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Curtin University

REIMAGINING AUSTRALIA

Encounter, Recognition, Responsibility

BOOK OF CONFERENCE ABSTRACTS (as at 16/11/16)

ABOAGYE, Kaiya

University of Sydney

Re-imagining the African Diaspora in Australia: A discussion paper on the transcultural social history of Indigenous Australians and the African diaspora

This paper will seek to draw out and make sense of the complex, transcultural and social history between Indigenous Australians and people of the African diaspora in Australia. Investigating the socio-historical and racial positioning of Aboriginal Australians of African descent, this paper asserts that this is a long often undocumented history. A history that starts from the very beginning of colonization in 1788, with the arrival of eleven settlers of African descent on Australia's first fleet. It is commonly known among Aboriginal and Torres Strait Islander family groups, that lineage can be traced back several generations to long lost African forefathers, changing the nature and kinship of Aboriginal family formation.

Dominant interpretations of Australia's African history and early colonial literature routinely leave out this relationship between people of colour within its nationalist narrative. Our history books are habitual discourses that present an uncomplicated story about black and white protagonist and race relations, but never between the subjects themselves, or the voices of the oppressed "others". Contemporarily it is a history reduced to occurring only within the early ninetieth century.

This paper argues that by examining the historical relationship between these groups; we can start to extend our current thinking about the cultural nature of the "African Australian Diaspora" today, specifically as it emerges within transnational spaces of Indigenous Australian social history? As we work to further advance our theoretical articulation of, the development of transcultural black studies in Australia, this paper will not only assess the parameters of this research study. But it will speak to the transformative power of theorizing our spaces, to produce new, exciting and dynamic ways for thinking into the future re-imagining Australia.

Kaiya Aboagye is a descendant from the Ashanti people of Ghana, West Africa. She is also a proud Kukuyalanji woman from far north Queensland, Australia and a Torres Strait Islander from Erub (Darnley) Island, with South Sea Islander roots to Vanuatu and the Solomon Islands. Kaiya is a current student at The University of Sydney, enrolled in a Masters of Philosophy program where she is currently investigating more fully the issues raised by this paper, in her study.

ADUSEI-ASANTE, Kwadwo

Edith Cowan University

Where Are They? Post-Secondary School Destinations of African High School Graduates In Perth

One of the key targets of the 2008 Review of Australian Higher Education ('Bradley Review') is to increase the percentage of university students from low-socioeconomic status (LSES) backgrounds to twenty percent by 2020. Since the publication of the Bradley Review, a broad range of equity programs and strategies targeting various LSES students to enhance their access to and participation in higher education have been implemented. While most West Australian residents from Sub-Saharan Africa (SAA) seem to fall into the LSES category, the proportion of the population participating in higher education is anecdotally believed to be low. This paper presents initial findings of a study on the trends and determinants of post-secondary school destinations of SAA students in Perth, drawing on data from five selected schools and the West Australian Department of Education.

Kwadwo is a lecturer at the School of Arts and Humanities at Edith Cowan University, Western Australia. Kwadwo's research interests include policy impact assessment, international development and equity issues in higher education.

ALLMARK, Panizza

STOTZER, Talhy

STEVENSON, Kylie

Edith Cowan University

The Hand Up project: Engaging with the Australian Landscape with Photovoice workshops for St Vincent de Paul WA children

The proposed paper aims to detail the ARC Linkage project A hand up: Disrupting the communication of intergenerational poverty which builds a strategic alliance between Edith Cowan University (ECU) and the partner organisation St Vincent de Paul Society of Western Australia (SVDPWA) in order to enable SVDPWA to develop its services by drawing on the tacit knowledge of its clients and volunteers. The paper will explain how this knowledge is captured through a process of creative engagement with children receiving SVDPWA support. In 'photovoice' workshops, workshop facilitators guided the children to construct a creative art piece, revealing personal narratives, turning points and engagement with the environment. At a holiday camp outside Perth, the children aged eight-twelve years old were given cameras to capture the Australian landscape from differing perspectives. They recorded their personal experiences of nature and the landscape, away from their suburban homes. As well as visually representing their encounters, the children were given the opportunity to reflect about their experiences with poignant hand written thoughts. Helping them voice their stories means these children experience empowerment and have an opportunity for self-direction and autonomy. It also provides a more nuanced understanding of their experiences. It encourages them to write a different narrative than the one that may be imposed on them externally or that they may have inherited.

Associate Professor Panizza Allmark is the Associate Dean of Arts and Humanities at Edith Cowan University, Perth Western Australia. She has a PhD in Media Studies and is an Associate Professor in Media and Cultural Studies, where she also heads the Media, Culture and Society research group. Alongside this, Panizza is the chief editor of Continuum: Journal of Media & Cultural Studies. Panizza has published in the field of visual culture, photography, gender, identity, transnationalism and urban space. Her photographic fieldwork expands across twenty countries. As an artist, Panizza has had nine solo exhibitions and numerous group exhibitions.

Dr. Talhy Stotzer is a Western Australian documentary photographer. Her work aims to portray human experience and highlight social issues. She recently completed her PhD in documentary photography at Edith Cowan University, where she lectures in Photomedia. She is the picture editor for Continuum: Journal of Media & Cultural Studies, and her work has been exhibited extensively nationally and internationally.

Kylie Stevenson is researcher at Edith Cowan University (ECU) in Western Australia where she is engaged in a number of research projects, including the Hand Up Linkage project with St Vincent de Paul WA, and two other ARC-funded projects: Parents and Peers, about teenagers and social media; and Toddlers and Tablets, a partner project between ECU, London School of Economics and Dublin Institute of Technology about how 0-5 children use tablet technology. In addition, Kylie is a doctoral candidate on a project of her own design 'Creative River Journeys', case studies of creative arts researchers at ECU.

ARIMITSU, Yasue

Doshisha University

The Transformation of Subjectivity of Expatriate Writers: A Comparative Study of Patrick White and J.M. Coetzee

The Australian writer, Patrick White, is known as one of the greatest novelists of the 20th century, and his books are widely read outside Australia. White was born in Australia, and educated mostly in England, where his ancestors came from. After his education, he lived in Europe as well as in America, and this is the reason why he is called an expatriate, but he eventually returned home to Australia after World War II. His background as an Australian writer is, thus, very complicated, and his identity floats between being Australian and being British. His works, therefore, have been often controversial among Australian critics regarding his authenticity as an Australian writer. I intend to examine the transformation of White's subjectivity as an expatriate writer and compare him with J.M. Coetzee. Coetzee is another great Australian writer, but was born in South Africa and spent most of his life there before migrating to Australia at the age of 62. Coetzee also has a complicated relationship with his homeland and with Australia.

In this paper, I intend to focus on how White and Coetzee respectively transformed their subjectivity as expatriate writers and examine how their relationships with their homelands affect their works. I would like to argue this within the framework of colonialism and post-colonialism, whether or not they are British, South African, or Australian, colonizer or colonized, or centred or marginalized. I will examine a selection of their works both before and after their settlement in Australia. It goes without saying that they are both winners of the Nobel Prize for literature; White in 1973, and Coetzee in 2003.

Yasue ARIMITSU is Professor Emeritus of English and Australian Studies of Doshisha University, Kyoto, Japan. She is the author of Finding a Place: Landscape and the Search for Identity in the Early Novels of Patrick White (1986) and Australian Identity: Struggle and Transformation in Australian Literature (2003). She co-authored An Introduction to Australian Studies, 2nd Edition (2007). She has also edited and contributed to translating Diamond Dog: An Anthology of Contemporary Australian Short Stories - Reflections on Multicultural Society (2008). Her article "Nation and Literature: Literary Possibilities in a Multicultural Society" was published in Wolfgang Zach/Ulrich Pallua (eds.) Racism, Slavery, and Literature (2010). "Nam Le's The Boat: A Reflection of Multiple Selves," appeared in Michael Kenneally, Rhona Richman Kenneally, and Wolfgang Zach (eds), Literatures in English: New Ethical, Cultural, and Transnational Perspectives (2013). She was the president of the Australian Studies Association of Japan (2010–2013), and is currently the president of the Australia New Zealand Literary Society of Japan (2014–).

ATKINSON-PHILLIPS, Alison

University of Technology Sydney

Beyond the ANZAC Spirit: Commemorating civilian experience of war

It is widely acknowledged that Australia's masculinist national character has been shaped by involvement in major overseas conflicts. The impact of those conflicts has not been limited to those who participated in military service, and yet the emotional register of war tends to be measured by commemorations of such service. Hidden in plain sight, there exist a number of alternative memorials that expand the story of the impact of war, by focussing on civilian experiences. This paper explores ways in which the narrative of 'service' found in Australia's early war memorials--unusual for their commemoration of those who served as well as those who died--has been expanded in the post-Vietnam era to become a narrative of experience adopted by civilian commemorations of painful experiences. A tour of Western Australia's memorials to lived experiences of loss and trauma tells an alternative war history, including civilian internment; the importation of British war 'orphans' for the post-war nation-building effort; and the end of White Australia with the arrival of non-British migrants from war-affected nations overseas.

Alison Atkinson-Phillips is doctoral candidate at the Australian Centre for Public History, University of Technology, Sydney, supervised by Professor Paula Hamilton. Her PhD research explores the emerging genre of public memorials that commemorate collective experiences of loss and trauma. She is based in Perth, where she works as a casual academic for Murdoch University.

ATKINSON-PHILLIPS, Alison

University of Technology Sydney

Re-remembering Australia: public memorials sharing difficult knowledge

This paper explores a new genre of public memorials: those which commemorate lived experiences of loss and trauma. This work contributing to the growing body of literature on memory work in settler-colonial and transitional justice settings. This paper offers four short case studies through which I discuss memorials that acknowledge human rights abuses, and consider the kinds of cultural 'work' such memorials are expected to do in the present. Firstly, public memorials are used by marginalised counterpublics to claim a space in the national story. Secondly, they are used to create spaces where survivors of human rights abuses can have their loss acknowledged and be given space to grieve. Thirdly, they are used as acts of witnessing, to speak back into the dominant public sphere. Finally, and more recently, memorials have been created by governments as part of the widespread adoption of transitional justice mechanisms. Such memorials are seen as acts of symbolic reparations and are used to respond to claims of past human rights abuse on the part of the state. Transitional justice has become an internationally accepted framework for societies attempting to move from civil conflict to peaceful democracy. While Australia's (post)settler-colonial context does not fit this description, transitional justice mechanisms have been widely adopted as a means of coming to terms with the nation's past. The paper will use local examples, offering conference participants an opportunity to visit the sites themselves if they want to gain a further insight into these spaces of memory.

Alison Atkinson-Phillips is doctoral candidate at the Australian Centre for Public History, University of Technology, Sydney, supervised by Professor Paula Hamilton. Her PhD research explores the emerging genre of public memorials that commemorate collective experiences of loss and trauma. She is based in Perth, where she works as a casual academic for Murdoch University.

BALDWIN, Jan

Curtin University

A View to Remembrance: Commemorating a Life in Everyday Places

Cities and towns in Western Australian have many memorials dedicated to those who have sacrificed their lives in times of war and conflict. Albany on the southwest coast boasts of many, both recently erected and dating back to the wars in South Africa. Here in the Town site and surrounding area we also find memorials dedicated to ordinary citizens, situated in public areas such as parks, sporting venues, boardwalks and on the sea shore. Each memorial is a unique, personal monument, many built of wood or stone collected locally and erected in situ satisfying a well thought through creative response to the death of a loved one. The memorial then bearing significance for the mourners as well as the deceased and the placement an intrinsic spot. The tribute often provoking the passer-by to read the inscription and in some cases, beckon them to gaze at the vista surrounding it. This paper shows how people are using individual memorials to claim public space in this densely military memorial environment. I argue that these tributes are not necessarily a marker of death but recognition of an emotional attachment to place, commemorated by their family and friends to honour the memory of their life.

Jan Baldwin Lecturer in Anthropology and Sociology at Curtin University. My research includes: mediumship, mystics, spiritualism, healing, shamanism and commemoration of the dead. As an ethnographer, I have worked with spiritualist mediums and healers in Western Australia for the past ten years, and in the past two years focusing on shamanism and alternative healing techniques. The most recent publication is a chapter in the: Ashgate Research Companion to Paranormal Culture (Ashgate 2013). I am currently working in Albany WA, conducting research into people's emotional attachment to place and how this is commemorated on their passing by friends and family to honour their memory in life.

BARSTOW, Clive

Edith Cowan University

Towards a Trialectic Space: A Revisioning of Multi-Dimensional Diasporas

Since the publication of Homi K. Bhabha's influential text "The Location of Culture" (1994), much postcolonial theory has focused on a broadening transnational approach that interprets today's world as a place of "multiple modernities" (Eisenstadt 2003).

Whereas Australian art history has been characterised by a constant and continuing dialectic between Indigenous and non-Indigenous art (Grishin 2013), this paper seeks to investigate a more three-dimensional framework to de-polarise the cultural debate and to visualise the complexities of a global Diaspora in flux. Boundaries play a role in establishing a two-dimensional perspective toward them and us; and in the formation of individual and national identities. Removing these boundaries offers a new spatial engagement within such multi-dimensional societies.

This paper explores a creative interpretation of Henri Lefebvre's cumulative trialectics (1991), which perhaps more accurately represents the complexity of modern day geographies by extending beyond the past and present and even beyond the real and the imagined. It suggests a cerebral space that searches for new knowledge and new meaning and is more radically open to additional otherness and toward a continuing expansion of (human) spatial knowledge.

Two case studies of arts practice will be examined: firstly, a cross-cultural project between Australia and China in which the mis-communication and mis-interpretation of language (Ang, 1997) forms the basis of collaboration despite language. Secondly, I will investigate my current arts praxis as an extension of Bhabha's incommensurability of cultural collision, through which I construct a de-contested and timeless space in which the viewer can participate.

Professor Clive Barstow is Dean of Arts & Humanities at Edith Cowan University, Honorary Professor of Art at the University of Shanghai Science & Technology China and global faculty member of Fairleigh Dickinson University in New Jersey USA. Clive is a practicing artist and writer. His exhibition profile includes thirty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. His work is held in a number of collections, including the Musée National d'Art Moderne Pompidou Centre Paris and the British Council USA. Clive is also Director of the Open Bite Australia Print Workshop, which encourages the development of printmaking within a number of local Aboriginal communities. His recent exhibitions include "Giving Yesterday a Tomorrow" at the Hu Jiang Gallery Shanghai China, "Cultural Pruning" at the Meou Art Gallery Shanghai and recent publications include "Encountering the Third Space: a study of identity and hybridity through trans cultural artistic practice in Australia and China" Oxford University UK. In 2005, Clive was awarded the distinguished teaching award by the Australian Council for University Art & Design Schools, Australia's peak body for creative arts teaching and research for his contribution to art and design education in Australia.

BARTEL, Robyn

WILLIAMS, Jacqueline

HARRIS, Stephen

University of New England

'Water Ways: culture, policy and paths towards innovation'

This innovative panel presentation focuses on re-imagining water in Australia through different disciplinary, paradigmatic and cultural perspectives. The presentation will report on a dedicated interdisciplinary research project arising out of an innovative collaborative initiative, the Water Research and Innovation Network ('WRaIN'), at the University of New England in Armidale NSW. The primary aim of WRaIN was to bring all disciplines together in deep conversation about an alternative future for water management and its intentionally interdisciplinary constitution highlighted the critical need for a creative exploration of the range of meanings, views, and ways of relating to water and to interrogate these in the light of growing global policy and management challenges with regards to water quantity, quality and security.

When faced with water quantity, quality and related ecosystem health issues, it seems that policy makers rarely consider how people imagine or conceive of water, and how different relationships with water might have consequences for the environment, for water, and for people. Instead it appears to be assumed that people will primarily relate to water as a resource - instrumentally as an input - whether directly for our own consumption or indirectly for production, industry and recreation. Water management issues are therefore often reduced to questions about supply and demand, and these issues are further reduced to problems of provision, to be addressed by technological and infrastructure solutions and, accordingly, endorsed by policies and governance regulations. Yet abundant evidence exists to indicate that this approach is incompatible with the complexities of water values, social dynamics and political management in the 21st century. This panel argues that different ways of understanding and thus relating to water need to be acknowledged to answer the urgent need for more imaginative policy – policy effecting better water governance by bringing a creative interdisciplinary approach to the complex environmental, social and cultural issues of water management. Yet what is a truly interdisciplinary method? Our interdisciplinary panel tells its own story of our very different journey, exploring what we see as a fundamental challenge: how to incorporate different ways of appreciating and relating to water. The first step, as we contend, is to acknowledge our complex relationship with water as revealed in how we think about and represent it – how, for example, powerful images and symbolic associations have been carried through culture over millennia, and have shaped cultural beliefs, attitudes and understandings involving water. In understanding what water has meant, now means, and could mean, for the Australian cultural imagination, we can better appreciate the deep imaginative and emotional connection we have with water, and demonstrate how much of Australia's cultural memory, shared history and collective identity centres on the idea of water. From our interdisciplinary adventures, we will present a re-imagined path for sustainable water management and policy in Australia.

Robyn Bartel is a multi-award winning interdisciplinary academic working in the fields of environmental law, legal geography and place attachment.

Jacqueline Williams is a senior researcher with the Australian Centre for Agriculture and Law and has an extensive background in community-based natural resource management.

Stephen Harris is a scholar of American and Australian literature and is an expert in Ecocriticism and film studies.

BARTLETT, Alison

University of Western Australia

Encountering Piccinini's Skywhale

This paper examines the materiality and effect of Patricia Piccinini's controversial piece of public art, the Skywhale, which was commissioned for the 2013 Centenary of Canberra and now tours internationally. A hot air balloon in the shape of a fantastical creature that features 5 giant breasts on each side, this unexpected flying mammal provokes both lewd and loving responses wherever it goes. Analysing its materiality through the tradition of public art and monuments, and its affects through psychoanalytic concepts, I argue that encounters with the Skywhale are figured through its simultaneous monumentality and intimacy. Drawing on Israeli psychoanalyst Braccha Ettinger's thinking about the formation of ethical relations, I borrow her concept of the matrixial borderspace to propose that the Skywhale operates as 'a borderlinking figure of differentiation in co-emergence'. Responses to the aesthetics of maternity evoked by Skywhale can be therefore be understood as potentially transformative in Ettinger's language of metamorphosis.

*Assoc Prof Alison Bartlett teaches in English and Cultural Studies at the University of Western Australia. Widely published in Australian literature, the Australian women's movement and women's peace movement, materiality, memory, and maternity, her most recent book is *Things that Liberate: an Australian Feminist Wunderkammer*, edited with Margaret Henderson, and she is General Editor of *Outskirts* journal of feminist cultural studies.*

BIBLE, Vanessa

University of New England

Cultivating place in the Northern Rivers: Setting the context

Our feet are on the ground, we put one foot in front of the other, we sniff the breeze; there is trouble in the air. This trouble is shared around the Earth, however, we encounter such things as climate change, loss of water quality and the consequences of the colonial land-grab not from a global god's-eye perspective but as earthbound beings with local concerns drawing upon the relationships and resources we have at hand. This panel advocates for re-imagining Australia through our engagement with place: through the geo-pedagogical provocations of the places we inhabit.

Throughout at last 4000 years of the history of human habitation in the Northern Rivers region of New South Wales, the landscape has influenced a conscious shaping of ideas about place and belonging. This is not a history that needs to be reimagined, but rather, to be rediscovered and reclaimed. The Northern Rivers of today is a place fiercely conscious of its unique position as a leader in environmental thinking, and a place that has both shaped its people, and has been shaped by its people. Environmental history provides an ideal lens with which to reconsider our understandings of the past. As part of the wider and rapidly developing field of the environmental humanities, the discipline can offer approaches to reimagining – indeed, a core element of the mission of the field is to question Enlightenment thought and to confront the concept of the Anthropocene. To look closely at the relationship between people and natural places is to rediscover the intrinsic interconnectedness of people and earth, nature and culture, and to understand that what we inflict upon the Earth, we inflict upon ourselves. Human impacts are increasingly what the future looks like, and increasingly what the right now looks like. Communities that are deeply conscious of, and sensitive to, a sense of place and belonging are in a better position to negotiate with the Anthropocene. It is not so much about reimagining, as it is about reinterpreting what is already fixed upon the Earth, and recultivating our interwoven connection to Country.

Vanessa Bible is a casual lecturer in history and peace studies at the University of New England, Armidale. She has recently submitted her PhD thesis, titled 'On Common Ground: Cultivating Environmental Peace, a History of the Rainbow Region'. Both activist and academic, her research interests include the environmental humanities, Australian environmental history, environmental peace, and the history of activist and counterculture movements.

BIERMANN, Soenke

Long Island University

Decolonise Australia: Unwinding Settler Coloniality

Police brutality, mass incarceration and deaths in custody of Aboriginal youth. Islamophobia on the streets and in the nation's parliament. A brutal, dehumanizing and deadly refugee offshore detention regime. An openly discriminatory constitution and the absence of a treaty. Just what enables these and other blatant examples of institutionalized racism to persist when they stand in such obvious contradistinction to a professed Australian ethos of egalitarianism, equality and the 'fair go'? Drawing on Anibal Quijano's work on the coloniality of power (2000), settler colonial studies and Indigenous anti-colonial critiques, this presentation proposes that at the heart of these lies a possessive and defensive white settler coloniality that disinhibits empathetic responses to the plights and struggles of others, and thus short-circuits the development of shared structures of power, place and belonging.

Under these conditions, understanding and unwinding white settler coloniality – the ongoing justification, maintenance and projection of white racist power in a settler colonial state – becomes an urgent task for pedagogical intervention in order to cultivate a cosmopolitan ethic of respect for the lives and realities of others as well as effect structural changes to share power, space and belonging. How to do this in a way that connects with the lived realities of those privileged by colonial whiteness is the task of an emerging Decolonial critical pedagogy. Combining discourses of settler colonialism, critical race theory and decoloniality, this presentation seeks to sketch out some of the pedagogical possibilities and challenges of moving towards intellectual, embodied and heartfelt decolonization in Australia.

Originally from northern Germany, Soenke Biermann is a long-suffering PhD candidate and director of Long Island University's LIU Global Asia-Pacific Australia Programs, based in Byron Bay. His Cultural Studies-infused research, teaching and community praxis brings together Decolonial thinking, experiential pedagogy and questions of privilege, ethics and responsibility.

BOTTRELL, Freyja

Curtin University

Place-Making and Family in the Australian Chinese and Jewish Diasporas

Place-making is a process of building a sense of belonging and home that is influenced by experience, interactions and attitudes. Migrant and minority populations in multicultural Australia engage in an interactional exchange between the culture, traditions, values and rituals of their individual backgrounds and ancestry and that of the Anglo-European-based culture, traditions, values and rituals of the majority population. Individual experiences of, and attitudes to, this exchange vary greatly. However, for many migrants such as the Chinese and Jewish peoples, the family becomes the primary site of place-making. The family then becomes the lens through which experiences and interactions are filtered and an individual's identity as being Chinese or Jewish in Australia is created. This paper will explore the impact of ideas of Chineseness and Jewishness in Australia on place-making and identity and how this can subsequently be passed down to future generations in the family. This paper draws from my PhD research, which is a comparative study of these two diasporas, and will specifically look at experiences of returning to the "homeland" through roots tourism programs and how this impacts on place-making upon return to Australia. Within the sphere of the family, experiences of roots tourism can have an impact on the evolution of relationships between the generations, the perceived role the individual has within their family and the obligations fulfilling this role imposes on them. This, in turn, impacts on the development of their sense of place as a Chinese or Jewish person in Australia.

Freyja Bottrell is a PhD candidate in the Department of Social Sciences and Security Studies at Curtin University in Perth, Western Australia. She has a background in Asian Studies and International Relations and is currently conducting a comparative analysis of identity development in the Chinese and Jewish diasporas.

BOURGAULT DU COUDRAY, Chantal

University of Western Australia

Nurturing Change Agents: Foregrounding Listening in the Feminist Classroom

This panel brings together emerging research on the contexts of listening in contemporary Australia. The papers cover key discursive contexts within which the recognition of difference (policy, education, Indigenous sovereignty) is contested and remade through attention to listening practices. The panel aims to provoke debate and reflection on how interpersonal listening intersects with the public sphere. We argue that everyday listening underpins the transformation of wider social structures. In this way, the panel speaks to the conference aims to explore “how [Australia’s] public culture has become increasingly reimagined through intense conversations and inter-epistemic dialogue”.

Conscious, attentive and compassionate listening is essential for communicating across difference, and to the challenge of developing more equitable and inclusive cultures. As such, listening is of central importance to the project of feminism and other (intersecting) social justice agendas. As a movement that has ‘tuned in’ to women’s experiences, created settings for these experiences to be voiced and heard, and emphasised the importance of dialogue, feminism has implicitly valued listening. However, explicit theorisation of listening has been muted, and it is rarely foregrounded as a practice worthy of focused and sustained attention. Although concepts of ‘dialogue’, ‘connectedness’ or ‘relationality’ abound in feminist scholarship, explicit attention to the strategies and techniques of practicing such commitments have been relatively scarce.

This paper therefore reflects on the effects of foregrounding listening as an applied practice or skill. Within my gender studies classrooms, I have developed a range of strategies that draw students’ conscious and critical attention to listening. These include a rubric for students to self-assess their own listening, and the use of talking circles. Overall, students are encouraged to reflect on their purpose for listening; their techniques of listening; and their underlying assumptions about the constitution of self and other.

The effects of these strategies have been transformative for many students’ learning, and they have also reported rewarding experiences of exporting their new awareness into conversations and situations beyond the classroom. Explicitly attending to listening would thus seem to support students to recognize and mobilize their capacities as change agents, which is one of my core objectives as a teacher of feminism.

*Chantal Bourgault du Coudray teaches gender and cultural history at UWA, and is also the Academic Adviser for the McCusker Centre for Citizenship. She has received a number of teaching fellowships and grants for her work developing service learning and intercultural learning. Her most notable publication is *The Curse of the Werewolf: Fantasy, Horror and the Beast Within* (IB Tauris, 2006). Recent publications canvas feminist care ethics, relationality and communication across difference. She has also written and produced a number of films, notably the feature drama *The Sculptor’s Ritual* (2009).*

BRADLEY SMITH, Susan

Curtin University

Code Blue: Love and Panic in Postcode 2478

This panel of three creative writing academics examines contemporary Australian creative writing, including our own work, to identify some of the hybridised forms and genres emerging in response to the social and cultural dilemmas of our time. Collectively, the panel makes the case that creative explorations of social dilemmas offer a distinctive space for contemplation and a distinctive body of knowledge. We also suggest that Australian creative writers are now making use of broken or hybrid narrative and poetic forms in order to respond to their encounters with fragmentation and multivalency.

It's an adult emergency: what is happening to Australia, this 'Arcadian hell', and how might we respond? In a country where the relationship between race, gender, and nation is writ large on the beach, creative responses to the 'seachange nation' offer a distinctive space in which to metaphysically explore our 'code blue' identity traumas. This memoir essay of a particular Australian seaside village—Lennox Head on the far north coast of NSW—explores the costs to human security that rapid demographic change generates. While social policy research has begun to explore this phenomenon, this essay protests the need for cultural interventions and their vital contribution to contemplations of 21st life in Australia, and suggests how such renderings of the experience economy of sea change create a unique platform for contemplations of lived life and its future imaginings. The methodological approach employed in this memoir essay embraces and subverts the tradition of 'the gossip', where interference via the circulation of story is not considered as damaging but healing, as argued by the poet W H Auden: 'Gossip is creative... and the proper subject for gossip, as for all art, is the behaviour of mankind'. Such beliefs alter the writer's ethical relationship to subject and revelation. This essay offers 12 micro-memoirs (interrogating the 12 steps of AA's principles for tackling problems) on seachange Australia's preoccupation with 'torschlusspanic' (the fear that time is running out to achieve life goals) arguing that rather than delivering us any new Arcadia such dreaming is staining us afresh.

*Susan Bradley Smith is Senior Lecturer in Creative Writing at Curtin University, Australia, with research interests in feminist cultural history, life writing, radical poetics, and seachange aesthetics. Her most recent books are the poetry collection *Beds for All Who Come*, and the writing and wellbeing memoir *Friday Forever*. She is the founding Artistic Director of 'HeadLands: Lennox Poetry Festival', and consultant bibliotherapist at Milkwood Bibliotherapy.*

BRADY, Danielle

MURRAY, Jeff

Edith Cowan University

Reimagining Perth's Lost Wetlands to Revalue the Last Wetlands

The history of Perth has been characterised by the incremental loss of its wetlands. While disputes about wetlands are often framed solely in terms of the environment, they are places of cultural significance too. The extensive wetlands of central Perth, food gathering and meeting places for Noongar people, are now expunged from the landscape. Urban dwellers of Perth are largely unaware that the seasonal lakes and wetlands of central Perth were the larders, gardens, hideouts, dumps and playgrounds of previous generations; both Noongar and Settler. The loss of social memory of these lost cultural/natural places has, along with a modernist obsession with highways and skyscrapers, continued to frame wetlands as aberrant. Reimagining Perth's Lost Wetlands was an Australian version of the Manahatta project. Both attempted to digitally recreate the pre-colonial landscape using colonial maps and accounts, geological and vegetation maps, artist impressions and indigenous histories. A digital model of the reconstructed lost landscape was used to visually display the reimagined central Perth wetlands. Reimagining the past allows connections to be made to the last remaining wetlands in the wider metropolitan area and to revalue them as cultural/natural places.

Danielle Brady is a Senior Lecturer and researcher in the School of Arts and Humanities at ECU.

Jeff Murray is a consultant cartographer and historian.

BRÉELLE, Dany

Flinders University

Encountering the Unfamiliar: An Historical Enquiry into the early 19th Century Baudin and Flinders Voyages to Australia through the prism of 'the Doctrine of Discovery'

This presentation will discuss the extent to which the respective expeditions of Captains Nicolas Baudin and Matthew Flinders, who met in 1802 at a place now named 'Encounter Bay' in South Australia, were ideologically underpinned by what later would become known as the 'doctrine of discovery' (Marshall 1823). While from the 16th century Papal Bulls licensing Christian countries to take possession of non-Christian lands meant that voyages of discovery became instrumental to the conquest of new territories, in practice there were differences in the French and British expedition leaders' interpretations of this doctrine. Their major difference, it will be argued, resides in their interpretations of what actually constituted "discovery". Maps and charts, objects from the natural world, as well as visual artworks will be tendered as evidence in support of this approach.

In the case of Flinders and the British, it will be argued that 'discovery' was, in general terms, conceptualised on the basis of physical conquest of the island/continent Terra Australis, on the putative basis of their first 'discovery rights' in circumnavigating the landmass, especially because neither the Dutch nor the French had organised settlements; thus, paving the way for Britain to appropriate land without regard to Indigenous property rights. By contrast, Baudin's approach was to a greater extent founded on a desire for scientific discovery -- nonetheless a tributary of the same ideological position, in that this involved intellectual and epistemological conquest.

Since migrating to Australia, the Paris-educated scholar, teacher and researcher Dr. Danielle Bréelle has contributed to research at Flinders University and the University of Adelaide. Dany's research interests relate to historical and cultural geography. Currently she is working on the scientific and geographical aspects of Matthew Flinders' voyage in the Investigator, as well as the cartographical and ethnographical aspects of the French voyages to Terra Australis/Australia, including that of Nicolas Baudin. Another of Dany's research interests focuses on the specific ways in which French geographers' conceptions and methodologies informed the development of their work in French Indochina.

BRENNAN, Daniel

Bond University

Burdened Virtues in Thomas Keneally's Australia

The paper considers Thomas Keneally's novels that are set in Australia and explores the concept of responsibility as it is represented through the various struggles of Keneally's central characters against oppressive political conditions. What emerges is a fascinating engagement with virtue ethics focused on the question of what constitutes the good person under extremely oppressive political conditions. The depiction of the struggles of early settlers, indigenous Australian's prisoners of war, and political refugees combine to make this treatment of virtue theory pertinent in the current Australian context. The paper argues that the moral argument of Keneally's novels is that concentrating on cultivating personal virtues, even when under a particularly violent political system, is the most appropriate response to 'dark times'. The paper will compare and contrast the representation of responsibility in Keneally's novels to Hannah Arendt, Jeffrey Goldfarb, and Lisa Tessman's respective thoughts on responsibility under oppressive conditions. Ultimately the paper argues that Keneally's portrait of individual responsibility in dark times is an important contribution to debates regarding just what can be expected of people, especially in the current Australian context.

Daniel's research focuses on philosophies of dissent and resistance. He is based at Bond University where he lectures in ethics, philosophy and film, and critical thinking. He has an upcoming book with Brill, The Political Thought of Vaclav Havel.

BRISKMAN, Linda

Swinburne Institute for Social Research

Freedom from speech: National narratives as exclusive and exclusionary

Brand Australia talks itself up as a land of milk and honey that prides itself on democratic principles. These principles include freedom of speech and expression. By stealth these 'freedoms' are increasingly eroded with attention focused on narratives that clash with established Australian 'values' premised on Judeo-Christian foundations or personal and professional accounts that are denied release into the public domain.

To illustrate this trend, case studies will be presented including:

- Boycotts, divestment and sanctions campaign against Israel
- Border Force
- 'Troublesome' Muslims

For each example, dominant and alternative stories will be presented, grounded in constructs of racism and ongoing colonialism. These include the foundations of settler colonialism, politics of fear and the 'clash of civilisation' discourse.

Linda Briskman is Professor of Human Rights at the Swinburne Institute for Social Research. From a social work background, her practice, advocacy and research activities include Indigenous rights, asylum seeker rights and countering Islamophobia. She publishes widely in each area. She is a co-convenor of Social Workers without Borders and Voices against Bigotry.

BUCHOWSKA, Zuzanna

Adam Mickiewicz University

Re-imagining Indigenous higher education – The role of the Tjabal Centre for Higher Education in the educational experience of Indigenous students at ANU

The aim of this paper is to look at the role which the ANU Tjabal Centre for Higher Education plays in targeting the challenges of transition of Indigenous students at ANU. It looks at the perspectives of nine students enrolled in all three years of undergraduate education as well as graduate programs and examines which factors encourage students to pursue a higher education, which factors contribute to the retention of students through year one, two and three, what are the reasons for the high dropout rates after year one, what students understand by an HDR degree, and what might encourage them to pursue one, or to choose a different career. However, the author's aim is not to pinpoint to best practices and to find solutions to problems, but rather, to explore the students' perspectives on the importance of being part of an Indigenous community at university, and the ways in which they relate to it, whether and/or how it helps them to complete their educational goals, and what might be some of the social and cultural reasons that inform their decision to continue or discontinue their education. The findings are discussed in the context of cultural sovereignty in higher education, and compared to the experiences of Indigenous students in the United States.

The study, consisting of qualitative interviews with Tjabal Centre students and staff, was conducted in Sep.-Oct. 2015 during a Visiting Fellowship at the National Centre for Indigenous Studies at ANU.

Dr Zuzanna Buchowska is an assistant professor at the Department of Studies in Culture, at the Faculty of English, Adam Mickiewicz University in Poznan. Her scholarly interests focus on Native American and Australian Indigenous studies, in particular Indigenous education, identity negotiation, cultural resistance, Indigenous knowledge recovery, and food sovereignty. Since October 2014, she is the coordinator of the Australia and New Zealand MA Program at her Faculty. She has conducted research at Haskell Indian Nations University in Lawrence, Kansas in 2011, at the National Centre for Indigenous Studies at the Australian National University in Canberra in 2015, and at the International Forum for US Studies at the University of Illinois in Urbana-Champaign in 2016.

