of my assessors. Later, in September, I submitted my exegesis. I also presented two chapters of my exegesis at QCA's second Artist Book Brisbane Event (ABBE) in July and one of them again at the Baillieu Library in November. I exhibited my final works widely: one was in a group exhibition at M16 called 'Lines of Site: Finding

the Sublime in Canberra', curated by Grace Blakey Carroll, another was longlisted for the Nonesuch Works on Paper awards in Canada. I also exhibited new work in the FAD staff show at Belconnen Arts Centre. I published in *Axon* journal and my ABBE paper is currently in production for the peer-reviewed US *Journal of Artist Books* (JAB). Finally, I won one of two 2018 Critic in Residence positions at the ANCA Gallery, Canberra.

ROSS GIBSON

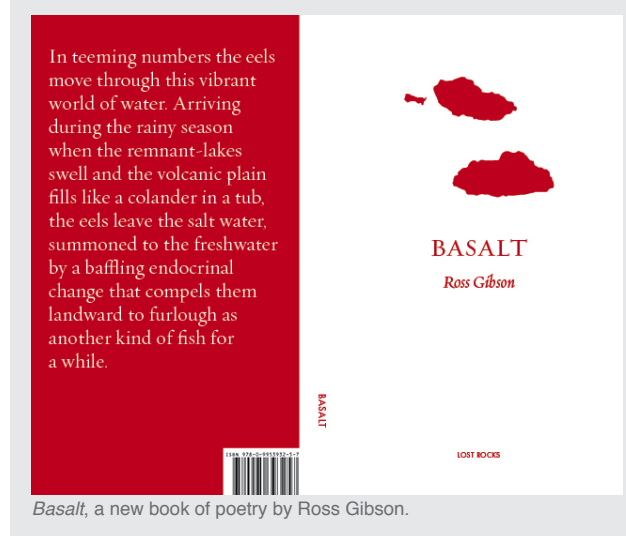
I continued to lead the ARC Discovery Project Utilitarian Filmmaking now its second year. We received news our ARC linkage project Heritage of the Air was funded and I began preliminary work with CI Tracy Ireland on early planning. Heritage of the Air is due to commence in January 2018. I continued in my role as an ARC general assessor, and along with a journal article, I had two new poetry books published: *The Criminal Re-Register*, Perth: UWAP, *Basalt*, Hobart: A Published Event.

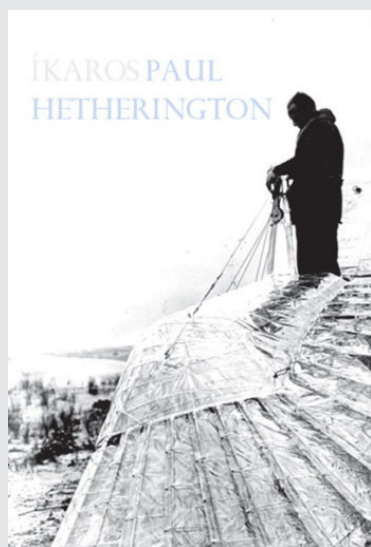
I was commissioned to write, design, and install a major public art work by Transport NSW for the Barangaroo Walkway, Wynyard Station in Sydney. My video *Bluster Town* was screened on the 22 metre screen throughout April and will be screened again in 2018.

Teresa Crea and I have been making strong advances on the applied aspects of our work on narrative, cognition and situation awareness, especially via a \$22,000 research grant from Australian Army and through funded visits to the Virginia Modeling, Analysis and Simulations Center at Old Dominion University in Norfolk, Virginia. We worked on two significant projects: an investigation into the role of narrative in Human-in-the-Loop Simulations, and a partnership offering support in scenario-based sketching workshops. We also continued to present on the Human Dimensions of Simulation at conferences both nationally and internationally in conjunction with the Asia Pacific Simulation Alliance.

KATIE HAYNE

Throughout the year I provided ongoing support and management of the Centre's research activities, including staff meetings, budgets, grant applications, website and event support. I assisted with the running of the CCCR seminars, FAD staff exhibition, Poetry on the Move, VC Poetry Prize and the 2nd Play symposium. Ursula Frederick and I created a new photographic series 'Yeti on the Run' for the Faculty staff exhibition at Belconnen Arts Centre. A variation of this work was selected for a curated exhibition *Animastructions* at the Tuggeranong Art Gallery and was a finalist in the *Josephine Ulrick and Win Schubert Photography Award*. One of my artworks relating to my MPhil research won the student award in the Inner North Art Prize.





Íkaros by Paul Hetherington, published by Recent Work Press.

PAUL HETHERINGTON

I was acting Director of the CCCR in Semester 1, and for the remainder of the year I continued as Deputy Director. I also continued as head of IPSI, editor for *Axon: Creative Explorations*; and editorial committee member of *Meniscus* creative writing journal. I was appointed as a Visiting Fellow and Associate of the Contemporary Histories Research Group, Deakin University, and as a Visiting Adjunct with the China Australia Writing Centre, Curtin University. I was a Visiting Fellow at Emerson College, Boston, November–December 2017.

I continued to develop international collaborations and partnerships between IPSI and various UK universities, including the Oxford Brookes Poetry Centre (Oxford Brookes University) and Winchester University. In 2017 this resulted in the international ‘Inside/Outside/Carnival’ research symposium, the international ‘moments/that stretch horizons’ research symposium, an international special issue of

the *Axon: Creative Explorations* (Inside/Outside/Carnival, *Axon Capsule* 2, February 2018), and a variety of other outcomes. IPSI also ran a third in the series of Poetry on the Move festivals at the University of Canberra, organised by Dr Paul Munden, and the festival involved the commissioning and publishing of four new chapbooks from participating poets.

My ongoing practice-led research projects into prose poetry yielded the book, *Íkaros* and a chapbook, *Blue* (part of a set of five, authored with colleagues under the Authorised Theft imprint), and the anthology which I co-edited with Shane Strange, *Cities: Ten Poets, Ten Cities*. A selection of my poems were included in the Smith|Doorstop anthology *Strange Cargo* (UK), an anthology of five Australian poets.

I published the co-edited anthology mentioned above, one book chapter and eight refereed journals articles and numerous poems and prose poems. I continued to lead the International Prose Poetry Project, which I founded in 2014. Three of my PhD students completed successfully, and I’m primary supervisor for a further five (all on track). I contributed as a project team member to an application led by Distinguished Professor Jen Webb for an ARC Discovery Project application on creative collaboration. Princeton University Press contracted me to co-author with Dr Cassandra Atherton a monograph on prose poetry.

I was shortlisted in the 2017 international Bridport Prize Flash Fiction competition (UK) and the 2017 Kenneth Slessor Prize for Poetry in the 2017 NSW Premier’s Awards.

SCOTT HEYES

I conducted research-led teaching in Fiji in mid-2017. The teaching program was funded by DFAT’s New Colombo Plan and was carried out in partnership with the University of Western Australia’s Indigenous Studies program. Twelve Indigenous Australian students participated. The program was designed and organised around activities, events, places, and organisations that would provide a unique and specific learning opportunity for Indigenous Australian students, and for the transmission

of knowledge to occur between the students and iTaukei people they met along the way. A trip highlight was learning about iTaukei heritage on an extended traditional village stay in the highland village of Navala.

In partnership with the Twofold Aboriginal Corporation and South East Arts I held a research-led design studio at Jigamy, NSW. The design studio involved the development of proposals to support the showcasing of the upcoming 2018 Giiyong Festival at Jigamy. This is the third design studio held at Jigamy with Twofold Aboriginal Corporation.

I presented conference papers related to the Bundian Way Project at the Association of American Geography annual conference in Boston, and at the AIATSIS National Indigenous Research Conference in Canberra. I also prepared two journal articles with colleagues that will soon appear in *Landscape Journal* and the *International Journal of Technology and Design Education*, as well as two book chapters that will appear in the upcoming Springer volume *Contemporary Indigenous Architecture* (eds. E. Grant & K. Greenop, A.L. Refiti, and D.J. Glenn). Much of 2017 was spent working on my upcoming edited book (with Dr Ken Pratt, Alaskan Bureau of Indian Affairs), *Language, Memory and Landscape*, which is due out in late 2018.

The findings of the OLT-funded research project (*Re-casting Terra Nullius Blindness...*) that I conducted with colleagues in design schools across Australia was published by the government in 2017 as a major report.

ROSEMARY HOLLOW

My research on heritage issues continued to support teaching and advisory roles in Canberra and Tasmania. At the request of, and funded by Port Arthur Historic Site, I provided advice, attended meetings and wrote discussion papers on options for the interpretation of the 1996 massacre in the upgrading of the Port Arthur Visitor Centre. The Port Arthur Historic Site again provided in-kind support for the annual site tour to Port Arthur and the Female Factory in Tasmania for heritage and museum students. I supervised two honours students researching contemporary memorialisation issues, and chaired their presentations at the ACT ICOMOS monthly talks. My advisory roles include invited membership of the ACT Government Albert Hall Management Reference Group and the National and NSW/ACT Boards of Greening Australia.

CATHY HOPE

My main focus, the Play, Creativity and Culture Project, has had an extremely successful second year, making productive connections and partnerships with government organisations, cultural institutions, non-profit groups, private cultural ventures, local and interstate universities and individuals.

The Project secured over \$30,000 in funding from the City Renewal Authority in 2017 to undertake 5 separate studies on play spaces and playful activations in cities.



Cathy Hope and Lea Durie (Senior Manager, Design and Place, City Renewal Authority) at the Play Symposium in November.
Photo: K Hayne

For 2018 we received around \$17,000 to conduct an audit of Canberra's current destination playgrounds.

In October 2017 I established the *Play Activation Network ACT*, which is an informal collective of playmakers from diverse sectors who experiment with the generative capacity of play to enhance engagement and wellbeing. The Network currently has 40 members from over 10 key organisations and institutions in Canberra.

We also ran a highly successful Play Symposium which was co-sponsored by the City Renewal Authority, with over 120 people from 40 organisations attending over the two days.

TRACY IRELAND

It was a very exciting and rewarding year for me. In June we received the news of the success of our ARC Linkage Grant application *Heritage of the Air*, due to commence in January 2018 and we also saw our co-authored book *Connecting the Nation: A short thematic history of Australian civil aviation* published by UTS e press. Also in June we were visited by Professor Cornelius Holtorf from Linnaeus University in Kalmar Sweden where he is UNESCO Chair of Heritage Futures. We ran a very successful event entitled '(ir)replaceable: a discussion on heritage, conservation and future-making' during Cornelius' visit; see the *Events* section of this report. Cornelius also ran a Masterclass for heritage-focused Honours and HDR students with great results. In semester 2 2017 I had the fantastic experience of being Visiting Research Fellow at the University of Stirling in Scotland, working on a new project called Digital Ruins. I was invited to speak on this recent work at a number of universities in the UK and also at the University of Cyprus where I was conducting field work for the project in November and December with my PhD student Tessa Bell. I also had the opportunity to visit the Museum of Innocence in Istanbul in October and my essay about this museum, *Quotidian Utopia: Orhan Pamuk's Museum of Innocence and the Heritage of Love*, was accepted for publication by the journal *Future Anterior* and will appear in 2018.