BUI, Michelle

Curtin University

Resistance and visibility: internet activism from the black sites

In the middle of the third decade of Australia's repressive border protection regime, the religious prejudice and racism at the heart of this nation's treatment of refugees and asylum seekers continues to become more entrenched in policy and public debate. With the conservative and corporately controlled elements of the mainstream media reinforcing the prejudiced language of policy, there are few channels providing a counter discourse. Despite years of civil action by activist groups and refugee advocates, much of the protest and myth-busting is not heard in public debate. In this environment, the communication and networking affordances of the internet are becoming crucial as information, stories and alternative visions of a welcoming Australia are shared across social media. This panel reflects on the challenges of countering dominant narratives and considers some of the ways in which social media sites like Twitter, Facebook and independent online journalism might contribute to a counter-discourse and call to action that is urgently needed.

Australia's pacific black sites are operated under a veil of secrecy, outside of an effective state jurisdiction and with little independent oversight. Media are routinely denied access to the camps on Manus and Nauru and secrecy clauses pervade the contracts of the private companies complicit in their operation. Mobile phones are rendered contraband and communication with advocates, media and human rights organisations exposes both prisoners and employees to considerable risk. The black sites are deliberately designed to render the plight of their hostages invisible. Despite this, the vast majority of knowledge in the public domain has been sourced from those held captive by Australia's regime of carceral violence.

This paper will focus on how social media platforms and online communication channels have allowed Australia's political prisoners to reach through the wire; to defy fences and borders to connect with people who the government did not want their voices to reach. It will examine how the documentation of abuse and resistance, in the form of photographs, videos and audio recordings, has enabled the construction of a counter-narrative that challenges the rhetoric of 'saving lives at sea'. Incarcerated writers, poets and artists have also published work that can be appreciated as forms of art in their own right but equally as acts of resistance. Political acts such as these, have shifted and informed how Australian-based activists engage in actions of solidarity. The positioning of asylum seekers and refugees has thus been reframed from 'subjects' of activism to active participants, who are not only 'included' but are increasingly acknowledged as leading actors in the resistance movement.

Michelle Bui is a research assistant in the faculty of Media, Culture and Creative arts at Curtin University. Her research focuses on racialised imprisonment, Aboriginal deaths in custody and refugee 'border deaths' across settler societies. This research is foreshadowed by a background in political activism and community engagement with the Refugee Rights Action Network.

BURKE, Gary

Curtin University

Re-imagining Australia: A sustainability-informed economics that facilitates an enhanced and creative future

It seems prudent that a re-imagined Australia would best be sustainable, that is, with the socio-cultural and biophysical capacities to endure, regenerate and flourish.

Creating a symbiotic relationship between sustainability and economics is a vital precursor to addressing contemporary issues of climate change, species extinctions, habitat loss and social unrest.

This paper describes Sustainability-informed economics, an approach I developed in which economic analysis is framed within sustainability parameters, principles, perspectives and processes. It is a multidimensional framework in which interactions within and between cultural, social, economic and environmental layers are analysed. It draws on Aristotle's distinction between 'oeconomie' (management of the household) and 'chrematistics' (unbridled accumulation of material wealth), as well as contemporary literary theorists who describe the literary origins of economics as 'imaginary writing' that creates a particular way of thinking.

Contemporary neoclassical economics is a self-referential, inadequate and inappropriate framework for addressing complex issues. It uses outmoded aphorisms, metaphors, cognitive illusions, hypostatised abstractions and other 'mental tools' to construct an 'illusion of coherence' that perpetuates their imaginary world. Scholars often avoid economists because their myopic constructs make reasoned debate impossible. Sustainability-informed economics is a framework that encourages humanities scholars to challenge the lack of cogency of the imaginary world of contemporary economics and develop creative pathways to a more enlightened and sustainable Australia, starting here, now.

Gary's first degree was in mathematical economics at UWA (1973). While understanding the importance of good economic management, he wasn't convinced of the appropriateness or adequacy of neoclassical economics for addressing the issues that were clearly emerging even then in the 1970s. He chose to work in community-based education projects in Fremantle and as a professional musician before returning to study at Murdoch (B.A. (Hons) and then a PhD Curtin (2013).

BURNS, Shawn

University of Wollongong

Nothing About Us without Us: people with disability react to news media representations of the NDIS

Critical disability studies takes a non-medical approach to the study of disability by recognising the socio-cultural context in which disability is created. In addition to disabling structural limitations, this panel foregrounds the biographical perspectives of people with disability to offer a re-imagining of contemporary Australia via digital media. Building on traditional concerns with media representations, this panel also explores media access across everyday life, cities and consumer activities. Recognition of the socio-cultural constructions of disability demands a reimagining of Australian social responsibility. This re-imagining of Australia via disability and media exposes the ambivalence taken towards disability in contemporary Australia.

Many words have been written about the way people with disability are represented in the Australian media. What has been missing in much of the discourse has been the voice of people with disability (PWD). This paper explores the relationship between two contemporarily high profile but seemingly polar opposite groups in Australian society – the Australian news media and PWD. The paper, through the use of mixed methodologies, explores the influence one of the 'haves' - the Australian news media - has on one of the 'have nots', PWD. Through textual analysis of Australian print news media and engagement with people who self-identify as PWD, this study examines what PWD say about their representation in the Australian print news media within the context of the discussion, formulation and implementation of the National Disability Insurance Scheme (NDIS). This paper works to address that significant void in the discourse created by the lack of PWD voice. The paper draws on data collected from an online survey of, and semi-structured interviews with, people with disability to explore how they feel about the way they are represented in Australia newspapers. The paper pays particular attention to how people with disability feel about representation in of disability in news coverage of the National Disability Insurance Scheme (NDIS). The paper serves to inform the ongoing discussion about media representation of disability and, importantly, unlined the civil rights conviction clearly enunciated in 'Nothing About Us Without Us' (Charlton, 1998).

Shawn Burns is a journalism academic, and PhD candidate at the University of Wollongong. He researches the representation of people with disability in the media (with a focus on Australian news media), the convergence of news media, the role of experiential learning in contemporary journalism education and community engagement. He is former journalist and news director. He received a National Office for Learning and Teaching (OLT) Citation for Outstanding Contributions to Student Learning 2013.

BURNS, Shawn

University of Wollongong

Re-imagining dining out as an inclusive experience for people with disability

Social inclusion for people with disabilities is a key goal outlined in government policies in Australia and many other countries. Whilst there is extensive evidence of social exclusion of people with disability, little research has been done which identifies the perspectives of people with disability themselves, including perceived barriers and possible strategies to improve participation. While social inclusion has been defined as including dimensions such as participation in community activities and building social networks, it can also include the ability of people to act as consumers of goods and services, and to participate in economically and socially valued activities. One much valued economic and social activity within the Australian context is the experience of 'dining out.'

This paper presents the findings of InCuisine: An Inclusive Dining Experience, a project carried out in Nowra, NSW. The community-engagement project identifies barriers and facilitators to dining out at restaurants and cafes for people with disability (PWD). The collaborative endeavour used surveys, interviews and focus groups to gather data from PWD and restaurant/café owners and managers on what they identified as barriers and facilitators to dining out for PWD. The exploration shows PWD and restaurant/café owners/managers acknowledge more could and should be done to create a more inclusive dining out experience. However, both groups identify barriers (some more significant than others) to achieving desired outcomes. Businesses highlighted cost, communication and training as key considerations, while PWD consistently pointed to greater communication and service flexibility (including menus) as areas that need improvement.

Shawn Burns is a journalism academic, and PhD candidate at the University of Wollongong. He researches the representation of people with disability in the media (with a focus on Australian news media), the convergence of news media, the role of experiential learning in contemporary journalism education and community engagement. He is former journalist and news director. He received a National Office for Learning and Teaching (OLT) Citation for Outstanding Contributions to Student Learning 2013.

BUTLER, Sally

University of Queensland

Michael Cook's Clothing: Art re-humanising Australia

A growing number of artists of Aboriginal heritage are refusing to be categorised as 'Aboriginal artist'. This seems out of step with the fact that Aboriginal art is at a high point of national and international recognition. Such resistance to categorisation represents a shift in Australia's identity politics that has important implications for the status of race relations and reconciliation in this country.

This paper examines one such resistance to Aboriginal categorisation in the instance of Michael Cook, a fashion photographer turned artist based in Brisbane. Cook's art reimagines Australia's past and present by using digitally manipulated photography to disturb distinctions between fact and fiction to the point of collapse. The art is informed by Cook's adoptive upbringing that was distanced from his Aboriginal (Bidjara) heritage. Cook does not reject his Aboriginal heritage but instead reframes it into a mixed ancestry that asserts itself primarily as "a part of the human race".

Paying heed to the artist's background as a fashion photographer, my analysis focuses on social significations of clothing in Cook's imagery. I apply Patrizia Calefato's concept of clothing as a semiotic space "where one can choose between a sense of belonging and travesty" (Clothed Body, 2014) and argue that the clothing metaphor in Cook's art represents a mode of 'occasional identity' that privileges humanist principles over constructs of ethnicity. This form of mixed ancestry humanism rejects its origins in Enlightenment universalism and deploys instead multiple identities contingent to the occasions of human interaction. The art thus contributes to re-humanising Australia.

Sally Butler is Associate Professor in Art History in the School of Communication and Arts, University of Queensland. Her current research focuses on visual politics and interculturalism in Australia Pacific Indigenous arts and her most research publication is 'Radical Dreaming: Indigenous Art & Cultural Diplomacy' (co-authored with Roland Bleiker). International Political Sociology. 10: 56-74, 2016.

BUTTÀ, Fausto

University of Western Australia

Re-imagining Italian-Australian identities in WA through soccer

Soccer can be used as a cultural lens to read national as well as transnational narratives. For many decades, soccer has been seen as an 'ethnic' game in Australia, where migrant communities contributed to the expansion of the 'world game' as well as to its marginalisation in society. The marginalisation of the game in Australia, signified by the use of the ethnically-stereotyped term 'wogball', challenges the idea that soccer offers an avenue for social mobility. Yet transnational narratives can be used as a tool to address the question of unequal power of discourse that has affected much of the relationships between the Anglo and non-Anglo communities in Australia. In particular, individuals' soccer narratives help us to understand the role played by soccer for migrants in terms of social exclusion/inclusion within the mainstream, white and English-speaking Australian post-World War Two society.

This paper examines the Italian migrants' experience with soccer in Western Australia since 1945. By investigating the historical process of how Italian migrants playing soccer in Perth after the war perceived their style of play and their approach to the game, this article reveals distinctive forms of culture, social practices and sense of belonging. Their stories tell us about regional and national loyalties as well as family ties, class bonds and interpersonal relations. Through the lens of soccer, this paper points out and discusses the emergence of different attitudes towards concepts of Italian national and local identities, and their negotiations with an Australian identity.

Dr Fausto Buttà is an Honorary Research Fellow at the University of Western Australia. Over the last decade he has researched the history of Milanese and Italian anarchist movements. On this topic, Fausto has published two books and several articles in both Italian and Australian journals. He has also investigated the Italian anti-fascist Resistance and other contemporary social justice movements from a human rights perspective. At the University of Western Australia Fausto teaches Italian language and contemporary history. His current research focuses on soccer and Italian migration in Australia.

CAREY, Michelle

Murdoch University

A contemplation on not (quite) identifying the Aboriginal subject in Tony Birch's Blood.

This panel presentation offers close readings of three contemporary Australian Indigenous fictional texts – Anita Heiss's *Tiddas* (2014), Ellen van Neerven's *Heat and Light* (2014) and Tony Birch's *Blood* (2011) to highlight the dexterity with which these authors approach the writing of Indigenous subjectivities. Bringing their own disciplinary perspectives to bear—literature, creative writing and Indigenous studies respectively—the panellists show how these texts compel reflection on the conventional theoretical approaches to understanding the way Indigenous authors write Indigenous subjectivities. Combined, these papers argue that the selected fiction emphasises Indigenous subjectivities as multifaceted, diverse and complex.

This paper offers a close reading of Tony Birch's debut novel, *Blood* (2011). One of the great strengths of *Blood* is that the reader is not easily able to place all of the book's characters as either Indigenous or non-Indigenous and, with placement rendered problematic, the reader is more able to engage with the characters as multidimensional human beings. We read not for confirmation of the character's identity, but to engage with their humanity. Previously, Birch has said that many Australian readers of Indigenous literature misunderstand that the global appeal of Indigenous writing is not that it speaks to "Indigenous issues", but that it illuminates "human issues" – issues that are recognizable to us all (2013). In *Blood*, Birch gives us both Indigenous and non-Indigenous characters whose lives are complicated by poverty, violence, substance abuse and the daily struggle to survive. This is exemplified by the teenage Jesse, the main protagonist and narrator of this book, whose eventual discovery of his own Aboriginality is secondary to his need to protect both himself and his non-Indigenous half-sister from the dysfunctional adults in their lives. The revelation of *Blood* is that it brings complex representations of both Indigeneity and non-Indigeneity in relationship with each other and in so doing opens up a profound space where all people, Indigenous and non-, are (only) human.

Michelle Carey is a lecturer in both the Australian Indigenous Studies and Communications and Media Studies programs in Murdoch University's School of Arts. Her research interests include problematising the 'de-colonial' in both the writing of Indigenous Studies curriculum and settler colonialism.

CASLEY, Marilyn

PAGE, Samantha

Griffith University

Talking Circles: Talking with and Listening to Children

The child participation discussion is based on the Child Rights agenda proposed in response to The UN Convention on the Rights of the Child (United Nations, 1989) where governments are now considering the voice of children in policy making, where children are seen as citizens and have a right to be heard. Despite the fact that Australia has State and Territory legislation and policy with the guiding principle of participation of children in decisions that affect them, there is a growing concern that attempts made to give children a voice is inadequate (Centre for Excellence in Child and Family Welfare, 2011).

This paper discusses the method and findings from an Australian action research project 'Talking Circles' with children in School Aged Care (SAC) services and undergraduate students from the Bachelor of Child and Family Studies, Griffith University. The Talking Circles action research project was designed to build resilience and leaderships skills in young children through generative listening (Scharmer, 2009); listening to oneself, listening to others and listening to what emerges from the group. The project examined how children could be encouraged to ask questions about how they could make a difference for themselves, each other and their community. The Talking Circles methodology has now been used in a number of settings as a process for talking with and listening to children and is currently being used as an evaluation tool for a resilience program called 'Healthy Mindsets for Super Kids' in Tom Price and/or Paraburdoo, mining towns in rural Western Australia.

Marilyn Casley is a Lecturer in the School of Human Services and Social Work, Griffith University. Marilyn has over 30 years of experience working across children's and human services and is completing her PhD study about how conversations shape an adult's ability to understand a child's perspective. Her other research interests include, development of pedagogical leadership and integrated practice in children's and human services.

Samantha is a Social Worker in rural Western Australia. Samantha holds a Bachelor of Arts (Double Major in Psychology and Children and Family Studies) and a Masters in Social Work. Samantha has over 6 years of experience in the fields of child protection and children's services. Samantha is using the Talking Circles methodology to evaluate the 'Healthy Mindsets for Super Kids' in Western Australia.

CHALK, Tonia

University of Southern Queensland

Disembodied remains: Aboriginal female suicide and the archive

During the late 19th century and early 20th century suspicious Aboriginal deaths in Queensland underwent a coronial investigation based on the Inquests of Death Act of 1866. This process involved documenting the details of the deceased in a Certificate of Particulars, recording the testimonies of those who witnessed (inquest actors) the deceased prior to and after death, attaching a medical officer's report, and presenting the chief investigator's findings. Through examining the deceased's body and documenting the cause of their death in the inquest file, the archive acts as a colonial text that is complete, closed, and unable to be contested.

This paper will examine the inquest files of three Aboriginal females who committed suicide in Queensland during 1890 to 1925. Two inquests involved death by strychnine poisoning, and the other involved poisoning by taking the insecticide, Street's White Ant Cure. While their decision to commit suicide can be seen as an antidote to the oppressive life for an Aboriginal woman on the Queensland frontier, this paper argues that these women chose this method of death, as a form of empowerment, in order to rupture the colonial dream of the subservient domestic who was to be assimilated and owned. While the archive attempts to bury the deceased in a singular, enclosed narrative, the decision to commit suicide combined with the statements made by the inquest actors, who are situated within a socio-historical context, enable the dead to be re-imagined through a continuing dialogic performance narrating accounts of the living and the dead, and the dead as living. Through re-imagining the archive as a multi-narrative of social identities and voices, the dead continue to live beyond death.

Tonia Chalk is a matrilineal Budjari woman. She is a PhD candidate in the School of Journalism, Australian and Indigenous studies at Monash University. Her PhD examines how socio-historical constructions of race and gender impacted coronial investigations into Aboriginal female deaths in Queensland from 1880 – 1945. She is a Lecturer in the School of Linguistics, Adult, and Specialist Education at the University of Southern Queensland, Toowoomba.

CHISARI, Maria

University of Technology, Sydney

Re-imagining Australian Citizenship? Australian Values and Allegiance to Australia

The enactment of the Australian Citizenship Amendment (Allegiance to Australia) 2015 bill has brought to the fore the ambivalent relationship between dual nationality and national allegiance. Under this new act, dual nationals who participate in terrorist activities are deemed to 'have severed their bond and repudiated their allegiance to Australia' and as a consequence, can be stripped of their Australian citizenship. The act defines unlawful terrorist activities as part of 'certain conduct incompatible with the shared values of the Australian community'. Hence, new citizens' allegiance is measured by how they respect and live by the officially defined notion of Australian values as outlined in the Australian Values Statement. These values, it is claimed by supporters, have been predicated on Enlightenment thinking which promote freedom, democracy and equality and which will secure belonging for new citizens while at the same time protect 'mainstream Australians' and their way of life. Through a textual analysis of the recent political debate around the passing of the citizenship amendment act, this paper suggests that making allegiance contingent on respect for Australian values has the effect of limiting rather than promoting a sense of belonging among migrant communities as it reinforces the white race privilege that is embedded in notions of Australian values. A re-imagining of Australian citizenship is called for that recognises the multiple value systems experienced by the Australian population and which promotes an inclusive society as the responsibility of all Australian residents, including migrants, refugees and native-born citizens.

Maria Chisari teaches and researches in the areas of cultural studies, national identity, Australian values, citizenship and migration, multiculturalism, academic literacy and sociolinguistics. In 2013, she was awarded her PhD for a thesis that explores how the concept of becoming the 'ideal', knowing, Australian citizen is produced in and through the discourses around the Australian citizenship test.

CLODE, Danielle

Flinders University

Reimagining the fictions of history: French men and women in Australia in 1772

Ask most Australians 'Who discovered Australia?' and a surprisingly large number will still answer 'James Cook'. A few might mention some Dutch explorers, hardly any the Makassans, Chinese, Portuguese, Arabic or other contenders, and almost no-one acknowledges Australia's first people. 'Discovery' is something done by white men, particularly English ones. Australia's history is largely written retrospectively (to explain how we got to where we are today) and prospectively (to justify actions into the future). As a result, our history is encased in an 'Anglobubble' dominated by our English colonial history and excluding alternative histories that might have been, or that fail to fit the cultural hegemony. But to what extent can we re-imagine our history from these marginalised perspectives? In this paper, I use the example of the French explorer St Alloüarn's territorial claim on the coast of Western Australia in 1772 (unaware of Cook's 1770 east coast claim) to reimagine how Europeans of the time saw Australia without the limitations of its future status as an English colony. In this case, I am reimagining of history through the medium of popular historical fiction, and questioning the extent to which our imaginings of the past are constrained by historical 'facts' and assumptions. Can, and should, historical fiction be used to create a more diverse and inclusive vision of our past?

*Danielle Clode is a creative writer and researcher whose narrative nonfiction *Voyages to the South Seas (MUP)* on French exploration in the Pacific was awarded the Victorian Premier's Award for nonfiction in 2007. She recently received an Australia Council Literature grant to work on a historical novel based on the St Alloüarn voyage.*

COATES, Donna

University of Calgary

No One Prisoner of War Experience: Accounts of Australian/Japanese Internments in Three Contemporary Australian Women's Fictions

In spite of the large numbers of Australians imprisoned by the Japanese in the Pacific Theatre of World War Two or the Japanese who were interned (but not as members of the military forces) on the Australian home front, the multifaceted (hi)stories of the captured have to date been neglected. Several Australian historians such as Christina Twomey and Michael McKernan have recently produced works which do draw attention to these overlooked stories; both writers also query why these accounts of internment have not become core elements of Australians' understanding of themselves and their pasts. But just as historians have been slow to recount the stories of these Australian/Japanese internments, so, too, have writers of fiction. Only recently have three Australian women writers—Saskia Buedel, Cory Taylor, and Christine Piper—produced novels which document singular aspects of Australian/Japanese internments. Buedel's *Borrowed Eyes* (2002) offers a fictional account of nurse Vivian Bullwinkel's capture and subsequent forty-two-month internment in Sumatra by the Japanese with numerous other Australian nurses. The novel demonstrates that much as both women and men prisoners experienced similar kinds of emotional and physical hardship, the internment camps proved to be new testing grounds for the kinds of endurance and fortitude that women were required to show under such challenging circumstances. Taylor's *My Beautiful Enemy* (2013) affirms that after the Japanese attacked Pearl Harbor, Thailand, Hong Kong, Malaya, and Singapore, the Australian "collar-the-lot" policy rounded up all Japanese in Australia and interned them in camps scattered across the country. Taylor's novel demonstrates that, in sharp contrast to their Australian counterparts held under Japanese command, these internees were well fed and clothed, given medical treatment when needed, and their offspring offered good educations. Piper's *After Darkness* (2014), which also documents that Japanese internees were well cared for, depicts the struggles of a Japanese-born doctor captured in Broome as he attempts to overcome the guilt he feels from having participated in the germ-warfare actions instigated in Japan prior to the war. In spite of the fair treatment these internees receive during their incarceration, their futures are compromised by lasting negative impacts on their lives. My paper, which draws upon the work of several trauma theorists, will demonstrate how these prisoners, guards, and families coped or failed to cope during and/or after such trying conditions.

Donna Coates teaches Canadian and Australian literature in the English Department at the University of Calgary. She has published dozens of book chapters and articles on Canadian, New Zealand, Australian, and American responses to the Boer War, the First and Second World Wars, the Vietnam War, and contemporary warfare in fiction and drama. With Sherrill Grace, she has selected and edited two volumes of Canada and the Theatre of War (2008; 2010); with George Melnyk, she has edited Wild Words: Essays on Alberta Writing (2009). A second volume on Alberta writing will appear in 2017. In 2015, she edited and introduced a collection of essays titled Sharon Pollock: First Woman of Canadian Theatre. She is currently editing an eight-volume collection on women and war for Routledge Press' History of Feminism series. She intends to complete her full-length manuscript on Australian women's fictional responses to twentieth-century wars in 2016.

COLE, Anna

University of Brighton

“Six years I’ve lived in the city, and every night I dream of the sea” (Christine Anu)

“The lure of somewhere else is as much a part of the national temperament as our aggressive pride in the great southern land. Especially for my generation, it was taken for granted that you had to leave Australia - even temporarily - to find yourself” (Helen Trinca, Griffith Review, 47, 2015, p 91). This panel considers the ways our selves and countries have been imagined, re-imagined and experienced from the productive dissonances of living and working out of (the) country in Asia, Africa, England and Europe. We consider the renegotiation of belonging, purpose, engagement and responsibility from the outside ‘in’ and the inside ‘out’.

In 2000 I began work at the University of London, Goldsmiths College, on an international, inter-disciplinary research project on cross-cultural exchange in Oceania and Europe. Along the way I started an informal inquiry into what I saw as the surprisingly marginal status of Australia in the imaginations of those back in the colonial ‘mother-land’. I wrote and taught the first ‘History and Anthropology’ course at Goldsmiths College and made connections for un-informed but interested students about the foundational connections between the ‘birth’ of British anthropology and the Torres Strait Islands. I wondered at the forgetfulness of anthropology back in England about the centrality of Indigenous Australian and Torres Strait Islander lives and knowledges to the establishment of their academic discipline. I introduced students of post-colonial writing to Doris Pilkington’s *Follow the Rabbit Proof Fence* (1996), and was taken aback at how issues that had defined my understanding of history in Australia: Land Rights, Mabo, Wik, the Stolen Generations, Apology and Intervention could be such unknowns to students of post-colonialism in England, Australia’s colonial ‘mother-country’. Drawing on my experiences of teaching anthropology, history and post-colonial literature at the University of London and the University of Brighton this paper considers why despite, or indeed because, of Britain’s foundational role in the colonisation of Australia - and the lack of a formal decolonising moment – the ‘metropole’ (Ann Laura Stoler, 2009) struggles to imagine, recognise and take responsibility for encounters back in the ‘colony’ that are central to the shared and entangled histories of Australia and Britain.

Anna Cole, Hons 1st class, (History), University of Western Australia; PhD (Indigenous History), University of Technology, Sydney, has worked as Project Historian on ‘Shared Aboriginal and non-Aboriginal Histories of Pastoralism’, at the Cultural Heritage Division, NSW National Parks & Wildlife Service, Western Sydney; as a Research Co-ordinator, Course Convenor and Lecturer, Department of Anthropology, Goldsmiths College, University of London, and Lecturer in Post-colonial Literature at the University of Brighton. She has published a number of refereed articles, chapters and co-edited collections, most recently: Castejon, Cole, Haag & Hughes, Ngapartji, Ngapartji. In turn, In turn: Ego-histoire, Europe and Indigenous Australia (ANU Press, 2014)

COLE, Ben

Re-imagining the West Australian Wheatbelt

“The lure of somewhere else is as much a part of the national temperament as our aggressive pride in the great southern land. Especially for my generation, it was taken for granted that you had to leave Australia - even temporarily - to find yourself” (Helen Trinca, Griffith Review, 47, 2015, p 91). This panel considers the ways our selves and countries have been imagined, re-imagined and experienced from the productive dissonances of living and working out of (the) country in Asia, Africa, England and Europe. We consider the renegotiation of belonging, purpose, engagement and responsibility from the outside ‘in’ and the inside ‘out’.

I am part of the reimagining of Western Australia's Wheatbelt. A place that is facing ecological and economic crisis and requires urgent re-imagining (Gaynor, Griffith review 47, Looking West). Prior to moving to the Wheatbelt I spent ten years as a committed outsider in Vietnam and Malawi. Those ten years challenged me to accept the limitations and embrace the power of being an external, cultural worker who was attempting to support positive social change in rich and dense foreign cultures. This paper will discuss the lessons and insights gained as a ‘committed outsider’ (Kim Mahood, 2000) and how these experiences impacted on my current journey to live, raise a family and become a European-culture ‘insider’ in the re-imagining of the Wheatbelt. The paper will reveal the intellectual and emotional challenges of shifting from an ‘out’ to ‘in’ role and how the viewpoints from both sides inform and support each other. The essence of commitment, human connections and hope will be explored in the context of both ‘out’ and ‘in’ roles.

Dr Ben Cole has 15 years of experience researching, designing and managing businesses that improve health in low-income economies and contexts. Ben has a PhD in environmental engineering, (Murdoch University, Western Australia) and has worked with the Asian Development Bank, UNICEF and Save the Children. In 2007 Ben founded a profitable social enterprise in Vietnam that produces anti-pollution facemasks and won the International Business in Development Start-up Competition. The business offers employment to women living with or caring for people with HIV in Vietnam. Dr. Cole is currently the founding Managing Director of Wide Open Agriculture Ltd, a company that is seeking to be part of a cultural and agricultural transformation of Western Australia’s ‘Wheatbelt’ to ‘Foodbelt’.

COLES, Alec

MCDONALD, Trish

DEXTER, James

Reimagining the WA Museum

The New Museum Project is an initiative of the Western Australian Government to deliver a \$428 million museum in the heart of the Perth Cultural Centre precinct. By 2020 the project will create a museum nearly four times bigger than the WA Museum's current site in Perth which has now closed for this redevelopment. Works include construction of a new building as well as the refurbishment of the site's existing heritage buildings. The WA Museum is currently working with partners, communities and individuals from around the State to develop the content and exhibitions that explore key themes around people and place – past, present and future. This spotlight panel is an opportunity to engage with key museum personnel, generating discussion, debate and meaningful connections.

Alec Coles OBE is CEO of the Western Australian Museum with branches in Perth, Fremantle, Geraldton, Kalgoorlie and Albany. He was previously Director of Tyne & Wear Archives & Museums, England. Alec aspires to create a museum that is owned and valued by all West Australians and admired by the world.

Trish McDonald is the New Museum Project Director for the Western Australian Museum. This role involves leading the team developing the creative content for, and planning for the operations of, the New Museum for WA. Prior to moving to WA in 2009, she had a central role in completing Stage 1 of the Australian Museum's Exhibition Refurbishment Project and facilitating the construction of its Collections and Research Building on the edge of the Sydney CBD. She has an academic background in the natural sciences and science education.

James Dexter has 30 years' experience in museums and art galleries across Australasia. Currently he is Director Creative and Regional Development at the Western Australian Museum. He oversaw the development of the highly successful National Anzac Centre in Albany, and very recently delivered the interpretation for the State Government's commemoration of the 400th Anniversary of Dirk Hartog's landing.

COLLINS, Felicity

La Trobe University

Piloting a Recognition App: Where Do You Think You Are?

While there are many online resources for travellers in Australia, including Welcome to Country apps, currently there is no comprehensive nationwide app enabling travellers to interact with and respond to Indigenous and non-Indigenous understandings of place. Where Do You Think You Are? is a multidisciplinary pilot project that has sought to address this gap by building a pilot app to trial on the Ghan train from Adelaide to Darwin in July 2016. The project arose at La Trobe University, initially in response to the contested campaign for constitutional recognition of Aboriginal and Torres Strait Islander peoples which, in 2015, embarked on a series of journeys across Australia to build support at the community level for the proposed referendum. The idea to build a recognition app for trial on the Ghan train journey through central Australia gained impetus at the 2015 meeting of the Australian Memory Research Network when the decision was made to work with school communities along the Ghan route, in conjunction with the Ghan Creative Carriage project initiated by colleagues at La Trobe University. This paper will discuss the design and trial of the pilot app as: a communicative tool to enable school communities along the Ghan route to upload stories and images of place for Ghan travellers; as a research tool to produce new knowledge about how Australian and international travellers use digital technology to make sense of 'where they are' geographically, culturally and historically; and as a digital project that in future iterations will aim to find out how national debates (from the 1992 Mabo decision to the current Recognise campaign) permeate local and itinerant understandings of place, land, landscape and country. The pilot app was funded by La Trobe University's Research Focus Area Transforming Human Societies, in partnership with University of South Australia and Victoria University.

Felicity Collins is Reader/Associate Professor in the Department of Creative Arts and English at La Trobe University. She has published extensively on settler-colonial screen culture, particularly in relation to trauma, memory and reconciliation. She is the author of The Films of Gillian Armstrong and Australian Cinema after Mabo (with Therese Davis) and is editing the Wiley-Blackwell Companion to Australian Cinema (with Susan Bye and Jane Landman). She is writing a book on the transformation of Australian television genres by the Blak Wave, and is working with partners Susannah Radstone, Karen Charman, Sarah Tartakover and Eddie Custovic on the recognition project, Where Do You Think You Are?

COVER, Rob

University of Western Australia

Communication and Convivial Belonging: Theorising Minorities and Vulnerability in Contemporary Migrant Australia

This panel approaches contemporary challenges of media and representation through frameworks of vulnerability and contested belonging. Examining refugee-themed photographs and films, creative communication practices of interactivity, and conventional news values, the papers examine possibilities for ethical responses to others and for shifting the unequal distribution of belonging. Communicative practices including reading, witnessing and listening focus analysis and politics on relationality in precarious times. The panel suggests that vulnerability is not to be simply overcome, but might be productively unsettled.

In what ways can practices of communication (creative representation, interactivity and listening) in a contemporary digital framework mechanise Paul Gilroy's concern for a sense of cohabitation beyond simply living together and requisite of communicative and relational practices of conviviality?

This paper looks at two critical intersections in theorising subjectivity and belonging: (1) drawing on recent work on population as a cultural concept, the notion of belonging is critiqued from the perspective of the interstices between concepts of citizenship and concepts of minorityhood as producing a schemata for belonging in contemporary liberal-multicultural Australia; (2) the intersection between policy-driven concepts of individual self-management of resilience against the adversity of non-belonging in the context of non-belonging as a form non-identity that produces an inequitable distribution of perceptions of identity.

Drawing on Judith Butler's theories of performativity and vulnerability, it is argued that the discursive concept belonging is a figure to which subjects are compelled to develop and maintain a deep sense of attachment in order to perform self-identity with coherence, intelligibility and in the context of identity as always relational.

The paper will begin to answer three questions (i) how belonging is manufactured in the context of the domination of the population concepts by nationalism, (ii) how vulnerability can be understood in the contexts of belonging, relationality, communication and interactivity, and (iii) to what extent creative communication practices of interactivity produce new ways of convivial belonging that are not conditioned by precarity.

Rob Cover is Associate Professor and Discipline head of Media and Communication at The University of Western Australia. He is chief investigator on a number of funded projects related to minorities and belonging, including an ARC Discovery on LGBTQ youth belonging, and a UWA/RCA project on migrant community media. The author of over sixty articles and chapters, Rob's recent books include Queer Youth Suicide, Culture and Identity: Unliveable Lives? (Ashgate 2012), Vulnerability and Exposure: Footballer Scandals, Masculinity and Ethics (UWAP 2015) and Digital Identities: Creating and Communicating the Online Self (Elsevier 2016).

DAU, Duc

STRAUSS, Penelope

University of Western Australia

A Study into the Experience of LGBT Students at the University of Western Australia

Our panel seeks to re-imagine schools and universities to be places where LGBTIQ students can thrive. We seek to understand what these places of learning are currently like and what needs to be achieved for the re-imagining to be a reality. The first paper investigates the possibilities for envisaging trans-inclusive and queer-informed pedagogies in high school classrooms. The second paper contributes to how we might achieve human dignity for LGBTIQ people by re-imagining social justice studies. The final paper explores the factors that hinder and enhance the experience of LGBT students at The University of Western Australia.

Student satisfaction is strongly correlated with academic success. Promoting satisfaction among marginalised populations is important because of the higher risk regarding achievement and retention among these populations. At the University of Western Australia (UWA) little has been done since the Rainbow Project survey (2002) to understand the level of LGBT student satisfaction and to uncover the factors that hinder and enhance the university experience of LGBT students. Our study (currently open at the time of the abstract submission) addresses this lack. This paper presents the results of our study, which is being completed by LGBT undergraduate and postgraduate students in first semester 2016. The aim of the study is to gauge the current university climate for LGBT students and to provide recommendations to the university as to what can be done to improve LGBT student satisfaction at UWA. Administered as an anonymous online survey, the study asks students for their perception of the university climate for LGBT students; experiences of discrimination, harassment, and social exclusion at UWA; perception, awareness, and experiences of UWA's LGBT support services; and suggestions for improving LGBT student inclusion. With the data from the study, we will identify ways for current LGBT initiatives to reach LGBT students more effectively and identify opportunities for new interventions specific to the needs of LGBT students. This study provides valuable information into how students of diverse sexualities and genders are faring at UWA in 2016 as well as what can be done for them in future.

Duc Dau is a research fellow in English and Cultural Studies at The University of Western Australia, whose position is funded by an Australian Research Council Discovery Early Career Researcher Award. She is also the chief investigator of a study about the experience of LGBT students at UWA, funded by the UWA Alumni Fund Grants. Author of Touching God: Hopkins and Love (Anthem 2012) and co-editor of Queer Victorian Families: Curious Relations in Literature (Routledge 2015), her articles have appeared in such journals as Victorian Literature and Culture, Victorian Poetry, Australian Literary Studies, Literature and Theology, Religion and Literature, and The Hopkins Quarterly.

Penelope Strauss has recently been involved with research into the LGBT student experience at UWA, as well as conducting the Trans Pathways project, an Australia-wide study looking into trans* youth mental health, with a focus on barriers to accessing mental health services and causes of mental health issues. Additionally, she works researching refugee and migrant health at the International Health Programme, Curtin University, and has an overarching interest in achieving universal health equity. Penelope is currently near completion of a Master of Public Health from The University of Western Australia, and holds a Bachelor of Arts Degree in Anthropology and International Studies from the University of Miami, Florida. She also has a background in public relations and communications.*

DOOLEY, Gillian

Flinders University

Matthew Flinders and the limits of empathy: first encounters with Aboriginal peoples

On 6 December 1801 Matthew Flinders, in command of the Investigator, first sighted land at Cape Leeuwin on his voyage of exploration to what was known to him as New Holland. As he and his crew made their way around the continent, they had several encounters with the people he sometimes referred to as 'Indians', 'natives', and even 'Australians', and more often they saw signs of their presence without meeting them. Flinders was a child of the enlightenment, with an enquiring mind and an approach to knowledge which blended the rational and the romantic, and on several occasions, he expressed empathy with the peoples whose land he was exploring and mapping. In this paper, using the surviving first-hand accounts of his encounters with Aboriginal peoples contained in the recently published 'fair journals' of the voyage, the Voyage to Terra Australis (1814), and other sources, I will consider what effect his imaginative identification with the Aboriginal peoples may have had on his interactions with them, and those of his crew, for better or worse. I will also consider the variations in both content and expression between the accounts in the Voyage, written for a contemporary European audience, and the daily ship's journals not intended for publication, especially when describing situations involving misunderstanding or conflict.

Gillian Dooley is a Librarian and Honorary Senior Research Fellow at Flinders University, South Australia. She was Special Collections Librarian for 17 years, and her interest in Matthew Flinders arose while indexing materials on him in the Flinders Collection. She is the co-editor with Anthony J. Brown of Matthew Flinders' Private Journal (Friends of the State Library of S.A., 2005) and has published several articles on Flinders. In 2014, she was invited to give the Royal Society Matthew Flinders Memorial Lecture at the Royal Society of Victoria in Melbourne.

She is also the author and editor of books and articles on authors including Jane Austen, Iris Murdoch, V.S. Naipaul and J.M. Coetzee, and the founding editor of two electronic journals, Transnational Literature and Writers in Conversation. She is a regular book reviewer for Australian Book Review.

DOVCHIN, Sender

University of Aizu

Title: Linguistic racism amongst young people in Australia and its implications

One of contemporary Australia's most prominent identities is its inclusion of linguistically diverse speakers. Australia is proud of its linguistic diversity and is often celebrated as the symbol for its multilingual society. Unsurprisingly, across Australia, linguistically and culturally diverse background youth speak not only English but also other heritage languages. In this rich inclusion of multilingual resources, the so-called notion of "linguicism" or "linguistic racism" often follows. "Linguicism" is an unfair treatment of an individual based solely on their use of language. Individual's basic human rights are under attack due to fundamentally how they speak. There are multiple reports of abuse arising from linguicism, involving from mild to serious abuse directed to young Australians who are speaking another language, or speaking English with a "foreign, broken or different" accent. Linguicism ranges from subtle disapproval, to direct expressions of hostility, to extreme physical violence. It may seem that daily linguistically induced daily put downs may in itself seem innocent but their collective weight can create a devastating burden placed on young people. It can lead to social exclusion, loss of self-confidence, anxiety and depression. This study aims to investigate how linguicism is practiced in the everyday lives of youth communities with linguistically and culturally diverse background in Australia, and the ways that varied forms of communication, such as speaking "different English" or one's heritage language, become the target of linguicism. The study seeks to raise awareness amongst general population and policy makers that "speaking differently" should be tolerated with patience and open-mindedness to those whose linguistic styles differ from their own use of English and other languages.

Sender Dovchin is an Associate Professor, Centre for Language Research, University of Aizu, Fukushima, Japan. She completed her PhD and MA degrees in language education at the University of Technology, Sydney. Her research pragmatically contributes to the language education of young generation living in the globalization, providing a pedagogical view to accommodate the multiple co-existences of linguistic diversity in a globalized world. She has authored articles in most prestigious international peer-reviewed journals, such as Journal of Sociolinguistics, International Journal of Multilingualism, Multilingua: Journal of Cross-Cultural and Interlanguage Communication, World Englishes, Asian Eng-lishes, English Today, International Journal of Multilingual Research, Translanguaging and Translation in Multilingual Contexts and Inner Asia. Her first monograph co-authored with Alastair Pennycook and Shaila Sultana, "Popular culture, voice and linguistic diversity: Young adults on- and offline" (Palgrave-Macmillan) is expected to be published in early 2017.

DOWNING, Brenda

Curtin University, Edith Cowan University

The aftermath of rape: Innovative approaches to understanding sexual violence against Australian women and children

More than 50 years after American feminist Susan Brownmiller controversially claimed that 'Rape is a conscious process of intimidation where every man holds every woman in a state of fear', Australian girls and women continue to be raped, continue to suffer the consequences of rape in the aftermath, and continue to fear the possibility of being raped. In order to re-imagine an Australia where the rape of women and children is socially and culturally unacceptable, we need to understand more fully the long term and multiple impacts of violence of this nature.

This paper reports on research that uses innovative arts-based methodologies to shift the emphasis from the primacy of the psychological impact of childhood rape to the enduring, though less understood multiple and embodied impact of childhood rape. The research holds crucial insights for women and children's health professionals, for women who have experienced, and continue to experience the trauma of childhood rape, and for the discursive construction of an Australia where acts of sexual violence are unthinkable.

Brenda Downing is a feminist researcher and sessional academic with specific interests in sexual trauma, trauma memory, and embodied forms of multidisciplinary arts-based inquiry. Her doctoral research won the Edith Cowan University Faculty Research Medal, 2014, jointly won the Magdalena Prize in Feminist Research, 2014, and was published by Peter Lang in early 2016.

DREHER, Tanja

University of Wollongong

Preparing to listen

This panel brings together emerging research on the contexts of listening in contemporary Australia. The papers cover key discursive contexts within which the recognition of difference (policy, education, Indigenous sovereignty) is contested and remade through attention to listening practices. The panel aims to provoke debate and reflection on how interpersonal listening intersects with the public sphere. We argue that everyday listening underpins the transformation of wider social structures. In this way, the panel speaks to the conference aims to explore “how [Australia’s] public culture has become increasingly reimagined through intense conversations and inter-epistemic dialogue”.

The emerging scholarship on the politics of listening has analysed various practices that might contribute to political listening. In considering listening as a democratic practice, Andrew Dobson and Kate Lacey signal the importance of ‘listening out’, while Susan Bickford identifies attention, reflexivity and continuation as some of the crucial practices of political listening. Highlighting intersections of race and gender, Krista Ratcliffe proposes eavesdropping and standing under as listening tactics to unsettle privileged positions and dominant discourses. Within this developing theorisation of listening as a political practice, there has been relatively little attention paid to how individuals or collectives might prepare for such listening. This paper sketches three practices which might serve as preparation for political listening.

First, I argue for the importance of locating listening. The protocols for Acknowledging Country provide a framework for locating listening in the networks of power and privilege and the extractive relationships of settler colonial Australia. While Acknowledgements of Country can often be dismissed as mere token gestures, I focus on Acknowledgements which might serve to unsettle the settler. Next, I explore the practice of ‘attunement’. Andrew Dobson discusses ‘attunement’ practiced at meetings of the UK Greens Party, developed from a Quaker practice. Attunement involves specific forms of silence and pause, in preparation for listening. Finally, I discuss the practice of tuning in, highlighting the ways in which turning towards listening also necessarily involves a turning away.

Tanja Dreher is an ARC Future Fellow at the University of Wollongong, and a Senior Lecturer in media and communications in the Faculty of Law, Humanities and the Arts at UOW. Tanja’s research focuses on the politics of listening in the context of media and multiculturalism, Indigenous sovereignties, feminisms and anti-racism. Her current Fellowship, funded by the Australian Research Council (FT140100515, 2015 – 2018) analyses the political listening practices necessary to support the potential for voice in a changing media environment characterised by the proliferation of community and alternative media in the digital age.

DREHER, Tanja

University of Wollongong

Unsettling attention

This panel approaches contemporary challenges of media and representation through frameworks of vulnerability and contested belonging. Examining refugee-themed photographs and films, creative communication practices of interactivity, and conventional news values, the papers examine possibilities for ethical responses to others and for shifting the unequal distribution of belonging. Communicative practices including reading, witnessing and listening focus analysis and politics on relationality in precarious times. The panel suggests that vulnerability is not to be simply overcome, but might be productively unsettled.

There is considerable scholarship on witnessing and listening as ethical responses to others. In this paper, I explore the politics of listening – and practices of attention in particular – as a question of justice. I argue that the uneven distribution of mediated attention is a key concern for an emerging interest in ‘media justice’. Judith Butler’s analysis of the uneven distribution of grief and attention to ‘grievable lives’ in the war on terror provides a generative starting point for a cultural account of entrenched news values, which consistently reproduce hierarchies of which lives matter, and whose vulnerability is to be mourned. I apply this framework to a number of examples in which the uneven distribution of mediated attention or grief is called in to question. From #blacklivesmatter to social media memes connecting violent deaths in Paris, Beirut and Ankara, conventional news values are understood as central to the fundamental injustice of lives which are not grieved or valued. My discussion identifies a politics of listening at the heart of possibilities for redistributing attention and grief as a crucial contribution to more just futures.

Tanja Dreher is an ARC Future Fellow at the University of Wollongong, and a Senior Lecturer in media and communications in the Faculty of Law, Humanities and the Arts at UOW. Tanja’s research focuses on the politics of listening in the context of media and multiculturalism, Indigenous sovereignties, feminisms and anti-racism. Her current Fellowship, funded by the Australian Research Council (FT140100515, 2015 – 2018) analyses the political listening practices necessary to support the potential for voice in a changing media environment characterised by the proliferation of community and alternative media in the digital age.

DUDEK, Debra

University of Wollongong

“[T]hings can change with a whisper”: Refugee and Asylum Seeker Narratives in Australian Picture Books

Texts for young people often respond to and represent a political climate in which they are produced. Over the past twelve years, for instance, a substantial body of work—from picture books to young adult novels—that represents the experiences of refugees and asylum seekers has been published in Australia. More specifically, between 2004 and 2006—a time of heated political debate around the Australian Human Rights Commission's inquiry into Children in Immigration Detention, which found Australia's immigration detention laws to be inconsistent with the Convention on the Rights of the Child—at least fifteen books about asylum seekers imprisoned in detention centres were published; these texts may be read as literature for young people that protests against the Australian government's policy of mandatory detention, and especially against children in detention.

Picture books representing the arrival and treatment of refugees and asylum seekers may be especially confronting, as young people are asked to bear witness visually to the struggles and trauma of being pushed by forces beyond one's control to relocate to a different country. Over the past five years, Australian picture books representing the experiences of refugees and asylum seekers have shifted away from overt and metaphorical portrayals of detention towards more global journeys focalised through the emotional narratives of young storytellers or characters. I analyse ten of these Australian picture books and show how each narrative ends with the protagonist in mid-gesture, engaging with an other, an image that represents the complexities of participatory belongings-in-process.

Dr Debra Dudek works at the University of Wollongong, Australia as a Senior Lecturer in English Literatures, as an Associate Dean (International), and as Director of the Centre for Canadian-Australian Studies. She has published internationally on texts for young people in journals such as Papers, Jeunesse, Children's Literature in Education, Ariel, Canadian Review of Comparative Literature, and Overland and in books including Keywords for Children's Literature (NYU Press, 2011) and Seriality and Young People's Texts (Palgrave, 2014). She teaches and researches in the area of social justice and children's literature.

EADES, Quinn

La Trobe University

Making and writing an autographic skin: hauntologies, memory, time, and place

Clay remembers. Country remembers. Pentridge Prison, and the land it was built on, sits in a timeless zone, between the past, the present and the future. This sort of location challenges a linear construct of time, which is what makes the site so conducive to ritual work. Eades, Latham and Rendle-Short come together on this panel to 'bend time' around place, memory, hauntings, and story. Working both creatively and theoretically, through the site-specific lens that is Pentridge, this panel charts notions of 'handlability', poetics of cartography, hauntologies of place, ritual, and sacred space.

This paper is an exploration of the ways in which a Derridean hauntology (1993) of place can be articulated through a collaborative clay and text work produced within the walls of Melbourne's infamous Pentridge Prison (where Chopper Reed was held, the last woman in Australia was hanged, Ned Kelly briefly sojourned, and the files of Aboriginal inmates were burnt in front of them so that they could be 'disappeared'). Made from clay and text, performed/located/disintegrated at Pentridge Prison in Coburg, and provisionally titled Clay Memory, this piece aims to create a material and textual imprint of Pentridge Prison as it was, is, and may be. It is concerned with memory, place, time, and ritual: the way that a site holds story, layered, and bends time to tell those stories (much like the body) again and again. The clay tablets, that are imprinted with the patterns of bluestone prison walls and inscribed with prisoner's stories from archives held at the Public Records Office Victoria, will be a literal *écriture matière*, or writing matter (Eades 2015), that will also create for this site what Vicky Kirby calls an 'autographic skin' (1997). By imprinting clay with text, I will consider what it means to write matter, to produce an embodied narratology of place, and to celebrate haunting as habitation, memory, and love.

Quinn Eades is a researcher, writer, and award-winning poet whose work lies at the nexus of feminist and queer theories of the body, autobiography, and philosophy. Eades is published nationally and internationally, and is the author of all the beginnings: a queer autobiography of the body, published by Tantanoola. Eades is a Lecturer in Interdisciplinary Studies at La Trobe, as well as the founding editor of Australia's only interdisciplinary, peer reviewed, gender, sexuality and diversity studies journal, Writing from Below. He is currently working on his next book, a collection of writings and images from the body in gender transition titled Transjournaling.

ELLIS, Katie

Curtin University

Accessing Video on Demand: People with disability as consumers in a changing television landscape

Critical disability studies takes a non-medical approach to the study of disability by recognising the socio-cultural context in which disability is created. In addition to disabling structural limitations, this panel foregrounds the biographical perspectives of people with disability to offer a re-imagining of contemporary Australia via digital media. Building on traditional concerns with media representations, this panel also explores media access across everyday life, cities and consumer activities. Recognition of the socio-cultural constructions of disability demands a reimagining of Australian social responsibility. This re-imagining of Australia via disability and media exposes the ambivalence taken towards disability in contemporary Australia.

From representation, this paper turns to access, another key concern in disability media. Subscription video on demand services have caused a major shift in the way television is used and consumed. Prior to 2015, there was a small subscription VOD industry in this country. Providers had limited content and the most VOD services related to catch-up television or watching user-generated videos online. However, 2015 saw the introduction of three new service providers in quick succession – Stan, Presto Entertainment and Netflix Australia. Popular commentary described the expanding market as the “streaming wars” and predicted consumers would be the beneficiaries. However, despite great potential for accessibility, PWD risked being left out of the VOD revolution in television viewing.

A survey of 173 people with disability, along with 14 follow up interviews conducted in 2015 revealed PWD like the choice and freedom offered by VOD but not its limitations such as difficult set-up and inability to integrate with assistive technologies such as screen readers. Cost is a significant prohibitive factor, particularly in the context of the lower income levels of this group alongside increased costs related to assistive technology. As consumers of VOD, PWD experience both the same issues the broader population report in relation to VOD (geoblocking / licensing and connectivity) as well as those specific to disability (absent or inconsistent accessibility). These insights allow a reimagining of disability in contemporary Australian media at a time where service providers cannot afford to be ambivalent about a particular group of potential consumers.

Dr. Katie Ellis is Senior Research Fellow in the Department of Internet Studies and convenor of the Critical Disability Studies Research Network at Curtin University, and an ARC DECRA Fellow researching disability, and digital media.

EVANS, Joanne

Monash University

Reimagining the Archive for Archival Autonomy

The 2011 Universal Declaration on Archives places increased responsibility on recordkeeping professionals to lead the design and development of archival systems which better protect and respect citizen and human rights. At the same time, archival scholarship has been increasingly exploring the ways in which records and archives have been powerful tools for both promoting and extinguishing human rights. With calls for archival processes, systems and institutions to be re-figured around recognising, representing and enacting multiple rights in records, this panel will explore those re-imaginings and their potential contribution to social and historical justice and reconciliation for marginalised communities in Australia.

Over the past two decades a succession of inquiries into marginalised Australian communities – Stolen Generations, Former Child Migrants, Forgotten Australians and Forced Adoptions – have brought to light the systemic failings of current archival and recordkeeping frameworks, processes and systems to meet their identity, memory and accountability needs. They have thrown down a gauntlet to the archival and recordkeeping community to open up siloed systems and allow for those represented in records to make and manage their own recordkeeping and archival spaces, connections and interpretations.

My role in this panel will be to give a short introduction to the idea of archival autonomy, in which those traditionally cast as the 'subjects' of records and 'users' of archives participate in recordkeeping and archiving processes and systems with their own voice and on their own terms. It will outline some of the key design challenges for the sector in enabling Australian recordkeeping and archival frameworks, processes and systems to be open to creative and critical re-imaginings. How might archivists learn in the words of leading archival scholar Terry Cook 'to transform themselves from elite experts behind institutional walls to becoming mentors, facilitators, coaches' working with, in and learning from communities?

Dr Joanne Evans is an ARC Future Fellow (2015-2018) at the Centre of Organisational and Social Informatics (COSI), Faculty of IT, Monash University, and is co-ordinator of the Records Continuum Research Group. Her Connecting the Disconnected Future Fellowship research program is investigating the development of a participatory archival design methodology to support the inclusive development of recordkeeping and archival systems.

EVANS, Mike

FOSTER, Stephen

University of British Columbia

Re-mediation and Indigenous Representation in Popular Culture: Indigenous Interventions, Ontological Transformations, and Digital Media

The political landscape of Canada is uncannily similar to that of Australia, most notably in the context of colonial trajectories leading to contemporary dissemblings that mark the neo-liberal state. Our panel presents various challenges around concepts of Indigeneity, racialization, migration, and decolonization, illuminating deeply problematized policies and practices that are common to both nations. The panel employs creative and critical methods to investigate variegated topics including: remediating historical documentations of Indigenous peoples through contemporary 3D photography; rewriting mythological stories within island landscapes including Western Australia and other nations; complex relationships between local and state-sanctioned relationships to land and space; and, performances and critical theory that address Indigenous and migrant presences. The panellists express a range of disciplines including the social sciences, humanities, and creative arts, and the synthesis of this panel presents a bricolage rather than a thematic consensus, its intent to contribute to a multivalent conversation relevant to contemporary discourses across and through various nation states.

In the Land of the Head Hunters (later titled In the Land of the War Canoes) is an early ethnographic film by Edward S. Curtis shot on Deer Island near Port Hardy on Vancouver Island. The Re-mediating Curtis project is a creative/research project exploring interactive multi-media and digital photo-based installations as a form of interactive documentary that reflects on the film and its influence on popular images of Indian-ness and pop-culture. Through the complex re-mediations made possible by new media technologies, the original — salvage ethnography inherent in Curtis' work becomes a fulcrum through which Indigenous artists, communities, and people more generally can re-appropriate these early colonial images of and for themselves. Earlier representations had the ontological impact of defining Indigenous peoples within particular and racialised categories (a kind of ontological violence that continues to this day); new works correct, complicate, and render visible alternative ontologies — specifically those resident in the lives of Indigenous people themselves. We will reflect on the resonances found in the work of contemporary Indigenous digital media artists who are actively engaging ethnographic materials and pop -culture representations in their work. We argue that Aboriginal artists have become key mediators between the representational conceits of the colonial past, and a renewed and vigorous articulation of Indigenous intellectual sovereignty through a form of retro-ethnography critiques and subverts colonial representations of Indigeneity.

Mike Evans is a Professor in Community, Culture and Global Studies and Associate Dean (Research and Graduate Studies) in the Faculty of Art and Sciences at the University of British Columbia (Okanagan Campus).

Stephen Foster is an Associate Professor in Creative Studies and Associate Dean (Research and Graduate Studies) in the Faculty of Creative and Critical Studies at the University of British Columbia (Okanagan Campus).

FAITHFULL, Anne

Deakin University

On the fringe: perceptions of Indigenous Australian hair in museum collections

From the time of first colonial encounter, Indigenous Australian bodies and body parts were displaced and then re-placed in museums around the world as embodiments of difference. In the early twentieth century in particular, samples of hair were collected and analysed by those studying racial origins and human diversity, and many of these collections remain part of museum collections to this day. In Australia, museums separate material relating to Indigenous Australians into three categories; human or ancestral remains, secret/sacred material, and artefacts. But it is not immediately clear which division hair falls into, and the ontological status of hair varies between institutions. While some museums categorise hair as an ancestral remain, others specifically exclude it from that category or make no mention of it in their policies, and this can lead to the implementation of different directives regarding acquisition, access, display, and repatriation.

This paper will engage with the multiple perceptions of hair from Indigenous Australians in museum collections and use hair to challenge existing frameworks of what constitutes a human remain. It will introduce the different ways that hair is used and understood by different Indigenous and non-Indigenous stakeholders, and examine the limitations of the prevailing Western understandings of the body. It will also explore issues of consent and agency, and how the post-collection life history of an 'object' can affect these understandings.

Anne Faithfull is a PhD Candidate in Museum Studies and Anthropology at the Alfred Deakin Institute of Citizenship and Globalisation at Deakin University. Her research explores the ontology of biological samples of hair that were collected from Indigenous Australians in the twentieth century, and how these understandings have continued and discontinued across space and time.

FAN, Iris

University of Western Australia

After Translation: Discoveries in Australian and Chinese Women's Poetry

We use the term, 'lost in translation' in a variety of contexts, implying that the process of translation from one language to another robs the original work of something unique. But what if translation enhances the original work as well as delivering it to vastly different audiences? What if, instead of diminishment, translation adds value, richness and deeper understandings to the text and enables us to re-imagine it in new contexts. In this panel three literary translators demonstrate the ways in which translation enables us to re-imagine the text and its contexts, reaching across cultures to build new understandings.

Mary Gilmore, Lesbia Harford and Nettie Palmer are remembered today as important modern Australian poets. The three of them share one thing in common which is perhaps less known to the general reader: they all rendered canonical European poetry into English. Showing as much interest in translation as her Australian contemporaries, Chinese poet Lü Bicheng – who famously translated the Buddhist classic Lotus of the True Law, from the English version of Johan H. C. Kern, into Chinese – trod a thin line between translation and rewriting, creating poems in the classical style responding to Percy Bysshe Shelley and Christina Rossetti. By providing such examples of women poets for whom translation practice helped to shape their own poetic styles, this paper hopes to construct a history of women poets from the perspective of translation and to suggest a new way of approaching Chinese and Australian literary history.

Iris Fan Xing is currently a PhD student in the School of Humanities in the University of Western Australia, working on a comparative research project of contemporary Australian and Chinese women's poetry that involves creative writing and translation studies. She has participated in various translation projects of Chinese and Australian poetry since 2008. Her bilingual (Chinese-English) book of poems Lost in the Afternoon was published by ASM in Macao in 2009. She was awarded first prize in the Poetry Section of the Hong Kong City Literary Awards 2011. Her poems and translations can be found in Cha: An Asian Literary Journal, Fleurs des Lettres, Poetry Monthly, Chinese Western Poetry and Cordite Poetry Review.

FARQUHAR, Misty

Curtin University

This or that? Not for me, thanks: Reimagining non-binary encounters and recognition in Australia.

Human rights discourse centres around freedom and equality. Despite this, people who identify as lesbian, gay, bisexual, transgender, or intersex (LGBTI) are faced with a range of unique and often devastating challenges due to discrimination in broader society. While acceptance of same-gender (lesbian and gay) relationships has increased significantly in recent times, people who do not fit into a socially normative binary definition of sexuality or gender (bisexual and genderqueer) have not reached the same level of recognition. As such, they are more vulnerable to systemic and individual victimisation than those whose sexuality or gender falls within the binary. Yet in the Western world, there is evidence to suggest that this population is significantly larger than the same-gender attracted, cisgender, and binary transgender population combined. This panel presentation will explore the theoretical, historical, and psychological reasons for the lack of acceptance for this population. As members of this population, the presenters will also discuss the unique issues they face and propose strategies to increase recognition for them by encouraging social change and positive encounters across Australia, within a Western Australian context.

LGBTI research efforts tend to focus on people whose sexuality and gender are binary, with people who identify as bisexual and genderqueer either being categorised as one of these or completely excluded. As a result, significantly less specific sub-group research is available, perpetuating the invisibility commonly faced by these groups. Misty will provide an overview of the existing literature in this area and discuss their research, which aims to add a much-needed richness and depth to the queer literature.

Misty is a passionate humanitarian, with a strong belief in inclusion for all people. Misty has over 10 years of experience in community and organisational development, and is the Rainbow Rights WA Board Chair. Misty is currently working towards a PhD investigating the experiences of bisexual and genderqueer people across Australia, and holds a Master of Human Rights and a Bachelor of Psychology.

FLEAY, Caroline

Curtin University

Refugee activism and the challenges of overthrowing “stop the boats”

In the middle of the third decade of Australia's repressive border protection regime, the religious prejudice and racism at the heart of this nation's treatment of refugees and asylum seekers continues to become more entrenched in policy and public debate. With the conservative and corporately controlled elements of the mainstream media reinforcing the prejudiced language of policy, there are few channels providing a counter discourse. Despite years of civil action by activist groups and refugee advocates, much of the protest and myth-busting is not heard in public debate. In this environment, the communication and networking affordances of the internet are becoming crucial as information, stories and alternative visions of a welcoming Australia are shared across social media. This panel reflects on the challenges of countering dominant narratives and considers some of the ways in which social media sites like Twitter, Facebook and independent online journalism might contribute to a counter-discourse and call to action that is urgently needed.

There are great challenges for activists who seek to counter dominant narratives that justify and support policies allowing for the abusive treatment of particular people. When the narrative achieves the widespread and uncritical acceptance that Australia's political mantra “stop the boats” has, the challenges are considerable. Countering this requires collective action which provides its own tensions, including how activists can achieve some measure of unity as well as respect for diversity within the collective, particularly when the collective comprises people from a refugee background as well as many who are not. Different actors within the collective may have divergent ideas about how their message should be framed as well as the means through which social change can be brought about. There are also issues of power within the collective, such as whose voices are privileged in decision making.

This paper will examine the “stop the boats” mantra and the public support it receives, and the implications this raises for attempts to provide a counter narrative. It will also explore some of the challenges for activists in providing an alternative narrative through reflecting on activism campaigns that have opposed Australia's border protection policies. It will particularly highlight recent efforts by a range of refugee advocates and activist groups to interrogate the messaging used in online and offline public forums, with a view to providing a unified message that effectively counters “stop the boats”.

Dr Caroline Fleay is senior lecturer at the Centre for Human Rights Education, Curtin University. Her research focuses on the experiences of people seeking asylum and she is the author of Australia and Human Rights: Situating the Howard Government (2010). For several decades, Caroline has been involved in campaigns that focus on the rights of people seeking asylum, and she is currently a Board Member of the Refugee Council of Australia.

FORDHAM, Helen

University of Western Australia

Re-Negotiating Political Divisions and Cultural Divides: The Case of David Hicks.

The treatment of David Hicks by the US and Australian governments during the first decade of this century served as a catalyst for prolonged and politically polarising public debates about the nature of Hicks' crimes, his classification as a terrorist and the truthfulness of his allegations of torture while in US custody. Hicks' treatment also became a part of the nation's culture wars and his predicament prompted divisive debates about the ways in which Australia's identity and social values were being reshaped in response 9/11 and the war on terror.

By drawing upon Foucault's idea of power as a strategic struggle between "relations of force," this paper considers how different social actors engaged in competing knowledge/power practices in order to challenge the Federal government's regime of truth which produced Hicks "as dangerous as a person can be in modern times" (Williams 2002). An analysis of the different ideas and identities mobilised by the various debates makes evident the way in which the concepts of human rights, rule of law and national sovereignty emerged as the defence against the extension and institutionalisation of the disciplinary power of the state. These concepts successfully transgressed entrenched political divisions and galvanised bipartisan political support for Hicks in the Australian electorate; in the process reaffirming individual human rights and the idea of a "fair go" as central to the imagining of a more inclusive contemporary Australian identity.

Helen Fordham lectures in Media and Communications at the University of Western Australia. The topic of this paper is drawn from her research into the history of the public intellectual.

FORT, Warrick Nerehana

Curtin University

Aboriginal ancestors and ontologies: building a 'grander narrative' of entrepreneurship

The 'grand narrative' of entrepreneurship has seen this phenomenon grounded in individual practices focused on financial profit, and undertaken by the white, middle-class, masculine hero of capitalist societies. Yet, innovation, a key aspect of entrepreneurship, was common within traditional Indigenous societies, as were individual characteristics and skills peculiar to entrepreneurs, and many of the motivating forces which have always driven entrepreneurial practice. Drawing from in-depth interviews with 20 Aboriginal entrepreneurs, most of whom are of Noongar descent, and a literature review based on economic, anthropological, and archaeological findings, I will argue that entrepreneurship, as theorised through Western ontologies, was practised and highly valued by Aboriginal Australian groups for thousands of years. My research shows that the majority of interviewees strongly believe that their ancestors were entrepreneurial. This belief is based on the identification of certain abilities that their ancestors possessed, and/or functions that they carried out, which can also be identified in contemporary entrepreneurial practice. Such findings are important for asserting ownership of, and encouraging further participation in, the entrepreneurial space by Aboriginal people. These findings also make an important theoretical contribution, as recognition of how entrepreneurship continues to be practised by people whose ontologies have been marginalised within capitalist societies will enable a 'grander narrative' of entrepreneurship to be written.

Kaya, my name is Warrick Nerehana Fort and I am originally from New Zealand. I have an honours degree in Urban and Regional Planning from Curtin University and am now a Doctoral Candidate in the Department of Planning and Geography at Curtin. My research interests centre on learning about the various ways that Indigenous groups maintain their customs and practices within settler states. Of Māori and Pākehā descent, I have family connections to a number of tribal groups in the order of Tūhoe; Ngāti Kahungunu; Ngāpuhi; and, Ngāti Ranginui.

FOSTER, Stephen

EVANS, Mike

University of British Columbia

Re-mediation and Indigenous Representation in Popular Culture: Indigenous Interventions, Ontological Transformations, and Digital Media

In the Land of the Head Hunters (later titled In the Land of the War Canoes) is an early ethnographic film by Edward S. Curtis shot on Deer Island near Port Hardy on Vancouver Island. The Re-mediating Curtis project is a creative/research project exploring interactive multi-media and digital photo-based installations as a form of interactive documentary that reflects on the film and its influence on popular images of Indian-ness and pop-culture. Through the complex re-mediations made possible by new media technologies, the original — salvage ethnography inherent in Curtis' work becomes a fulcrum through which Indigenous artists, communities, and people more generally can re-appropriate these early colonial images of and for themselves. Earlier representations had the ontological impact of defining Indigenous peoples within particular and racialized categories (a kind of ontological violence that continues to this day); new works correct, complicate, and render visible alternative ontologies — specifically those resident in the lives of Indigenous people themselves. We will reflect on the resonances found in the work of contemporary Indigenous digital media artists who are actively engaging ethnographic materials and pop -culture representations in their work. We argue that Aboriginal artists have become key mediators between the representational conceits of the colonial past, and a renewed and vigorous articulation of Indigenous intellectual sovereignty through a form of retro-ethnography critiques and subverts colonial representations of Indigeneity.

Stephen Foster is Associate Professor in Creative Studies and Associate Dean (Research and Graduate Studies) in the Faculty of Creative and Critical Studies at the University of British Columbia (Okanagan Campus).

Mike Evans is Professor in Community, Culture and Global Studies and Associate Dean (Research and Graduate Studies) in the Faculty of Art and Sciences at the University of British Columbia (Okanagan Campus).

FOZDAR, Farida

University of Western Australia

Re-imagining the world: Australians' engagement with post-nationalism

This paper explores the ways in which Australians' are engaging with the concept of a post-national or borderless world. While academic thinking around post-nationalism and cosmopolitanism is well developed, the general public is much more reticent to consider the question of our obligations to others, outside the nation-state. Using empirical data from a national survey and set of focus groups with migrants and non-migrants, the limits to the public's acceptance of a borderless future are discussed. These include discursive analysis of the ways in support for the notions of world citizenship and open borders is shut down, the continuing value of the nation-state in the imaginings of those who have settled in Australia as refugees, and the ways in which belonging to the nation-state continues to be seen as requiring allegiance to a particular set of values. The paper concludes with consideration of the ways each of these might be challenged to open up the debate around post-nationalism.

Farida Fozdar is Associate Professor in Anthropology and Sociology at The University of Western Australia. Her research focuses on race relations and migrant and refugee settlement, racism, citizenship, nationalism and postnationalism. She has published widely including 3 books, 15 book chapters and over 50 journal articles. She is co-author of Race and Ethnic Relations (OUP) and has two edited collections on mixed race forthcoming.

FRENCH, Davina

University of Western Australia

Building Lemnos Hospital: The power of emotions in the aftermath of World War One

When Australian servicemen returned from World War One, some were so severely mentally ill that they required hospitalisation. In Western Australia, they were initially sent to the Claremont Hospital for the Insane, where they were housed in the same wards as civilian 'lunatics'. In early 1924 the father of one of these ex-servicemen began a campaign to force the Commonwealth Government to provide better care for them, in a segregated facility. In this paper, I will highlight the role of emotions in that campaign. The emotional practices revealed in its public discourse suggest that the negotiations took place within a context best understood as an emotional community, within which particular affective responses were shared and understood. The most powerful of these was parental grief, which was used to recruit the support of the women's organisations of Western Australia. Wives and mothers were mobilised to put pressure on the Commonwealth Government, which eventually made considerable financial concessions to the State in order to build Lemnos, a new segregated mental hospital for ex-servicemen. The strategic mobilisation of women's grief, an emotion that carried unusual cultural weight in the post-war community, was a decisive factor in achieving this outcome.

Davina French has recently completed a BA at the Australian National University, followed by Honours in history at the University of Western Australia. This paper is drawn from her Honours dissertation, which was supervised by Professor Jenny Gregory. Davina also holds a PhD in psychology and teaches psychology at UWA and at Murdoch University. She combines her academic interests in history and psychology in the study of twentieth-century Australian responses to post-combat mental trauma.

GALAPPATHTHI, Malshani

CUMMING-POTVIN, Wendy

GLASS, Chris

Murdoch University

Re-imagining literacy and teacher education: Culturally and Linguistically Diverse Pre-service Teachers in Western Australia

This study examines the experiences of a group of culturally and linguistically diverse initial education students who are learning to be teachers of literacy. As the Australian education system becomes increasingly characterized by sociocultural and linguistic diversity and widened repertoires of online and offline communication, empirical data on international students' on-campus learning experiences has steadily grown (Agnes & Ridwan, 2011; Coley, 2013). However, few studies have investigated culturally and linguistically diverse pre-service teachers' literacy learning experiences (Achinstein, Ogawa, Sexton et al., 2010; Iyer & Reese, 2013). This gap in the literature is most notable in regards to how CALD pre-service teachers negotiate the demands of on-campus and professional practicum requirements to become primary school teachers of literacy.

The study aims to further understandings about the needs of CALD primary pre-service teachers to better scaffold their transition as early career teachers of literacy in Western Australia. Underpinned by communities of practice (Lave & Wenger, 1991; Wenger, 1998) and multiliteracies (The New London Group, 1996; 2000), the study tracks a group of CALD pre-service teachers as they develop situated identities and use literacies in their classroom practices. To gain in-depth knowledge about these participants, this qualitative study draws on methods, such as semi-structured interviews, focus groups and researcher's reflections. The possibility of re-imagining pre-service teacher programs will support CALD students and facilitate discussion about current pre-service teacher and literacy education guidelines. Such discussions are important, especially given the increasingly stringent emphasis on teacher and pre-service teacher literacy standards and the dominance of prescribed methods for teaching literacy to primary students.