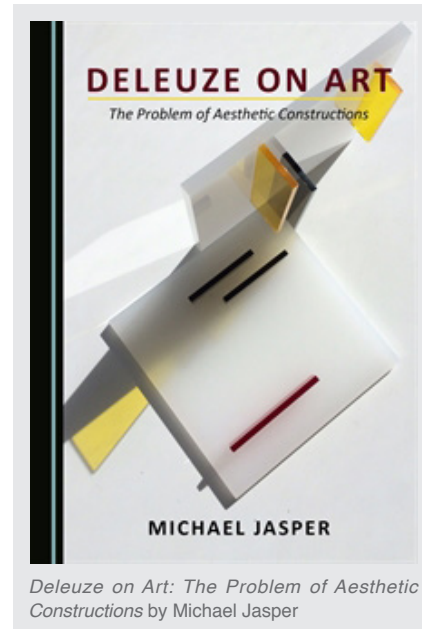
Tessa Bell and Tracy Ireland planning their digital photogrammetric survey of the ruined village of Asinou in the Troodos region of Cyprus in November 2017, for their Digital Ruins project. Photo: Neil Urwin

MICHAEL JASPER

This year I consolidated the 'Innovation and Tradition' strand of a multi-year research trajectory. In addition to publishing my book *Deleuze on Art: The Problem of Aesthetic Constructions* and several traditional publication outputs, I presented refereed research papers in Auckland, Brussels, Canberra and Seoul.

As Director of the Alastair Swayn Foundation, a 'start up' charitable trust, with other directors we focused on establishing organisational frameworks and operational systems and gaining charitable trust status. The Foundation made its first grants in the 3rd quarter 2017 with expanded activities planned for 2018.

In the area of research-led teaching at the postgraduate level, momentum continued with the design and delivery of a new advanced research seminar in formal analysis and launch of a new three-year advanced postgraduate studio in multi-unit housing. Finally, I contributed to a number of national committees in higher education policy and served on the program accreditation National Visiting Panel to UNSW's Faculty of Built Environment.



URŠA KOMAC

In 2017 I further developed the idea of *Architectural Practice based Research* with a focus on relevant social issues, such as public space and education. I produced two new creative works, one dealing with public space entitled 'Travnik: Frightened Eyes in the Grass' for the FAD staff exhibition, organised by CCCR. My second creative work is dealing with contemporary architectural practice and is called 'The insects: mutations of ideas through conversation' for the Practice in a Box travelling exhibition, curated by RMIT Melbourne and the University of Westminster.

I am part of the 'Design and Architecture Practice Research: Contemporary PhD (DAP-r)' grant. This project is funded by Office for Learning & Teaching, under Grant-Innovation and Development Grants Program and is administered by RMIT University. The aim of this grant is to mobilise the adoption of a practice approach to doctoral training, and enable Australian universities to explore its applicability to their contexts.

In June I attended the International Arquitectonics Conference in Barcelona where I presented a paper on AMTRAK infrastructure.

PAUL MAGEE

It was a year for finishing things. I completed for publication in *James Joyce Quarterly* the revisions on my article 'How do we read *Finnegans Wake* in Silence?' and also, for *Philosophy and Literature*, the revisions on my article 'How can each word be irreplaceable? Is Coleridge's claim absurd?' I also completed the full draft of my monograph *Thinking by Speaking: On Poetry and Thought*. Most of that work occurred

during a three month long competitive fellowship at the ANU Humanities Research Centre. I wrote a number of poems during this time as well.

Additional to this research was my work towards a competitively funded *Visiting International Academic Fellowship* in the Classics Department at the University of Exeter, which I will hold over February to March 2018. I will collaborate with Professor Elena Isayev on alternate models of belonging to place. We will be drawing on my research on poets' complex relation to national identity and Elena's research on relations to immigration and asylum in eras prior to the existence of the nation state. The research will have creative and scholarly outcomes.

PAUL MUNDEN

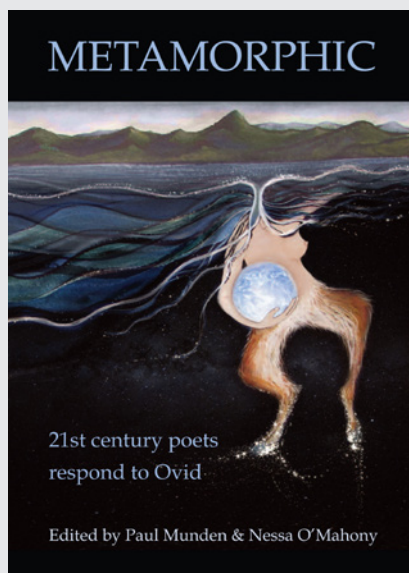
My research into contemporary variations on the sonnet (with Paul Hetherington) culminated in two new solo poetry collections: *The Bulmer Murder* (Recent Work Press) and *Chromatic* (UWAP), which was launched at the National Library of Australia. Individual poems were placed second in the Ruskin Prize (administered by the University of Roehampton) and highly commended in the Manchester Cathedral Poetry Competition. Ongoing investigations into prose poetry included a chapbook, *Orange* (part of a set of five, authored with colleagues under the Authorised Theft imprint), and a third anthology of work produced by the Prose Poetry Project, *Tract* (co-edited with Monica Carroll). With Nessa O'Mahony I co-edited *Metamorphic* (Recent Work Press), commissioning 100 poets from around the world to respond to Ovid, marking the 2000th anniversary of his death. Initiating a relationship between IPSI and UK publisher Smith|Doorstop, I edited *Strange Cargo*, an anthology of five Australian poets including

Paul Hetherington and Jen Webb. Launches and readings took place at a variety of venues in the UK and Australia. Also for IPSI, I organised a third in the series of Poetry on the Move festivals, commissioning and producing four new chapbooks from participating poets. The 'Boundary Crossings' theme of the festival was also explored in the 13th issue of *Axon: Creative Explorations*, which I edited.

SATENDRA NANDAN

It was particularly busy year for me. I was invited to Fiji to give a talk, a reading, and launch two of my books in March. I was also invited by the Commonwealth Foundation to give a talk and a reading at the CIVICUS conference in Suva in December. This global conference was attended by 1,000 delegates from 110 countries.

The Indenture Experience is a major theme in my writings, and 2017 was the centennial commemoration of the abolition of the Indenture System in the British Empire, begun soon after the abolition of Slavery in 1833. One of my poems about indenture and Mahatma Gandhi will be published in an anthology from the University of London. On 3 October, I was invited to deliver the 'Gandhi Oration' for an international audience at the National Press Club in Canberra. My book *Gandhianjali* is due for publication on 15 May 2018. Research and writing for my



Metamorphic edited by Paul Munden and Nessa O'Mahony.

historical novel set in three countries is also continuing in my role as a visitor at the Humanities Research Centre, ANU, and at the Australian Centre for Christianity and Culture, CSU.

TIM NAPPER

I completed my PhD Confirmation Seminar and presented a paper at AAWP in Adelaide. With Faculty HDR funding, I travelled to Singapore and Hong Kong to attend their respective literary festivals. I completed a novella and three short stories, and have begun submitting them for publication. They are all currently under consideration. I also had a story selected in Best Science Fiction of the Year Volume 2 (US publication), sold another three of the stories written for my PhD to UK and US publications; received an Aurealis Award for Best short story, and had another translated into German for publication in an Austrian speculative fiction magazine.

TIM SHERRATT

In 2017, my research into records of surveillance held by the National Archives of Australia expanded beyond the digital realm. The redaction 'artworks' I discovered in ASIO surveillance files were featured in 'The Redaction Zoo', my work for the FAD staff exhibition. But as I shared the progress and products of my research, #redactionart developed its own momentum—others took the results and created works such as a #redactionart dress, and set of 3D printed cookie cutters. Through its discovery and reuse, #redactionart provides a subversive commentary on the systems of information collection and control that spawned the original redactions.

In collaboration with my undergraduate class, I explored new ways of seeing the records of surveillance and control created through the administration of the White Australia Policy. We created a website for crowdsourced transcriptions of the records, launched at a two day 'transcribe-a-thon' hosted by the Museum of



Tim Sherratt and visitors at the opening of *Beauties and Beasts*. Photo: K Hayne

Australian Democracy at Old Parliament House. 'The Real Face of White Australia' has raised awareness of these disturbing and powerful records, but it is also generating useful structured data for new research purposes.

As a 'Digital Drop In' at the State Library of NSW I started to work with a collection of 60,000 images of political action created by the Tribune newspaper. I also continued to explore the language of politics, working with Professor David Lowe on a preliminary analysis of the Commonwealth Hansard dataset.



SHANE STRANGE

I was involved heavily with CCCR activities, particularly those associated with IPSI. As well as acting as Assistant Director for this year's *Poetry on the Move* festival in September, I continued producing another six episodes of the *Poetry on the Move* podcast, which has had over 3,000 listens since March. I was involved in a co-translation project of contemporary Japanese women's poetry steered by Rina Kikuchi (Shiga University) which yielded the volume *Poet to Poet* which accompanied a successful visit by four Japanese poets to the *Poetry on the Move* festival. This in turn has led to a complementary translation workshop and tour of Japan by a group of Australian poets and poetry scholars in 2018. Through my role as publisher of Recent Work Press, I was able to promote the IPSI chapbook series, am collaborating on a new series of essay length books for the CCCR (*The Pragmatics of Art*), published a collection of poems from the Prose Poetry Project (*Tract*) and continued to publish local and national poets.

SIEW TAN

My research activities in 2017 utilised my experience and knowledge in Corpus Linguistics and Systemic Functional Linguistics to develop new research on Aboriginal cultural conceptualisations and worldviews. A corpus-based project

that compared an Aboriginal English short story with a corpus of general Australian English literature found quantitative and qualitative evidence of alternative ways of looking at the world. Quantitative keyword analysis drew distinctive cultural categories from the short story, while qualitative transitivity analysis of concordance lines at the constituent and clause levels allowed distinctive cultural schemas to emerge from the language. The study contributes to our understanding of aspects of Aboriginal worldviews, and demonstrates the feasibility of combining a corpus-based approach with transitivity analysis in analysing and identifying variation in cultural conceptualisations.

AFFRICA TAYLOR

In the first half of the year I was on study leave, and had the good fortune of spending most of it overseas working primarily on two international research projects. The first is a South African project 'Decolonising Early Childhood Discourse', based at University of Cape Town. I took part in a research retreat and gave a keynote presentation, both connected to the project. I particularly enjoyed engaging with the challenging complexities of 'decoloniality' in the post-apartheid South African context, which are significantly different to ours here in Australia.

The second project took me to Sweden, where I joined up with a Canadian colleague from the Common Worlds Research Collective, two feminist environmental humanities scholars from Gender and Cultural Studies at Sydney University and two environmental educators from Stockholm University, to run a four day transdisciplinary research symposium called 'Wild Weather Collaboratory'. As a flow on from this successful event, I am now supervising a PhD candidate at Stockholm University, and have been invited to deliver a more-than-human methods course for their doctoral students in 2018.

While in Europe, I delivered a keynote at the 'Childhood Studies in the Anthropocene' symposium at University of Birmingham, UK. One of the outcomes from this is a forthcoming special journal edition, by the same name, in *Discourse: Cultural Politics of Education* journal, that I'm currently co-editing with colleagues from UK and Canada.

In the second half of the year I continued working on a jointly authored monograph, with my Canadian colleague, which is contracted for publication by Routledge in 2018. It's called 'Children and Animals: Common World Ethics for Entangled Lives' and draws upon our multispecies ethnographic work with children in Australia and Canada, as well as upon animal literature and popular culture aimed at children.

BETHANEY TURNER

Following my OSP at the University of Sydney in the latter half of 2016, I began 2017 with a raft of projects revolving around the development of more sustainable modes of living in the Anthropocene. My focus continues to be on the food system, from work on 3D printed food with Professor Deborah Lupton through to a focus on food waste. Increasingly, my work is concerned with identifying material-semiotic ways of promoting human/more-than-human forms of togetherness attuned to our mutual vulnerabilities in a time of climate-change and how we can develop the skills and capacities to live differently. Play, as a variant of experimentation, is a generative concept for me here and I have been fortunate enough to also be involved in a number of 'playful' research projects as part of the 'play, creativity and wellbeing' research node led by Cathy Hope. In relation to food, the concept of

play was critical to my thinking in a monograph I have completed for the Routledge Critical Food series exploring new-materialist engagements with food. In 2017 my work on food waste led to the completion of a research project with Lake Macquarie Council, interviews with local and national media, and invitations to consult with the ACT and federal Governments on the development of food waste policies.

ALISON WAIN

In 2017 I have drawn together a number of collaborative partnerships, particularly around the conservation, interpretation and adaptive use of engineering and industrial heritage. My expression of interest for Heritage Near Me funding for the Molonglo Radio Telescope project was selected to move to second stage development, and wide stakeholder consultation has resulted in a plan for developing the site's potential to provide authentic student experiences in the diverse fields of heritage, engineering, astronomy and social history. I have also been working with Engineering Australia to develop heritage skills training for engineers, who are increasingly needing to assess and plan for preserving heritage buildings and machinery elements in brownfield redevelopment sites. At an international level I have driven planning for a Big Stuff session at The International Committee for the Conservation of Industrial Heritage (TICCIH) conference in Chile this year, and for a full Big Stuff large technology conservation conference to be held in Poland in 2019. Also in the collaborative vein, but in a different field of heritage, I convened a two-day symposium on 1–2 June, 2017, in collaboration with CSIRO, to address the challenges of promoting natural history collections to wider audiences.

My research this year has been primarily focused on large technology preservation, with the publication of a paper on the use of movement and operation as active conservation strategies, and research into the conceptual and practical affinities

between time-based art and machinery conservation. A collaborative project with ANU to investigate the potential of ultrafast lasers to clean stone and metal surfaces on significant industrial monuments is progressing to second-stage testing.

JEN WEBB

The year began with wrapping up and reporting on the ARC Discovery Project Understanding creative excellence: A case study in poetry; and ended with wrapping up and preparing to report on the ARC Discovery Project Working the Field: Creative Graduates in Australia and China. I also had a three-month period of study leave, which took me to the USA and UK, and in which I had the opportunity to work with the creative academics at Bath Spa University. During the months between, my research activities included progressing



'Bête à chagrin', artist book by Jen Webb with P Hetherington and P Munden, exhibited in *Beauties and Beasts*, Belconnen Arts Centre, 6 May–28 May. Photo: J Webb



Jordan Williams remembering our much loved colleague Sandra Burr at the opening of *Beauties and Beasts*, an exhibition dedicated to Sandra and her love of animals, Belconnen Arts Centre. Photo: K Hayne

work on my existing projects—creativity, collaboration, material poetics. Mid-year I served on the ARC’s Pilot Engagement and Impact Evaluation; and in August travelled to Whanganui, New Zealand, to install a collaborative exhibition with artist LJ Webb—part of our ongoing research into creative practice. In September, along with other CCCR members, I was involved in the Poetry on the Move festival, and then the year raced to its end, complete with editorial work, publications, presentations, and the regular work involved in running a research centre.

JORDAN WILLIAMS

My research is in the areas of creativity and trauma, Indigenous narrative and creative practice research in the area of the materiality of poetry. In 2017 I continued to mentor injured and ill service personnel in creative writing in the Department of Defence Arts for Recovery Resilience Teamwork and Skills program. Associated with this program, I am one of the CIs on a Category 2 grant researching the impact of creative arts on post-traumatic stress disorder and on the ability of personnel to successfully reintegrate into their organizations or transition out of them.

I was one of the recipients of a grant for \$179,870 in the Indigenous Languages and Arts program of the Department of Communication. The project, *Story Ground: using oral and written story practices to engage Indigenous Community Members with University Study*. The project aims not only to work with Indigenous narrative, but also to develop the research experience and capabilities of early career Indigenous researchers. I curated the exhibition *Beauties and Beasts* held at the Belconnen Arts Centre and contributed a digital creative work to the exhibition. I was interviewed by ABC Radio and by the Canberra Times in promoting the exhibition.

I continued to supervise several PhD students working in areas related to my research focus.

CLAIRE WILSON

I started the year as a Visiting Researcher at the University of Barcelona Australian Studies Centre (October 2016–April 2017), which was part of my PhD fieldwork. During this time I presented at their Tricontinental Lecture series, and assisted them with the IAFOR International Conference on the City & Global Studies 2017. As a result of my fieldwork I was able to advance my creative artifact and I have a refined view of my research scope. I also presented at two international conferences: the European Association for Studies of Australia Conference, Liège and the Great Writing International Creative Writing Conference, London. In conjunction with these activities I developed community links by participating in important industry events such as the Noted Writers Festival (Canberra, May 2017), the Emerging Writers Festival (Melbourne, July 2017) and the 11th ASEF Journalists' Seminar (Naypyidaw, Nov 2017), as well as through my editing of the creative writing section of the human rights journal *Right Now* and poetry reading at *Overland* journal. I had individual poems published in *Westerly* online and *Poetry d'Amour Anthology* as well as a number of non-academic essays. Towards the end of the year I collaborated with Dr Ron Goodrich from Deakin University on a special edition of *Double Dialogues* (to be published in 2018), assisting him in sourcing and translating Catalan poets.



Poetry on the Move bookstall. Photo: K Hayne

PUBLICATIONS AND OUTPUTS

BOOKS

Jasper, M 2017 *Deleuze on Art*, Newcastle upon Tyne: Cambridge Scholars Publishing

Ashton, P, Ireland, T, Keaney, J, Wain, A and Whitelaw, M 2017 *Connecting the Nation: A Short Thematic History of Australian Civil Aviation*, UTS ePress, Sydney

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BOOK CHAPTERS

Beudel, S 2017 'Fossils in the city', in Terri Bird, Bianca Hester, Scott Mitchell (eds) *Open Spatial Workshop: Converging in Time*, Melbourne: Monash University Museum of Art, 2017, 25–39

Brook, S 2017 'Governing cultural fields', in Jim Albright *et al* (eds) *Bourdieu's Field Theory and the Social Sciences*, London, UK: Palgrave.

Hetherington, P and **Strange, S** 2017 'No single city', in Paul Hetherington and Shane Strange (eds) *Cities: Ten Poets, Ten Cities*, Canberra: Recent Work Press, i–xii

Taylor, A 2017 'Romancing or reconfiguring nature? Towards common worlds pedagogies', in K Maloney, T Gray & S Truong (eds) *Reimagining Sustainability Education in Precarious Times*, Amsterdam: Springer, pp. 61–75. doi.org/10.1007/978-981-10-2550-1_5

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Webb, J 2017 'The traces of certain collisions: Contemporary writing and old tropes', in Stephanie Vanderslice and Rebecca Manery (eds), *Can Creative Writing Really Be Taught?: Resisting lore in creative writing pedagogy*, London & New York: Bloomsbury Academic, 95–107

Webb, J 2017 'Pierre Bourdieu', in Eugene O'Brien (ed) 'Literary and Cultural Theory' *Oxford Bibliographies*, New York: Oxford University Press, 26 July, <http://www.oxfordbibliographies.com/abstract/document/obo-9780190221911/obo-9780190221911-0040.xml?rskey=SfGLCw&result=5>

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Todd, R, McKnight, L and **Bullock, O** 2017 'Displaced metaphors: Collaborative poetic responses to language in a postphysical world', *TEXT* 21:1. http://www.textjournal.com.au/april17/todd_et_al.htm

Bullock, O 2017 'The line: Recent experiments in New Zealand and Australia', *New Writing—The International Journal for the Practice and Theory of Creative Writing* 14:2, 223–234

Carroll, M and **Webb, J** 2017 'Introduction to making it new: Finding contemporary meaning for creativity', *TEXT Special Issue* 40, April

Carroll, M, Strange, S and **Webb, J** 2017 'Tracing the prose poem: An introduction', *TEXT Special Issue* 46, October

Carroll, M and **Webb, J** 2017 'Defiant formlessness: Prose Poem as Process', *Contemporary Prose Poetry, TEXT Special Issue* 46, October

Collis, P and **Crawford, J** 2017 'Six Groundings for Aboriginal and Torres Strait Islander story in the creative writing classroom', *TEXT* 21:2

De la Vega, M 2017 'Towards Authenticity: Greece in modern architecture since 1900', *Athens Journal of Architecture* 3: 1, 7–20

Egloff, B 2017 'Lightning strikes: Rethinking the nexus between Australian Indigenous land management and natural forces', *Australian Forestry* 80: 5, 275–285. doi.org/10.1080/00049158.2017.1395199

Florance, C & Smith, M 2017, 'Being spoken to: A boundary-crossing art/poetry project', *Axon: Creative Explorations* 13

Hetherington, P and Atherton, C 2017 'The ordinary and the unreal: American and Australian prose poetry', *Axon Creative Explorations* 7:2. <http://www.axonjournal.com.au/issue-13/ordinary-and-unreal>

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Soleymani, S, **Ireland, T** and McNevin, D 2017 ‘Influence of acidity on the mechanical stability of retouched Japanese tissue papers during the course of artificial ageing’, *AICCM Bulletin* 38:1, 3–14

Strange, S 2017 ‘Formless form, or the return of form? Prose poetry in practice and theory’ *Text Special Issue* 46. <http://www.textjournal.com.au/speciss/issue46/Strange.pdf>

Taylor, A 2017 ‘Beyond stewardship: Common world pedagogies for the Anthropocene’, *Environmental Education Research* 23:10, 1448–1461. doi.org/10.1080/13504622.2017.1325452

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Ison, N, **Wain, A** and Hoogewerff, J 2017 ‘Economy and fashion: analysing the use of simulated leather upholstery in a nineteenth century Australian coach’, *Heritage Science* 5:9. doi.org/10.1186/s40494-017-0122-9

Webb, J, **Williams, J** and **Collis, P** 2017 ‘Talking it over: The agony and the ecstasy of the creative writing doctorate’, *TEXT Special Issue* 44, October.