Malshani Galappaththi is a PhD candidate at Murdoch University's School of Education in Western Australia. Employed as a primary and secondary school teacher for a number of years in Sri Lanka, Malshani is currently an early childhood educator in Western Australia. Her research interests focus on literacy and technology across early childhood and primary school settings. Conducting research which embraces diversity, Malshani aims to develop mutual understanding, communication and respect between teacher educators, pre-service teachers and other key stakeholders in Australian educational communities.

An Associate Professor at the School of Education, Murdoch University, Western Australia, Dr Wendy Cumming-Potvin coordinates and teaches in a number of postgraduate units. Wendy's research highlights literacies, social justice and technologies in the fields of teacher education, sociocultural and linguistic diversity and qualitative methodologies. A recipient of a Vice-Chancellor's award for excellence in teaching, Wendy is chief investigator of a Young and Well CRC project that aims to develop, through literacies and technologies, inclusive educational communities for all, including LGBTQI staff and students. Many of Wendy's publications can be found at: http://researchrepository.murdoch.edu.au/view/author/Cumming-Potvin,_Wendy.html

Dr Chris Glass is a Senior Lecturer in education at Murdoch University and coordinates and teaches in both undergraduate and postgraduate units. Her research has focussed on the development of teacher identity in pre-service teachers and in the use of arts-based research to facilitate understandings of the process of becoming the teacher. Chris is a member of an on-going research project that aims to further the understanding of the development of teacher identity within a four-year bachelor of education program.

GARBUTT, Rob

MCINTYRE, Shauna

Southern Cross University

Walking 'round Rotary Park, again

Our feet are on the ground, we put one foot in front of the other, we sniff the breeze; there is trouble in the air. This trouble is shared around the Earth, however, we encounter such things as climate change, loss of water quality and the consequences of the colonial land-grab not from a global god's-eye perspective but as earthbound beings with local concerns drawing upon the relationships and resources we have at hand. This panel advocates for re-imagining Australia through our engagement with place: through the geo-pedagogical provocations of the places we inhabit.

Getting to know one another takes time; relationships develop through regular catch-ups, a few standout experiences and many, many more ordinary everyday exchanges. It takes work. And how much more challenging it is to develop relationships with flying foxes, or a creek, or a Moreton Bay Fig where what is being communicated is not so readily interpreted, if at all. Or when the exchanges may not be directed at us, yet on occasion move through us like a wave that transforms our connection with place. We are provoked into paying attention, into learning to pay attention, into reimagining an Australia that has nothing to do with that huge island continent but is to do with this place in all its glorious and tragic connections to not just any old here and there. Not reimagining so much but becoming aware of what is beneath our feet and above our heads and swirling between us. Poor old Bourke and Wills ignored the wealth of knowledge of their Aboriginal neighbours much to their peril; our pioneering forebears cleared the land in search of a place like home. Perhaps the reimagining starts by foregoing that better place to which we are headed, or by refusing the return home to a place that was mostly imagined anyway, and take another walk around Rotary Park Rainforest Reserve, trying to pay attention again: facing Gaia as an earthbound creature who has nowhere else to go.

Rob Garbutt is Senior Lecturer in Cultural Studies and Written Communication at Southern Cross University, Lismore. His research is typically place-based and often includes an element of community-engagement. Rob's first book, The Locals, was published in 2011 and he was co-author of Inside Australian Culture, published in 2014.

Shauna McIntyre is an early childhood educator for whom place and the relationships within place are the beginning of provocations for learning.

GAYNOR, Andrea

University of Western Australia

Re-imagining Australian wheatlands

Environmental historical research is increasingly showing that healthy relationships between people and environment rely on healthy social relationships. For decades now in the wheatlands of Australia, average farm sizes have been increasing and populations have been in decline, resulting in a loss of collective capacity to provide essential human services or to care effectively for the land. Once at the heart of colonial and national visions of social stability and economic prosperity, the wheatlands' social fabric is unravelling while salinity, erosion, acid soils, herbicide-resistant weeds, biodiversity decline and climate change threaten to undermine the productive base. Using examples drawn from the southern mallee lands from the 1980s to the present, this paper explores initiatives in public art and heritage that form part of efforts by local communities to diversify and re-position the wheatlands within the national imaginary. At one level these are purely economic strategies which make use of the existing infrastructure of industrial agriculture – roads, open fields, wheat silos – in order to attract visitors who will help to sustain local off-farm employment in retail and hospitality. However, in articulating and promoting the perceived unique historical, social and natural qualities of these places, they are often also attempts to imagine – or perhaps invoke – a future for them. This paper places these initiatives in their historical context, arguing that their increasing prominence in recent decades is a response to the need for hope and community morale in the face of neoliberal devaluation of the wheatlands; features that are necessary, if not sufficient, for rural sustainability.

Andrea Gaynor is Associate Professor of History at The University of Western Australia. Primarily an environmental historian, she is currently working on an ARC funded project on the environmental history of the mallee lands of southern Australia, as well as histories of fishing, and nature and modernity in Australia. Her recent publications include an essay on the Western Australian wheatbelt, published in Griffith Review: <https://griffithreview.com/articles/eat-wilderness/>

GERARD, Kelly

CROESER, Sky

University of Western Australia and Curtin University

Do 'Real Australians Say Welcome'?

In the middle of the third decade of Australia's repressive border protection regime, the religious prejudice and racism at the heart of this nation's treatment of refugees and asylum seekers continues to become more entrenched in policy and public debate. With the conservative and corporately controlled elements of the mainstream media reinforcing the prejudiced language of policy, there are few channels providing a counter discourse. Despite years of civil action by activist groups and refugee advocates, much of the protest and myth-busting is not heard in public debate. In this environment, the communication and networking affordances of the internet are becoming crucial as information, stories and alternative visions of a welcoming Australia are shared across social media. This panel reflects on the challenges of countering dominant narratives and considers some of the ways in which social media sites like Twitter, Facebook and independent online journalism might contribute to a counter-discourse and call to action that is urgently needed.

Contestation around asylum seekers in Australia exposes overlapping discourses of nationalism. In contrast to government and mainstream media narratives around the need to secure Australian borders against the threat supposedly posed by refugees, Peter Drew developed a campaign around the claim that "Real Australians Say Welcome". While this slogan has been enthusiastically spread by a range of activists and organisations, it has also been subject to criticism for its appeal to the notion of 'real Australians'. Some activists argue that this reinscribes a problematic idealisation of Australian identity, erasing Australia's Aboriginal history, colonialism, the White Australia policy, and other deeply foundational acts of racism and exclusion.

This paper examines the complex ways in which nationalism is reinscribed, reconfigured, and – at times – rejected through the lens of "Real Australians Say Welcome". By drawing on online commentary around this campaign, we explore some of the challenges to the notion that solidarity with asylum seekers can only be mobilised through a shift in national identity (for example, to a full embrace of multiculturalism). We argue that some of the most important interventions in the debate around asylum seekers are those which radically challenge nationality, prompting us to see citizenship, borders, and national identity as unstable categories which need not determine the forms of our solidarity and action.

Dr Kelly Gerard is a lecturer in Political Science & International Relations at the University of Western Australia. Her research focuses on political economy, development, and social movements in Southeast Asia. She is the author of ASEAN's Engagement of Civil Society: Regulating Dissent (Palgrave 2014).

Dr Sky Croeser is based at Curtin University's Department of Internet Studies. Her research focuses on how activists use, and shape, technology. Her first book, Global Justice and the Politics of Information, came out in 2015 with Routledge. For more on her work, see skycroeser.net.

GHYS, Linda

Charles Sturt University

The demon other: Pacific young men as Scapegoats in Australia's newsprint media.

There are many stories about young men with dark bodies, including Pacific young men, in Australia's newsprint media. The repetition of particular themes in the stories about these young men contributes to the production of certain frames of 'knowledge' through their repeated portrayal as the dangerous dark young male 'Other'. One of the enduring themes is that Pacific young men are a danger to society at large. Whether intentional or not, such representations homogenise a complex group of people into a singular entity who do not meet society's perceptions of 'normal' in ways that dehumanise and demonise. Dehumanising or demonising those from outside of the broader culture has its connections to the principles of the Scapegoat myth within traditional mythology. It can be argued that newsprint media itself is a Scapegoat due to its propensity for creating 'moral panics' about particular groups in society. However, more often than not, it is the way in which their actions are articulated in newspapers rather than the actions themselves. In other words, '[t]he devils...have to summoned' (Hall, Critcher, Jefferson, Clarke & Roberts, 1978: 162, original emphasis). In this presentation, as a way of explaining how this 'summoning' happens, I will examine several newspaper representations of Pacific young men which demonstrate that it is how these stories are discursively rendered that contribute to the Scapegoat myth.

Linda Ghys is a lecturer with the School of Indigenous Australian Studies at Charles Sturt University. She has a Bachelor of Arts (Indigenous Studies) (Hons. First Class), a Graduate Certificate in Education - Specialisation (University Teaching) and is currently completing a PhD in Communication Studies for which she was the recipient of an Australian Postgraduate Award (APA) Scholarship.

GLASHEEN, Chemutai

Curtin University

East Africa on Writing Rights

My research is situated in the conversation between literature and human rights. It explores the symbiotic relationship between selected African literary texts and human rights in which the texts seek to animate human rights and the human rights become an analytical lens by which texts are viewed. My thesis is grounded in the inter-disciplinary academic perspectives of comparative literature, human rights, cultural and critical theories which frame the investigation into how literary texts can critique and contribute to human rights discourses. I analyse short stories by African writers such as Muthoni Garland (Kenya), Seffi Atta (Nigeria), Wame Molofhe (Botswana) and Mary Watson (South Africa) for their role and contribution to the aspirational field of human rights and in doing so, I explore if a west-centric idea of human rights can function in an African setting and if so, what is compromised? I also investigate the techniques these writers use to aesthetically create an engaging experience for readers in order to inform my own writing for a collection of human rights themed short stories.

Chemutai Glasheen is a PhD candidate at Curtin University in the faculty of Media, Culture and Creative Arts. Her doctoral thesis asks 'how can human rights awareness be integrated into fiction for secondary schools?' Her thesis will comprise both a critical component and a collection of original short stories set in east Africa which exemplify the universal characteristics of human rights. Chemutai taught secondary school English for many years and continues to do relief teaching as well as sessional academic work in Academic and Professional Writing, an undergraduate course in Humanities at Curtin University.

GLITSOS, Laura

Curtin University

Re-imagining the classroom: A pedagogical framing of encounter, race, and recognition in the tertiary teaching space

In early 2016, I was teaching a tertiary tutorial in media studies in which a student was giving a presentation. The student pointed to a photograph of an African-American sprinter that was shown on the projection screen. As he was pointing to the photograph, he grappled to find the words to describe the man in terms of his race. The student said, "This man is ..." and stopped. Then, in an embarrassed and bewildered tone, he turned to me and said: "...I don't know what to call him". Rather than being a random anomaly, I find similar episodes emerge each semester, each time with a slight permutation.

This paper will confront and discuss the language of race in the university classroom. Specifically, I focus on the experience of teaching first year university students at predominantly white universities situated in Perth. My argument is that white students at first year level often exhibit a startling incapacity to address the language of race in any other terms than through the logic of whiteness. I suggest this is a product of Eurocentric schooling environments and the wider cultural phobia of Otherness present in Western Australia.

The situation presents a range of problematic encounters. One of these encounters is that which forms between international and/or Indigenous students and their experience of learning at a tertiary level, in which they are consistently framed as other in the tutorial space.

Laura Glitsos is a doctoral student at Curtin University currently completing her dissertation on the ways in which listeners' emotions are reshaped in the shift to digital music. She is an early career research academic, also focusing on a project that articulates the contribution of women in to Perth music industry which have been elided in mainstream discourses.

GOGGIN, Gerard

University of Sydney

Reimagining Disability and Digital Technology in Urban Australia: Driverless Cars, Smart Cities, and the Future of Mobility

Critical disability studies takes a non-medical approach to the study of disability by recognising the socio-cultural context in which disability is created. In addition to disabling structural limitations, this panel foregrounds the biographical perspectives of people with disability to offer a re-imagining of contemporary Australia via digital media. Building on traditional concerns with media representations, this panel also explores media access across everyday life, cities and consumer activities. Recognition of the socio-cultural constructions of disability demands a reimagining of Australian social responsibility. This re-imagining of Australia via disability and media exposes the ambivalence taken towards disability in contemporary Australia.

Public culture and spheres, social, collective, and individual lives, in Australia are increasingly being reconfigured through social imaginaries, practices, experimentation, making, design, and cultures centring on technology. In particular, the re-imagining of Australia via technology engages and implicates disability. In this paper, therefore, I explore the new, mutually constitutive ways in which disability and digital technology is being re-imagined. My argument is that such a critical inquiry provides a crucial way into the rich, dynamic, yet fraught, highly unequal, and often oppressive area of disability in Australia; and, in turn, critical disability perspectives provide us with insights into how technology is central to contemporary imaginings of Australia.

My focus is the technology dreaming unfolding in urban Australia, though it involves, and has many implications for non-metropolitan, rural, and remote Australia also. Firstly, I look at the visions of smart cities, something given new impetus in April 2016 by the release of Prime Minister Malcolm Turnbull's Smart Cities Plan. Where does disability fit into such visions of smart cities? And how does this relate to the state of play, and much needed re-imagining of disability, cities, design, and accessibility in Australia? Secondly, and increasingly related, I discuss the emerging area of driverless cars and autonomous vehicles – where disability is often prominent as a key rationale. How are these new systems of transportation emerging in Australia? And what are the social imaginaries of disability they entail? And how do such systems of mobility relate to evolving cities, as well as practices of mobility enacted and desired by people with disabilities?

Gerard Goggin is Professor of Media and Communications at the University of Sydney, and an ARC Future Fellow researching disability, digital technology, human rights, and design.

GOPALKRISHNAN, Caroline

Curtin University

We don't talk about 'race' here: Reflections on Epistemic Violence in the Australian higher education space from a Mixed-Race/Intersectional Perspective

Australian universities have seen their populations become increasingly culturally and linguistically diverse over the last decades. Simultaneously, 'colour-blindness', or the belief that people should minimise their attention to racial and ethnic groups, has been pervading the wider society and university discourses and governance. Using performance and poetry, and drawing from Critical Race and Life Narrative theories, this paper interrogates the current knowledge on colour-blindness and racial inequity in Australian higher education, through an examination of the implications of colour-blindness beyond individual acts of racism, to a systemic and discursive influence on people's lives.

The paper explores the concept of epistemic violence in the Australian university space from a situated intersectional perspective, identifying complex social identification practices, of positioning and being positioned as the 'other'. It argues that the discomfort and silence around 'race' and epistemic racism in the Australian higher education sector is influenced by, and simultaneously influences, how people think about and define the self in relation to the 'other'. This calls for a more nuanced and systemic approach to 'diversity' and 'social inclusion' in university governance and policy making. The paper concludes with a summary of the complex nature of systemic racism, and raises questions about the cost of epistemic violence - in dollars and lives.

Caroline Gopalkrishnan is an educator, researcher, activist and writer with twenty-five years in education for social change reflective of an eclectic career, across four Australian universities, as well as the government, theatre arts and not-for-profit sectors in the ACT and WA. Her lived experience as daughter of Indian and Chinese heritage, a mother of mixed-race children, a migrant and a bilingual speaker, continues to influence her work, and presumably will do so until she stops breathing.

GOTO, Ayumi

MORIN, Peter

Simon Fraser University and Brandon University

The aesthetics and ethics of Indigenous/non-Indigenous collaborative passing through

The political landscape of Canada is uncannily similar to that of Australia, most notably in the context of colonial trajectories leading to contemporary dissemblings that mark the neo-liberal state. Our panel presents various challenges around concepts of Indigeneity, racialization, migration, and decolonization, illuminating deeply problematized policies and practices that are common to both nations. The panel employs creative and critical methods to investigate variegated topics including: remediating historical documentations of Indigenous peoples through contemporary 3D photography; rewriting mythological stories within island landscapes including Western Australia and other nations; complex relationships between local and state-sanctioned relationships to land and space; and, performances and critical theory that address Indigenous and migrant presences. The panellists express a range of disciplines including the social sciences, humanities, and creative arts, and the synthesis of this panel presents a bricolage rather than a thematic consensus, its intent to contribute to a multivalent conversation relevant to contemporary discourses across and through various nation states.

My Father used to tell me that it was the responsibility of those who had left their homeland to become the critical thinkers of that place. He insisted that great measures of time and space provided new perspectives from which one could come to understand the historical, political, and cultural structuring of that place. In our performative presentation, my co-presenter, Peter Morin, and I will articulate the challenges that arise in coming together from such different cosmologies. Peter Morin is from the Tahltan First Nation in what is currently Northern British Columbia. He also has French-Canadian heritage. My family is from the island of Kyushu, where nearly all of my extended family members continue to reside. Growing up in Canada, Kyushu was formative in my understanding of cultural belonging. Coming from affinitive yet highly context-specific notions of being diasporic, Peter and I discuss the fluidity and the attendant response-abilities that accrue in our respective experiences. In our practice, we contemplate how our bodies both manifest and exceed the cultural habits of movement, thinking, and aspiration. In considering the relational proximities between various states and lands (Kyushu, Okinawa, Australia, Canada) from afar, interesting provocations have arisen with regard to how indigeneity, and relationships between Indigenous and non-Indigenous people, can provide a creative critique of colonial presence in these contested territories. Our performative intervention will be a living example of how the intermingling of histories through bodily movements speaks in confrontation of often governmentally sanctioned silencing of power struggles that have occurred in reinforcing the entitlement to place.

Ayumi Goto is a Ph.D. student in the Department of Communications at Simon Fraser University and a performance artist.

Peter Morin is an Assistant Professor in the Department of Visual and Aboriginal Art at Brandon University and an artist and performance artist.

GREAVES, Robyn

University of Tasmania

Dame Mary Durack: Western Australia, Pioneering and Paternal Pastoralism

Dame Mary Durack's detailed and comprehensive family histories *Kings in Grass Castles* (1959) and *Sons in the Saddle* (1983) are foundational stories of pioneering endeavour revealing complex relationships between white settlers, the land they occupied, and Aborigines. Durack portrays close working relationships between settlers and Aborigines in the north-west regions of Western Australia. Aborigines are seen as negotiating their place in a "new order of things" (*Sons* 49) alongside white settlers. As a direct descendant of white pastoralists, Durack had a lifelong concern for Aborigines that stemmed from a position of privilege and echoed the paternalism of her forebears in assuming responsibility for the ongoing welfare of Aborigines in the changing modern nation. While well-meaning, this concern was always inflected with white "civilising" sensibilities. Over the course of her lifetime, Durack became increasingly concerned with the welfare of Aborigines, using the public platforms of newspapers and magazines to address their ongoing situation, opining on common discourses of the time such as the decreasing population of Aborigines, race suicide, miscegenation and granting of citizenship. This paper argues that in trying to raise awareness of the place Aborigines occupied in the modern nation, Durack attempted to find new ways of understanding between disparate races in Australia. Her texts reached a wide readership and were instrumental in raising awareness of race relations in early- to mid-twentieth-century Australia. I argue that while Durack's views reflected contemporary attitudes, she also saw beyond these, envisioning a society of cultural tolerance and acceptance, making her one of the progressive thinkers of the time in the area of race relations and settler responsibility. Kay Schaffer recognises that there are always "multiple histories, perspectives and contestations" (*In the Wake* 9) involving cultural domains which intersect and overlap. Durack's is one neglected voice amongst the many discourses of national identity during a formative period in Australia's history.

Robyn Greaves is a PhD candidate in the English program at the University of Tasmania. Her work examines critically neglected Australian women writers (Ernestine Hill, Henrietta Drake-Brockman, Mary Durack and Patsy Adam-Smith) and middlebrow writing in early- to mid-twentieth-century Australia. She has published in Studies in Travel Writing, the Journal of the Association for the Study of Australian Literature, Transnational Literature and Writers in Conversation.

GREER, Claire

University of Western Australia

The Topography of Emotion in a Landscape of Loss

As the centenary years of the First World War continue, The Landscape of Loss project explores the impact of the conflict on the Perth suburb of Subiaco. By examining every enlistment and the subsequent outcomes, the project seeks to provide a new perspective by comprehensively understanding how war changed everyday life for Western Australian individuals and their community.

A pilot study researching every household in Subiaco's Olive Street has revealed the still-visible topography of emotion in this landscape of loss. At least one in every two households was associated with an enlistment in the First World War, and one in three of those soldiers did not return. With the passing of the generation that held direct memories of the time, history largely records emotions that were chosen for public consumption; the patriotic enthusiasm of a local recruitment song, the anger or desperation of correspondence with officials, the ongoing heartbreak of newspaper memorial notices, or the concise summation of life and loss on a Commonwealth War Graves headstone. Yet equally important is the detail that was recorded either privately, or not at all, today heard only in the silences around the aftermath of shattered families, shell shock, and violence that returned from the Front.

Mapping the events provides a unique capacity to see the emotional impact of the First World War in consolidated local detail, demonstrating how connections between family, friends and neighbours amplified all manner of feelings across an entire suburb, and how those emotions still echo through to the present day.

Claire Greer is a PhD candidate at the University of Western Australia, examining the social impact of the First World War in the Perth suburb of Subiaco. By revealing one community's experience of war in unprecedented detail, her research is providing new insights into the ways in which the conflict came home. With a background in archaeology, Claire has worked in the heritage industry for over a decade, and has been investigating the stories of Western Australia's First World War soldiers at her blog, 'The Road to War and Back', since 2012.

GREGORY, Kate

WEBB, Damien

Out of the shadows: Creating Indigenous spaces within the archive

The 2011 Universal Declaration on Archives places increased responsibility on recordkeeping professionals to lead the design and development of archival systems which better protect and respect citizen and human rights. At the same time, archival scholarship has been increasingly exploring the ways in which records and archives have been powerful tools for both promoting and extinguishing human rights. With calls for archival processes, systems and institutions to be re-figured around recognising, representing and enacting multiple rights in records, this panel will explore those re-imaginings and their potential contribution to social and historical justice and reconciliation for marginalised communities in Australia.

Over the last 5 years the State Library of Western Australia's Storylines has quietly revolutionised the organisation's approach to working with Indigenous collections and communities. This digital platform has returned collections to communities, created new understanding about the significance of collections and provided a forum for community to share knowledge, descriptions and stories associated with the State Library's collections. Storylines emphasises reciprocal ways of working, foregrounds the value of community memory, and records Indigenous perspectives in an iterative way. The project has been instrumental in changing State Library practice and informing the development of cultural and community protocols. It has allowed the State Library to target many of the historical limitations and barriers which have contributed to a deep divide between Indigenous people and the 'archive.'

Damien Webb is a Palawa man and living in Western Australia currently working as Indigenous Liaison for the State Library of Western Australia. Damien splits his time between archival research and client outreach and is currently co-chair of the NSLA Indigenous Working Group.

Dr Kate Gregory is Battye Historian at the State Library of Western Australia where she manages the WA Heritage team. Kate has broad research interests in the history of collecting, in heritage movements, and in new interpretation and exhibition practice. She has been on the Board of the Western Australian Museum since 2012.

Kate and Damien are both Partner Investigators on the ARC Linkage project Collecting the West.

GRIFFITHS, Michael R.

University of Wollongong

The Distribution of Settlement: Notes on the Politics of Visibility

Recognition has become a normative mode of redress in many settler colonial contexts. The status of the representation and politics of Indigenous identity in Australia today is increasingly predicated on questions of recognition, which, I argue is (at least in part) a question of visibility. Who makes what political through the act on revealing a shared world. From mutual recognition of sovereignty through a treaty to constitutional recognition questions of vision and visibility pervade the contestation of indigenous politics in settler colonial governmental and public spheres. Scholars in indigenous studies across the global have begun to challenge the normativity of this strange formation (among them Glen Coulthard, Audra Simpson and Aileen Moreton-Robinson). As Moreton-Robinson argues, “[t]he patriarchal state reinforces the invisibility of a possessive investment in patriarchal whiteness,” while “[v]isibility is reserved for Indigenous people and their native title rights, which are objects of scrutiny and divestment.” What these scholars contest is the “governance of the prior:” the tacit assumption that Indigenous peoples are objects of recognition rather than subjects of sovereignty. What Jacques Rancière calls the “policing” of the “distribution of the sensible” does not operate by state calculations of recognition, counting, or even political representation through such democratic practices as elections. Rather, politics is the moment a social collective “make[s] visible a shared world the other does not see.” For Rancière then, revelation of collectivity is a political act. Politics arises as the event of articulation, when the disenfranchised articulate presence: we are here and we count too. Yet, the politics of the visible, in the Indigenous context, is fraught with risk. To reveal one’s shared world of kinship and belonging precipitates both potential emancipatory politics—in Rancière’s sense—even as it is predicated on the reification of the settler state as an entity prescribing recognition. Indigenous worlds are not only concealed, occluded, or disenfranchised, they are also sometimes hidden actively from the settler subject. In light of this claim, we might reflect that any revelation of the visibility of these Indigenous worlds may not always be a good in the context of Indigenous peoples inhabiting spaces where settler sovereignty remains the normative basis for the distribution of the sensible and modes of enumerating Indigenous peoples as subjects can be the ground for new kinds of biopolitical threat. This paper outlines this framework for thinking the distribution of (un)settlement through moments in the history of literary representation of and by Indigenous people in Australia. It contrasts the history of rendering visible Indigenous worlds through appropriation in the work of Xavier Herbert and Katherine Susannah Prichard with subsequent strategies of rethinking visibility in the work of Koori and Murri writers such as Melissa Lucashenko and Tony Birch.

Michael R. Griffiths is Lecturer in the English and Writing Discipline at the University of Wollongong. He received his PhD in English from Rice University in 2012 and was INTERACT Postdoctoral Fellow at the Institute for Comparative Literature and Society at Columbia University from 2012 to 2014. He has published on topics ranging from settler colonial biopolitics to indigenous life writing to the critical theory of decolonizing poetics, and much besides. This work has appeared in such venues as Settler Colonial Studies, Discourse, Postcolonial Studies and Postmodern Culture amongst many others. Griffiths edited the book Biopolitics and Memory in Postcolonial Literature and Culture (Ashgate 2016) and coedited a special issue (with Bruno Cornellier) of Settler Colonial Studies titled: “Globalising Unsettlement.” His current monograph project, tentatively entitled The Distribution of Settlement: Indigeneity, Recognition and the Politics of Visibility (under contract, UWAP) is about the politics of recognition and appropriation in Australian literature and argues that much Indigenous Literature can be read as critical of the normativity of recognition politics.

HARRIS, Stephanie

COX, Shaphan

JONES, Tod

JIA, Huiyao

XIA, Cecilia

Curtin University

The limits of economic creativity: the missing patterns of creative practices

Recent arguments about urban patterns of creative practices have challenged dominant representations of creative geographies as centralised around cultural infrastructure in highly urban locations (Gibson & Brennan-Horley, 2006; Gibson et al., 2012). However, this research continues to privilege practices that generate economic returns or exist in performances of alternative economies (Gibson-Graham, 2008). Such an understanding ignores the tensions that exist between the structures of practices that accompany the term 'creativity'. This research is based on a survey of over 400 residents of Greater Perth that assessed their perceptions of the location of 'creative Perth' and their patterns of creative practices. Our analysis explores how particular practices that respondents considered creative are routinely placed outside the boundaries of geographical research on creativity. From the survey data, we explore two issues around different patterns of creative activities that complicate and undermine current analysis of creative geographies: the patterns of creative practices of students that cannot be explained through economic logics; and the patterns of dispersal of creative practices as an alternative focus to clustering.

Stephanie Harris is an Honours student in Geography at Curtin University.

Tod Jones is a Senior Lecturer in the Department of Planning and Geography at Curtin University. His research interests are cultural economy and policy with a focus on heritage issues in Australia and Indonesia.

Shaphan Cox is a Lecture in the Department of Planning and Geography at Curtin University. His research interests are in the politics of place and Aboriginal activism in Australia.

HARTMAN, Yvonne

DARAB, Sandy

Southern Cross University

On the Ground: Reimagining community protection of the ecosphere in the Northern Rivers

Our feet are on the ground, we put one foot in front of the other, we sniff the breeze; there is trouble in the air. This trouble is shared around the Earth, however, we encounter such things as climate change, loss of water quality and the consequences of the colonial land-grab not from a global god's-eye perspective but as earthbound beings with local concerns drawing upon the relationships and resources we have at hand. This panel advocates for re-imagining Australia through our engagement with place: through the geo-pedagogical provocations of the places we inhabit.

At a time when the ecosphere which sustains us all is so fragile, it is imperative that we address the nature of the fundamental relationship between humans and their environment. This is all the more urgent since we are also increasingly witness to a time of social fracture, of retreat into xenophobia and a toxic form of nationalism. The consequences of staying on this path may be catastrophic for both planet and mankind. We need to re-imagine our relationship with nature, with place and with each other if we are to counteract such malign influences.

This paper will offer an account of the way in which an assortment of subcultures in the Northern Rivers of New South Wales united to successfully oppose mining for coal seam gas. The Northern Rivers is renowned for its natural endowments and a community which boasts great diversity. A variety of motivations, including attachment to a unique locale and concern for the environment led to an array of groups exerting their collective power and unity at grassroots level to defeat the attempt to introduce unconventional methods of gas extraction. In this process, regional identity was an important factor for many of the 'locals' resisting the mining. The movement as it unfolded on the ground offers us an alternative way of being and belonging, developed through a different relationship to place, community and the ecosphere.

Yvonne Hartman is a lecturer in politics and sociology in the School of Arts and Social Sciences at Southern Cross University, Lismore, Australia. Her work is grounded in a critical paradigm that questions existing power structures and social arrangements. Research interests are aligned with issues of social and environmental justice, and she has published on the environmental movement, neoliberalism, social policy, work, gender and housing.

Sandy Darab is a lecturer and researcher at Southern Cross University, Lismore, Australia, working in the School of Arts and Social Sciences. Her research focuses upon social and environmental justice concerns and is grounded in empirical studies. Research interests include environmental and housing issues, health provision, work, welfare, time usage, and social policy.

HEALD, Mike

University of Melbourne

Reinhabiting the Body, Decolonising Australia

This paper will present two of my recent poems whose focus is the tensions between Indigenous, aesthetic and contemporary materialist ways of relating to country in Australia. The paper will reflect in particular on the role of two major ontologies: the poetic-lyrical, and the meditative (in the technical sense: experience arising from disciplined meditative practice).

I see these different ontologies and ways of experiencing country as illustrative of the disorientation of European-derived culture in a colonized Australia which dwells uneasily in the Asian region, and also as possible sources of re-orientation, decolonization. The ontological feet-finding in my poems also involves my personal experience of migration.

Thus, in the poem 'Land Grab', the speaker claims to understand the Indigenous bond to country (figured as a form of 'fidelity') in lyrical mode, whilst acutely conscious of how problematic such a claim can appear, how ontologically insecure.

The poem 'Time's Arrow' evokes a meditative state in which the conventional perception of cause and effect becomes suspended, which in turn yields a sense of the extinguishment of culpability. Here the figure is of landscape, which bears particularly upon the colonizer's characterizations of the Australian landscape as somehow benighted and responsible for their tribulations. The poem tries to evoke a quality of attentiveness which makes possible an encounter with country unencumbered with such judgmental and adversarial dualisms.

Born in UK, moved to Australia 1972. Four poetry collections with Fremantle Press, the last being The Moving World which deals largely with experience arising from Vipassana meditation, described by Robert Gray as 'a daring and triumphant project'. Live and work in Melbourne / Ballarat.

HERCHE, Victoria

University of Cologne, Germany

The Adolescent Country – Re-Imagining youth and coming of age in Indigenous Australian film

Reading the coming of age theme not only within the framework of a single, individual narrative, but as an allegory of a whole society, has proven to be a valuable basis in capturing aspects of national identity, attitudes and values of particular cultures. This paper will firstly explore youth in Australian contemporary film in the context of Australia's construction of the nation. Since the late 19th to mid-20th century, the image of youth and coming of age (specifically images of the innocent child in a world of perils) has been ideologically instrumentalized in Australian politics, advertising and propaganda campaigns in a post/colonial context.

Against this backdrop I will discuss contemporary cinematic constructions, both fiction and documentary, by Asian-Australian and Indigenous Australian filmmakers, of the coming of age theme as a means to address notions of gender and cultural identity. The main argument of my paper will draw on three Indigenous films, Warwick Thornton's *Samson and Delilah*, Ivan Sen's *Toomelah*, and Catriona McKenzie's *Satellite Boy*, as alternative versions of coming of age foregrounding empowerment in contrast to mainstream constructions of the nation.

Victoria Herche is a Lecturer and Research Assistant in the English department at the University of Cologne. She holds a M.A. in Theatre, Film and TV Studies, English Studies and German Studies and is currently working on a Ph.D. project examining contemporary Australian coming of age films. Her research interests include Film Theory, Australian Literature and Film, Indigenous Studies, Post-Colonial Theory, Popular Culture and Psychoanalytic Theory. INDIVIDUAL

HETHERINGTON, Paul

University of Canberra

Broken forms: prose poetry as hybridised genre

This panel of three creative writing academics examines contemporary Australian creative writing, including our own work, to identify some of the hybridised forms and genres emerging in response to the social and cultural dilemmas of our time. Collectively, the panel makes the case that creative explorations of social dilemmas offer a distinctive space for contemplation and a distinctive body of knowledge. We also suggest that Australian creative writers are now making use of broken or hybrid narrative and poetic forms in order to respond to their encounters with fragmentation and multivalency.

Traditional literary genres, such as the novel, lyric poetry and short fiction have been at the centre of Australian literary practice since European colonisation. Increasingly, however, Australian creative writers are making use of narrative and poetic forms that do not sit comfortably within accepted genre classifications. They are doing so partly in order to respond to their encounters with fragmentation and multivalency and to register the disparate, the diverse and the 'broken' in postmodernity. It is possible that contemporary culture requires such literary forms in order to speak truthfully about the crises at the heart of modernity centred on identity, the interpenetration and mixing of cultures and the need to find authentic ways of speaking beyond the babble of technology and the 24-hour news cycle. One form that crosses and destabilises genres is the prose poem. Prose poetry enables intimate lyrical gestures to be joined to a limited narrative discursiveness and signals that the 'prosaic' and the 'poetic' are frequently bound together. In doing so, it challenges assumptions about what may be 'said' in writing, and whether much of human experience in the 21st century may best be expressed through the creation of 'in-between' literary spaces (and associated tropes of absence and indeterminacy), rather than through traditional generic models.

*Paul Hetherington is Professor of Writing at the University of Canberra and has published ten full-length collections of poetry, including *Burnt Umber* (UWAP, 2016) and *Six Different Windows* (2013). He won the 2014 Western Australian Premier's Book Awards (poetry); was a finalist in the 2014 international Aesthetica Creative Writing Competition; was shortlisted for the 2013 Newcastle Poetry Prize and shortlisted for the 2013 Montreal International Poetry Prize. He undertook an Australia Council for the Arts Literature Board Residency at the BR Whiting Studio in Rome in 2015-16. He edited the final three volumes of the National Library of Australia's authoritative four-volume edition of the diaries of the artist Donald Friend and is a founding editor of the international online journal *Axon: Creative Explorations*.*

HETZ, Heidi

University of South Australia

Recognising Refugee Narratives: What's the Impact of Australian Attitudes?