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De la Vega, M ‘Revisiting quotations: Regionalism in historiography’, in G Hartoonian and J Ting (eds), in G Hartoonian and J Ting (eds), *Proceeding of the 34th Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, Canberra: SAHANZ, 125–134

Jasper, M 2017 ‘Approaches to a university urban design curriculum for 21st century cities’, in *Union International des architects/International Union of Architects (UIA) 2017 Seoul World Architects Congress*, Seoul, 4–7 September, Seoul: UIA 2017 SEOUL

Jasper, M 2017 ‘An architectural-urban strategy: Re-reading Rowe and Koetter’s *Collage City*’, in G Hartoonian and J Ting (eds), *Proceedings of the 34th Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, Canberra: SAHANZ, 279–288

Munden, P and **Hetherington, P** 2017 ‘A doubtful freedom: Untidy sonnets and a contemporary poetics’, in *Authorised Theft: Writing, Scholarship, Collaboration, the Refereed Proceedings of the 21st Conference of the Australasian Association of Writing Programs*, 2016, Canberra



Dianne Firth's textile work 'Earth Bones' exhibited in *Beauties and Beasts* at the Belconnen Arts Centre.

NON-TRADITIONAL RESEARCH OUTPUTS

MAJOR WRITTEN OR RECORDED WORKS

Bullock, O 2017 *Work & Play*, Canberra: Recent Work Press

Bullock, O 2017 *Semi*, Sydney: Puncher & Wattmann

Carroll, M 2017 *Isolator*, Canberra: Recent Work Press

Firth, D 2017 *Poetry and Place*, University of Canberra. ISBN: 978-1-74088-460-0

Florance, C (etc) 2017 *Reading Spaces* (exhibition catalogue), Canberra

Gardner, A & **Florance, C** 2017 *the future, unimagined*, Canberra: Recent Work Press

Gibson, R 2017 *The Criminal Re-Register*, Perth: UWAP

Gibson, R 2017 *Basalt*. Hobart: A Published Event

Hetherington, P 2017 *Colours: Blue* (chapbook), Canberra: Authorised Theft. ISBN: 9780648087809

Hetherington, P 2017 *Íkaros*, Canberra: Recent Work Press. ISBN: 9780648087861

Munden, P 2017 *Chromatic*, Perth: University of Western Australia Publishing

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Munden, P 2017 *The Bulmer Murder*, Canberra: Recent Work Press

Smith, M & **Florance, C** 2017 *Members Only*, Canberra: Recent Work Press

Napper, TR 2017 'A strange loop', in N Clarke (ed) *Best Science Fiction of the Year: Volume 2*. Night Shade Books, 180–202.

Webb, J 2017 *Colours: Red* (chapbook), Canberra: Authorised Theft. ISBN: 9780648087809

Williams, J 2017 *Colours: Green* (chapbook), Canberra: Authorised Theft. ISBN: 9780648087809

MINOR WRITTEN OR RECORDED WORKS

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Bullock, O 2017 'I'm going to meet my body' (poem), *foam:e* 14. <http://www.foame.org/Issue14/poems/bullock.html>

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Bullock, O 2017 'Installing' and 'yellow wall' (poems), *Uneven Floor*, 12 April. <http://unevenfloorpoetry.blogspot.com.au/>

Bullock, O 2017 'a prison for magicians' (poem), *Axon: Creative Explorations* 12. <http://www.axonjournal.com.au/issue-12/prison-magicians>

Bullock, O 2017 'returning, I check that things remain', 'four chairs' and 'shoebox' (poems), *Otoliths* 45. <http://the-otolith.blogspot.com.au/2017/04/owen-bullock.html>

Bullock, O 2017 'Five untitled prose poems', *Mascara Literary Review* 20. <http://mascarareview.com/owen-bullock/>

Bullock, O 2017 'follow you' (poem), *Palaver*, Spring. <http://palaverjournal.com/>

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Bullock, O 2017 'Installing' and 'when they put me through the mill', in **M Carroll** and **P Munden** (eds) *Tract: prose poems*, Canberra: Recent Work Press, 39, 74

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- Bullock, O** 2017 'compost toilet', 'breakfast', 'mid-spring', 'mother's gaffs', 'even now I decide' (haiku), in R Epstein (ed) *They gave us life: celebrating mothers and fathers in haiku*, Middle Island Press
- Carroll, M** 2017 'Bow & Stern', *Westerly* April
- Carroll, M** 2017 'Report on the markings of a body'; 'After Schrödinger'; 'Spine', *TEXT* 40 April
- Carroll, M** and **Dickerson, A** 2017 'Elegant feet and gentle noses: anatomical drawing and personhood', *Corpus*
- Carroll, M** 2017 'Untitled prose poem' *TEXT* 46, October
- Carroll, M** 2017 'Picnic day' and 'Hangman', *Tract: Prose Poems*, Canberra: Recent Work Press, 37 and 70
- Carroll, M** 2017 'Utensil', *Uneven Floor*, September
- Carroll, M** 2017 'Purkinje effect'; 'Untitled'; 'Nopal cactus', *Mnemosyne*
- Carroll, M** 2017 'To Tear, Book XIV', *Metamorphic*, Canberra: Recent Work Press
- Carroll, M** 2017 'Politics, a poet, and an artist; review of a collaboration', M16 Artspace website. <http://www.m16artspace.com.au/writer-in-residence-monica-carroll/>
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- Crawford, J** 2017 'the social work intern', *Text* Special Issue 46
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- Hetherington, P** 2017 'Plumber' (prose poem), *Aesthetica Creative Writing Annual* 2018, York, UK: Aesthetica Publishing, 36
- Hetherington, P** 2017 'Learning to Read' (lyric essay), *Westerly*, online special issue 5, 37-39

- Hetherington, P** 2017 'The Large Jars' (prose poem), *Australian Poetry Journal* 7.2, 38
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- Hetherington, P** 2017 'Mustang', 'Chicken', 'Through a Window, Looking back', 'Fox', 'A Norse Greenlander, 1450', 'Squirrel', 'Lorelei', 'Rooms', 'What Was Left', 'Parlourmaid', 'Wedding Dress', 'The Apartment', 'Ghosts', 'River', 'Portrait of a Count' (15 poems) in Paul Munden (ed), *Strange Cargo: Five Australian Poets*, Sheffield: Smith|Doorstop 2017
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- Munden, P** 2017 'An Act of Love', *Underbridge Poetry anthology*
- Munden, P** 2017 'Raw silk', 'Every week', 'Of all the new purchases', 'You wake', 'Putting it to wash', in **M Carroll & P Munden** (eds) *Tract: Prose Poems*, Canberra: Recent Work Press
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- Munden, P** 2017 10 prose poems in **P Hetherington**, and **S Strange** (eds) *Cities: Ten Cities, Ten Poets*, Canberra: Recent Work Press
- Munden, P** 2017 4 poems with **P Hetherington** and **J Webb** in *Bête à chagrin* (artist book)
- Munden, P** 2017 'The New Slip Inn/The Pub with No Beer', *Uneven Floor*. <http://unevenfloorpoetry.blogspot.com.au>
- Munden, P** 2017 'La Tempesta', *Cordite Poetry Review* 57.1
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- Strange, S** 2017 'Ceramics, Japan', *Cordite Poetry Review*, Ekphrastic: 57.1. <http://cordite.org.au/poetry/ekphrastic/ceramics-japan/>
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- Strange, S** 2017 'Reading group' *Axon: Creative Explorations*, 7: 12. <http://www.axonjournal.com.au/issue-12/reading-group>
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- Webb, J** 2017 contribution to '2017 Books of the Year', *Australian Book Review*, December
- Webb, J** 2017 'Nobel-winner Kazuo Ishiguro shows us the illusion of connection with the world', *The Conversation*, 6 October. <https://theconversation.com/nobel-winner-kazuo-ishiguro-shows-us-the-illusion-of-connection-with-the-world-85329>
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Webb, J 2017 'What's in a name? Writing across borders of poetry and music', *The Conversation* 19 June. <https://theconversation.com/whats-in-a-name-writing-across-borders-of-poetry-and-music-79669>

Webb, J 2017 'New literary portrait of Helen Garner', *The Conversation* 3 May. <https://theconversation.com/a-new-literary-portrait-of-helen-garner-leaves-you-wanting-to-know-more-76975>

Webb, J 2017 'Art for art's sake', *The Conversation*, 29 March. <https://theconversation.com/art-for-arts-sake-64481>

Webb, J 2017 'At the Clockmakers Museum, and 'War zone', *Not Very Quiet* 1, September

Webb, J 2017 'Naucrate to Pasiphae', in L Fantauzzo and F Rendle-Short (eds) *PRESS: 100 LOVE LETTERS*, Quezon City: University of the Philippines Press

Webb, J 2017 'Cape Town' (10 poems), in **P Hetherington** and **S Strange** (eds) *Cities: Ten Poets, Ten Cities*, Canberra: Recent Work Press

Webb, J 2017 20 poems in Paul Munden (ed) *Strange Cargo*, London: Smith|Doorstop

Webb, J 2017 'The Piblotko effect', *The Canberra Times: Panorama*, 8 April

Wilson, CR 2017 'By the Foreshore', in Kevin Gillam (ed) *Poetry d'Amour Anthology*

Wilson, CR 2017 'Momentary Gleam', in Amy Hilhorst and Owen Bullock (eds) *Westerly*, Online Special Issue 3

REPORTS

Crea T, Gibson R, Fidock J, 2017 *A Narrative Approach to Enhancing Human-in-the-Loop Simulation Studies*, Defence Science Technology Group, Land Logistics Report

Jones, DS, Low Choy, D, Revell, G, **Heyes, S**, Tucker R & Bird S 2017, *Re-casting Terra Nullius Blindness: Empowering Indigenous Protocols and Knowledge in Australian University Built Environment Education*, Canberra, ACT: Office for Learning and Teaching Commonwealth Department of Education and Training. ISBN 978-1-76051-136-4.

Hope, C, Turner, B, Fuller, G and **Hinton, S** 2017 *City to the Lake Urban Activation Study*, commissioned by the City Renewal Authority, ACT Government

Hope, C 2017 *City to the Lake Urban Activation Study: Case Study of 6 US Cities*, commissioned by the City Renewal Authority, ACT Government

Hope, C, Bishop, K and **Turner, B**, 2017 *City to the Lake Canberra Destination Playground Audit Framework*, commissioned by the City Renewal Authority, ACT Government

Hope, C, Turner, B, Bishop, K, Mews, G, Fuller, G, **Montana-Hoyos, C** and Cleland, D 2017 *City to the Lake Canberra Play Space Study*, commissioned by the City Renewal Authority, ACT Government

Hope, C 2017 *Play, Creativity and Culture Symposium Civic Square Challenge Report*, prepared for the City Renewal Authority (Symposium sponsor), ACT Government

Hope, C 2017, *Play, Creativity and Culture Symposium 2017 Report*, prepared for the City Renewal Authority (Symposium sponsor), ACT Government



Yeti on the Run #2 by Katie Hayne and UK Frederick, first exhibited in *Beauties and Beasts*, Belconnen Arts Centre.