This presentation discusses the preliminary findings of my PhD research on the influences of dominant Australian narratives on the narratives of refugees and asylum seekers. The two case studies for this research project are former Cambodian refugees and former Afghan Hazara asylum seekers in Adelaide. The two participant groups have participated in in-depth, semi-structured interviews that explored their experiences during the three stages of the refugee experience ('triple trauma paradigm'): prior to departure, during flight, and during resettlement. The interviews particularly explored the participants' exposure to and engagement with the political and community attitudes towards their arrival through the media and through on-one-one interactions with members of the Australian community. The theoretical framework of this research project is critical narrative analysis. The two participant groups were selected to enable a comparison of the shift in political and community responses from the arrival of the Cambodians during the 1980s towards current responses to asylum seekers as illustrated by the experiences of the Afghan Hazara participants who arrived from the late 1990s. The aim of this presentation is to provide an initial analysis of whether / how the participants' narratives of their refugee experience are influenced by political and community attitudes towards refugees and asylum seekers during settlement and post-settlement and whether / how their stories directly or indirectly engage with prejudices against refugees and asylum seekers.

Heidi Hetz is a PhD Candidate in Sociology at the Hawke Research Institute at the University of South Australia. Her PhD project, entitled A Comparative Analysis of the Narratives of Cambodian Refugees and Hazara Afghan Asylum Seekers in Australia, looks at the impact of the Australian asylum seeker debate upon individual refugees and asylum seekers, particularly in regards to their storytelling and upon their identity, memory and belonging. In addition to her PhD, Heidi has experience as a research assistant and tutor in Foundation Studies at UniSA College. Prior to her PhD, Heidi worked and volunteered for ARA Jobs and the Australian Refugee Association.

HOCKING, Gail

University of South Australia

Disturbing a Silent Voice

Re-imagining cultural identity and displacement through the lens of materiality and spatial dynamics. Spatial dynamics in this context refers to creating a change or disturbance through the dynamics of matter situated in a space. To reflect the alienating effects of displacement I question how our perception of space is mediated by the contested and constructed territories of space. I experiment with different materials that engender meaning through the processes of decay and metamorphic change.

This research paper investigates the historical and environmental context of place with the purpose of evoking an unsettling bodily response or experience of displacement in the spectator. A highlight of the research includes a discussion regarding an in-situ ephemeral work I developed located in a section of a dry riverbed in Burra. I responded to this site through its past association with the colonial settlers and the indigenous Ngadjuri people. The colonial settlers adapted to the environment and honed out from the banks of the creek-bed temporary homes and shelters. The Ngadjuri people continuously traversed the creek area attributing the site as a place of life-giving water and sanctuary. The work attempts to conjure up the ethereal traces of the relationships forged between communities, environment, memory and time. The outcome of this research is to initiate a platform in activating the spectators' self-awareness. Through this response I anticipate that the viewer may imagine connection and territories differently. I hope to extend these imaginings to include other's struggles in belonging.

A spatial art practitioner intersecting with the medium of sculpture, installation, site specific works and new media. I am currently investigating the liminal space that is considered in relation to an individual's life and into the radical disjuncture between the known and unknown which one finds oneself in adapting to new cultures and environments.

I am currently undertaking a Masters by Research at South Australia School of Art, Architecture and Design. Recent solo exhibitions held: Depot ArtSpace, Auckland New Zealand, (I wash My Steps in Butter), Feltspace Adelaide (Shifting Terrains), Purgatory Gallery Melbourne, (My Bones have been Disturbed) and Vancouver Art Centre Western Australia, (Presence). Artist in Residence includes Vancouver Art Centre, Western Australia and Ed Tweddell Studios, Adelaide. Numerous selected group exhibitions including Rob Mcnamara exhibition Melbourne, Heysen Sculptural Biennial Adelaide, and Fremantle Art Centre.

Recent site specific public art commissions are Country Arts SA (Burra), Norwood City Council, Holdfast Bay City Council and Denmark Arts Council Western Australia (Living Corridor). Awards include several grants from ARTSA, UNISA Vacation Scholarship, mentorships with international site specific artist Elizabeth Woods and Adelaide based site specific artist Peter Drew.

HOLCOMBE JAMES, Indigo

Swinburne Institute for Social Research

#sosblakaustralia and the politics of online recognition and responsibility

Participatory Web 2.0 technologies have enabled horizontal conversations and the capacity to speak, and be heard, on an unprecedented level. Despite this opportunity for meaningful engagement, if those speaking from a position of marginalisation are not listened to by those in positions of power, this has consequences for Australian democracy. This paper examines the role of social media in citizenship contestation as seen in the use of #sosblakaustralia to protest the defunding of remote Indigenous communities.

Using a collection of 2.8 million Australian Twitter accounts, I analyse the behaviour of four groups: (1) self-identified Aboriginal and Torres Strait Islander-issues-focussed Twitter accounts, (2) mainstream media outlets, (3) politicians and (4) the broader Australian Twittersphere. I ask what social media data can tell us about the Australian ambivalence towards Indigenous ontological belonging, and suggest that current engagement with social media runs the risk of replicating the behaviours of traditional media: hindering the emergence of an Australian cosmopolitanism.

I conclude that adversarial we- and they-groups within the Australian polity are observable through Twitter, or what Hartley and Potts call 'demes' (2014). While the 1901 Constitution and 1967 Referendum created the legislative and institutional framework for the treatment of Indigenous Australians, the resulting exclusion and marginalisation is visible through, and can be seen to extend into, the Australian Twittersphere. The challenge, however, is not for Twitter to become better at emancipating the marginalised. The onus remains on mainstream media and political decision makers to re-imagine an Australia based on social recognition and responsibility.

Indigo Holcombe James is a PhD student at the Swinburne Institute for Social Research. Identifying as a white, feminist researcher Holcombe James is particularly interested in the ethics of researching 'others', and looks at this through social media, Critical Indigenous studies and the interface of culture and politics.

HOLLIER, Scott

Edith Cowan University

Internet of Things (IoT) – duelling interfaces and access implications

The Internet of Things (IoT) is not a particularly new concept, but its recent evolution into the consumer space offers potential benefits thanks largely to its affordability and consumer-based implementation strategy. However, as companies compete with their specialist solutions, different ecosystems and relevance to consumers, there is concern that people with disabilities may miss out on some of the important benefits depending on which IoT solutions are widely adopted. Dr Scott Hollier compares the effectiveness of built-in IoT interfaces, the use of smartphones for IoT engagement and digital assistants from competing ecosystems to identify which solutions work best for people with disabilities and how access in the home can be maximised in an IoT-enabled future.

Dr Scott Hollier specialises in the field of digital accessibility and is the author of the book 'Outrunning the Night: a life journey of disability, determination and joy'. With a Ph.D. in Internet Studies and project management experience across the not-for-profit, corporate and government sectors, Scott is an internationally-recognised researcher and speaker. Consultancy areas include consumer-based support for service organisations, developer-based support for ICT professionals for web and app-related work and support across different organisational roles to achieve compliance with digital accessibility standards such as WCAG 2.0. Services include direct consultancy, project management, accessibility training and resource development.

Scott currently lectures at Edith Cowan University and the University of South Australia in the areas of information management and web accessibility. Scott is also legally blind and as such has both a professional and personal understanding of the importance of accessibility.

HOLMQVIST, Jytte

Monash University

“Cultural spaces and representations in Peter Weir’s Picnic at Hanging Rock (1975)”

This presentation explores the complex relationship between contrasting British and Aboriginal cultures within the rural context of Victoria, with reference to the narrated cultural landscape in Joan Lindsay's *Picnic at Hanging Rock* (1967) and its corresponding screened semi-mythical landscape in Peter Weir's 1975 film based on the original book. In the analysis of the first scenes of the film, the focus is on the notion of scenic and human beauty at once arresting and foreboding, and the various contrasting and parallel spaces that characterise the structure of both film and book. The presentation highlights the tension between old and new, spiritual and polytheistic, and a more monotheistic Christian culture. Through an analysis of main characters, the discussion will demonstrate how individuals can reflect a certain culture and cultural idiosyncrasies at large, where deep-going cultural differences seem to be not so much impossible to overcome, as not sought to eradicate - the outcome being that the British culture as it is represented in Weir's film does, against all odds, not dominate the colonised Victorian locality, the college and its residents, as have to surrender to the larger, less readily categorised culture of Aboriginal Australia. Reader and viewer undergo a learning experience and what seems to be real as well as safe notions to hang on to, do not necessarily constitute the only reality to believe in, nor are we necessarily who we think we are – “what we see or what we seem are but a dream, a dream within a dream.”

I am a research scholar, freelance translator and university tutor with a keen interest in Film, Cultural and Screen Studies and a doctoral degree in Screen and Media Culture, awarded from the University of Melbourne in 2015. I find different cultures and languages fascinating and engaging and consider myself very fortunate to be living in multicultural Australia.

HOPKINS, Lekkie

ROBSON, Julie

Edith Cowan University

“Magdalena Talks Back”: A model for fostering dynamic arts-based research cultures

Universities can play a crucial role in re-imagining Australia, especially when they foster research into contemporary political and social issues using innovative arts-based research methodologies. Taking the example of the highly successful cross-disciplinary and creative feminist research discussion group, Magdalena Talks Back, this paper presents a model for seeding and nurturing a lively, dynamic research culture within a university setting. The group was created by and for academics and postgraduate students at Edith Cowan University and has now been running for over a decade.

The group and its unique model of interacting was established in the spirit of intense and respectful feminist and arts inquiry. Participants have been drawn from the visual arts, contemporary performance, history, law, women’s studies, sociology, media studies and creative writing. These researchers have engaged with a range of creative methods to undertake original feminist research into difficult subjects like childhood rape, abortion, infanticide, workplace discriminations, women’s political engagements, trauma, family secrets, the legal representations of women and children, and the performance of contemporary femininities. Methods, for example, have included memoir, poetry, performance-making, fiction writing, bodywork, historically informed imagination, fictionalised biography, visual art, glass art, ethnography, empirical research and art therapy.

In its attempt to uncover the ingredients necessary to sustain a rigorous, courageous and vibrant research culture such as that generated by Magdalena Talks Back, the paper also investigates the models and workings of two additional contemporary research discussion groups, one similarly successful, and the other less so.

Lekkie Hopkins is a poststructuralist feminist scholar who holds an adjunct senior lecturer position at Edith Cowan University. She has been a teacher, archivist, radio broadcaster and oral historian and was the co-ordinator of women’s studies at ECU for 25 years. She has long been an advocate of the use of innovative arts-based research methodologies to explore complex social issues. She currently writes fictionalised biography to document the history of social protest and explore the lives of activist women.

Julie Robson is adjunct senior lecturer at the Western Australian Academy of Performing Arts at Edith Cowan University. In her work as an artist, educator and researcher, she has specialized in feminist theory and performance, female vocality and mythology, and innovation in arts learning. As well as writing and supervising in the field of arts-led research, she is founder of Ladyfinger Press, which documents the practice and knowledge making of artists, in particular women in contemporary performance.

HOPKINS, Lekkie

HOPKINS, Lucy

Edith Cowan University

Teaching the welcoming of diversity and difference in a contemporary Australian university

Re-imagining an Australia where diversity and difference are welcomed rather than feared holds particular challenges for academics charged with the task of educating new undergraduate students who have been raised on a diet of conservative binary discourses and fear-inducing political slogans. This paper reports on an attempt to merge two existing one-semester undergraduate units for more streamlined delivery to a range of social science students. The first unit was originally written specifically to prepare first year counselling students for working cross-culturally; the second was written to prepare undergraduate students in the human services to recognise and adopt a specific values framework when encountering difference and diversity. The paper pays attention to the underpinning discourses framing each of the original units and considers what kinds of knowledges and experiences might best be harnessed in order to allow the students themselves to re-imagine their own professional and personal worlds in the context of a broader, more richly diverse Australia.

Lekkie Hopkins is a poststructuralist feminist scholar who holds an adjunct senior lecturer position at in the School of Arts and Humanities at Edith Cowan University. She has been a teacher, archivist, radio broadcaster and oral historian and was the co-ordinator of women's studies at ECU for 25 years.

Lucy Hopkins is a lecturer in the School of Arts and Humanities at Edith Cowan University, where she teaches on difference and diversity and childhood. Her research centres around the cultural politics of childhood, diversity and ethics. Her recent work includes an edited collection with Arathi Sriprakash entitled "The 'Poor Child': the cultural politics of education, development and childhood", which critiques the notion of a universal or 'global' child and calls for a rethinking of child subjectivities.

HOPKINS, Lucy

Edith Cowan University

Anxieties about otherness: the child subject and The Slap

Ideas of difference and problems of how we engage with the other are highly contested within the contemporary Australian cultural landscape. This paper explores the ways in which categories of difference – ethnic, gender, sexual, class – are conceptualised and played out within the popular contemporary Australian novel, *The Slap*. Christos Tsiolkas' novel revolves around a central incident at a neighbourhood barbeque in which a child is slapped by an adult who is a stranger to him. While the slap itself remains an important narrative device, the novel's focus is arguably on the relationships between a diverse group of adult friends, who are neatly representative of the multicultural northern suburbs of Melbourne and whose differences – of culture, class, sexuality and gender - are foregrounded as markers of often-irreconcilable otherness.

In exploring how the novel plays out the politics of difference, this paper takes as its central focus the child subject who is largely absent from the novel, and argues that the abstraction of this child subject within the novel makes the child figure into an empty symbolic space through which (adult) anxieties about cultural difference can be played out. The paper argues that in making use of an oppositional politics of difference – in which otherness is over signified and used as a marker of alterity - the novel repudiates the possibility of a narrative of difference informed by reciprocity or respect. Finally, in light of the novel's – and resulting tele- series' – great success both in Australia and overseas, the paper explores the problematic implications of such a narrative of difference as Otherness as a way of making space for racism and misogyny within the Australian cultural space.

Lucy Hopkins is a lecturer in the School of Arts and Humanities at Edith Cowan University, where she teaches on difference and diversity and childhood. Her research centres around the cultural politics of childhood, diversity and ethics. Her recent work includes an edited collection with Arathi Sriprakash entitled "The 'Poor Child': the cultural politics of education, development and childhood", which critiques the notion of a universal or 'global' child and calls for a rethinking of child subjectivities.

HUGHES, Karen

Swinburne University of Technology

Belonging, Agency and Social Change: Intimate Encounters between Indigenous Australian women and African American servicemen during World War II on the West Australian homefront

'Like no other time before it, the war brought the world to Western Australia,' writes Miriwong author Stephen Kinnane in *Shadowlines*, '.... the Aboriginal community, usually isolated, now found themselves exposed to other peoples, if not as equals, at least in a way that had certainly not occurred before the Second World War' (309). Kinnane goes on to note that 'at any one of the all-nightlong marathon card games' held at his grandmother's home in inner-city Perth 'you could find British servicemen, Dutch submariners, Aboriginal diggers and Black US sailors sitting around the table.'

Over 1 million US troops, including 9,000 segregated African Americans, were stationed in Australia between 1941 and 1947. Although the majority were stationed in Queensland, WA contained the second largest. The war momentarily overshadowed some of the concerns of controlling WA Aboriginal peoples, and indeed an array of intimate relations were formed that crossed entrenched racial boundaries established by the White Australia Policy and the US Jim Crow and immigration laws. In particular, Aboriginal women drew African American and other servicemen into their familial circles, as well as their intellectual, political and material economies, often in the face of shared yet distinct experiences of prejudice and marginalisation under settler-colonialism.

This paper examines the legacies of those wartime relationships within the broader context of trans-colonial race-based injustice, social rupture and the struggles for civil and human rights in the post-war period.

Karen Hughes is a Senior Lecturer in Indigenous Studies at Swinburne University, Melbourne. She is currently a Visiting Research Scholar at New York University. Her research explores cross-cultural, settler-colonial histories transnationally. She is a Chief Investigator on the ARC Indigenous Discovery project 'Children born of War: Australia and the War in the Pacific 1942 – 1945' with Victoria Grieves and Catriona Elder. New work explores the artistic, social and cultural legacies of pioneering mid-century Indigenous community-based photographers in Australia and North America.

IDLE, Helen

Menzies Centre for Australian Studies: King's College London

Looking at Australia through artworks in exhibition in Europe: encounter and reciprocity

"The lure of somewhere else is as much a part of the national temperament as our aggressive pride in the great southern land. Especially for my generation, it was taken for granted that you had to leave Australia - even temporarily - to find yourself" (Helen Trinca, Griffith Review, 47, 2015, p 91). This panel considers the ways our selves and countries have been imagined, re-imagined and experienced from the productive dissonances of living and working out of (the) country in Asia, Africa, England and Europe. We consider the renegotiation of belonging, purpose, engagement and responsibility from the outside 'in' and the inside 'out'.

A number of significant exhibitions of Indigenous Australian visual art have been displayed in European institutions in recent years and it is not uncommon to find the works in both the domains of contemporary art and of anthropology. This paper considers the encounter between artworks and spectator as a place for interrogation, a discursive space where notions of Australia the place, and the idea can be reconsidered. Whilst the artworks may travel to Europe with intentions, for example to educate viewers by sharing a worldview that is distinctly not-European, and to re-state the continuing sovereignty of First Nation peoples of Australia, this is not necessarily clear in the place of exhibition. As a London-based spectator, grown in Western Australian, these viewing occasions trigger unexpected memories and connections that potentially unfix Eurocentric notions of time and place, and being. The artworks place a responsibility on me to reflect on my sense of Australia and self, and promote a reciprocal dialogue. I explore these through narrative responses that story my world as I approach new learning through close-looking with the artworks.

Helen Idle, Doctoral Candidate, King's College London, 2016; MA Visual Culture, University of Westminster, 2005; BA Comparative Literature, Murdoch University, 1980. Helen works in communications and marketing for the creative industries and has recently completed a doctoral thesis: 'Where are you from? The exhibition of Indigenous Australian art in Europe 2011-2014.'

JABBOUR, Samya

University of Tasmania

Decolonising the multicultural landscape

The discourse of decolonisation in Australia is largely framed in binary definitions of black/white, colonised/coloniser. Individual cultural heritage is subsumed within neutralising conceptions of “non-Indigenous Australians” and “two-way thinking”, which erases everyone for different reasons. While going some way to redress the hegemonic establishment, decolonising practices currently offer limited purchase for those of diverse cultural heritage who comprise a significant proportion of post-WWII Australia. This paper discusses how decolonisation might be embodied as a Palestinian-Kurdish-Australian environmental scientist on Noongar country in the early 21st century. A decolonisation of environmental management in Australia requires a critical assessment of the many colonial constructs still at play. Discussed here are the challenges and insights arising from one's position as simultaneously coloniser and colonised, disposessor and dispossessed. What does it mean to be accountable to both a past and a future in a displaced world? And how might we all move forward without repeating the divisive binaries of the past? This paper presents some of the complexities encountered on a path to a decolonising environmental custodianship in Australia through an open dialogue with ancestors on Noongar country.

Samya Jabbour was born on Bibbulmun country on the ancestral land of the Whadjuk Noongar people, a half days' walk from the banks of the Derbal Yerrigan. Her own ancestral stories were spoken in Arabic over small cups of coffee, under olive groves and vaulted stone ceilings on land she is not allowed to live on. She grew up speaking English, in the suburbs of Perth. Samya worked for many years in various environmental science and reporting roles in State and Federal government agencies before a series of life-changing events led her down an adjacent path. She is now trying to make sense of the journey so far and is currently in her second year of a PhD entitled Healing connection to country: decolonising environmental custodianship in a displaced world.

JANJUA, Ron

Bond University

Re-territorialization of national identity through the celebration of difference

Contrary to popular belief, Australia is and always has been a multi-cultural society. Prior to European contact, Indigenous Australians had regular contact with Makassan seafarers from the Indonesian Archipelago who landed on Australian shores and traded with them. Cultural exchanges took place during these interactions, including linguistic integration of words from the Makassarese language and adoption of Islamic rituals into local Aboriginal customs. Furthermore, the Indigenous populations of Australia were themselves extremely diverse. The arrival of the European settlers to Australia only added to this rich cultural landscape. Today, in even the smallest towns, you can find Thai restaurants, Turkish kebob stands and yoga classes.

Despite this multiculturalism, there is also a countervailing cultural compartmentalization and an undercurrent of xenophobia and racism pervading the ethos of Australian culture. Certain 'traditional' Australians hearken back to a cultural territory with few immigrants and visible minorities. Current day discourse frequently reflects a fear of boats landing on Australian shores teeming with immigrants, a suspicion toward Asian investment, and a fear of fundamentalist Islam, among other phenomenon. By the same token, some immigrant communities with their own sense of cultural territory remain insular upon arrival, fearing the loss of their own values, while Aboriginal segments of society continue to be looked upon based on antiquated and paternalistic views. This negative view of difference has contributed to the increasing polarization of communities within Australian society, an "us versus them" dichotomy. Yet Australia may capitalize on these very roots of differing culture, to rebuild its national identity to counter this polarization, by celebrating its varied heritage. For example, creative use of ethnic art, music and food festivals may allow Australians to internalize these disparate cultures into a concrete notion of self: the idea of Australia as a creative and resilient nation.

Ron Janjua is a lecturer at Bond University Faculty of Law, as well as Griffith Law School. He lectures in public and property law subjects. Ron holds a Specialized B.A. (Hons) in Global Political Economy and International Relations from York University (Toronto, Canada). He also holds a Master of Science in International Relations from the London School of Economics and Political Science, a Juris Doctor degree from Bond University and a Master of Laws specialising in Natural Resource Law from The University of Queensland. Ron was called to the Bar of Ontario, Canada, where he practiced law for a number of years. He has also been admitted as a Solicitor in New South Wales and in Queensland.

JENSEN, Lars

Roskilde University

Reimagining or reinventing the nation? The Narrow Road to the Deep North and the De-sacralisation of the Nation

Walking through an Australian bookshop will take you past shelves of literature dealing with the first and second world wars. In fact, it is not unfair to suggest there is an obsession in Australia about war that manifests itself in the military paraphernalia of war – including books. Richard Flanagan's novel *The Narrow Road to the Deep North* is yet another addition to the catalogue of war experience literature focusing mainly on the dehumanising experience of Australian POWs dying in droves while constructing the railway track for the Japanese war machine to move troops from Thailand through Burma eventually to pave the way for the invasion of India. The awards and accompanying praise the novel has earned since its release in 2013 reflects an appreciation of its ability to reimagine Australia in a terrain already covered by numerous other accounts. Reimagining Australia in Flanagan's novel is less an exercise in, to invoke Richard White's classic text (1981), reinventing Australia and more a concern with critiquing the nation's prevalent form of self-narration. Reinvention, in my reading, entails the questioning of the imperial war experience as the defining moment for the nation's birth by fire and as such is a critique of whiteness, of Anglo-centeredness. If I am right this places Flanagan's novel in an ambivalent space of critique and reinforcement. It is this space I wish to discuss.

*Lars Jensen is Associated Professor at Roskilde University. He is the author of *Beyond Britain: Stuart Hall and the Postcolonializing of Anglophone Cultural Studies* (Rowman and Littlefield 2014) and is currently working on a manuscript situating postcolonial Denmark in a broader European perspective. Most recent Australian studies articles are 'Giving Diggers a Rest or Resurrecting Them? (Under)Mining the Australian National Narrative' and 'Unextractable Differences? Mining Greenland, Mining Indigenous Australia' currently looking for a home.*

JORGENSEN, Darren

University of Western Australia

Warta Kutju: Kalgoorlie Paintings in Perth and San Diego

This collaborative panel explores the limits and possibilities of art as a medium for Indigenous expressions of agency, community and history. We are poised in moment of re-thinking, re-imaging and reflecting on the terms of cultural encounter and 'effective engagement' between Indigenous peoples and the Australian nation state. Many cultural institutions are moving toward formalising strategies, principles and practices of Indigenous community engagement. These negotiations should be providing Indigenous people with opportunities to participate in decision making, problem solving, policy development and project evaluation. This panel showcases new research and demonstrates Indigenous agency and perspectives through art and history.

In 1993, an exhibition of art made by the so-called 'fringe dwellers' of Kalgoorlie took place at the Perth Institute of Contemporary Art then at the Border Art Workshop, in San Diego. Between 1992 and 1993, artist Nalda Searles ran art workshops on the streets of Kalgoorlie for homeless Aboriginal people living in the various camps around Kalgoorlie. Striking among the paintings are Aboriginal flags by children as young as 9, while Searles also facilitated carvings made on bush trips, and early work by Kalgoorlie's most famous artist, Pantjiti Mary Mclean. The works were first exhibited on the streets of Kalgoorlie, and then in San Diego, while the Border Art Workshop represents people from both the U.S. and Mexican side of this border. Searles speaks to the similarities between San Diego and Kalgoorlie, when she says that 'Although there is no border in Kalgoorlie, it is the border of city life and bush life'. The artists that were a part of this art project were a mixture of Wongai, Ngaanyatjarra, Noongar, Yamatji, Bidydanga and Torres Strait (TI) people who were in Kalgoorlie at the time. The exhibition at the Border Art Workshop illuminates the way that these paintings, often on cardboard that Searles had salvaged from the local supermarket, represent both a local and global diaspora created and marginalised by settler capitalism.

*Darren Jorgensen lectures in art history at the University of Western Australia. His recent book *Wanarn Painters of Place and Time*, co-authored with David Brooks, is about artists living on the Ngaanyatjarra Lands, to the east of Kalgoorlie. He is currently co-editing a publication with Ian McLean called *Indigenous Archives: The Making and Unmaking of Aboriginal Art*, that features essays by co-panellists John Kean, Susan Lowish and the Ara Irititja Project Team.*

JOY, Rachel

University of Melbourne

Occupier Ontology: A non-Indigenous philosophy of origins realised through the truth procedure of visual art

This paper takes as its political starting point the acknowledgement that Aboriginal sovereignty has never been ceded in this country and that non-Aboriginal Australians thus constitute a population of occupation. Drawing on the work of Aileen Moreton-Robinson, Patrick Wolfe, Toula Nicolacopoulos, George Vassilacopoulos, and Gilles Deleuze my research involves the examination of Occupier ontology through the lens of a philosophy of origins. I propose that only through acknowledging Aboriginal sovereignty, and unconditionally relinquishing our Occupier subjectivity, might non-Aboriginal Australians transform the nature of our being so as to be able to enter into ethical relations with the Indigenous peoples of this country. Ontological relationship to land marks a significant difference between Indigenous and non-Indigenous, being constitutive of the former and commodity form for the latter. As uninvited foreigners staking claim to ground not ceded by its sovereign owners, non-Indigenous Australians are called to give a philosophical account of our origins. It is through the authority of their sovereign being that Indigenous peoples legitimately demand this honest self-declaration from us, and only by naming ourselves truly as Occupiers can we become visible in the nature of our being and then begin a turn towards transformation. One path towards enabling this transformation is via the affective realm of visual art, which offers a mode of relational thinking as it reveals truths about the condition of our being by drawing viewers into a plane of immanence on the journey towards the emergence of a people-to-come.

Rachel Joy is an artist and independent academic currently completing her PhD at the Centre for Ideas, University of Melbourne. Her research interests include, creative processes that reveal truths in post-colonising settler states and interactions between art and philosophy as a process of relational discourse for thinking.

KADMOS, Helena

Murdoch University

Re-imagining Indigenous Australia through the short story cycle: Heat and Light by Ellen van Neerven.

This panel presentation offers close readings of three contemporary Australian Indigenous fictional texts – Anita Heiss's *Tiddas* (2014), Ellen van Neerven's *Heat and Light* (2014) and Tony Birch's *Blood* (2011) to highlight the dexterity with which these authors approach the writing of Indigenous subjectivities. Bringing their own disciplinary perspectives to bear—literature, creative writing and Indigenous studies respectively—the panellists show how these texts compel reflection on the conventional theoretical approaches to understanding the way Indigenous authors write Indigenous subjectivities. Combined, these papers argue that the selected fiction emphasises Indigenous subjectivities as multifaceted, diverse and complex.

Ellen van Neerven's award-winning collection of stories, *Heat and Light* (2014) has been described as 'not "postcard blackfella" fiction, ... [although] Indigenous experience informs every page' (Funnell, 2015). The stories—some interrelated, others not—challenge what may be fixed ideas about Indigeneity and affirm Nagel's claims that short story cycles, in America at least, have long been popular with writers who wish to explore issues of identity formation (2001). Cycles are characterised by independent narrative episodes that are unified by one or more elements, such as structure, overlapping characters, or thematic development. Furthermore, the reader's successive experience of engaging with the whole work modifies the experience of reading component parts. In this way, cycles often allow a much richer picture to form, such as the complexity of intersectional identities as represented through a mosaic of characters and situations. My research is interested in the ways that Australian writers work with the short story and the cycle form to capture the diversity of Indigenous subjectivities—ethnic, socio-economic, sexual and occupational, for instance—and assert these representations into the cultural landscape. Van Neerven's stories draw on both the familiar, such as the importance of extended family, and the surprising, in the form of a dystopian futuristic vision of Australia, to re-imagine the diversity of experiences of contemporary Indigenous people, their families and their communities.

Helena Kadmos is the Krishna Somers Postdoctoral Fellow in Literary Studies at Murdoch University. Her current research investigates, through traditional scholarship and creative practice, how the short story cycle represents contemporary Australian society and women's lives in particular.

KATO, Megumi

Meisei University

Literature and Responsibility: Letting Voices of Asylum/Non-asylum Seekers be Heard in Contemporary Australian Literature

As the Australian Government's policies on asylum seekers and refugees have changed, so too have the descriptions of such people in Australian writings. From symbols of tolerance to ones of fear and threat, representations of asylum seekers and refugees have been used to further particular agendas. While representations are used as political propaganda (an 'inconvenient burden'), they have also become a 'test' for Australia's reputation for tolerance and inclusiveness.

In my research on representations of Japanese people in Australian literature, I showed how many early writings depicted Japanese people as invader-figures, an effort designed to scare readers into keeping a 'pure' European-Australian society. Despite this, stories from places like Darwin and Broome revealed that Japanese indentured workers and migrants were accepted and integrated into their local communities.

What role can literature play in discussing and understanding the refugee issue? By presenting both sides of the narratives of encounter and recognition – asylum/non-asylum seekers – literary works can portray what it really means to flee from one's own background to a totally unknown and new country, and what it means to accept such people into one's own community.

Writing about and reading the 'voices' of both asylum/non-asylum seekers can be an act of enlightenment, a way of presenting a different perspective on the refugee issue, and will be part of what Raimond Gaita calls our 'obligation to need' (2013). It is a responsibility for readers to respond to such voices. It is equally important for others to learn from these voices; especially for countries like Japan, where growing refugee issues are still regarded not as their own problem.

Megumi Kato is a professor at Meisei University in Tokyo where she teaches English and cultural studies. Her publications include Narrating the Other: Australian Literary Perceptions of Japan (Monash University Press, 2008) and its Japanese version published in Tokyo in 2013. Her current research interests focus on representations of minority groups in Australian literature and their ethical and educational significance.

KATONA, Jacqui

University of Melbourne

Reimagining as a dangerous process

Reimagining is not an idle act: it can be a dangerous process. Reimagining demands that we exercise hope, and yet hope can't protect us. It can't protect our children, it can't protect those who seek refuge from war, it can't protect Indigenous communities from the withdrawal of support from neo colonialist governments, governments that make us beggars in our own land, in every sense of the word. Western leadership by neo liberal governments dismisses human rights and devalues culture. Collaboration between us keeps our spirits nourished in times when the broader discourse imprisons Aboriginal discourse. Governments are committed to undermining collaboration, cooperation, shared vision between Aboriginal people across the country.

Jacqui Katona is studying for a Doctorate of Jurisprudence at the University of Melbourne.

KEAN, John

University of Melbourne

'One perfect opening scene': historicizing the originary moment

This collaborative panel explores the limits and possibilities of art as a medium for Indigenous expressions of agency, community and history. We are poised in moment of re-thinking, re-imaging and reflecting on the terms of cultural encounter and 'effective engagement' between Indigenous peoples and the Australian nation state. Many cultural institutions are moving toward formalising strategies, principles and practices of Indigenous community engagement. These negotiations should be providing Indigenous people with opportunities to participate in decision making, problem solving, policy development and project evaluation. This panel showcases new research and demonstrates Indigenous agency and perspectives through art and history.

The history of art in Central Australia has often been written as a sequence of apparently unrelated 'originary' moments. The literature reprises accounts of sensitive white 'catalysts' who realize inherent Indigenous talent. Through their instruction and encouragement, discreet 'schools' of painting are instituted, most notably at Hermannsburg and Papunya.

This paper will challenge the model of the external 'catalyst' as the agent of creative liberation. Instead, it will be argued that Central Australia has been fertile ground for transcultural expression since Erlikilyika Jim Kite seized an anthropologists pencil and notebook at Alice Springs in 1901. Since then, the idea of becoming an artist has been propagated along customary and colonial lines of communication.

It will be revealed that Albert Namatjira was propelled towards an artistic career as 'camel boy' when working with an 'Afghan' cameleer in the late 1920s. A regular route took them from Hermannsburg, via Kite's place of residence at Charlotte Waters, to the Oodnadatta railhead. While there is an absence of written evidence of their meeting, formal analysis of their respective techniques suggests that Namatjira learned much from his progenitor, adapting Kite's distinctive technique, realistic figuration and a distinguishing motif to his own burnished, incised and painted works. Critically, Namatjira was a highly regarded artist before encountering Rex Battarbee at Hermannsburg in 1936.

This paper will establish a lineage of Indigenous practitioners 1901-1971, to argue for the continuity of art history of Central Australia flowing strongly, below the surface of marketable taxonomies and 'originary' moments.

John Kean was Art Advisor at Papunya Tula Artists Pty Ltd, (1977-79) inaugural Exhibition Coordinator at Tandanya: the National Aboriginal Cultural Institute (1989-92), Exhibition Coordinator at Fremantle Arts Centre (1993-96), Producer with Museum Victoria (1996-2010). He is currently undertaking a PhD in Art History at the University of Melbourne. John has published extensively on Indigenous art and the representation of nature in Australian museums.

KEFU, Majon Williamson

Batchelor Institute for Indigenous Tertiary Education

Sourcing resources: Supporting Indigenous Studies in the Australian primary school curriculum

The Australian Curriculum, Assessment and Reporting Authority's recognition of Aboriginal and Torres Strait Islander histories and cultures as a cross-curriculum priority in the Australian Curriculum is a significant milestone for the role of Indigenous Studies in the Australian education system. In order to improve the practical implementation of this priority however, teachers will need greater guidance on how and what to teach to ensure the level of engagement goes beyond basic tokenism. Specific recommendations outlining what appropriate content and quality resources can be used would make this task much more achievable. This is too often the task of individual teachers in practice, who must work broad curriculum ideas into specific lessons and consult with community elders for content approval. Often teachers who have had limited Indigenous cultural training are required to negotiate the sensitive line of what can be shared, which is such a daunting task for some that they see it as impossible. This paper will examine the current policies relating to the role of Indigenous Studies in primary school education systems across Australia, and discuss the need for more directive and supportive structures to enable teachers to effectively engage with appropriate content respectfully, as well as how to identify and contact relevant community leaders for approval of local content.

Majon Williamson Kefu is a PhD candidate at the Batchelor Institute for Indigenous Tertiary Education.

KEITH, Alison

Federation University Australia

Understanding Diversity and Re-Imagining Identity

The Australian approach to multiculturalism assumes people can integrate successfully without abandoning their own cultural heritage, but critics of this model voice fears that some groups adhere to value-sets which are not compatible with those of the wider community. Such arguments seem to rest upon assumptions that all groups are more or less homogeneous, and different value-sets allow little common ground for moral reasoning. This paper will argue, however, that such ideas about group membership tend to paint a very inaccurate picture of the individuals who comprise any group.