EXHIBITIONS AND CURATIONS

Curham, C 2017 'The Parliament of Owls' project, *Underbelly Arts Festival*, Sydney 7–8 October

Curham, C 2017 'See how you go', *Down/Under Space*, Freda's Sydney, 14–17 December

Firth, D 2017 'Reflections #2', *Reflection: Australian Quilts in Public Places*, Whitehorse Artspace, Box Hill, Melbourne, 16 November–21 December. Awarded first prize.

Firth, D 2017 'Cyclorama', *Affiliation: Craft and Design in the ACT Legislative Assembly Art Collection*, Exhibition Room, Assembly Building, Canberra, 7–24 November

Firth, D 2017 *3Ds: Towards Abstraction* (19 works), The Gallery, Boys Grammar School, Canberra, 3 November–2 December

Firth, D 2017 'Winter Grass', *Traces*, Belconnen Arts Centre, 23 September–15 October

Firth, D 2017 'Breath', *City of Design*, Craft ACT Design Gallery, 21 September–4 November

Firth, D 2017 'Landform #2', *Art Quilt Australia 2017*, Queen Victoria Museum and Gallery, Launceston, Tasmania, 8 September–22 October

Firth, D 2017 'Breakaway', *Dare to Differ*, Gallery M, Adelaide, 1–25 September

Firth, D 2017 *Poetry and Place* (solo exhibition– 28 works), Belconnen Arts Centre, 25 August–17 September 2017

Firth, D 2017 'Flow', *H2Oh!*, National Quilt Museum, Paducah, Kentucky, USA, 25 June–19 September

Firth, D 2017 'Breath', *Wangaratta Contemporary Textile Award*, Wangaratta Art Gallery, ('Breath'), 3 June–6 August

Firth, D 2017 'Cross Currents #4', *Layered Voices*, Quilt Study Center & Museum, Lincoln, Nebraska, USA, 4 April–30 July

Firth, D 2017 'Breakaway', *Golden Textures*, Central Goldfields Art Gallery, Maryborough, Vic, 18 February–26 March

Florance, C 2017 *The Plate Show*, M16 Gallery, 9–26 February

Florance, C 2017 *Reading Spaces* (solo show), East Space, Commonwealth Place, Canberra, 5–12 April

Florance, C 2017 *The Artist and the Book*, Australian Galleries, Sydney, curated by Nicholas Pounder, 22 August–10 September 2017

Florance, C 2017 *Edge*, ANU School of Art Gallery, Canberra, 11–22 April

Florance, C 2017 *Lines of Site: Finding the Sublime in Canberra* (group show), M16, Canberra, 17 August–3 September

Florance, C, Munden, P and **Williams J** 2017 'Shred', *Beauties and Beasts* 23rd University of Canberra Faculty of Arts & Design Staff Art Exhibition, Belconnen Arts Centre, 6 May–28 May

Florance, C 2017 *Nonesuch Art on Paper Awards*, Nova Scotia & Montreal, Canada

Hayne, K 2017 'Public Art Controversies', *The Plate Show*, M16 Gallery, 9–26 February

Hayne, K and Frederick U 2017 'Yeti on the Run #1–8', *Beauties and Beasts*, Belconnen Arts Centre, 6–28 May

Hayne, K and Frederick, U 2017 'Yeti on the Run #1–3', *Animastructions*, curated group exhibition, Tuggeranong Arts Centre, ACT, 7–30 September

Hayne, K and Frederick, U 2017 'Yeti on the Run #3', *Josephine Ulrick and Win Schubert Photography Award*, Finalist exhibition, Gold Coast City Gallery, 9 September–22 October

Hayne, K 2017 'Say Goodbye to your Inner North Lifestyle', *Inner-North Art Prize*, The Front Gallery, Canberra, 12–29 October. Awarded first prize (student category).

Hetherington, P 2017 'Accents' (poem), part of Dianne Firth's *Poetry and Place* exhibition, Belconnen Arts Centre, 25 August–17 September

Jasper, M 2017 'Beautiful Geometries: Still Life 1 after LC', *Beauties and Beasts*, 23rd University of Canberra Faculty of Arts & Design Staff Art Exhibition, Belconnen Arts Centre, 6 May–28 May

Komac, U 2017 'The insects: mutations of ideas through conversation', *Practice in a box: A travelling exhibition*, Curator: Cecilia de Marinis et al., RMIT University Melbourne (June and October 2017) and Bond University (July 2017). <http://dap-r.info/outcomes/outcome-practice-in-a-box>.

Komac, U 2017 'Travnik: Frightened Eyes in the Grass', *Beauties and Beasts*, 23rd University of Canberra Faculty of Arts & Design Staff Art Exhibition, Belconnen Arts Centre, 6 May–28 May

Munden, P 2017 'Tethered' and 'A Diagram' *Bill Poetries*, Noted Festival, Canberra, 3–7 May

Munden, P 2017 'A leaf changes colour' (poem), part of Dianne Firth's *Poetry and Place* exhibition, Belconnen Arts Centre, 25 August–17 September

Webb, J 2017 *The Plate Show*, M16 Gallery, Canberra, 9–26 February

Webb, J and L Webb 2017 *The Possibilities of Water* (poems and paintings), Edith Gallery, Whanganui NZ, August

Webb, J, Hetherington P and **Munden P** 2017 'Bête à chagrin', *Beauties and Beasts*, 23rd University of Canberra Faculty of Arts & Design Staff Art Exhibition, Belconnen Arts Centre, 6 May–28 May

Webb, J 2017 'Attunga Point' (poem), part of Dianne Firth's *Poetry and Place* exhibition, Belconnen Arts Centre, 25 August–17 September

INVITED LECTURES, CONFERENCE PAPERS, WORKSHOPS

SASKIA BEUDEL

'Writing and research', invited lecture, School of Literature, Languages and Linguistics, ANU, August

SCOTT BROOK

'Creative vocations and cultural value', Closing Address to the Australian Council of Art and Design Schools (ACUADS) annual conference, School of Art & Design, The Australian National University, 29 September

'Women's employment in the creative arts', with Jee Lee, Women in the Creative Arts, conference, School of Music, The Australian National University, 10–12 August

Visiting Lecturer, Cultural Management, University of Strasbourg

OWEN BULLOCK

Featured poet, That poetry thing that is on at Smiths every Monday, Canberra, 20 November

Recent Work Reading #2, Smith's Alternative, Canberra, 25 July

Featured poet, The House, Canberra, 8 March

STEVE BURROUGHS

'Quantifying and improving environmental and human sustainability in remote-region health clinics, Australia', *World Sustainable Built Conference*, Hong Kong, 5–7 June

'Monitoring and improving the environmental efficiency, thermal performance, and IEQ of remote-region health clinics in Australia', Advanced Building Skins Conference, Bern Switzerland, 2–3 October

MONICA CARROLL

'Knowledge and the artists' book', Poetry and the Artist Book symposium, University of Canberra, April

'Tract', poetry reading, Queensland Poetry Festival

'Unfolding the episteme of artists' books', [co-authored], ABBE, Griffith University, Brisbane, July

Isolator, poetry reading and book launch, Poetry on the Move Festival, University of Canberra

'To Tear, Book XIV', *Metamorphic* book launch reading, Smith's Bookshop, Canberra

JEN CRAWFORD

'Co-translating Arai Takako: Shifting voice through place', International Symposium on Poetry and Translation: Women, Politics, Displacement

'Women's voices from Japan: A bilingual poetry peading', Poetry on the Move Festival, University of Canberra, 15 September

'Poetry and place', poetry reading, Poetry on the Move Festival, 17 September

Epic International Reading Night, poetry reading, Singapore Writers' Festival, Singapore, 11 November

'Creatures of elsewhere: Movement and dislocation in a poet's work', panel discussion, Singapore Writers' Festival, Singapore, 12 November

TERESA CREA

'Human simulation: At the intersection of simulation engineering and the humanities', Winter Simulation Conference, Las Vegas, 3–7 December

'The inception sim: Findings from a live and immersive simulation on creating a safety container', Simulation Australasia Conference, Sydney, 30 August

'Implementing a Simulation Program: Factors and Considerations', Asia-Pacific Simulation Alliance SIM GOV Forum, Canberra, 7 August

Asia Pacific Simulation Alliance Master Classes: Federated Simulation Distribution and Narrative Sensemaking, Canberra, 27 March

Simulation: Systems and People, Canberra, 23–24 November

R&D Interchange Forum: Convenor, 'The promise and the perils of VR', webinar 16 November

Defence Science Technology Group: Sketching complexity & scenario writing workshops, Edinburgh South Australia, August–November

LOUISE CURHAM

'Tending the archive: Ritual as preservation; enfolding preservation into use; and preservation as a community enabler through the case study of *(Wo)Man With Mirror*, a re-enactment of a 1970s artwork', Shock of the New, Australasian Institute for the Conservation of Cultural Materials joint SIG symposium, Melbourne, February

(Wo)Man With Mirror performance by Teaching and Learning Cinema (Louise Curham and Lucas Ihlein), Media Arts guest lecture, University of Wollongong, April

Guest speaker, Pozible workshop, University of Canberra, June

'When the record performs'. Australian Society of Archivists' annual conference, Melbourne, September

'When the record performs', UNSW ADFA 'Don't Drown' PhD symposium, Canberra, September

CAREN FLORANCE

'Reading poets, making books: Collaborative poetics', Poetry and Artist Book symposium, University of Canberra, 7 April

'Unfolding to refold: Collaborative wordings' with Angela Gardner, at ABBE 2017, Queensland College of the Arts, Brisbane, 6–8 July

'Be Spoken To: A highly disciplined cross-disciplinary project', with Melinda Smith, Poetry on the Move symposium, University of Canberra, 15 September

'An instrument of collaboration: Unfolding the legacy of the graphic investigations workshop', at 'ABBE 2017', Queensland College of the Arts, Brisbane Qld, 6–8 July 2017. Repeated, Baillieu Library, Melbourne, 29 November

SCOTT HEYES

'Re-charting the ancestral Bundian Way trail system: How an Indigenous-led project is making tracks towards sovereignty', with Lumby, N, Association of American Geography (AAG) Annual Meeting, Boston, USA, 5–9 April

'Researching and designing the gateway to the Bundian Way Project', with Lumby, N, AIATSIS National Indigenous Research Conference, Canberra, 21–23 March

Yurlendj-nganjin ('Everyone's knowledge'), Launch and workshop on the Commonwealth's Office of Learning & Teaching research project, Re-casting terra nullius blindness: empowering Indigenous protocols and knowledge in Australian university built environment education, Deakin University, Melbourne, 20 November

MICHAEL JASPER

'Experiments in architecture pedagogy: A case study from the Cooper Union School of Architecture', peer-reviewed paper presented at Educating Architects and Planners 1917-2017, University of Auckland, Auckland, 8-9 September

'Observations on a university urban design curriculum for 21stC cities', peer-reviewed paper presented at Soul of City. The 26th International Union of Architects World Congress, UIA 2017, Seoul, 4-7 September