Many common values exist across culturally diverse groups, including some core values common to all the major religions. While the accumulation of customs and social mores we call 'culture' can produce quite varied value-sets, reflection on the global history of moral thought clearly indicates that culture is not homogeneous or static. According to human rights lawyer Abdullahi Ahmed An-Na'im, culture is dynamic and subject to influence from within. Those who benefit from particular power structures will often try to maintain the status quo, but hegemonous voices seldom reflects the full range of views and opinions held within a collectivity seen as one culture. Also, as Amartya Sen postulates, most people now identify with a number of different groups or sub-cultures, and their characters are usually not pre-determined by any one of these affiliations. There is diversity within difference, and this paper will contend that greater understanding of this diversity may well provide the key to more harmonious interactions across difference.

Alison Keith is undertaking Masters by Research at Federation University Australia. Her current studies focus on the history of justice theory and limitations in the practicability of purely prescriptive approaches to human rights. Drawing upon paradigms such as Amartya Sen's alternative approach to evaluating equality and wellbeing and Brooke Ackerly's destabilizing epistemology, as well as the writings of Judith Shklar and Miranda Fricker, she is now exploring the role of intellectual virtue in conceptualising justice.

KENT, Mike

Curtin University

Using smartphones to navigate urban spaces – People with disabilities and the role of mobile technologies in three WA locations

Critical disability studies takes a non-medical approach to the study of disability by recognising the socio-cultural context in which disability is created. In addition to disabling structural limitations, this panel foregrounds the biographical perspectives of people with disability to offer a re-imagining of contemporary Australia via digital media. Building on traditional concerns with media representations, this panel also explores media access across everyday life, cities and consumer activities. Recognition of the socio-cultural constructions of disability demands a reimagining of Australian social responsibility. This re-imagining of Australia via disability and media exposes the ambivalence taken towards disability in contemporary Australia.

Following on from Gerard Goggin's paper this presentation also explores how people with disabilities are interacting with urban spaces in the smart city, and specifically how they use their mobile smart phones as part of this interaction. Throughout Australia people with limited mobility and sensory impairments use mobile apps to plan journeys -taking into account elevation and gradients of ramps, numbers of steps, internal routing in stations, proximity to accessible parking, ground surfaces etc. Internationally, people with vision impairments sync their phones to crosswalks which then transmit instructions audibly, based on where the user wants to go. In order to understand this new frontier in technologically mediated interactions with public space, and what it means for people with disabilities, we need to be able to visualize the impacts of the smartphone use of this group with their patterns of interactions within urban environments.

This paper reports on the finding of recent research conducted on how people with disabilities use their smartphones to aid their navigation through urban space. Specifically, it looked at people with vision impairments and people who are wheelchair users at three locations in Western Australia - Perth City, the Curtin University Campus and the City of Bunbury. In each case participants installed an App on their mobile phone that allowed their movements to be tracked as well as when, where and how they interacted with their mobile phones. These participants were then interviewed to provide their own explanation and context for their interactions with their phones as they navigated the cityscape.

Dr. Mike Kent is a senior lecturer and head of department in the Department of Internet Studies at Curtin University.

KHAN, Mahmood

MARINOVA, Dora

TODOROV, Vladislav

SIDDIQUI, Asif

Curtin University

Folklore and Traditional Sustainability Accounting: Lessons for Australia

In 2015, United Nations launched 17 Sustainable Development Goals to transform our world. Such a multifaceted transformation requires diverse approaches. Considering different ways of knowing and being is both critical and involves many challenging elements in this process. The panel will explore aspects of the intangible but vital phenomena through contemporary expressions of global spirituality and how this relates to developments in policy, science, education, economics, tourism and culture. Topics include a multidimensional approach to community and corporate planning; shifting boundaries of gender roles; valuing the role of folklore in education and in sustainability accounting practices; and emerging spirituality related tourism.

The paper uses Bangladesh as an example of a country where traditional spirituality expressed through folklore encourages sustainability accounting. Numerous proverbs, adages, wisdom sayings, folktales and folksongs, including the songs of the Baul mystic minstrels, influence the culture of rural Bangladesh and people's relations to nature and each other. The paper draws on this folklore and develops conceptual value principles which guide traditional sustainability accounting. Although without formal quantification, these spiritual principles maintain a socio-economic system that promotes sustainable activities and counteracts the environmental and social damage caused by the Green Revolution in the 1970s. A spiritually oriented country, such as Bangladesh, has the potential to complement recent technological developments with traditional wisdom and knowledge in order to transform the country's progress along the lines of the new UN Sustainable Development Goals. The paper also outlines the need for value principles in sustainability accounting for any country, including Australia.

Mahmood Khan is a PhD student at the Curtin University Sustainability Policy (CUSP) Institute. His work is on the topic of principles and practices of traditional sustainability accounting in rural Bangladesh. He submitted his thesis in June 2016 and while expecting examiners' reports is writing and conducting further research on this topic.

KHORANA, Sukhmani

University of Wollongong

Ethical Witnessing and Refugee Documentaries: Evoking Cosmopolitan Sensibilities for National Belonging

This panel approaches contemporary challenges of media and representation through frameworks of vulnerability and contested belonging. Examining refugee-themed photographs and films, creative communication practices of interactivity, and conventional news values, the papers examine possibilities for ethical responses to others and for shifting the unequal distribution of belonging. Communicative practices including reading, witnessing and listening focus analysis and politics on relationality in precarious times. The panel suggests that vulnerability is not to be simply overcome, but might be productively unsettled.

In Australia, the policy of deterrence with regards to asylum seekers is occasionally questioned when the courts insist that it must not violate Australian law, and when the public sporadically shows compassion for individual asylum seekers, especially children. This has been seen to be the case in the recent #LetThemStay campaign, which rallied for 37 babies born in Australia to asylum-seeker parents to not be sent with their families to the Pacific island of Nauru as 'illegal maritime arrivals'.

This paper takes the recent campaign as a point of departure to look at examples of Australian refugee-themed documentaries that play on the evocation of a cosmopolitan feeling for the other (such as the blameless refugee child) to generate an alternative narrative of being in, and belonging to the nation-state. I chart the screening trajectory for the documentary *Freedom Stories*, which uses the community screening model, and puts the spotlight on former refugees who are now Australian citizens. According to Emma Cox, older refugee films in Australia (such as *Letters to Ali* and *Hope*) 'unsettle the normative territoriality of nation space and normative understandings of who belongs to/in it' (2015: 105). This paper considers narrative and production choices alongside audience responses to understand what a reflective viewing practice that unsettles normative understandings of both cosmopolitan empathy, and national belonging might entail.

Sukhmani Khorana is a Lecturer in Media and Communication at the University of Wollongong. Previously, she was a Postdoctoral Research Fellow at the Centre for Critical and Cultural Studies, University of Queensland. She is the editor of a Routledge anthology titled Crossover Cinema (2013). Sukhmani has published extensively on news television, diasporic film, and multi-platform refugee narratives.

KHORANA, Sukhmani

University of Wollongong

MasterChef and the 'Everyday' Australian

Over a quarter of Australia's population were born overseas and of the 34 OECD countries, only three others have larger migrant populations. Yet, apart from when migrants are trotted out as multicultural credentials, the absence of migrants in the imagining of Australian is palpable.

Why, and what does it mean when such a significant proportion of the nation is frequently questioned but so infrequently included or even elided from portrayals of Australia? This panel explores the question through analyses of international media representations of Australia from MasterChef and the Eurovision Song Contest to Qantas advertisements.

In contemporary middle class Australia, it wouldn't be going too far to suggest that the brand MasterChef Australia, its three hosts cum judges (Gary Mehigan, Matt Preston and George Calombaris), and many of its contestants and winners are household names. The series was not just successful in gaining more international traction than the original British MasterChef from which the format was adapted, but it also managed to obtain a sizeable audience for a prime-time cooking show.

What was also notable about the series from its very inception was the diversity in terms of the ethnic make-up of the participants. This has, over the last five years, led to calls for greater representation of all non-Anglo groups on Australian television. However, what has yet to be examined is how members of so-called 'ethnic minorities' receive this kind of television, arguably more 'reflective' of contemporary, multicultural Australia.

This paper decentres the normative white viewer/reader/listener of Australian media content, and instead puts the spotlight on a range of migrant responses to a mainstream television show, namely, MasterChef. It begins by tracing the genealogy of culinary television in Australia, which helps understand the current popularity of MasterChef, and why certain aspects of food culture are considered to be synonymous with cultural diversity. Then, I discuss the notion of the 'everyday Australian', based on my analysis of the results of a qualitative questionnaire on MasterChef given to ten first and second-generation Australian migrants ranging in age from 20-50 years.

Sukhmani Khorana is a Lecturer in Media and Communication at the University of Wollongong. Previously, she was a Postdoctoral Research Fellow at the Centre for Critical and Cultural Studies, University of Queensland. She is the editor of a Routledge anthology titled Crossover Cinema (2013). Sukhmani has published extensively on news television, diasporic film, and the reception of multi-platform refugee narratives.

KREMPL, Sandra

The Forgotten Equation: Spirituality = Life = Sustainability

In 2015, United Nations launched 17 Sustainable Development Goals to transform our world. Such a multifaceted transformation requires diverse approaches. Considering different ways of knowing and being is both critical and involves many challenging elements in this process. The panel will explore aspects of the intangible but vital phenomena through contemporary expressions of global spirituality and how this relates to developments in policy, science, education, economics, tourism and culture. Topics include a multidimensional approach to community and corporate planning; shifting boundaries of gender roles; valuing the role of folklore in education and in sustainability accounting practices; and emerging spirituality related tourism.

In everyday living, people interact with many dimensions. They live in a physical world, relate with the behaviours and personalities of other living beings, and experience spirituality – even if just for fleeting moments at a time. This multidimensional existence occurs regardless of whether they are a people of faith or non-faith. Individuals from around the world, irrespective of whether they live in urban centres or in the country, experience these layers of life. The physical and relational dimensions are well represented in governance and planning processes and in everyday conversations. This is not the case with spirituality. Over the past few decades, aspects of spirituality have been unlocked through neuroscience, quantum physics, psychology and other related fields. However, applying spirituality to mainstream community engagement practices, strategic planning and sustainability frameworks is new in the Australian context and viewed as challenging. In this presentation, some methods for including spirituality into strategic and community planning are offered along with concepts and frameworks that position sustainability as essentially multidimensional.

Dr Sandra Krempl is a community engagement facilitator and planner specializing in spirituality and sustainability. She delivers planning programs in community, business and government across diverse industry sectors. Sandra previously worked across Australia and internationally in broadcasting, establishing arts and cultural institutions and programs, directing cultural representations on international stages, and as a cross cultural educator. Her previous focus was bridging oral tradition spirit with corporate governance systems.

KHADIM, Asmaa N.

University of Queensland

Murujuga: Australia's Petroglyphic Graveyard? The Debate about Aboriginal Rock Art Preservation in the Burrup Peninsula

Aboriginal engravings in the Burrup Peninsula are considered to be amongst the oldest in the world, providing a critical archaeological record of life in this region dating back to the last ice age. Apart from the deep significance of these petroglyphs to Aboriginal people, this rock art is a key resource for advancing our understandings of human history. The sheer significance of these petroglyphs suggests that a high level of legislative protection is warranted. Yet, that is not the case. Aboriginal rock art has received cursory treatment in the face of ongoing industrial development. The situation is exacerbated by the lack of a complete inventory of rock art in the region, which complicates any assessment of development impacts. Furthermore, there has been a struggle to have these monuments designated as heritage protected sites, and the World Monuments Fund has included the region in its list of "100 Most Endangered Places in World."

The current approach predicates the extraction and processing of natural resources over the preservation of these fragile artefacts, leaving Australia at risk of permanently losing its archaeological record. This begs the question of how to reconcile these competing interests. This paper proposes to examine the role of national identity as a driver in the formulation of proper legislative frameworks for the preservation of Aboriginal cultural heritage, and considers the re-shaping of public perception to provide for greater inclusion of Aboriginal culture within Australia's national identity. Cultural integration may increase the political will for stronger legislative protections, resulting in public ownership in and responsibility for these valuable artefacts.

Asmaa Khadim is a doctoral candidate at the Centre for Social Responsibility in Mining (CSR), Sustainable Minerals Institute, The University of Queensland. She obtained an LL.B. at Osgoode Hall Law School, York University, in 2003, with a specialisation in International, Comparative and Transnational Law. She was called to the Bar of Ontario, Canada, where she practiced law for a number of years before pursuing her doctorate. She has also been admitted as a Solicitor in New South Wales. In addition to her research, she currently lectures in constitutional law subjects at Bond University's Faculty of Law and at Griffith Law School.

KULITJA, Rene

RIVE, Linda

DALLWITZ, John

LOWISH, Susan

Between art and history: Ara Irititja showcasing connections between people and things from Anangu perspectives in the digital world

This collaborative panel explores the limits and possibilities of art as a medium for Indigenous expressions of agency, community and history. We are poised in moment of re-thinking, re-imaging and reflecting on the terms of cultural encounter and 'effective engagement' between Indigenous peoples and the Australian nation state. Many cultural institutions are moving toward formalising strategies, principles and practices of Indigenous community engagement. These negotiations should be providing Indigenous people with opportunities to participate in decision making, problem solving, policy development and project evaluation. This panel showcases new research and demonstrates Indigenous agency and perspectives through art and history.

Ara Irititja means 'stories from a long time ago' in the language of Anangu (Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara people) of Central Australia.

Ara Irititja brings back home materials of cultural and historical significance to Anangu by way of interactive multimedia software now known as Keeping Culture KMS. Materials include photographs, films, sound recordings and documents. A purpose-built computer archive digitally stores these materials and other contemporary items and repatriates them to Anangu. But the Ara Irititja project is more than just a computer program. Ara Irititja is about responding to Anangu; holding digital and digitised material in culturally appropriate relationships, accessed through a sensible interface, easily searchable by, and with results that hold meaning for Anangu.

In this presentation, we will demonstrate the live facility of Ara Irititja to record stories. This archive is for Anangu, but we want to share some items from the archive and demonstrate how, through the active re-engagement with this material, Anangu in central, southern and Western Australia affirm, enliven and consolidate their own history. What we today recognise as 'Art' is very much a part of history in a much broader sense, and is much more strongly connected to places, people, song, dance, (what we might call 'ceremony'), law and country from Anangu perspectives than is usually communicated by viewing an object in a museum vitrine or on a gallery wall. It is a great strength of Ara Irititja that it re-establishes, maintains and makes clear these connections.

Rene Kulitja is an important artist, community leader, Pitjantjatjara Elder and Director of the NPY Women's Council. Founding director of Walkatjara Art Centre and former chairperson of Maruku Arts. Rene's work has been exhibited across Australia, Europe and Asia.

Linda Rive has spent 37 years working with Anangu, as their interpreter and translator. For the past 9 years, she has focused on recording oral histories and cultural knowledge for their own digital archive, Ara Irititja.

John Dallwitz is Coordinator Ara Irititja Project, the community-owned, multimedia digital archive, developed over 20 + years at the request of Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (Anangu) communities.

Susan lectures in art history at the University of Melbourne, and runs an innovative program touring students through remote art centres of Australia.

KOROBACZ, Konrad

Yallingup Steiner School

Songlines of Learning: Acknowledging Place and its Role in Shaping Identity as a Stimulus to Imagining an Art of Education

The European presence in Australia, which has been dominated by Anglo-Saxon-Saxon/Celtic culture, has only had a short history. Displacing the Indigenous inhabitants from country, 80% of Australia's population huddles in dense urban centres along the slither of its eastern and southern coastlines, choosing seaboard security in the face of the threatening sterility of controlled social constructs, alienated from the life-forces on which they depend, challenging identity and purpose.

In this paper, I seek to explore new ways of seeing and how this contributes to finding identity in relationship to the Australian landscape and how it urges the creation of a new Art of Education.

During the decades of the mid twentieth century, the pioneering Australian conservationist, artist and writer Kathleen McArthur (1915 – 2001) lamented that people did not see the great swathes of wildflowers that grew in profusion about them.

Because our flowers are not settled into our consciousness, they are not even seen.

If they failed to see the wildflowers what else are they missing?

Kathleen concluded: It is only when the mind opens that the flowers bloom.

So how do we open the mind? In finding new ways to educate I seek to open the mind to the flowers of our inner landscape so that they are seen and so bloom. Place, with the creative wisdom of Nature's formative and shaping processes is allowed a role as a silent teacher.

In this process, I contend with place scholar Margaret Somerville that Australian scholars and researchers cannot begin to articulate 'a position about place without confronting the complex political realities of Indigenous/non-Indigenous relationships in place'.

Konrad is an educationist and education researcher. His interests include educational philosophy, place conscious education, education through the arts, history and art history.

KURITA, Ritsuko

Jissen Women's Junior College

'Being Black' in Multicultural Australia: Description of Indigenous and Sudanese Peoples in the Australian Media

This paper examines the mechanisms of inclusion and exclusion by racial differences and whiteness inherent in Australian multiculturalism through a comparative analysis of the description of Indigenous and Sudanese people in several newspaper articles. Since 2005, in national and local newspapers, both groups of people, who are both racialised as 'black' and placed at the bottom of the socio-economic strata, have frequently been associated with violence and crime.

Meanwhile, individuals from these groups who have succeeded in adopting Australian cultural values have been depicted as 'good people'. Overall, the description of Sudanese people has been more positive than that of the Indigenous people since the former, who are often stereotyped as traumatised, vulnerable and considered to deserve sympathy from the mainstream society, tend to show gratitude for the Australians' generosity and attempt to reciprocate their courtesy by making an economic contribution. On the other hand, with regard to Indigenous people, there has been a greater likelihood for their failure of social integration to be emphasised.

To the Australian media that denies the existence of racism, the experience of Sudanese people who admire Australia for its humaneness despite their daily experience of racial exclusion has been more pleasant than that of Indigenous people who consistently reveal the reality of racism and seek special rights to overcome it. Such an attitude of the Australian media further reinforces the image of Australia as a nation tolerant of racial differences, while concealing structural racism embedded in the society.

Assistant Professor at Jissen Women's Junior College, Tokyo. I completed my PhD at Hiroshima University, Japan in 2011 based on anthropological fieldwork with the Indigenous people of Adelaide.

KWANSAH-AIDOO, Kwamena

MAPEDZAHAMA, Virginia

Swinburne University of Technology, University of Western Sydney

Helping or Hindering the Re-imagination of Australia? An Analysis of Media Coverage of the Tamworth Council Sudanese Refugees Resettlement Case (2006)

In this presentation, we analyse Australian media reporting of the 2006 Tamworth City Council's initial decision to refuse the resettlement of five Sudanese families in Tamworth (NSW). The decision was reversed after a few weeks, supposedly due to the pressure brought to bear on the council as a result of the media 'hype'. Informed by media framing theory, we examine print media reports of the case for patterns of presentation as well as representations of both the council and the refugees who were the focus of the reporting. Two main questions inform our analyses is: (1) how did the media cover this particular case, and was their coverage helpful or a hindrance to the course of reimagining Australia as an emerging cosmopolitan society? (2) did the media over-(re)present the case as racist or was this simply a case of the media reporting racism? After our analyses, we conclude that, the media, on one hand played a significant role in making visible a case that was built on racial stereotypes. However, on the other hand, their reporting contained a racialising and paternalising denouement, in itself borne of stereotyping. Such reporting, we argue, serves as a hindrance to the project of re-imagining Australia as an accommodating space where all can belong; it discourages integration and contributes to the reproduction of both everyday and systemic racism, thereby making it inimical to the aspirations of an emerging cosmopolitan society.

Kwamena Kwansah-Aidoo, PhD, is associate professor of marketing/ public relations at Swinburne University of Technology. His research interests span across the fields of public relations, media, and new communication technologies, and has published several refereed journal articles, book reports, and chapters in these areas. He is currently working on two emerging streams on race, racialization, and the experiences of the new African diaspora in Australia, and the budding video film industry in Anglophone West Africa.

Virginia Mapedzahama has a PhD in sociology from the University of South Australia and is currently working on the Challenging Racism Project (CRP) at Western Sydney University. Her research focuses on understanding the social construction of all categories of difference, meanings attached to this difference, how it is signified, lived, and its implications for those assigned difference. She explores this interest in the context of migration, diaspora, blackness, race, racism, and ethnicity in Australia.

KWAYMULLINA, Ambelin

University of Western Australia

Indigenous Lives Matter: privilege, race and children's literature

Cyber-activism by Indigenous peoples (and other marginalised peoples) is increasingly drawing attention to the lack of diversity in children's literature, and to issues surrounding misrepresentation and cultural appropriation. This has led to an ongoing, web-based dialogue surrounding issues of race, privilege and children's literature. While this dialogue has largely emerged from the United States it is of increasing relevance to Australia, and intersects with longstanding concerns within Australia as to ethical dealings (or lack thereof) with Indigenous knowledges and stories.

This presentation will consider – from an Australian Indigenous perspective – the issues surrounding writers of privilege speaking to the experiences of the marginalised, placing the Australian Indigenous experience in the context of the broader conversations presently taking place. I will then consider twenty-first century best practice ethical processes for engaging with Indigenous peoples and stories, and finally address the fundamental importance of Indigenous voices (and other diverse voices) in children's literature in relation to lived experiences of racism and oppression.

Ambelin Kwaymullina is an Aboriginal law academic, author and illustrator. She comes from the Palyku people of the Pilbara region of Western Australia and works at the Faculty of Law at the University of Western Australia. Ambelin is the author and illustrator of several award-winning picture books, as well as a dystopian series for Young Adults, The Tribe series. She is a prolific online commentator in relation to diversity, Indigenous peoples and children's literature.

LADZINSKI, Ursula

Curtin University

Secrets, silences, and legend building in a foreign land (Australia)

Myths and heroic legends in many countries form the basis of the national identity. Australia's main heroic legend is based upon the deeds of the ANZACs at Gallipoli, one hundred years ago. This particular legend brings with it the celebration of masculine heroism carried out in a colonial setting. The hero is male, young, brave, and has sacrificed his life for his colonial beliefs while fighting alongside his "mates". This legend is at the heart of Australia's coming of age as a new federation and newly emerging nation in the early 1900s.

Yet, what about Australians who have no cultural or blood links to the young Diggers of Gallipoli? From where do they obtain their heroic legends? In a study of second generation displaced persons of post-World War Two Australia, it was discovered that, not only did the typical Australian legend exclude many but that often historic family legend was absent. Based upon this research, I discuss why this occurred and how it was dealt with by members of the cohort. I then address the questions of "How does this fit into the dominant Australian legend"; and, "What impact does this have on Australian national and cultural identity?"

Ursula has recently completed her thesis for the degree of Doctor of Philosophy at Curtin University, Western Australia. In her PhD research, she explored the early migrant experiences of second generation Displaced Persons (DPs) of Polish and/or German descent in Western Australia. Coming from a refugee-migrant (DP) background herself, she has a strong interest in the life-long effect of migration on family dynamics, especially on the second generation. Her other research interests are in exploring the embedded social and economic contribution of the early refugee (displaced persons) families from Europe and how their experiences fit into the historical context of Australia.

LARKIN, Dani

IRELAND-PIPER, Danielle

Bond University

The Law and Policy of Indigenous Political Participation: Reimagining Cosmopolitanism in Australia

If Australia is to truly engage with principles of cosmopolitanism, legal cosmopolitanism is an essential component. Legal cosmopolitanism is 'a concrete political ideal of a global order under which all persons have equivalent legal rights and duties, that is, are fellow citizens of a universal republic'. In turn, equivalency of legal rights and duties requires some form of equivalency in terms of political participation, particularly when considering voting rights and principles of representative democracy. However, research from the Australian Electoral Commission suggests that Indigenous Australians are half as likely to enrol to vote as non-Indigenous Australians. Further, those that are enrolled are less likely to vote and less likely to fill in their ballot papers correctly. This points to a lack of both political and legal cosmopolitanism in Australia.

In that context, this paper will first define what is meant by 'political participation' and why political participation is an essential component of legal cosmopolitanism. Second, the factors that may influence indigenous political participation will be discussed. Third, this paper will then take a comparative approach in order to draw on the experiences of countries that have similar colonialist backgrounds to Australia, such as Canada and New Zealand. In particular, affirmative action and equal political recognition measures in those jurisdictions are considered. This is done with a view to informing the way in which the future of political participation and legal cosmopolitanism might be 'Re-imagined' in Australia. In turn, legal cosmopolitanism can contribute to enhanced and productive cultural encounters and assist in engendering social and political responsibility.

Dani Larkin is a PhD student at Bond University in Queensland. Dani is an Indigenous woman. Her father's family are from the Kungarakany tribe located in the Northern Territory. Her mother's family are from the Bundjalung tribe from northern New South Wales. Dani completed a Bachelor of Laws in 2013 and was admitted as a legal practitioner in 2014. She recently completed a Masters of Laws with a specialisation in corporate and commercial law. Dani's employment history also includes time spent working as a lawyer and in a number of public service roles, including with the Australian Federal Police, the A.C.T Department of Public Prosecutions, the Aboriginal and Torres Strait Islander Legal Service, and the Australian Tax Office. At this stage of her career, Dani now wishes to use her skills, knowledge and experience to advocate for Indigenous Peoples in Australia.

Danielle teaches constitutional law and international law. She serves as Co-Convenor of the Transnational, International and Comparative Law and Policy Network. Prior to joining Bond University, Danielle was a Senior Legal Officer/Acting Director in the International Assistance and Treaties Branch of the Australian Attorney-General's Department. Her employment history also includes time as a NSW Ministerial Policy Advisor in Community Services and Aboriginal Affairs, at the Queensland Crime and Misconduct Commission, and in private legal practice. In 2002, Danielle was Associate to the Honourable Justice Kiefel, now a Justice of the High Court of Australia. Danielle completed a Bachelor of Laws and a Bachelor of International Relations at Bond University in 2002 as a Vice-Chancellor's scholar, and then received a Chevening Cambridge Scholarship to complete an LLM at the University of Cambridge in 2003. She also has a PhD from the University of Queensland.

LATHAM, Robyne

La Trobe University

Bending time: making memory in place

Clay remembers. Country remembers. Pentridge Prison, and the land it was built on, sits in a timeless zone, between the past, the present and the future. This sort of location challenges a linear construct of time, which is what makes the site so conducive to ritual work. Eades, Latham and Rendle-Short come together on this panel to 'bend time' around place, memory, hauntings, and story. Working both creatively and theoretically, through the site-specific lens that is Pentridge, this panel charts notions of 'handlability', poetics of cartography, hauntologies of place, ritual, and sacred space.

Clay remembers. If you take a slab, press it into a shape, then straighten it, it will go back to the shape that was first pressed after firing. Country remembers. Settlers can build, discipline, incarcerate, mediate, and remonstrate, but in the end, country remembers. By pressing clay slabs onto the walls of Pentridge, then straightening them, then writing into and firing them, we will chart this place of remembering. We will find in the clay poetry, the veins of rock, our own fingerprints: we will find memory. Through discussing a collaborative making and writing process, I will bring to light the importance of ritual, of knowing the stories that are held in stone, soil, and blood, and of charting local places. The importance of this work lies in its ability to draw together Aboriginal and non-Indigenous arts and writing practices to create a different kind of mapping of place. The clay imprints of Pentridge Prison (the walls, the doors, the floors, the grills, the rope), will become the embodiment of memory, and it is from this embodied memory that I will speak, of text in clay. Stamped with typewriter keys. Oxide red. Of Black women and men. Locked up. Deprived of their signs of time. The stars, the sun moving across the sky. Pregnant women. Unborn children. Of one's point of view, one's viewing point, the authority of the written word (history) juxtaposed with oral history. I use clay to ask: Who remembers now?

Robyne Latham is a Yamatji woman, an artist, researcher and academic. She currently holds the position of Senior Indigenous Strategic Development Officer, Bouverie Centre, La Trobe University. Latham's art practice spans some thirty years and her works are collected nationally and internationally. Robyne's most recent works are the installation, 'Empty Coolamons', Bunjilaka Museum, Melbourne (2014), and the performance work, 'The Aborigine is Present', The Koorie Heritage Trust Cultural Centre, Federation Square (2015). There are plans underway to tour 'The Aborigine is Present' nationally.

LAUGESEN, Amanda

Australian National University

Imagining Language in Australia: Some Historical Perspectives

The history of language in Australia is a fraught one. Australia has remained stubbornly monolingual, despite the presence of a diversity of Indigenous languages and languages other than English spoken by migrant groups. Various efforts to recognize language diversity have been made at the official level over recent decades, although this has not done much to change general attitudes towards the speaking of languages other than English. The speaking of languages other than English in certain contexts has resulted in controversy: for example, when Bess Price, a Northern Territory minister, spoke Walpiri in the NT parliament she was ruled disorderly; when a woman sang in French on a Melbourne bus, she was subject to a racist attack. This paper seeks to trace some of the attitudes towards language in Australia, with a particular focus on the twentieth century, in an effort to offer some historical perspectives that might illuminate current debates about language.

Dr Amanda Laugesen is a historian and currently Director of the Australian National Dictionary Centre at the ANU.

LAWRENCE, Toby

University of British Columbia

Speaking Outside: Collaboration as Strategic Intervention

The political landscape of Canada is uncannily similar to that of Australia, most notably in the context of colonial trajectories leading to contemporary dissemblings that mark the neo-liberal state. Our panel presents various challenges around concepts of Indigeneity, racialization, migration, and decolonization, illuminating deeply problematized policies and practices that are common to both nations. The panel employs creative and critical methods to investigate variegated topics including: remediating historical documentations of Indigenous peoples through contemporary 3D photography; rewriting mythological stories within island landscapes including Western Australia and other nations; complex relationships between local and state-sanctioned relationships to land and space; and, performances and critical theory that address Indigenous and migrant presences. The panellists express a range of disciplines including the social sciences, humanities, and creative arts, and the synthesis of this panel presents a bricolage rather than a thematic consensus, its intent to contribute to a multivalent conversation relevant to contemporary discourses across and through various nation states.

Speaking Outside, a multi-site exhibition of collaborative video and performance-based works, took place in Victoria and Courtenay, on Vancouver Island, British Columbia, Canada—on the traditional territories of the Esquimalt, Lekwungen, W̱SÁNEĆ and K'ómoks peoples—in July 2016. As a collaborating curator and Canadian of mixed European ancestry, I was joined by filmmaker Steven Thomas Davies, of Coast Salish (Snuneymuxw First Nation) and European descent, and Iroquois Mohawk artist Lindsay Katsitsakatste Delaronde to produce this series of public interventions. Founded on the pedagogical potential of occupying public space through art, Speaking Outside aimed to highlight the systemic erasure of certain gendered and racialised voices from the dominant narrative and archive by making visible the Indigenous and women's stories that are the focus of the video works and performances specific to this project. By presenting critical art practices outside of the gallery, and by removing the simple act of entering, Speaking Outside conjointly confronts the social, political, and economic challenges faced by many in entering conventional art spaces and advocates for sites of equal representation, access, and the acknowledgement of multiple histories and ways of presenting and documenting beyond dominant practices, principles, and participants. I argue that an emphasis on building relationships through collaboration has the ability to intervene and break down the hierarchical models and colonial narratives that prevail within the art system. Accompanied by a screening and documentation, I will reflect on the ways in which this project supported creative research and co-learning; provided opportunity for increased collaboration and conversation across the Vancouver and Vancouver Island region; and ensured the inclusion of multiple voices through the fluid roles and responsibilities of our collective methods.

Toby Lawrence is an independent curator and a PhD student in the Faculty of Creative and Critical Studies at the University of British Columbia (Okanagan Campus).

LECLERC, Tresa

RMIT University

Translating Migrancy: The Politics of Writing in the Voices of Others

What does it mean to write in voices of Others? As a form of advocacy, stories crafted by writers from the perspectives of refugees are becoming more commonplace. This phenomenon can be observed in the form of testimonials on Facebook pages, such as Nicola Gray's 'New Humans of Australia' (2015), which displays a picture of a person from a refugee background and their migration story, and in fiction, such as Dave Egger's novel, *What is the What* (2006). In these texts based on interviews, the 'voice' is a simulation by the author of the interviewee (Couser 1998, p.334). This form of writing has come into increasing criticism. Who is interpreting the voices, and in what context, can have dramatic effects upon how a narrative is received and impact the identity of the people whom the writing is about (Alcoff 1991). While there has been research into the representation of the Other in literature, little is known about how these texts are constructed, or what role interviews play in the creation of voice.

To investigate this concept, I am writing a fictional novel that incorporates stories about life in Australia by people from migrant and refugee backgrounds. By examining two drafts of the book: one written prior to interviews and one post-interviews, I will discuss how the voices of the characters changed from the first to the second draft. In doing so, I seek to explore the politics around reimagining the voices of refugees through writing in Australian fiction.

Tresa LeClerc is a postgraduate student in Media and Communication at RMIT University in Australia, where she is working on a PhD Creative Writing research project, a novel entitled All the Time Lost. She also holds a MA in Teaching English to Speakers of Other Languages (TESOL) from the University of Melbourne. Her short story 'American Riviera,' was published as part of the book 9 Slices and her academic writing has appeared in Writing in Practice Journal of Creative Writing Research. She is a member of RMIT's non/fictionLab, the Digital Ethnography Research Centre and HELP writing group.

LEE, Christopher

Griffith University

Modernism, Modernity, and the Legacies of Colonialism in Roger McDonald's Slipstream

The expectation that a novel about a celebrity aviator will romanticise flight and glorify the aviator is a product of the mythologisation of aviation which this paper understands as a response to the threat of technology and the alienating conditions of modernity. Roger McDonald's novel *Slipstream*'s refusal to reproduce this mythology expresses a literary aspiration to use the form of the modern novel to explore the entanglement of the subject under the conditions of postcolonial modernity. My paper will examine the ways in which the novel uses its modernist form to call into question the celebrity of the aviator and the spectacle of flight. By way of a conclusion I take up the postcolonial complications of a European critique in a country in which many of modernisms' standard antidotes to the problems of its century are compromised by the legacies of colonialism.

Christopher Lee is a Professor of English in the School of Humanities, Languages and Social Science at Griffith University. Chris publishes in the fields of literary, cultural and postcolonial studies and has a special interest in the social and historical purchase of literary value. His most recent book is an edited collection of essays with Jane Goodall titled Trauma and Public Memory, which was published by Palgrave Macmillan in 2015.

LEONG, Susan

Curtin University

Feels like Home: Australia's Imagined Migrant as Ordinary

Over a quarter of Australia's population were born overseas and of the 34 OECD countries, only three others have larger migrant populations. Yet, apart from when migrants are trotted out as multicultural credentials, the absence of migrants in the imagining of Australian is palpable.

Why, and what does it mean when such a significant proportion of the nation is frequently questioned but so infrequently included or even elided from portrayals of Australia? This panel explores the question through analyses of international media representations of Australia from MasterChef and the Eurovision Song Contest to Qantas advertisements.

There are two stereotypes of migrants that exist in tension with each other in Australia. The 'migrant made good' is routinely used for rebuttal when 'the migrant as a burden on the system' is cited as argument against further immigration. The various examples of successful Australians of refugee origins slapped in front of the Immigration Minister recently when he depicted refugees as "innumerate and illiterate" exemplify this binary.

Few ordinary, non-White migrant Australians who inhabit the continuum between the two poles are part of the national imaginary in the way White, Anglo-Australians are. From popular television and representations of the exception to those of the everyday, non-white migrants are systematically omitted from imaginings of Australia. Instead, their relegated position within the nation is as multicultural adornment.

Using a mix of media analyses and Fortier's (2012) notion of migrant imaginaries, this paper seeks to grapple with the limits of the migrant as currently imagined. It begins with the national carrier, Qantas', advertising campaign, 'Feels like Home' and continues with the seemingly perpetual elision of yellow from the green and gold uniform of Australian athletes.

In doing so it asks: what is lost when broader Australia adamantly denies its non-White population even as its proportions continue to grow year by year? Can a sense of belonging be found amid their continuing absent-presence in the imagining of Australia? Finally, it ends with imagining what might be gained if non-White Australians were to become no more and no less than part of mundane Australia.

Susan is a Research Fellow with the School of Media, Culture & Creative Arts at Curtin University who describes her research broadly as enquiries into the tensions and interactions between society and technology. Susan is the author of New Media and the Nation in Malaysia: Malaysianet (2014). She has also published on a variety of topics including: the Malaysian, Singapore and Mainland Chinese diasporas in Australia, belonging and social media, new media, ethno-religious diversity and identity in Malaysia and Singapore and most recently, the notion of the PRC Internet.

LEWIS, Chris

Curtin University

A Photographic Presentation of a Community Lost.

In 2015, at the John Curtin Institute of Public Policy Curtin Corner, Dr Chris Birdsall-Jones from Curtin University presented, Mourning the Loss of Place: Closure of the Swan Valley Nyungah Community, which looked at the Western Australian Government's response to crimes committed at the community.

In response to the reactions of many people in the audience who seemed to focus more on the crimes than the closure of homes I decided to visit what remains of the Swan Valley Nyungah Community. The photographs reveal and interpret what I saw at this former home of Indigenous people. With the government both Federal and State looking at forced closure of remote communities this issue far from being buried in the past is of vital importance today.

I hope the photographs are a means of showing what has been lost and a reflective pause to what may become lost in the future.

I have worked as a professional photographer for many years and at present my PhD, Looking Again: Violence, Photography, Spectatorship, and Conflict Images of Children is under examination.

LLOYD, Justine

Macquarie University

Politicising policy: Listening relations in rhetorical spaces

This panel brings together emerging research on the contexts of listening in contemporary Australia. The papers cover key discursive contexts within which the recognition of difference (policy, education, Indigenous sovereignty) is contested and remade through attention to listening practices. The panel aims to provoke debate and reflection on how interpersonal listening intersects with the public sphere. We argue that everyday listening underpins the transformation of wider social structures. In this way, the panel speaks to the conference aims to explore “how [Australia’s] public culture has become increasingly reimagined through intense conversations and inter-epistemic dialogue”.

Feminist critiques of how what is knowable and recognizable within social relations structured by patriarchy and capitalism shows us in sharp relief how certain voices are heard over others. In this paper I argue that we need to work with such feminist ‘standpoint’ theories to understand listening. This paper explores how such standpoint theories help understand how collective subject positions are created within listening-oriented forms of work such as advocacy.

Through some examples of recent policy debates in Australia I wish to draw attention to the kinds of work and shifts in power that figure the grounds of listening and speaking differently. I argue that by acknowledging the inequalities of experiences of speaking and listening, critiques of gendered, classed and racialised structures of speaking and listening become possible. In order to unpack such listening relations, I use Lorraine Code’s notion of ‘rhetorical spaces’. Code (1995) argues that what can be heard and said in policy contexts is shaped by ‘common sense’ yet tacit rules, which in turn that create structures that limit listening. I examine how these spaces play out in policy contexts, and how advocacy work can shift the ground rules of such spaces to redistribute attention by making such rules ‘explicit’.

Justine Lloyd is a senior lecturer in Sociology at Macquarie University, Sydney. She has published in the areas of feminist cultural history and media studies, and has a forthcoming book on intimate geographies of media (Bloomsbury Academic, forthcoming 2017). She is also co-editor with Ellie Vasta of a collection of essays on reimagining home (Elgar, forthcoming 2017) and the editor with Jeannine Baker of a special issue of Media International Australia on the theme of ‘Gendered Labour and Media’ (forthcoming November 2016). She is a joint editor of the interdisciplinary journal Space and Culture. She has been a visiting fellow at the Department of Sociology, University of Lancaster, UK, and the Katholische Universität Eichstätt-Ingolstadt, Germany.

MADDOCK, Gabriel

Curtin University

Re-imagining White City: an investigation of 1920s amusement park culture in Perth

Perth's Swan River foreshore has undergone dramatic changes since the beginnings of colonisation. Today the Elizabeth Quay project is transforming the former Esplanade Reserve into a multi-million-dollar high-rise riverside precinct that will forever alter this open stretch of the foreshore. Development has revived public interest in its history – particularly in the amusement park, White City, that stood adjacent to the Esplanade Reserve from 1922 to 1929. Yet despite the public interest in this amusement park, which once catered to crowds through a range of attractions such as dancing, vaudeville and boxing, historians have only touched briefly on White City and its significance. This paper fills this gap by re-imagining White City and the cultural and social encounters it facilitated. Drawing on spatial theory and archival analysis, it investigates why White City appealed to its primarily working-class clientele and the varied ways they engaged with the space. By re-imagining the history of this fascinating Western Australian leisure site, the paper also conjures up a picture of the people of Perth in the 1920s, exploring how the residents of this isolated yet outward-looking Australian city saw themselves and the world they inhabited.

Gabriel Maddock is a PhD student at Curtin University and freelance curator with extensive experience of historical and heritage research. She has worked as a curator at the Museum of Australian Democracy at Eureka in Ballarat and for the City of Perth. Her PhD research investigates the history and significance of White City, Perth's first American-style amusement park.

MAIRATA, James

Charles Sturt University

Nostalgia and the ocker from Wagga. The tension between storytelling and cultural analysis in Backyard Ashes (2014)

Tom O'Regan (1995) identifies the seeming origins of the ocker in Australian film beginning with *They're a Weird Mob* (1966). The image of the ocker as "working class, hedonist, beer-swilling, and masculine" (1995) - not to mention misogynist, is deeply embedded in the pervasive sense of a traditional "Australian way of life". This depiction of the Australian male has persisted in Australian cinema through the intervening decades with films like *Muriel's Wedding* (1994), *The Castle* (1997), *Crackerjack* (2002) and many others.

Recently added to this oeuvre is *Backyard Ashes* (2014). Conceived and produced in regional Wagga Wagga, the plot centres on a group of locals who challenge their despised English neighbour to a game of backyard cricket. The film showcases Australian cultural stereotypes, ranging from the good natured, "knockabout" ockers with their shorts, singlets and beer, to the depiction of marginalised, sexualised women and token Asian characters. Landscape is also distinctively Australian with the "traditional" backyard complete with prominently positioned barbecue and makeshift cricket pitch. Even the plot highlights Australia's historically ambivalent relationship with the English "motherland" and the "old enemy" in a way that further emphasises its "whiteness" (Hamilton 2012). The film works hard to resist any sense of a re-imagining of the Australian way of life by invoking nostalgic representations of an earlier time.

This is clearly the film's intention. As a "small" or "amateur" film, *Backyard Ashes* displays a sophistication in its controlled manipulation of cultural entities that sees them shaped to some degree by both the demands of storytelling – making the story more amusing and engaging, and by financial considerations – such as setting the film in a backyard that could exist almost anywhere in Australia with the intention of attracting a wider audience. Such "industrial" factors are often not considered as relevant in any cultural analysis. This paper examines the tension between cultural interpretation and filmmaker intention.

James Mairata PhD teaches narrative theory and production at CSU in Wagga. He is an award winning short film maker and has more than 20 years' experience in Australia and Singapore as a director and producer of television drama. His thesis research centred on examining the contribution of style to audience cognition in mainstream cinema.

MANGANAS, Nicholas

Queering and Querying the Australian Suburbs: The clash of cultural identities in Christos Tsiolkas's novels

Since the publication of his first novel *Loaded* in 1995, Christos Tsiolkas's novels have sought to fundamentally challenge notions of Australian suburbia by giving voice to characters that usually fall outside the mainstream Australian paradigm. His novels are filled with a litany of characters, usually second-generation Australians, who must negotiate their cultural identities in suburban Melbourne, and in the process challenge many of the assumptions of what it means to live in a modern Australian suburb. In this paper my aim is to explore Tsiolkas's "queering" and "querying" of Australian suburbia and to suggest that Tsiolkas's work not only mediates or critiques particular suburban environments and identities, but utilises cultural markers and signifiers as a strategy for marking one's own place in the suburbs. In Christos Tsiolkas's novels, we can see that the relationship between cultural practice and suburban life is intertwined with questions of ethnicity, history, class, gender and sexuality. By "queering/querying" this relationship Tsiolkas highlights how even a minor event, such as a slap at a barbecue, can highlight how unstable the foundations of suburban culture can be. This paper aims to start a conversation about where we can locate the "suburbs" in a re-imagining of Australia and to question to what extent diverse voices are included in such a re-imagining.

*Nicholas Manganas is an independent scholar who has published widely. His first book *Las dos Españas: Terror and Crisis in Contemporary Spain* will be published by Sussex Academic Press in September 2016. His research interests include Contemporary Spanish Cultural Studies, Queer Studies, Necropolitics and Narratives of Terror and Crisis.*

MANSBRIDGE, Leonie

Curtin University

Place Ma(t)ps

Through my art practice, identity stories are forged. I explore themes of cross-cultural identity through an auto-ethnographical research framework. My practice works with the unmasking of personal family narratives to expose broader cultural concerns about what it is to live a life of cross-cultural identity

Like so many Australians, I straddle the divide between the country of my birth (New Zealand) and the country of my residence (Australia). In my case this divide is rendered more complex because even within the country of my birth, I straddle another divide, that of being Māori/Pākehā. (European).

I travel to the land of my ancestors every year. However, on returning to Fremantle where I live, appearing as a white Australian woman I become disconnected from my homeland. Yet I am home.

I created 'Tiki Tour' as an instinctive body of memory response to the experience of belonging whilst being and travelling in my Whenua (my land) in King Country, Aria. With me on this journey is my Granny, my wairua (spirit), my shadow.

When I resume my Australian identity, am I other to both Māori and Pākehā. Here in Fremantle through loss, longing and a smattering of irony, absence, distance and difference are re –imagined through domestic material space and places.

While my stories may be alien to other Australian immigrants, the feelings and re-imagining of the places of their origin may resonate more broadly as they navigate the cultural terrain of what it is to formulate a cross cultural Australian identity in an all-encompassing Australia.

Leonie Mansbridge is a PhD candidate at MCCA Curtin University. Her research is an investigation of living as a Māori/Pākehā (European), criss-crossing a cultural corridor, through a creative art practice and a written exegesis.

MARTINO, Wayne

CUMMING-POTVIN, Wendy

University of Western Ontario, Murdoch University

Investigating Trans-inclusive and Queer Pedagogies in High Schools

Our panel seeks to re-imagine schools and universities to be places where LGBTIQ students can thrive. We seek to understand what these places of learning are currently like and what needs to be achieved for the re-imagining to be a reality. The first paper investigates the possibilities for envisaging trans-inclusive and queer-informed pedagogies in high school classrooms. The second paper contributes to how we might achieve human dignity for LGBTIQ people by re-imagining social justice studies. The final paper explores the factors that hinder and enhance the experience of LGBT students at The University of Western Australia.

In this paper, we draw on conversations with English teachers in Western Australia to investigate the possibilities for envisaging trans-inclusive and queer informed pedagogies in the high school classroom. It is based on a Young and Well CRC funded study that focussed on supporting the human rights of gender diverse and sexual minority students. We engage with the significant contributions of trans scholars (Malatino, Beauchamp and D'Harlingue), as well as queer theorists (Britzman and Butler), to provide pedagogical insights into addressing the limits of heteronormativity and cisgender normativity in the education system. The data involved engaging with teachers who responded to a range of multi-literacy resources that addressed the politics of representation, recognition and visibility as they pertain to embodied gender and sexual diversity in the broader popular culture. We tease out several themes which pertain to the institutionalization of heteronormativity and cisgenderism in specific school communities, and how they are entwined with neoliberal governance in the public school education system. In this sense, the study speaks to a broader contextualization of the disciplinary effects of enforcing cisheteronormativity and heteronormativity in Australian society where pervasive expressions of homophobia and transphobia are evident and proliferated on a daily basis. Our concern is to illustrate how this neoconservative politics works in tandem with a particular manifestation of neoliberal governance and institutionalization of hegemonic masculinity in the public education system, and, in turn, plays into a specific policy discourse that sets pedagogical limits in terms of addressing LGBTIQ human rights for educators and youth in the education system.

Wayne J. Martino is Professor of Equity and Social Justice Education in the Faculty of Education, and an affiliate faculty member of the Department of Women's Studies and Feminist Research at The University of Western Ontario. He is Principal Investigator on a SSHRC (Social Sciences Humanities Research Council Canada) funded research study entitled: Supporting Transgender and Gender Diverse Youth in Schools, and is book series editor for the Routledge Critical Studies in Gender and Sexuality in Education. His books include: So What's a Boy? Addressing Issues of Masculinity and Schooling (with Maria Pallotta-Chiarolli, Open University Press, 2003, translated into Spanish in 2006, Octaedro Press, Barcelona), 'Being Normal is the Only Way to Be': Adolescent Perspectives on Gender and School (with Maria Pallotta-Chiarolli, University of New South Wales Press, 2005), Gendered Outcasts and Sexual Outlaws: Sexual Oppression and Gender Hierarchies in Queer Men's Lives (with Christopher Kendall, Routledge, 2006). His latest book is entitled: Queer Studies and Education: Critical Concepts for the Twenty-First Century (with Nelson Rodriguez, Jennifer Ingrey, and Ed Brockenbrough, New York: Palgrave, 2016).

An Associate Professor at Murdoch University, Western Australia, Dr Wendy Cumming-Potvin was also recently a Visiting Professor at McGill University, Canada. Focussing on human rights, literacies and technologies, Wendy is chief investigator of a Young and Well CRC study aiming to develop inclusive educational communities, which support sexual and gender diversity. Wendy is also a research collaborator for a Social Sciences and Humanities Research Council project investigating gender democratisation and transgender equality in Canada, USA and Australia. A list of Wendy's publications can be found at: http://researchrepository.murdoch.edu.au/view/author/Cumming-Potvin,_Wendy.html

MASCHER, Sharon

YOUNG, Simon

University of Calgary, University of Southern Queensland

Re-Imagining Australia's Constitutional Relationship with Indigenous Peoples – Lessons from the Canadian Experience

Comparative study often provides an unexpectedly rich vein of insight in the field of Indigenous law and policy. The lessons can be elusive, often buried in contextual difference, but Australia's wavering progress on the Constitutional recognition of Indigenous peoples provides a context in which further, tenacious comparative inquiry might prove useful.

Canada is an obvious, but imperfect comparator in this context. It is imperfect because the 1982 constitutional recognition of Aboriginal and treaty rights in Canada was in legal terms a very different initiative to that being considered in Australia. Here, such a 'rights-based' approach to constitutional recognition has been carefully and fearfully evaded. Certainly, the Canadian formula would be hard to neatly import. A primary beneficiary would be native title – and in that context, we would be attempting to constitutionalise a 'right' that remains contested and unpopular in many quarters; and would be cutting awkwardly across a hard-forged framework of extinguishment. For these reasons alone a Canadian style formula would be unlikely to make it through the notoriously narrow gate of Australian constitutional reform.

Nevertheless, there are certainly valuable specific lessons for Australia in the Canadian constitutional history and now interwoven native title jurisprudence. The constitutional reform in Canada has led to some important and perhaps unexpected places – to a very honest reassessment of the post-colonial balance of rights, to a concerted focus on strengthening the consultation and consent framework, and finally to grappling with questions of jurisdiction and rights of self-determination. As such, the Canadian experience offers an interesting story for intending constitutional travellers. More importantly, as Australia re-imagines its own relationship with Indigenous peoples, the Canadian experience can perhaps help this country to deliberately point itself to the best of the paths that Canada has found.

Professor Sharon Mascher teaches in the Faculty of Law at the University of Calgary and is an Honorary Fellow at the University of Western Australia. Sharon has previously held positions at Thompson Rivers University's Faculty of Law and the University of Western Australia's Faculty of Law. Her research is focused at the intersections of climate change law, environmental law, property law and laws affecting Indigenous peoples and she is the co-editor of the Journal of Environmental Law and Practice. Sharon is currently conducting research on the effect of the recent Supreme Court of Canada decisions relating to Aboriginal title and rights on environmental impact assessment processes in Canada.

Professor Simon Young is based at the University of Southern Queensland and is an Adjunct Professor at the University of Western Australia. He previously worked at UWA (2005-2014), QUT (1996-2005) and with a national law firm (1992-1996). He specialises in the areas of Indigenous law and policy (particularly native title) and public law (particularly administrative law) - publishing books in those fields in 1997, 2001, 2007, 2008 and 2016 - and articles in Australian, Canadian and UK journals. He has worked, in various capacities, with a number of government agencies (in Australia and Canada), various non-government organisations, the Australian Law Reform Commission, judges, law firms, barristers and journalists.

MATHUR, Ashok

University of British Columbia

The Short, Happy Life of Harry Kumar: narrative island hopping

The political landscape of Canada is uncannily similar to that of Australia, most notably in the context of colonial trajectories leading to contemporary dissemblings that mark the neo-liberal state. Our panel presents various challenges around concepts of Indigeneity, racialization, migration, and decolonization, illuminating deeply problematized policies and practices that are common to both nations. The panel employs creative and critical methods to investigate variegated topics including: remediating historical documentations of Indigenous peoples through contemporary 3D photography; rewriting mythological stories within island landscapes including Western Australia and other nations; complex relationships between local and state-sanctioned relationships to land and space; and, performances and critical theory that address Indigenous and migrant presences. The panellists express a range of disciplines including the social sciences, humanities, and creative arts, and the synthesis of this panel presents a bricolage rather than a thematic consensus, its intent to contribute to a multivalent conversation relevant to contemporary discourses across and through various nation states.

As an artist, critic, and novelist, I am interested in how our histories and geographies inflect our contemporary social and political conditions. Through my fiction, which often incorporates South Asian mythologies and contemporary practices of magical realism and intertextual strategies, I try to comprehend this relationship by exposing the reader to multiple and alternative realities. In my novel, *A Short, Happy Life of Harry Kumar*, I became fixated on the origins and interpretations of the Ramayana, particularly the kidnapping of Sita and sequestering her on the island of Lanka. I began to investigate the multiple global histories of islands as sites of incarceration, exile, and isolation, and what this meant for a contemporary reality of migration and citizenship. Through the writing of this novel, I explored numerous sites: the Gulf Islands of western Canada, Toronto Island, Sri Lanka, and New Zealand. But a good deal of initial research and writing occurred around Fremantle and Rottnest Island, because of their penal histories and reverberations with contemporary migratory criminalization, elements that I rewrite/reconsider in my novel.

This presentation will unravel the process of writing this novel, not just about the various sites, but from them, as the novel was written as a peripatetic exercise as I travelled, researched, and wrote while inhabiting each of these locations. I will show how the creative process is itself a flexible one, far from the clichéd notion of writing being isolationist and best enacted from a singular fixed location. I will present short excerpts from the novel and illustrated annotations that discuss the value and importance of critical regionalism in the production of meaning through fiction.

Ashok Mathur is a Professor and Head of Creative Studies in the Faculty of Creative and Critical Studies at the University of British Columbia (Okanagan Campus).

MCKEOUGH, Michelle

Murdoch University

A 'civil movement' in Depression Era Australia: The Western Australian reaction to a time of crisis.

The rapid upward trajectory of unemployment in Western Australia from 1929 caused almost immediate crisis in the community. From 1929 until 1931 a 'civil movement', made up of ordinary citizens, religious representatives, social affiliations such as the returned soldiers associations and the trades halls, local governments and businessmen worked together to provide food, housing and clothing to thousands of men, women and children. Certainly, neither Federal nor State governments had taken the initiative to provide funding or create administrative solutions. Indeed, it would be a full two years before they would do so.

Using Fremantle in Western Australia as a case study, my paper will discuss how during the first two years of Depression era conditions, the absence of State or Commonwealth funding was the imperative that produced a 'civic movement' to relieve the poverty and want created by the large-scale unemployment.

Historian John Robertson, wrote that 'though it had obvious political and moral responsibilities, the Commonwealth government had no clear constitutional obligation to participate in unemployment relief'. Similarly, economic historian Graeme Snooks wrote that both State and Commonwealth Governments in Australia followed a 'philosophy of non-intervention'. This benign historiographical position needs re-examining.

For the first two years of the Depression Era in Australia, the unemployed Australia were let down by both State and Commonwealth government's slowness to act. On a local level, the practical repercussions of government non-intervention meant that deprivation was magnified in Fremantle and across the state of Western Australia. Yet the empathy and perspicacity of citizens, civil leaders and an environment of religious pluralism, forged a robust civic movement in Western Australia that housed, fed and clothed thousands of unemployed and their families.

Michelle McKeough has been working as a Professional Historian since 1998. Among her publications is a history of the W.A Water Police (2001), contributions to Voices from the West End (2014) and various historical journals. She has recently gained a PhD from Murdoch University on three times of crisis in Fremantle; the Bubonic Plague, the Great War and the Depression Era, on which she was invited to present a paper at Oxford University in July 2016.

MCKEOUGH, Michelle

Murdoch University

A return to civil life: how a national debt of gratitude shaped the repatriation of returned soldiers in Western Australia 1916-1919

The Great War wrought a devastating toll on the lives of West Australians. But how did thousands of men re-settle into civil life, despite being irrevocably altered by the war they had endured? How did their civil leaders respond to what Crowley has described as their 'first physical and emotional experience of modern warfare'?

This paper considers the response of the Western Australian and Commonwealth Governments to the issue of repatriation as an emotional 'debt of gratitude' that must be repaid to its returned soldiers. This emotional response was echoed and supported by the society into which the soldiers returned. In the creation of employment and of education and training, with particular and specific attention being given to 'maimed men', this debt of gratitude defined the method and motivation for schemes of repatriation across Western Australia. This paper will explore the challenges faced by ex-soldiers as they sought to return to their civilian lives, in the context of the wider landscape of administrative and governmental organizations dealing with the task of repatriation.

Michelle McKeough has been working as a Professional Historian since 1998. Among her publications is a history of the W.A Water Police (2001), contributions to Voices from the West End (2014) and various historical journals. She has recently gained a PhD from Murdoch University on three times of crisis in Fremantle; the Bubonic Plague, the Great War and the Depression Era, on which she was invited to present a paper at Oxford University in July 2016

MENZIES, Isa

Australian National University

The Symbolic Horse: Masculinity, Identity and Belonging in Australia

What is the symbolic value of the horse in Australia, and how does it differ from the ways this animal is perceived elsewhere? Does the horse occupy a unique niche in Australia's cultural landscape, or have we built our national equestrian iconography upon imported tropes?

The horse, we are told, is an animal of significance to Australians. From the Silver Brumby, to the 2000 Sydney Olympic Opening Ceremony, to current debates about the culling of Snowy River brumbies, the horse looms large in the cultural imagination of our nation. Yet alongside the uncritical acceptance of this narrative of equine significance come a range of unexplored assumptions about who 'we' are as Australians. For whom is the horse truly significant? And how might we interpret its deeper cultural meaning?

Scholarly work on the symbolism of the horse exists for other cultures, and other historical periods, yet such an approach is yet to be applied to the Australian context. In this paper, I argue that the horse in Australia is a symbol of white masculinity and belonging, underpinned by culturally biased notions of colonisation, and as such serves to both mask and manifest our deepest cultural anxieties. This paper represents a snapshot of my PhD research, which critically examines the horse as an Australian identity narrative.

Isa Menzies is currently completing her PhD through the ANU's Humanities Research Centre. She has spent over a decade working in museums and cultural heritage, both in Australia and internationally. Isa blogs about her PhD research at www.horsesfordiscourses.wordpress.com, and her Twitter handle is @horsediscourse. She is quite keen on horses, despite having an allergy to them.

METTA, Marilyn

Curtin University

Crafting Spaces of Re-imagining through Film and Storymaking: Engaging young people in creative responses and social change

This paper will take the form of a photo essay that weaves together some of the creative ways in which we can engage young people in social activism and change and in reimagining the worlds they live in. I will share my personal, political, pedagogical and activist journeys in the making of the documentary film, *How I Became a Refugee*. The documentary film tells the extraordinary journey of the Ni Chin family from their homeland where they escaped religious persecution from the military government through to Malaysia before being resettled in Perth.

The film, which began as a storytelling project in response to the plight of children and young people living in stateless conditions, has now evolved into a humanitarian, political and educational platform for young people. The film was made to create the spaces of encounters for young people to imagine and craft their own creative responses to the issues facing asylum seekers and refugees in Australia and globally. The key to the re-imagining we need in Australia, I believe, lies in young people themselves.

Dr Marilyn Metta is a feminist academic at Curtin University. Her debut documentary film, How I Became a Refugee, was a finalist at The International Academic Forum (IAFOR) Documentary Film Award (2015) and the winner of Awards of Recognition at three prestigious international film competitions. Marilyn's the founder of Mettamorphosis Inc. a not-for-profit organisation working to raise awareness and funds for displaced children and young people.

MIDFORD, Sarah

La Trobe University

Reimagining the Anzac Narrative: Hero Worship and Ancient Greek Cult Practices

The Anzac narrative, although exclusionary and clichéd, continues to lie at the heart of Australian national identity. This paper demonstrates how its authors have drawn upon cultural and religious practices from ancient Greece to attain and maintain this position and how, as a civil religion, Anzac appeals to a broad cross section of Australians. It will establish that the nation, searching for a venerable past, elevated soldiers to the status of ancient warrior heroes, ultimately shaping a cult of Anzac reminiscent of ancient Greek ancestor hero cults.

The close proximity of Gallipoli to the site of the legendary Trojan War ensured that, from the outset, Anzac soldiers were likened to ancient Greek warrior heroes. After the Great War ended, the idealised image of the Anzac soldier based on ancient warrior heroes endured, but was coupled with ideologies from fifth-century BCE Hellenic democracies, which venerated soldiers who died in service to their state so their deeds were remembered by their countrymen for generations.

Ancient Greek culture and religion is re-imagined in Australia through the Anzac narrative. This re-imagination serves to connect Australia to Europe through a longer story of war, humanity and society, despite their enormous geographical separation. Better understanding the strong ties the Anzac narrative has to the Western tradition will facilitate a better understanding of how this story has become so powerfully associated with Australian identity and what the future of the narrative might hold.

Sarah Midford is a Lecturer in the School of Humanities and Social Sciences at La Trobe University. Her research focuses on the cultural impact of war in history, literature and commemorative processes, and connections between the ancient and modern worlds. She is particularly interested in the Anzac narrative and the ways in which it draws heavily on classical ideas, texts and aesthetics, and contributes to Australian national identity. Sarah's PhD, from the University of Melbourne, examines ways in which classical narratives were drawn upon when composing the Australian Anzac narrative.

MILLNER, Carol

Curtin University

No trace of a girl: Re-imagining the immigrant past

On January 19, 1898 Kate Teehan disembarked from the S.S Wolloomoolloo at Fremantle. She and Kitty Page, who arrived here in 1901, are but two out of the thousands of single women who came to Western Australia from Great Britain between 1849 and the early 1900s and about whom little is known.

This paper describes a re-imagining of their stories; a creative research journey towards a piece of short fiction that unsettles the dominant narrative of single female immigration, that is - good but poverty stricken lass boards a ship for Australia where she works briefly before marrying well. While this narrative accurately describes the trajectory of Kitty Page it fails to encompass the experience of Kate Teehan, an immigrant woman, multiply marginalised by gender, class, illiteracy and poor mental health.

My research into the experience of immigrants to Western Australia is informed by notions of 'unbelonging', 'multiple subjectivity' and 'tactical hybridity'.

Carol Millner has a BA (Hons) in History and a Masters in Theatre. Her short stories have been published in a range of anthologies and journals and her poetry collection, Settling was last year short listed for the inaugural Dorothy Hewett Award. Carol is currently a PhD. student in Creative Writing at Curtin University.

MILLS, Carol

Curtin University

They came by boat: Demonising of the coconut tree through literature and landscapes of national identity

Classical Western fiction, in particular, the writings of authors such as Daniel Defoe, Robert Louis Stevenson and Robert Ballantyne have assisted in the construction of the mythical tropical paradise. In Western culture, the tropical paradise is a colonial myth focusing on an encounter with an environmental “other”. An important symbol or sign for the paradise narrative is the distinctive tropical vegetation and the coconut tree.

Tropical vegetation is also native to much of northern Australia and the islands within the Great Barrier Reef. Over the last two decades however, there has been a systematic removal of coconut trees from national parks by planning authorities in Queensland on the grounds that the trees are not native but “came by boat” and were planted as a food resource (despite conflicting evidence that the coconuts are native to the areas being targeted).

Potteiger and Purinton (1998, p.252) posit that landscapes are important aspects in identity formation that locates “self” and “community” and are, “stories people tell themselves and others about themselves.” My creative practice (memoir) engages with landscapes as narrative and character. In this paper, I explore the links between narratives and landscapes of national identity, through the demonising of the coconut tree. I argue that park planning, in relation to coconut trees, is based on xenophobic constructs of place rather than originating from scientific evidence. I posit that, to re-imagine an inclusive Australia, we must also consider our landscapes and place myths because it is these which inform stories and tell us about ourselves.

I am a PhD candidate in creative writing and cultural studies at Curtin University. I am in the process of writing a memoir and exegesis that explores the relationship between stories, storying, place and lived experience.

MITCHELL, Glenn

ORGAN, Michael

University of Wollongong

Re-imagining Sandon Point

When a housing development at Sandon Point north of Wollongong NSW obliterated country that has spiritual, political and economic significance for generations of indigenous people, the consequences were dramatic. Protests and court cases followed. This paper explores loss by imagining life at this place long before land clearing and concrete pours took place.

The paper draws on the destroyed evidence of early indigenous life, written colonial accounts, paintings and drawings as well as indigenous memory. It argues that the evidence courts and developers rejected as central to Sandon Point's indigenous history, has contributed to its contemporary definition as a significant indigenous place.

When objectors took the housing project to court, proceedings uncovered significant evidence that affirmed extensive indigenous life at Sandon Point. However, loss of indigenous heritage was not confined to the construction of houses. Building work uncovered evidence of indigenous history hidden for hundreds of years. However, it failed to stop building work and while it was in the public gaze for a time, it is now locked away in various government agencies.

Glenn Mitchell is a Senior Lecturer, School of Humanities and Social Inquiry, University of Wollongong.

Michael Organ was the first member of the Greens elected to the House of Representatives and his election drew in large part on the Sandon Point controversy.

MITCHELL, Glenn

LEE, Henry

University of Wollongong

The Many Ghosts and Tales of Mt Kembla: Re-imagining a New History of People and Place

The dominant narrative of Mt Kembla, a small Wollongong mining village, celebrates two themes. One is the opening and development of its coal mine and the triumph of business wealth and profit. The other is death and disaster when the mine exploded in 1902 killing 96 men and boys. Central to the former is Ebenezer Vickery, prominent mine owner and member of the NSW Legislative Council who had secured investment from London financiers of more than £100,000 in the 1880s. The latter is driven by folklore, myths and legends, in which the fate of Micky Brennan, a young wheeler whose body was never found, remains prominent. Theories and conjectures about his death form one of many intimate stories that underpin and sustain memories of this mine disaster.

This narrative however obscures a larger history. The everyday lives of Aboriginals living in and around Mt Kembla are lost; the small economies they developed are ignored; the loss of land, identity and community that exceeded the death toll and property damage of the mine disaster is overlooked; and the stories told by these people are more substantial in content and history than Micky Brennan's 'ghost' stories. With the Aboriginal narrative, we have a dispossession that exceeds the mere taking of land.

This paper re-imagines life in and around Mt Kembla in the years 1880-1902. Its original re-imagining of historical evidence and accounts will construct not only a new historical narrative that re-evaluates the celebratory accounts of mining capitalism, but will create a new history with Aboriginal people central to the story.

Glenn Mitchell is a Senior Lecturer, School of Humanities and Social Inquiry, University of Wollongong.

Henry Lee is the Academic Program Manager, UOW College and is the co-author with Stuart Piggin of the major work on the Mt Kembla mine explosion, The Mt Kembla Disaster

MUECKE, Stephen

University of New South Wales

A Fragile Civilisation

This project argues for the usefulness of the concept of civilisation, while testing the resilience of the various Australian institutions that support the ways of life that are cherished here.

Civilisation can be neither taken for granted, nor remain singular or uncontested. Yet in the way we imagine the future for our descendants, it is built into the everyday running of education, the law, science and engineering, and the arts. These institutions are constantly being reset and reconstructed for imagined futures.

The Latin-derived word 'civilisation', while wrong for Australia because of the implication that the civitas, the city, is a fortress against barbarians, can be recuperated in two ways.

First, it has to be argued that Indigenous Australia constitutes a viable civilisational heritage. This is a point that has to be argued because of the continuing prejudice that civilisation is associated with Western modernity and its technologies. This argument concludes that the 'Indigenous Modern' is possible, while also asserting, with Bruno Latour, that westerners have never been as modern as they think they are.

Secondly, civilisation can be recuperated not by rising to the defence of enlightenment values as taken for granted, but by specifying how the institutions that negotiate such values can be rebuilt. Here the delicate political concept of 'reform' needs analysis, as it is wielded by conservative governments to cut public funding from public utilities.

Faced with a future of major environmental crises, 'civilisation itself' (as they say) 'will be under threat'. But in Australia we have little idea what ours is, as a complex heritage of various traditions, starting with Indigenous ones. Civilisation is too readily returned to cultural or racial categories (as in Islamic or Jewish civilisation) leading to Huntington-like clashes. Instead, the focus here is more usefully on the collective value of public institutions as defenders of civil behaviour and common resources, including the resources usually called natural.

To avoid the pitfalls of the concept of civilisation, we might have to take the ecological step of imagining the future Australian citizen being 're-naturalised', a process in which the natural and the civilised are no longer in opposition.

Stephen Muecke is Professor of Ethnography in the Environmental Humanities Program at the University of New South Wales, Sydney. Recent publications are The Mother's Day Protest and Other Fictocritical Essays (Rowman and Littlefield International, 2016), a special edition of New Literary History ("Recomposing the Humanities—with Bruno Latour"), 2016, and a new edition of Paddy Roe's Gularabulu: Stories from the West Kimberley, (UWA Publishing, 2016).

MURN, Molly

Flinders University

Writing on Thresholds: An Australian Postcolonial Poetics

This paper considers the aesthetic and material concepts of the threshold as they figure in contemporary Australian poetry, and examines how the threshold can be a productive and generative space in Australian poetics. The metaphor of the threshold as a point of entry or beginning, place of transition, place of exit, rite of passage, or liminal space, speaks to the writer's imagination as a location of potent creative power. It is here, on the threshold, that a writer gestates ideas, follows the call of the initial creative impulse, and brings her words forth to be shaped. During this (w)rite of passage something new is made. For a writer, being on the threshold is at once a place where she can thresh out ideas (receptive), and is also the site of creative acts (generative).

Yet the threshold is not only a metaphor for the creative process, but is a liminal space where certain kinds of knowledge can be sensed in passing. The word 'liminal' literally means '[to occupy] a position at, or on both sides of, a boundary or threshold' (OED). In an Australian postcolonial context, the threshold as a productive space in literature or art is particularly resonant because of the kinds of terrains that may be crossed and spoken across the threshold—the productive capacity of the middle ground.

This paper will discuss specific works by Yankunytjatjara/Kokatha poet Ali Cobby Eckermann, Iranian-Australian poet Ali Alizadeh, and Australian poet Andy Jackson that inhabit the threshold as both an unsettled and productive space in contemporary Australian postcolonial poetics. Writing on the threshold, these poets are engaged in re-imagining.

Molly Murn holds a Masters in Creative Arts, and is currently a PhD candidate in Creative Writing at Flinders University. Her poetry has won several awards including a commendation in the Overland Judith Wright Poetry Prize for New and Emerging Poets. Molly was the recipient of a Varuna Publisher Fellowship with UQP in 2013 for her novel the Heart of the Grass Tree.