'An architectural-urban strategy: Re-reading Rowe and Koetter's *Collage City*', peer-reviewed paper presented at Quotation, The 34th Annual Conference of the Society of Architectural Historians, Australia and New Zealand, Canberra, 5-8 July 2017

'The plan as conceptual device: An episode in architectural thinking', peer-reviewed paper presented at Theory's History: Challenges in the Historiography of Architectural Knowledge 1968-1998, KU Leuven, Brussels, 9-10 February

URŠA KOMAC

'The great American ugliness. Some Amtrak stations in the USA', International Arquitectonics Conference, Barcelona, June

PAUL HETHERINGTON

'The past' (with Wayne Price and Huiyi Bao), Curtin University's China Australia Writing Centre's Creative Conversations 2017: Looking Forward, Looking Back, Esplanade Hotel, 28 October

Poetry reading in the Poetry Translation panel at Curtin University's China Australia Writing Centre's two-day symposium 2017: Dialogue Three: Looking Forward, Looking Back, Esplanade Hotel, 25 October

'Traces and glimpses: Memory fields in the lyric essay', with Rachel Robertson, Curtin University's China Australia Writing Centre's two-day symposium 2017: Dialogue Three: Looking Forward, Looking Back, Esplanade Hotel, 25 October

'A hallucinated quotidian: Prose poetry and the surreal', with Cassandra Atherton, Boundary Crossings, Poetry on the Move Festival, University of Canberra, 20 September

Chair, Ekphrastic Poetry: Writing in Response to Visual Art (with Cassandra Atherton, Tony Barnstone, Susan Fealy, Luke Fischer and Ravi Shankar), Poetry on the Move Festival, National Portrait Gallery, 17 September

Poetry Reading, Poetry and Place, Poetry on the Move Festival (with Penelope Layland, **S Jaireth**, **P Munden**, **J Crawford** and **J Webb**), Belconnen Arts Centre, 17 September

Poetry reading, 'Take Five': The Creative Response, Poetry on the Move Festival, University of Canberra, 14 September

Poetry reading, Poetry at the House, Australian National University (with Charis Wallace-Crabbe and Lizz Murphy), 13 September

'The Prose Poetry Project', 'Prose Poetry Project: Digital Repository and Learning Resource for Postgraduates' session at the MIX 2017 Conference, Bath Spa University, Bath, 11 July

'The Word Expanses Project: Regenerating prose poetry as sound and spoken word', with Professor David McCooley, Deakin University, MIX 2017 Conference, Bath Spa University, Bath, 10 July

'Sincere and insincere speaking: Preparing creative writing graduates for lifelong careers', English Shared Futures conference, Newcastle University, Newcastle Upon Tyne, 6 July

Participated in the session 'Divided by a common language', English Shared Futures conference, Newcastle University, Newcastle Upon Tyne, 6 July

Presented the workshop with Cassandra Atherton, 'Poetry: form and experiment' at the English Shared Futures conference, Newcastle University, Newcastle Upon Tyne, 6 July

Participated in a joint Great Writing–IPSI poetry reading by US, UK and Australian poets at the English Shared Futures conference, Newcastle University, Newcastle Upon Tyne, 6 July

Session chair, 'New Directions in Contemporary War Literature', The 20th Annual Great Writing Conference, Imperial College, London, 2 July

'Under the Influence: Contemporary poetry and the invisible sonnet', with **P Munden**, 20th Annual Great Writing Conference, Imperial College, London, 2 July

Participated in a joint Great Writing–IPSI poetry reading, 'Poetry's metageographies' with international and Australian poets Katharine Coles, Lucy Dougan, Cassandra Atherton, Jen Webb, Sarah Holland-Batt and Paul Munden, The 20th Annual Great Writing conference, Imperial College, London, 1 July

'Essaying images: The interplay of text and image in contemporary essays', with Dr Rachel Robertson, The 20th Annual Great Writing conference, Imperial College, London, 1 July

Participated in a poetry reading featuring poets from IPSI and UK, part of the 'moments/that stretch horizons': an international poetry symposium for practitioners, a joint Oxford Brookes University–IPSI event, Oxford Brookes University, Oxford, 28 June

'Poetry and publishing' panel, 'moments/that stretch horizons': an international poetry symposium for practitioners, a joint Oxford Brookes University–IPSI event, Oxford Brookes University, Oxford, 28 June

Poetry reading, Willow Tree Hotel, Winchester, part of the Inside/Outside Carnival Symposium, a joint IPSI–University of Winchester event, University of Winchester, Winchester, 26 June

Participated in the session 'In conversation: The lyric poetry as memory machine', at the Inside Outside Carnival Symposium, a joint IPSI–University of Winchester event, University of Winchester, Winchester, 26 June

Keynote address, 'Inside and Outside the Poem', Inside Outside Carnival Symposium, a joint IPSI–University of Winchester event, University of Winchester, Winchester, 26 June

Launched the books *A Casual Penance* by John Foulcher, and *Goodbye, Cruel* by Melinda Smith at the Australian Centre for Christianity and Culture, 15 Blackall Street, ACT, 20 April

Interviewed visiting Canadian author, Madeleine Thien, National Library of Australia, organised by the National Library and the Canadian High Commission, 28 February

'Don't forget the day Job', 2017 Association of Writers and Writing Programs (AWP) conference and bookfair, Washington DC, US, 8–11 February 2017, (with **P Munden**, **J Webb**, Randall Albers and Lori A May)

"Paint her to your own mind": Re-inflecting Laurence Sterne's 18th century gesture', presented by Paul Munden, 12th International Conference on The Arts in Society, Paris, France, 14–16 June

SCOTT HEYES

Heyes, SA and Helgen, KM, 2017 'An arctic landscape revisited: Re-discovering a 130-year old Smithsonian collection and making it relevant to today's Arctic peoples', Monash University's Indigenous Studies Centre, Menzies Building, Clayton Campus

TRACY IRELAND

'(in)significance: values and ethics as challenges for heritage in the 'Anthropocene', keynote plenary for Global Challenges in Cultural Heritage Conference, The University of Stirling, Stirling, Scotland, 1 September

'Quotidian utopia: Orhan Pamuk's *Museum of Innocence* and the heritage of love', YOHRs Seminar Series, University of York, UK, 10 October. <https://youtu.be/d9ey0lEicno>

'Chasing future feelings', with **T Bell**, Researching Digital Cultural Heritage Conference, University of Manchester, Manchester UK, 29 November

'Digital ruins: Exploring digital heritage methods in the Ottoman and British colonial landscape of TAESP', Archaeological Research Unit, University of Cyprus, Nicosia Cyprus, 4 December. <https://youtu.be/5qtOu93ltxY>

PAUL MAGEE

'National Folk Festival Potpourri of Poets,' poetry reading, National Folk Festival, Canberra, 16 April

'Poetry and What is Written in Blood,' public discussion with Roland Perelman, Canberra International Music Festival, Ainslie Arts Centre, 28 April.

Finnegan's Wake, A performance from James Joyce's Bloomsday, Canberra Irish Club, 15 June

'The Strange Nationality of Contemporary Poets', Fellow's presentation, ANU Humanities Research Centre, 14 August

'Closer to a linguist's transcript of everyday speech: Homeric syntax and its relation to the syntax of modern verse', Homer and the Epic Tradition, ANU, 4–5 December, 2017

Poetry reading, Poets in the House, ANU, 13 December

PAUL MUNDEN

'Divided by a common language: Creative writing discourse in the US, Canada, Australia, China, UK and Europe', AWP Conference, Washington DC, US, 10 February

'Don't give up your day job: Preparing creative writing graduates for lifelong careers', AWP Conference, Washington DC, US, 11 February

'Recent Work Reading #1', poetry reading, Smith's Alternative, Canberra, 18 April

'Too early for poetry', poetry reading, Smith's Alternative, Canberra, 4 May

Noted Festival, poetry reading, Gorman House, 5 May

Workshop facilitation, with **C Florance** and **J Williams**, Belconnen Arts Centre, 13 May

Poetry reading, with **J Webb**, Belconnen Arts Centre, Canberra, 21 May

'The Bulmer Murder', poetry reading, NonFictionNOW, Reykjavik, Iceland, 2 June

'Non-fiction poetry', NonFictionNOW, Reykjavik, Iceland, 3 June

'"Paint her to your own mind": Re-inflecting Laurence Sterne's 18th century gesture', with **P Hetherington**, 12th International Conference on The Arts in Society, Paris, France, 14–16 June

'Non-fiction poetry', Inside Outside Carnival (IPSI symposium), University of Winchester, 26 June

'Poetry and the environment', Moments that stretch horizons (IPSI symposium), Oxford Brookes University, 28 June

'Under the influence: Contemporary poetry and the invisible sonnet', with **P Hetherington**, Great Writing, Imperial College London, UK, 1–2 July

'Metageographies', poetry reading, Great Writing, Imperial College London, UK, 1 July

Participated in the session 'Divided by a common language', English: Shared Futures conference, Newcastle University, Newcastle Upon Tyne, 6 July

'Hometowns and influences', English: Shared Futures, Newcastle, UK, 7 July

'Material and digital poetics in creative writing pedagogy', MIX: Writing digital, Bath Spa University, 11 July

Poetry reading, with **J Webb**, Manning Clark House, 27 July

'The Prose Poetry Project' presentation and reading, Queensland Poetry Festival, 25 August

'*The Four Seasons* in flux: Interpreting Nigel Kennedy through a hybrid biography' with Anouska Zummo, 22nd AAWP Conference, Flinders University, Adelaide, 29 November–1 December

TIM SHERRATT

Digital humanities workshop, ALIAOnline, Sydney, 13 February

'The practice of play', keynote presentation at HDR Summer School, Deakin University, 24 February. doi.org/10.6084/m9.figshare.4696258

Invited presentation, Always already computational: Library collections as data, national forum, Santa Barbara, 1–3 March

Invited public lecture and workshop on Digital Humanities, University of Wollongong, 20 April

'The political language of the 1970s in Australia', presented with Professor David Lowe at The 1970s: Australian and Indian Perspectives on a decade of transition, Deakin University, 4 May

'Random acts of meaning: Digital skills for a post-truth world', invited workshop at NLS8, Canberra, 23 June. <http://timsherratt.org/digital-heritage-handbook/courses/random-acts-of-meaning/>

'The struggle for access', invited presentation, DHPATHWAYS 2017, Canberra, 4 August

'Doing DH', invited presentation for ACT teacher librarians, Canberra, 10 August 2017

'Trove tips and tricks', invited presentation at the Deniliquin Family History Expo, 13 October

'Making this happen', invited presentation at Collaborating around Collections, ANU, 8 November

'"The badge of the outsider": Open access and closed boundaries', invited presentation at Sharing is Caring 2017, Aarhus, 20 November. <http://discontents.com.au/the-badge-of-the-outsider-open-access-and-closed-boundaries/>

Digital methods workshop for the UTS Legal History group, Sydney, 4 December

SHANE STRANGE

'Cities: Time and space', Inside/Outside poetry symposium, University of Winchester, Winchester, UK, 26 June

'Formless form or the return of form?', Great Writing Conference, Imperial College, London 1–2 July

'Publishing and poetry: 'New' challenges in Australian poetry publishing', AAWP Conference, Flinders University, Adelaide, 28–30 November

AFFRICA TAYLOR

'Relational place methods. Decolonising the grounds of research'. Keynote presentation. Decolonising early childhood discourses: Critical post humanism in higher education. Research symposium, Mount Fleur retreat. University of Cape Town, South Africa, 12 April

'Countering the conceits of the Anthro. Re-envisioning more liveable futures. Learning from the small achievements of children's everyday interspecies relations'. Keynote presentation, Childhood Studies in the Anthropocene symposium, Human Geography Department, University of Birmingham, Birmingham UK, 7 June

'Common world pedagogies in wild weather times'. keynote presentation, with V Pacini-Ketchabaw and M Blaise, The Wild Weathering Collaboratory: Reorienting Early Childhood Environmental Pedagogies to the Prospect of Anthropogenic Climate Change symposium, Rindo, Sweden, 16 June

'Jolts from the geo-climes of a limestone valley', invited presentation, with T Rooney, Hacking the Anthropocene 2: Weathering symposium, Centre for Gender and Cultural Studies, University of Sydney, 26 May

'Decolonising worlds and pedagogies: Bringing the environmental humanities into conversation with early childhood education'. Invited seminar presentation. Faculty of Education. University of Cape Town, 7 April

'Common world pedagogies for the Anthropocene'. Invited seminar with V Pacini-Ketchabaw and M Blaise, Faculty of Education, University of Texas, Austin, 26 April

'Unsettling child-rabbit encounters: Staying with the trouble of invasive colonial legacies'. Invited seminar. Australian Centre for Cultural Environmental Research, University of Wollongong, 18 October

'Troubling colonialisms in children's "native animal" literature. Staying with the trouble in multispecies common worlds'. Paper presentation. American Education Research Association (AERA) Annual Conference, San Antonio, Texas, USA, 30 April

'Children, bilbies, and spirit bears: Reconsidering stewardship in settler colonial contexts'. Paper presentation, with V Pacini-Ketchabaw. American Education Research Association (AERA) Annual Conference, San Antonio, Texas, USA, 1 May

JEN WEBB

'Rhizomes and radicals: Performing and presenting new knowledge' (paper); 'This is the end?: Submission and examination' (professional skills panel); and 'Reviewing and revising academic journal articles' (panel), AAWP Conference, Flinders University, Adelaide, November; all invited presentations

'Engagement and impact: Context, principles and practices', Screen Production Research Engagement & Impact Symposium, Sydney, November, keynote

'Research impact in the creative arts', USQ, Toowoomba, October; invited lecture
Poetry reading at Sappho, Sydney, September

'The UC Book of the Year project' and 'In conversation with Rachel Seiffert', invited presentations, Canberra Writers Festival, August

Poetry reading at Manning Clark House, Canberra, July

Poetry readings at Inside Out Carnival, Winchester, June; moments/ that stretch horizons, Oxford, June; Metageographies, Great Writing, July); Shared Futures, Newcastle upon Tyne, July

'Creativity and research in the 21st century', English Shared Futures, Newcastle Upon Tyne, July

'Don't give up your day job', English Shared Futures, Newcastle Upon Tyne, July

'Common and uncommon language', English Shared Futures, Newcastle Upon Tyne, July

'The teacher-effect', with **M Carroll**, Great Writing Conference London, July

'Prose poetry and the lyric', 'moments/that stretch horizons': an international poetry symposium, Oxford Brookes University, Oxford, June

'From there to here and here to hear: poem, prose poem and protest song lyric', with A Melrose, Inside Outside Carnival, University of Winchester UK, June

'Work / Exhibit', The language of practice research', Design Architecture Practice Research (DAP-r) Symposium, Sydney, May - invited

Poetry reading, with **P Munden**, Belconnen Arts Centre, Canberra, May

'Don't forget the day job: Preparing creative writing graduates for lifelong careers', US Association of Writing and Writing Programs conference, Washington DC (February)

'Divided by a common language: Creative writing degrees in Australia', US Association of Writing and Writing Programs conference, Washington DC, February

'Doctor, doctor ... : Finding a job post PhD', invited workshop/lecture, Victoria University of Wellington, February

CLAIRE ROSSLYN WILSON

'How can the media support a deeper understanding of the role of culture in sustainable development?', 11th ASEF Journalists' Seminar: Shaping Public Perceptions and Minds towards Achieving the SDGs, Asia-Europe Foundation, Naypyidaw, Myanmar 17–22 November

'Creative practice and adjustment to place: Looking for the thing-power in unfamiliar localities' at the Great Writing Conference, London, 1–2 July 2017

'Human rights, conflict and literature in Southeast Asia' and 'Australian literature and the Asian century' as part of the Tricontinental Lecture series, University of Barcelona, 9 & 20 March

'Poets who travel: Sense of place in the cultural contact zone between South East Asia and Australia' at the Australia–South Asia: Contestations and Remonstrances Conference, organised by the European Association for Studies of Australia (EASA) and the Centre d'enseignement et de recherche en études postcoloniales (CEREP), University of Liège, 26–28 January

EDITORIAL CONTRIBUTIONS, BOARDS & COMMITTEES, PROFESSIONAL SERVICE

SCOTT BROOK

Peer reviewer, *Media International Australia*

Peer reviewer, *Revue de l'Entrepreneuriat*

Peer reviewer, *Papers in Regional Science*

OWEN BULLOCK

Co-editor *Westerly Online: Crossings*, with A Hilhorst

International Editorial Board Member, *Axon: Creative Explorations*

JEN CRAWFORD

Co-editor, *Axon: Creative Explorations*, 12: Creative Play

Organising committee, Poetry on the Move Festival 2017

Co-convenor, Aboriginal and Torres Strait Islander Text Reading Group

Drafting and Development Group participant, UC Reconciliation Action Plan 2018-21

Editorial board member, *Journal of Poetics Research*

Advisory board member, *Poetry New Zealand*

International poetry editor, *Axon: Creative Explorations*

Editor, with **R Kikuchi**, *Poet to Poet: Contemporary Women Poets from Japan*. Canberra: Recent Work Press

TERESA CREA

Chair, Human Dimensions Committee, Simulation Australasia

Advisory Board Member, Asia Pacific Simulation Alliance

Chair, Games and Interactive Committee, Australian Writers Guild

LOUISE CURHAM

HDR member, University of Canberra Graduate Research Committee (ongoing)

DIANNE FIRTH

Deputy Chair, ACT Heritage Council

Member, ACT Government Design Review Panel

Deputy Chair, Historic Places, Cultural Facilities Corporation

Manuscript reviewer, *Landscape Research* journal

Editor, *Art Quilt Australia 2017*, University of Canberra

CAREN FLORANCE

Designer, 4 x IPSI chapbooks and VC *International Poetry Prize anthology*

Designer, CCCR Occasional Papers series *Pragmatics of Art*

Designer, *First Anthology 2017*

Peer reviewer, *Axon: Creative Explorations* 12: Creative Play
 Letterpress workshops for Defence ARRTS program
 Facilitator, CCCR Axon Analogue letterpress workshop

PAUL HETHERINGTON

Editor, with **S Strange**, *Cities: Ten Poets, Ten Cities*, Canberra: Recent Work Press
 Editor, with S Green, *Romanticism and Contemporary Australian Writing: Legacies and Resistances*, *TEXT* Special Issue 41, October
 Editor, with A Beecham, *Meniscus* literary journal, vol 5, no 1, April 2017, <https://www.meniscus.org.au/Vol6Iss1.pdf>
 Editor, with C Atherton, *Cordite Poetry Review* 56.1 EKPHRASTIC, <http://cordite.org.au/content/poetry/ekphrastic/>
 Co-editor, *Axon: Creative Explorations*, international online scholarly journal
 Co-editor, *Meniscus* literary journal, www.meniscus.org.au.
 Member of the Australasian Association of Writing Programs (AAWP) Publications Committee
 Member of the Australasian Association of Writing Programs (AAWP) Advisory Committee

SCOTT HEYES

Advisory Board Member, Rural Communities Australia: <http://www.ruralaus.com/>
 Advisory Group Member, Creative Barkly: Sustaining the Arts and Culture Sector in Remote Australia, ARC Linkage Project, <https://creativebarkly.org/>
 Member, American Anthropological Association (AAA)
 Member, American Association of Geographers (AAG)
 Member, Arctic Institute of North America (AINA)
 Member, Association for Canadian Studies in Australia and New Zealand (ASCANZ)
 Fellow, Australian Anthropological Society, (AAS)
 Member, Canadian Anthropology Society (CASCAS)
 Member, Canadian Association of Geographers (CAG)
 Member, Institute of Australian Geographers (IAG)
 Course Convenor, University of Canberra Indigenous Studies Major
 Member, University of Canberra's Course Advisory Panel
 Member, University of Canberra's Human Research Ethics Committee
 Reviewer, promotion applications for Canadian University academics
 Editorial Board, *Alaska Journal of Anthropology*
 External International Reviewer, Canadian Government's Social Science and Humanities Research Council of Canada (SSHRC) In-sight Grant Scheme

ROSEMARY HOLLOW

ACT Government Albert Hall Management Reference Group
 Board Member, National and NSW/ACT Advisory Board for Greening Australia

CATHY HOPE

Coordinator, Play Activation Network ACT, Centre for Creative and Cultural Research, University of Canberra

Coordinator, Play, Creativity and Culture Project, Centre for Creative and Cultural Research, University of Canberra

Convenor, 2017 Play Symposium: Play for a Vital and Sustainable City, Centre for Creative and Cultural Research, University of Canberra

Program Director, Communication, Faculty of Arts and Design, University of Canberra

Co-editor, *Axon: Creative Explorations* 12: Creative Play

MICHAEL JASPER

Director, Alastair Swayn Foundation

Member, National Accreditation Management Committee, Australian and New Zealand Architecture Program Accreditation

Deputy Chair, National Education Committee, Royal Australian Institute of Architects

Chair, Chapter Education Committee, Royal Australian Institute of Architects

National Visiting Panel Member, Australian and New Zealand Architecture Program Accreditation Procedure (ANZ APAP), National Visiting Panel to University of New South Wales

Assessor, Overseas Qualifications Assessment, Architects Accreditation Council of Australia

Member, Griffin Lecture Committee

Peer Reviewer, *Quotation* SAHANZ International Conference.

Peer Reviewer, *Soul of City. The 26th International Union of Architects World Congress*, UIA 2017 Seoul, 3-10 September 2017

Prize adjudication, panel member, Rudy and Vilma Krastins Master of Architecture Scholarship, University of Canberra

Prize adjudication, panel member, Clem Cummings Medal for the Advancement of Architecture in the ACT Region, Royal Australian Institute of Architects, ACT Chapter

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

URŠA KOMAC

Peer reviewer, *Athens Journal of Architecture*.

Executive Committee member, 'Design and Architecture Practice Research: Contemporary PhD (DAP-r)'

Organising Committee member, 'The Language of Practice Research Symposium', Custom House, Sydney, 2017, jointly organised by UC, UTS, UNSW and UTas

Completed one semester of the ASPIRE program for PhD supervisors, UC

TRACY IRELAND

Board Member, Australian National Museum of Education

Board Member and Secretary, Craft ACT

Editorial Board member, *Australian Archaeology*

Editorial Board member, *Historic Environment*

PAUL MUNDEN

Assistant editor, *Axon: Creative Explorations*, online scholarly journal

Editor, *Axon: Creative Explorations* 13: Boundary crossings and ways of speaking poetically

Editor, IPSI Chapbooks:

Maxwell, G 2017 *Everyone will have a birthday*, Canberra: IPSI

Capildeo, V 2017 *Seas and trees*, Canberra: IPSI

Harrison, J 2017 *Air Variations*, Canberra: IPSI

Hall, P 2017 *Borrooloola class*, Canberra: IPSI

Editor, with O'Mahony, N, *Metamorphic: 20th Century Poets respond to Ovid*, Canberra: Recent Work Press

Editor, *Strange Cargo: Five Australian Poets*, Sheffield: Smith|Doorstop

Editor, with **M Carroll**, *Tract: prose poems*, Canberra: Recent Work Press

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

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 (UK liaison portfolio), Australasian Association of Writing Programs (AAWP)

Judge, IPSI Young Poets Awards

Member, editorial advisory board, *Frontinus Press*, Creative Writing Studies imprint (UK)

Associate of the Higher Education Academy (UK)

SHANE STRANGE

Editor, with **J Webb** and **M Carroll**, 'Prose Poetry' *Text: Journal of Writing and Writing Courses*, Special Issue 46

Editor, with **P Hetherington**, 2017 *Cities: Ten Poets, Ten Cities*, Canberra: Recent Work Press

Editorial Board Member, *Axon: Creative Explorations*

Assistant Director, Boundary Crossings: *Poetry on the Move Festival*, 2017

Convener, 2017 CCCR Seminar series, Semester 1

Producer, *Poetry on the Move* podcast

Postgraduate Representative, Executive Committee, Australasian Association of Writing Programs (AAWP)

Layout and Production, *Meniscus Literary Journal*

Peer on the Visual Arts and Literature panel, artsACT Project Funding 2018

Editor and Publisher, Recent Work Press, Canberra

AFFRICA TAYLOR

Board member, Plumwood Inc. (Organisation overseeing the environmental humanities activities bequeathed by Val Plumwood)

Member of Editorial Board, *Journal of Childhood Studies*.

Member of Editorial Advisory Board, *Global Studies of Childhood*.

Member of International Editorial Board, *Children's Geographies*.

JEN WEBB

Co-editor, **M Carroll, S Strange, & J Webb**, *Contemporary Prose Poetry*, *TEXT Special Issue 46* (October), <http://www.textjournal.com.au/speciss/issue44/content.htm>

Co-editor, **M Carroll & J Webb**, with **M Biggs**, K Brophy and **P Magee** (2017), *Making it new: Creativity and contemporary practice*, *TEXT Special Issue 40* (April), <http://www.textjournal.com.au/speciss/issue40/content.htm>

Editor, *States of Poetry Series 2: the ACT 2017* (anthology), *Australian Book Review*, April

Co-editor, *Meniscus* literary journal (2 issues p/a)

Co-editor, *Axon: Creative Explorations* (2 issues p/a)

Australasian editor, *Arts and Humanities in Higher Education* (2 issues p/a)

Member, Engagement and Impact Pilot Evaluation, Australian Research Council

Member, Australian-American Fulbright Commission's National Selection Committee

Member, Senior Advisory Group, Australasian Association of Writing Programs Board of Management

Facilitator, *Between the Lines* book discussion, ACT Writers Centre, Canberra, February–December 2017, funded by the Australia Council for the Arts

Chair, Kenneth Slessor Prize for Poetry, the NSW Premier's Literary Awards

JORDAN WILLIAMS

Editor, with **K Hayne**, *Beauties and Beasts: 23rd University of Canberra Faculty of Arts & Design Staff Art Exhibition* (art catalogue), Canberra: University of Canberra

CLAIRE ROSSLYN WILSON

Creative Writing Editor, *Right Now*

Poetry Reader, *Overland*



GRANTS, AWARDS AND FELLOWSHIPS

SCOTT BROOK

Lead Chief Investigator, ARC Discovery Grant DP160101440: 'So what do you do? Graduates in the Creative and Cultural Industries', 2016–18, with Prof Alessandra Faggian (Ohio State University), Prof Philip Lewis (UC), A/Prof Jonathan Corcoran (University of Queensland), Prof **Jen Webb** (UC), and Dr Roberta Comunian (Kings College, London, \$270,477

Chief Investigator, ARC Discovery Grant DP150101477: 'Working the Field: Creative Graduates in Australia and China', 2015–17, with Prof Justin O'Connor (Monash), Prof Shilian Shan (Shanghai Jiaotong University), and Prof **Jen Webb** (UC), \$346,529

DVCR&I's Award for Outstanding Achievement in Research or Innovation, Creativity and Social Change Team

MONICA CARROLL

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

PAUL COLLIS

Indigenous Language and Arts Program, Commonwealth Department of Communications and Arts, with Dr **Jen Crawford** (UC) and A/Prof **Jordan Williams** (UC), \$179,870

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

JEN CRAWFORD

Indigenous Language and Arts Program, Commonwealth Department of Communications and Arts, with Dr **Paul Collis** (UC) and A/Prof **Jordan Williams** (UC), \$179 870

Distinguished International Visitor Grant, Office of the DVCR&I, University of Canberra, for Professor Ronald Schleifer, University of Oklahoma to deliver a scholarly writing intensive and two lectures, \$4000

University Citation for Outstanding Contributions to Student Learning (General)

DVCR&I's Award for Outstanding Achievement in Research or Innovation, Creativity and Social Change Team

TERESA CREA

Defence Science Technology Group – Land Forces Division: Investigation of Narrative Methodologies for Envisioning Future Force Design, \$20,000

DIANNE FIRTH

Winner, *Reflection: Australian Quilts in Public Places*, Whitehorse Artspace, Box Hill, Melbourne, ('Reflections #2') 16 November–21 December

Awarded a Medal of the Order of Australia (OAM) for distinguished services to landscape architecture and education

CAREN FLORANCE

2018 Critic in Residence Award, ANCA Gallery, Canberra

ROSS GIBSON

Chief Investigator, *Heritage of the Air: How aviation transformed Australia*, ARC Linkage Project 2018–2020, with lead CI A/Prof **Tracy Ireland** (UC) et al, \$605,000

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

PAUL HETHERINGTON

Winner of the individual 2017 Research Excellence Award, Humanities and Creative Arts, University of Canberra

DVCR&I's Award for Outstanding Achievement in Research or Innovation, Creativity and Social Change Team

Shortlisted for the 2017 international Bridport Prize Flash Fiction competition (UK)

Shortlisted for the 2017 NSW Premier's Awards (the Kenneth Slessor Prize for Poetry) for *Burnt Umber*

SCOTT HEYES

Understanding Indigenous Fijian Knowledge Systems, Australian Government Department of Foreign Affairs and Trade, New Colombo Plan, 2016–2019, \$120,000

Designing and Researching the Gateway to the Bundian Way, Far South Coast Region, UC Collaborative Indigenous Research Initiative (UC-CIRI), 2016–2018, \$85,000

CATHY HOPE

City to the Lake Urban Activation Study, commissioned by the City Renewal Authority, ACT Government, \$16,551

City to the Lake Play Space Study, commissioned by the City Renewal Authority, ACT Government, \$13,838

TRACY IRELAND

Visiting Research Fellow, Centre for Environment, Heritage and Policy, University of Stirling, Stirling, Scotland

Lead Chief Investigator, *Heritage of the Air: How aviation transformed Australia*, ARC Linkage Project 2018–2020. Partners: Airservices Australia, National Museum of Australia, SFO Museum and Civil Aviation Historical Society.

With CIs: A/Prof **Tim Sherratt** (UC), Prof **Ross Gibson** (UC), Professor Ross Harley (UNSW), A/Prof Annie Clarke (USyd), Dr Peter Hobbins (USyd), A/Prof Mitchell Whitelaw (ANU), Dr Jane Fergusen (ANU), \$605,000

URŠA KOMAC

Teaching Excellence Award, University of Canberra Citation for Outstanding Contribution to Student Learning – Innovation

Nominated for the Mies van der Rohe Award, Slovenia, for my project 'Structures in Škocjanski Zatok'

Member, Executive Board, 'Design and Architecture Practice Research: Contemporary PhD (DAP-r) Grant', 2016–2018, Office for Learning & Teaching, administered by Royal Melbourne Institute of Technology University, \$496,803

TIM SHERRATT

Chief Investigator, *Heritage of the Air: How aviation transformed Australia*, ARC Linkage Project 2018–2020, with lead CI A/Prof **Tracy Ireland** (UC) et al, \$605,000

SHANE STRANGE

Canberra Critics Circle Award – Literature

TIM NAPPER

Winner, Aurealis Award (best short story)

Nominated, Ditmar Award (best short story)

Nominated, Ditmar Award (best new talent)

Selected, Best Science Fiction of the Year, Volume 2

AFFRICA TAYLOR

Seed Box Collaboratory Grant, Sweden 'Wild Weather Collaboratory: Reacclimatising Early Childhood Environmental Pedagogies to Anthropogenic Climate Change' (2016–17) with Principal Investigator Prof Pacini-Ketchabaw (Western University, Ontario), 275,000 SEK

National Research Foundation, South Africa 'Decolonising Early Childhood Discourses: A Critical Posthumanist Orientation in Higher Education' (2016–18), with Principal Investigator Prof Murriss (Cape Town University), \$337,000 (3,756.012 South African Rand)

JEN WEBB

Cultural Fund, Copyright Agency Ltd; *The Poetry Editor*; funding for two interns to work on the Poetry on the Move festival preparations, \$8,000

Chief Investigator, ARC Discovery Grant DP160101440: 'So what do you do? Graduates in the Creative and Cultural Industries', 2016–18, with Prof Alessandra Faggian (Ohio State University), Prof Philip Lewis (UC), A/Prof Jonathan Corcoran (University of Queensland), **A/Prof Scott Brook** (Lead CI, UC) and Dr Roberta Comunian (Kings College, London), \$270,477

Chief Investigator, ARC Discovery Grant DP150101477: 'Working the Field: Creative Graduates in Australia and China', 2015–17, with Prof Justin O'Connor (Monash), Prof Shilian Shan (Shanghai Jiaotong University) and **A/Prof Scott Brook** (UC), \$346,529

DVCR&I's Award for Outstanding Achievement in Research or Innovation, Creativity and Social Change Team

JORDAN WILLIAMS

DVCR&I's Award for Outstanding Achievement in Research or Innovation, Creativity and Social Change Team

Indigenous Language and Arts Program, Commonwealth Department of Communications and Arts, with Dr **Paul Collis** (UC) and Dr **Jen Crawford** (UC), \$179,870

ABBREVIATIONS

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

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.

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