MURPHY, Ffion

NILE, Richard

Edith Cowan University, University of Western Australia, and James Cook University

Abjection, Fear and Humiliation: Albert Facey's War 1915-1981

Twenty-one-year-old Private A.B. Facey returned to Australia from Gallipoli in November 1915. According to his bestselling memoir, published decades later, the young soldier had been severely wounded in an offensive against the Turks on 19 August. Transferred to the Australian base hospital in Egypt, Facey spent three weeks convalescing before being sent home to Perth for 'rest'. He never returned to the war and was discharged in June 1916. Facey's memoir claims that his wounds had healed before he arrived home, but that he 'felt there was something amiss deep down inside.' This feeling persisted for the remainder of his life. Military and medical records reveal that Albert Facey had not been seriously wounded in August 1915. Rather, he had suffered 'nerves' from the time of his brother Roy's death in an explosion on 28 June. *A Fortunate Life* depicts Roy's dismembered body and burial along with fifteen other dead: 'Roy was in pieces ... I can remember carrying a leg—it was terrible.' *A Fortunate Life* also depicts the 'hard, smelly and nauseating work' of retrieving decomposed corpses from no-man's land during a ceasefire called for that purpose on 24 May. Drawing on new historical and textual evidence, our paper seeks to re-read Facey's life-story in terms of war and emotions, specifically: abjection, fear, and humiliation.

Ffion Murphy is a Senior Lecturer at Edith Cowan University. Her publications include books, chapters, articles and a novel, Devotion. She is currently investigating aspects of recuperative writing relating to the First World War.

Richard Nile is Professor of Australian History at James Cook University and a Senior Honorary Research Fellow at the University of WA. His current research investigates the 'silent literatures' of the First World War.

MURPHY, Rashida

Edith Cowan University Perth

Migrant Women – storytelling and memory

This paper examines, through a narrative of creative practice, the emotional impact of voluntary migration or forced exile on women from India and Iran who migrated to Australia from the 1970s to the present day. As an immigrant woman myself, I am interested in the complexities of migration and exile and the stories that women tell of their experiences of living in a 'safe' country such as Australia.

Over a four-year period, I conducted research that captured the responses of a small group of Indian and Iranian women to specific written texts. I was interested in whether they thought these texts accurately represented their multilingual selves and bicultural belongings.

This paper is based on my PhD research, which culminated in a published novel titled *The Historian's Daughter* as well as an autoethnographical essay, which examines the power of storytelling as a framework for thinking about the world. I am aware that my personal experiences of race, identity and sexual violence have impacted on the way I write. It is these experiences, supported by theoretical research and an extract from my novel, that I offer in the context of providing insights into broader cultural issues within specific immigrant communities in Australia. I believe that the inclusion of women's stories, particularly those of trauma and abuse, must be foregrounded in any exploration of cultural and diasporic memory. Drawing primarily on the work of Said (1978, 1993, 1999, 2001), Bhabha (1990, 1994), Caruth (1995), Kuhn (1999), Metta (2010), Reed-Danahay (1997), Ellis (2004) and Mohanty (2004) this paper contributes to current debates in Australia about identity, refugees and immigrants.

Rashida Murphy has published her short fiction and poetry in various literary journals and anthologies, in Australia, India, U.K and U.S.A. The Historian's Daughter was shortlisted in the Dundee International Book Prize in 2015 and is published by UWA. Currently she is an editor at Westerly and Books Editor at Cafe Dissensus. Rashida has a Masters in English Literature and a PhD in Writing from Edith Cowan University. After a short-lived career as a pen seller, Rashida taught ESL and Writing for several years before undertaking her PhD. In 2016 she won the Magdalena Prize for feminist research for her thesis which includes the novel The Historian's Daughter. She lives in Perth with her husband and visiting wildlife.

NEUENFELDT, Karl

University of Newcastle

Reclamation and Celebration: Kodangu, a Torres Strait Islander Album of Ancestral and Contemporary Music

This research documents and analyses a recording project for the album *Kodangu*, recorded by The Custodians, Torres Strait Islanders linked to Mabuyag Island in Australia. Members of the Bani extended family are recognised as traditional owners on the island and the eldest member of the band is heir to the sole surviving hereditary headman lineage in the Torres Strait region, which lies between Australia and New Guinea.

The Custodian's music commingles ancestral music handed down the generations from pre-colonial times and contemporary music written by band members, sung in the traditional language, Kala Lagaw Ya, and Australian English.

Drawing on the theorisations of Durán, Hall, Frith and Halbwachs, the article explores how The Custodian's recording project strives to preserve ancestral music and also address contemporary issues — such as historical influences, language retention, cultural protocols and communal copyright — via digital technology and a Western music production aesthetic.

Karl Neuenfeldt trained in Anthropology (MA-Simon Fraser University, Canada) and Cultural Studies (PHD-Curtin University, Australia) and has been active as a music researcher, producer and performer. In 2009 he received the Sound Heritage Award from the Australian National Film and Sound Archives for his musical collaborations with Indigenous communities. He is also co-producer of two ARIA Award winning albums by Torres Strait Islander elder and singer-songwriter Henry 'Seaman' Dan. He is part of a music production team that has recorded numerous albums with Indigenous communities, groups and soloists. Karl is currently an Associate Professor (Conjoint appointment) with the University of Newcastle's School of Creative Arts.

NEWMAN, Peter

TEFERI, Zafu

Indian Ocean Settlements

Across the Indian Ocean region there are many informal settlements with very little infrastructure like power, clean water and sewerage. Our research shows that they do however have very strong community life in these settlements and they do not like the way high rise replacements destroy that whilst giving them basic services. Contemporary strategies for addressing informal settlements have shifted away from large-scale slum clearance and relocation, which have been proved to cause considerable social disruptions. The approach favoured today is in situ upgrading and improvement, with the aim of integrating low-income communities into their broader urban contexts. There may be something unavoidable about this: there are so many informal settlements around the world and many of them are so big and so old that it is becoming unrealistic to think of getting rid of them entirely. In Perth, the last boom has led to an amazing increase in solar energy and we are also good at small scale water and waste systems, especially in Indigenous settlements and mining camps. It is possible to re-imagine a future for the Indian Ocean region's informal settlements where WA urban professionals can help provide new technologies for energy, water and waste that are small scale and can fit into each of these settlements without having to bulldoze and rebuild them. Can Perth urban professionals learn from our experiences and take these opportunities to create a new way to build emerging cities without large centralised energy, water and waste?

Peter Newman is the Professor of Sustainability at Curtin University and Director of Curtin University Sustainability Policy (CUSP) Institute. He is on the Board of Infrastructure Australia and is a lead author for transport on the Intergovernmental Panel on Climate Change (IPCC). His books include Green Urbanism in Asia (2013), Resilient Cities: Responding to Peak Oil and Climate Change (2009), Green Urbanism Down Under (2009) and Sustainability and Cities: Overcoming Automobile Dependence with Jeff Kenworthy which was launched in the White House in 1999. In 2001-3 Peter directed the production of Western Australia's Sustainability Strategy in the Department of the Premier and Cabinet. In 2004-5 he was a Sustainability Commissioner in Sydney, advising the government on planning and transport issues. In 2006/7 he was a Fulbright Senior Scholar at the University of Virginia, Charlottesville. In 2014 he was awarded an Order of Australia for his contributions to urban design and sustainable transport.

Zafu Teferi is a town planner and a PhD student at Curtin University Sustainability Policy (CUSP) Institute, where his research explores informal settlements and how they can become better places to live.

NIAZ, Nadia

The University of Melbourne

My Australias

My Australias presents the multiple, overlapping, intersecting countries that make up my experience of Australia. The project consists of a suite of prose poems that map my migration to and life in Australia as a very privileged female migrant of colour. The poems deal with different issues that come up regularly, such as being brown in white Australia, being multilingual in a country that constructs itself as monolingual, being 'from' nowhere and everywhere but being required to locate myself for the satisfaction of others, what being a non-believing Muslim makes me in this 'secular' country, how being from a former British colony but settling on occupied land makes me complicit with its rightful owners' disenfranchisement, and how the decision to migrate, to adopt a new country as my own and claim to be 'from' somewhere for once, compels me to engage with it politically and socially in a way that I was never really able to with Pakistan or any of my other homes.

The critical underpinnings of my work lie in my PhD research on constructions of nationality and ideas of belonging. Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza* is a major influence on the creative exploration of my experience as someone who has spent her whole life in between identities, cultures and languages.

Dr Nadia Niaz is an academic and writer who lives in Melbourne and grew up travelling the world. She received her PhD in Creative Writing and Cultural Studies from the University of Melbourne (Evolving Multilingualisms: Third Culture as a Window on Multilingual Poetic Practice), where she teaches Creative Writing in the School of Culture and Communication. Her areas of interest are multilingual creative expression, particularly in poetry but also other written and spoken forms, the practicalities and politics of translation, and language use among third culture kids and other globally mobile cohorts. Nadia was a co-editor of New Scholar's 'Belonging Issue', a special edition produced as the culmination of the Belonging Project, an interdisciplinary forum for the interrogation of the concept of 'belonging' initiated by the Australia Centre at the University of Melbourne. Nadia's own writing has appeared in Strange 4, Text, Mascara Literary Review, Cordite, and Alhamra Literary Review. She is the recipient of a 2016 Wheeler Centre Hot Desk Fellowship for the completion of her first novel.

NICHOLLS, Christine

Flinders University

Re-Viewing the “Doctrine of Discovery”: A Visual Journey through the early 19th Century Baudin and Flinders Voyages to Australia

In this presentation, the visual artworks and other visual documentation of the Baudin- and Flinders-led expeditions to what is now known as Australia will be critically analysed through the prism of the visual artworks created by the artist-scientists on board the respective ships. It will be argued that despite the fact that the two leaders' interpretations of the Doctrine of Discovery were inflected by differences in national approaches to colonial activity, neither approach genuinely appreciated the depth of Indigenous knowledge about the environmental, geological, zoological and botanical particularities and idiosyncrasies of the lands on which these Indigenous inhabitants had been living for millennia.

The persistence of the 'doctrine of discovery' will be reviewed in the context of present day Australia. The resilient, long-running notion of the 'discovery' of Australia is still rehearsed in many Australian classrooms daily. It will be argued that there is still considerable work to be done in terms of re-imagining Australia's colonial history before the limitations of such Enlightenment thinking is transcended.

Dr. Christine Nicholls is a writer, curator and Senior Lecturer in Visual Arts and Australian Studies at Flinders University. Beginning in early 1982, Christine Nicholls spent more than a decade living at Lajamanu, a remote Warlpiri Aboriginal settlement in the Tanami Desert of the Northern Territory, where first she worked as the inaugural linguist at Lajamanu School. In 1984 she took up the position of Principal of the local bilingual school, also playing an instrumental role at the beginning of the contemporary visual art movement at Lajamanu. Later she was called as a witness in the Royal Commission into Deaths in Custody, and is cited in that report.

In 1993 Christine began working in Australian Studies at Flinders. In 1993 she was also invited by the Federal Government to be an Expert Examiner for the Federal to examine requests for the export of rare Australian artworks to other countries, a responsibility that she still holds.

In 2004-2005 she held the position of Professor of Australian Studies at the University of Tokyo, following which she became a full-time carer for several years, later taking up a position working at the University of Adelaide exclusively in the MA in Art History delivered jointly with the Art Gallery of South Australia, returning to Flinders two years after that. Since 2014 Christine has been working in Visual Arts at Flinders University, while retaining earlier connections with Australian Studies.

Christine has published nineteen books for children and adults, all of which have won significant prizes, including that of joint winner the 2001 prize best visual art book to be published in this region. She is currently the Australian Editor of two high circulation visual arts magazines – Asian Art News and World Sculpture News - both based in Hong Kong. At present Christine is working on more books about aspects of Australian Indigenous art and languages. She has an established online presence and is sought after as writer and speaker. In 2015 she published four books with Macmillan Education Australia, each with a print run of 50,000 copies. These books are being used in the rollout of the national curriculum in Australian and Aboriginal History.

NILE, Richard

University of Western Australia

“The historian’s craft and the art of time travel across broadcast, print and digital cultures.”

Concluding his recent exploration, *The Art of Time Travel* (2016), Tom Griffiths observes a temporal or grandfather paradox pertaining to the study of history: “we never return to exactly the same present from which we left ... in the course of our quest we find that we, too, have changed.” This condition of transformation serves to destabilise Griffiths’ opening suggestion that “Professional time travellers have to know intimately the culture and coordinates of their own time—so that they can get back to it!” Returning to the present can have the effect of challenging and even overturning age-old assumptions. Yet, professional historians are not the only time travellers. Anna Clark’s *Private Life Public History* (2016) argues that historical consciousness may exist independently of any connection to professional history. Identities, communities, and public and popular culture can be far more influential. In this paper, I interrogate contemporary Australian history as an exercise of remembering both forwards and backwards through narrative and storytelling across broadcast, print and digital media.

Richard Nile is Professor of Australian History at James Cook University and Senior Honorary Research Fellow at the University of Western Australia.

NOLAN, Maggie

Australian Catholic University

Reading Alex Miller's Landscape of Farewell

Alex Miller's *Landscape of Farewell* (2007) is one of many novels published in the first decade of the twenty-first century that attempts to deal with the question of relations between Indigenous and non-Indigenous Australian, which I refer to as 'fictions of reconciliation'. Like all such novels, Miller's *Landscape of Farewell* takes significant risks, especially given novel's narration of a massacre of settlers by Indigenous Australians based on a historical massacre that took place in Queensland in 1861. But is about more than just about massacre: it is a multi-dimensional novel, which has been read by Australian scholars in numerous ways; as an inquiry into the writing of history and fiction; as an exploration of the legacies of the past; as a meditation on guilt, aging and friendship. *Landscape of Farewell* might also be considered a crossover, being both literary and relatively accessible in style and narrative. So, how have non-academic readers come to grips with this complex novel? And what relation do their readings have to existing academic readings? This paper attempts to answer these questions drawing on focus groups with five book clubs from Melbourne to Darwin who had read and discussed the novel as part of their monthly program. Through an analysis of this data, this paper will consider the role of reading in reconciliation, and the extent to which the community of readers that book clubs represent offer alternative ways to make sense of contemporary Australian literature.

Maggie Nolan is Deputy Head of School and a senior lecturer in the National School of Arts at Australian Catholic University. She researches representations of race in Australian culture, and cultures of reading, and has published in these fields. She is currently a co-editor of the Journal of Australian Studies.

NUTTER, Lynda

THOMPSON-WHITE, Jill

Edith Cowan University

Ancient Chinese Observatories Revealed in Australia

In 2003 A.D., Nutter visited a registered Aboriginal Heritage site (file 4335) in the Helena Valley near Perth, W.A. while researching Aboriginal elder Jubaitch; described as the last full-blood of the Kangaroo tribe of Perth (Carter, 2005). As there was no tradition of dry wall building among local Aboriginal people, this site's structures raised the questions: what was the site's purpose, and who built its structures? In 2015, Nutter concluded the site was one of four Yuan Dynasty astronomical observatory locations in Australia, constructed to observe the A.D. 1275 transit of Venus from southern hemisphere 'sister sundial' locations by visionary multicultural teams under Chinese leadership.

Her research has been followed by Thompson-White since 2003. In 2015, when dimensions, features, trigonometry and other spatial relationships between these four Australian sites and four others located within China's ancient territories seemed to confirm Nutter could reveal an alternative history of astronomy and cartography, Thompson-White commenced co-writing and co-presenting with Nutter to present the findings.

Nutter's historical document review methodology required intelligent reading of data. Analysing the perspective of historical documents' authors or illustrators unlocked each document's social production; intention and/or meaning as well as motivation - along with information lost in translation. Each historical document's credibility, provenance and veracity were all checked from varying perspectives.

This presentation will focus on the cultural and cartographic artefacts that assisted in Nutter's identification of the four postulated Yuan Dynasty observatory sites revealed in Australia; placing numerous Chinese artefacts found in Australia into their appropriate context.

Lynda Nutter honed her document interrogation and analysis skills during her investigative research work with author Bevan Carter on his book Nyungah Land Records of Invasion and Theft of Aboriginal Land on the Swan River 1829-1850 (2005). As part of this presentation's research, Nutter studied ancient Chinese history and astronomy. She first visited the Helena Valley observatory site in 2003 and the Gympie observatory site in 2014. Nutter presented some of her preliminary findings at the International Zheng He conference in Melaka in 2010, and co-presented at HEF's IBSSS Global Symposium on Social Sciences in Beijing in 2016.

Jill Thompson-White has a Master of Education and has been a lecturer at Edith Cowan University since 1998. Her past research focussed on the visual arts, ethics, and critical and cultural pedagogy. Her research role with Lynda Nutter has been as a critical colleague and editor when analysing and documenting Nutter's archaeoastronomy research as well as directing her in the complex nature of post-modernist approaches to research. Thompson-White co-writes with Nutter and co-presented with her at HEF's IBSSS Global Symposium on Social Sciences in Beijing in 2016.

NYKIEL, Annette

Edith Cowan University

Re-imagining the Country

There are some quiet, unheroic people reimagining Australia through reimagining the Country. Collaborators from different disciplines and onto-epistemologies are working together to make images and tell stories of big 'C' Country. Country is described by Michael Tawa as "a culturally qualified entity conjoining people, land and myth" (2002).

These are long term interdisciplinary collaborations involving people of the Country, like the relational and artistic collaboration, spanning decades, between Nalda Searles and Pantjiti Mary Mclean; or the artists in roads cross: Contemporary Directions in Australian Art (2012) and the Black White and Restive (2016) exhibition. Cross disciplinary stories are told in the film Synergies: walking together – belonging to country (Stasiuk, 2016); the Desert Lake Project (Martin et al., 2013), and John Wolseley's Heartlands and Headwaters (2015). Big travelling exhibitions like Yiwarra Kuju - Canning Stock Route (2010), Purnu, Tjanpi, Canvas: Art of the Ngaanyatjarra Lands (2012) and We don't need a map (2013) reimage the Country.

Kim Mahood (2000, 2016), Una Rey (2009) and Holly Ringland (2013, 2015, 2016), are writers, quietly telling stories of their collaborations and their relationships to the Country. These stories begin to fill what Rey describes as a "critical vacuum" (2014) "more significant than the work ... [the collaborations] ... generate" (2014). Mahood, Rey and Mandy Martin also paint the Country, individually and collaboratively. This emerging, critical body of work reimages Australia.

This paper looks critically at the stories and art of some of these creative people and how they reimagine the Country through their imagery.

I am Annette Nykiel: a bricoleuse, practising artist, critical thinker and practice-led researcher. A PhD candidate in the School of Arts and Humanities at Edith Cowan University in Perth, Western Australia. I have moved between and worked in urban and remote areas of Western Australia in a variety of roles for many years. My work is held in the John Curtin Gallery as well as other private collections. I have exhibited in a variety of spaces and galleries in Perth and regional Australia.

OLIVER, Bobbie

Curtin University

“Honour and Praise we are jealous of giving to him who in danger works hard day to day” – memorialisation and industrial disasters in Western Australia

One of Perth's most significant memorials stands behind Parliament House at a site named Solidarity Park. A 3-metre high brick column, surmounted by the 'triple 8' symbol, it commemorates Mark Allen, a 23-year old union official who was killed while inspecting an unsafe worksite in East Perth. There are several memorials to workers at Solidarity Park, but most Perth people know nothing of the site or its significance. In contrast, it would be hard to find anyone who does not know where the State War Memorial is, or be aware of at least some of the suburban cenotaphs.

According to the website, Monuments Australia, there are 26,917 monuments currently recorded in Australia. Although the list is incomplete, it catalogues over 100 memorials to the Boer War alone, compared with 95 commemorating industrial accidents, of which six are listed for WA.

This paper asks why are there so many memorials to active service personnel compared with those commemorating the deaths of industrial workers. While the numbers killed in the two World Wars eclipse any or all work fatalities in Australian history, in Western Australia alone, between 1943 and 2010, 657 people were killed in mining accidents, which is more than the total number of Australian servicemen who died in either the Boer or Vietnam Wars. In the 21st century to date, 50 miners have been killed in WA, more than the total Australian fatalities in the Afghanistan War – there are already at least ten memorials to these soldiers. Additionally, thousands (both miners and family members) have died (and will die) as a result of mining-related diseases. At the time of writing this abstract, three workers were killed in Perth in two separate accidents in one day.

In the *Westralian Worker* of 14 September 1900, Jabez Dodd (later a Member of the WA Legislative Council) published a poem, comparing the 'honour' bestowed upon 'the soldier who fights for a living/whose trade is to conquer, to wound and to slay' with that accorded to the miner. 'But honour and praise we are jealous of giving /to him who in danger works hard day to day'.

In the spirit of Dodd's poem, this paper asks why is so little 'honour and praise' given to miners and other workers in dangerous industries, while it is lavished upon 'the soldier who fights for a living'? It aims to put the militaristic fervour that has been gripping Australia in recent years in perspective.

*Bobbie Oliver is Associate Professor of History at Curtin University, where she teaches and researches in Australian and labour history. Her most recent book is *The Locomotive Enginemen. A history of the WA Locomotive Engine Drivers', Firemen's and Cleaners Union* (Black Swan Press, 2016).*

O'MAHONY, Lauren

Murdoch University

Metafiction, Book Clubs and Aboriginal Identity in Anita Heiss's 'Koori Lit' Novel Tiddas

This panel presentation offers close readings of three contemporary Australian Indigenous fictional texts – Anita Heiss's *Tiddas* (2014), Ellen van Neerven's *Heat and Light* (2014) and Tony Birch's *Blood* (2011) to highlight the dexterity with which these authors approach the writing of Indigenous subjectivities. Bringing their own disciplinary perspectives to bear—literature, creative writing and Indigenous studies respectively—the panellists show how these texts compel reflection on the conventional theoretical approaches to understanding the way Indigenous authors write Indigenous subjectivities. Combined, these papers argue that the selected fiction emphasises Indigenous subjectivities as multifaceted, diverse and complex.

This paper discusses Anita Heiss's novel *Tiddas* (2014) as a metafiction text that prompts readerly reflection on narrative structure, textual interpretation and subjectivity. Anita Heiss is a prolific Australian author who uses her writing to engage readers with aspects of Aboriginal culture (Heiss 2012, 214). *Tiddas*' utilisation of metafictional devices encourages readers to reflect on the narrative qualities of contemporary Australian fiction, particularly those that represent Indigenous culture. Metafictional texts utilize one or more devices to position readers to reflect on who writes fiction, what they write and the interpretation of written texts. Patricia Waugh (1984) explains that metafiction is "writing which consistently displays its conventionality, which explicitly and overtly lays bare its condition of artifice, and which thereby explores the problematic relationship between life and fiction" (4). *Tiddas* is premised on a group of friends who meet regularly to discuss works of contemporary Australian literature. The characters' varying interpretations of each novel reinforce the polysemic nature of fictional texts and the subjective nature of meaning-making. The group members' negotiated reading practices position *Tiddas* readers to reflect on their own interpretation and response to the novel; readers consider their understanding of the novel, and they may wish to seek out the fictional works discussed by the *tiddas* group or even propose that *Tiddas* be utilized for their own book clubs. Heiss's novel therefore utilizes numerous metafictional devices to engage readers with contemporary Australian culture and literature, including Aboriginal and non-Aboriginal subjectivities, within and beyond its pages.

Lauren O'Mahony is a Communications and Media Studies Lecturer in Murdoch University's School of Arts. Her PhD focused on the narrative conventions of romance and feminism in Australian chick lit. She teaches units in media studies, audience research and the evolution of screen culture. In 2013, Lauren won a Murdoch University Vice-Chancellor's Teaching Excellence Award.

O'NEILL, Cate

University of Melbourne

Disrupting the archive with counter narratives

The 2011 Universal Declaration on Archives places increased responsibility on recordkeeping professionals to lead the design and development of archival systems which better protect and respect citizen and human rights. At the same time, archival scholarship has been increasingly exploring the ways in which records and archives have been powerful tools for both promoting and extinguishing human rights. With calls for archival processes, systems and institutions to be re-figured around recognising, representing and enacting multiple rights in records, this panel will explore those re-imaginings and their potential contribution to social and historical justice and reconciliation for marginalised communities in Australia.

My presentation relates to a project exploring interdisciplinary approaches to help Care Leavers tell new stories about their lives. It will look at 'Counter documents' – a concept taken from narrative therapy – and their potential as an intervention that opens up possibilities for Care Leavers to challenge and 're-story' accepted narratives about themselves, their families and the history of child welfare in Australia. Given Care Leavers' reliance on institutional records for information that is critical to identity and justice, I will argue that counter documents provide a way to disrupt and re-imagine the official records. Creative and therapeutic storytelling with Care Leavers needs to have an interdisciplinary, collaborative methodology, which ensures that counter documents are appropriately disseminated, managed and preserved.

Dr Cate O'Neill, of the eScholarship Research Centre at the University of Melbourne, is a historian with a love of archives. She is the national editor and research coordinator of the Find & Connect website, a digital history project funded by the Federal Government in the wake of the 2009 national apology to Forgotten Australians and Former Child Migrants. Cate is also the research fellow on the Routes to the Past project, funded by an interdisciplinary seeding grant from the Melbourne Social Equity Institute.

PAISLEY, Fiona

Griffith University

The League of Coloured Peoples and 'The Australians': British Caribbean Politics and Aboriginal rights in the 1940s London

Seeing Australia from elsewhere has provided a powerful adjunct to critique: humanitarianism in the interwar years offers a case in point, illustrating how white liberal agendas have been implicated in imperial agendas. In this paper, I turn instead to a concern for Aboriginal rights in Australia expressed by the League of Coloured Peoples, a Black and South Asian organisation based in London which sought independent Dominion status for the Caribbean. In previous years, their president, Harold Moody, had spoken at the British Commonwealth League to Dominion women about racism on London's streets, and he corresponded with Mary Montgomery Bennett, one of the Australian women activists who spoke about Aboriginal conditions at its annual conferences during the interwar years.

Over several months in the 1940s, Aboriginal Australians came to prominence in the LCP's public campaign for improving the conditions of all peoples living under settler/colonialism, and for the end of the 'colour bar' in the US and Britain. Aboriginal conditions were represented by the League in a series of articles appearing in its Newsletters, pamphlets printed and sold for little cost. These were written by Chas Collet, a lawyer from Jamaica, who was also a member of the Australian Sub-Committee of the Anti-Slavery and Aborigines Society initiated by Edith Jones a decade earlier. My paper argues that anti-slavery and colonial reform agendas shared across these organisations placed Aboriginal Australia in direct comparison with other colonised peoples in the British Empire in ways that have yet to be fully investigated.

Fiona Paisley is a cultural historian in the School of Humanities, Languages and Linguistics and Social Science at Griffith University and a member of the Griffith Centre for Cultural Research. She holds an Australian Research Council Discovery Grant on Anti-Slavery and Australia which looks at the uses of international and national 'slavery' and 'anti-slavery' narratives in liberal humanitarian concern about settler colonialism in interwar to 1950s Australia. Her books include Glamour in the Pacific: Cultural Internationalism and Race Politics in the Women's Pan-Pacific (2009); The Lone Protestor: AM Fernando in Australia and Europe (2012); and Across the World with the Johnsons: Visual Culture and American Empire in the Twentieth Century (2013) with Prue Ahrens and Lamont Lindstrom.

PALMER, Jane

University of Southern Queensland

A seeing and feeling research practice: proposing a new direction for Australian research in Asia

More-than-disciplinary experiential and reflexive research has the potential to bring about a new direction in the way Australian researchers approach the study of Asia. This paper argues that, rather than discipline-based critiques, or even interdisciplinary 'area studies', Australian research on/in Asia needs to begin on the ground and outside disciplinary boundaries, in order to develop an understanding of inquiry as always relational. Inquiry is based on, but in the process changes, Australian constructions of Asia and vice versa, and the way that Asia is represented in research writing. An immersive 'walking-to-think-with' research by Australian scholars would encourage a more tentative, open and reflexive approach to discipline boundaries and the researcher's relationship with 'the field' of Asia.

It is argued furthermore that these new representations will adopt a different, more cosmopolitan sensibility and carry a literary or poetic force that transcends disciplinary conventions and reaches a more diverse audience. For Australian scholars, reading Asian writing, collaborating with Asian scholars, and developing creative writing skills are all part of representing more nuanced and complex understandings that emerge from new forms of research inquiry in Asia.

Based on ethnographic research undertaken in Aceh, Indonesia, the author's experience in learning the language, geography and history of one part of Indonesia through talking, walking and being present is used to explain the potential for an embodied, seeing and feeling research practice beyond the purposivity and representational conventions of discipline-based research.

Dr Jane Palmer is a Research Fellow at the Institute for Resilient Regions, University of Southern Queensland. She has degrees in philosophy and architecture, and a doctorate from the Institute for Sustainable Futures, University of Technology Sydney. Her doctoral research was based on ethnographic fieldwork in Indonesia, and she has since been appointed to research fellowships at the University of Newcastle (Australia) and the University of Southern Queensland to undertake ethnographic projects in regional and remote Australia. Prior to her academic career, she worked for several years in northern Australia with Indigenous communities as an architect and project manager. Her research interests include the use of ethnographic storytelling methods to explore the processes of trauma, grief, resilience and adaptation. Her current projects are focused on supporting communities in South-West Queensland to engage with cultural heritage and explore its connection with wellbeing. Jane has published in the areas of ethics, fieldwork methodologies, futures studies and climate change adaptation.

PHILLIPS, Sandra

Queensland University of Technology

A millennial conversation

My collaborative projects with Aboriginal women are based on conversations and relationships held between each other over decades, I was born into relation with Aboriginal women, two sisters preceded me in and from the womb, our mother raised us, her mother was always close, Nana's mother was part of my oral history. To write and speak and work together as Aboriginal women and also with sisters who are not, is to weigh our words, to anticipate their impact before they land on each other, and these considerations become the engine of the thinking and the writing and the dynamic collaborative relationship. Clarifying, positioning, framing, ordering, identifying, contesting, examining, resolving, leaving open—these are all practices and habits within this complex and important dynamic. Our working and speaking together carries current and past conversations and in the words of Alexis Wright, enables us to become instruments of possibility: "I think one of the great lessons I've learned from many of the important Aboriginal thinkers that I have worked with is that fear comes with our dreams, and if you can learn how to conquer your fear you will learn how to become a fearless dreamer and an instrument of possibility." (Wright, in *Tolerance, Prejudice and Fear*, 2008: 149)

Sandra Phillips lectures in Creative Industries, QUT

PSALTIS, Alice-Anne

University of Queensland

An artpolitical environment: Richard Bell's Aboriginal Tent Embassy

The Aboriginal Tent Embassy of 1972 is the most iconic and enduring symbol of the Aboriginal Rights Movement in Australia. Its continued significance is obvious in Embassy – an ongoing installation by Aboriginal Australian artist and activist Richard Bell. In exploring Bell's contemporary re-imaginings of the Aboriginal Tent Embassy, this paper takes the Embassy beyond the local context in which it has largely been understood, and instead interprets it as an evolving artpolitical environment of globally familiar symbolism.

The concept of an artpolitical environment is traced to the Marcus Garvey movement of the early twentieth century, and contributes to what the French philosopher Jacques Rancière defines as the distribution of the sensible. In combining both theoretical frameworks, this paper provides a significant contribution to our understanding of how black political aesthetics performs as a global phenomenon. It maps this phenomenon from Garveyism to the Black Power movement of the 1960s and 1970s, revealing how black activists have long crafted powerful systems of identification that intersect politics and aesthetics as a means of promoting social change for oppressed communities around the world.

This paper firstly explores how the concept of an artpolitical environment can be used to define the Aboriginal Tent Embassy of 1972. It then reveals how Bell takes this environment and enhances it through combining original symbolism with contemporary experiences, interactive discussions, and provocative statements. Finally, it explores how Bell's Embassy adopts an additional dimension as it travels around the world, connecting and interacting with different people and communities who have suffered similar experiences. The paper particularly focuses on Bell's collaboration with African American Emory Douglas (former Revolutionary Artist and Minister of Culture for the Black Panther Party).

Alice-Anne Psaltis graduated with a Bachelor of Arts Honours (Class I) in Art History from the University of Queensland in 2015 and was also awarded the Donald Tugby Prize for Art History. She currently works as Public Programs Officer at the UQ Art Museum.

RAVENSCROFT, Alison

La Trobe University

Labouring together, or labouring apart?

While collaboration between Indigenous and non-Indigenous people can be conceived of as a labour we do together towards a shared project, collaboration might also be thought of as a mode of cross-cultural encounter that works with our differences and which holds generative possibilities because of the tension produced out of these differences. That is, a pulling apart as well as pulling together, working with our different positions, knowledges and needs to produce energy, frisson. This, then, is an approach to collaboration organised not (only) around what we can do together but also what is produced from our apartness, our distinctiveness one from another, and where it is difference that allows the work to gather force to itself. But the wonderful paradox of this work, what might be its most valuable contribution to a decolonising project, is that the differences we thought we brought to the project shift and morph and are remade in the work.

Alison Ravenscroft is in English at La Trobe University, Melbourne.

RENDLE-SHORT, Francesca

RMIT University

The magic is in the handling: writing a periautography of place

Clay remembers. Country remembers. Pentridge Prison, and the land it was built on, sits in a timeless zone, between the past, the present and the future. This sort of location challenges a linear construct of time, which is what makes the site so conducive to ritual work. Eades, Latham and Rendle-Short come together on this panel to 'bend time' around place, memory, hauntings, and story. Working both creatively and theoretically, through the site-specific lens that is Pentridge, this panel charts notions of 'handlability', poetics of cartography, hauntologies of place, ritual, and sacred space.

You've never been to Pentridge before. But you're going there now. You're at the door, at the threshold of stonewall. Blue gate. (Second person.) You see towers, pressing in. Watching. Witnessing it all. Now this. This space between not going and going you feel at the back of your throat, in the faucet of your groin, curdle of vein. Between breath going in; breath coming out; in the pause. In vinyasa they say this is where your strength comes from. You wonder.

If we think of 'dark writing' or the 'dapple of things' as the 'discourse of the sublime' (Carter 2) and periautography as 'a genre of writing in which the writing of self (auto) [is] identified with the writing of what lies about (peri)' (44) – importantly how it is written – then this paper or presentation is a slow, emergent poetic cartography of that which is lost and found. Or found, then lost. It documents change. It converses with the body. It explores creatively Barbara Bolt's question of 'handlability' – the magic is in the handling – as it relates to tacit knowledge, performative thinking, improvisation, language, and the 'generative potential of process' when making (Bolt 31). This endeavour is unsettling, when thought about in the context of Pentridge, replete with not knowing, grief, and loss; all that is oblique, off centre. It is a 'search for something that cannot be put into words – how could it be otherwise' (Rendle-Short 6)? Indeterminacy. Queer. It steals (stills) the heart.

*Francesca Rendle-Short is an award-winning novelist, memoirist, essayist and poet. She is author of the acclaimed memoir-cum-novel *Bite Your Tongue* (Spinifex, 2011), *Imago* (Spinifex, 1996), and the edited anthology *The Near and The Far* (Scribe, 2016). Her work has appeared in anthologies, literary journals, academic journals, online and in exhibitions including Best Australian Science Writing, *Killing the Buddha*, *Overland*, *Bumf*, *Rabbit*, Margaret Lawrence Gallery, Queensland Historical Atlas and *The Essay Review* (Iowa). Her artwork is in the collection of the Queensland State Library. She is an associate professor at RMIT University, co-founder and co-director of non/fictionLab and WrICE (Writers Immersion and Cultural Exchange).*

RENES, Martin

University of Barcelona

“Alexis Wright’s The Swan Book, sovereignty and the in/hospitable text”

This panel will look at three Australian texts created across different genres and assess how they engage with Indigenous-Australian ontology and sovereignty. Janie Conway Herron will analyse the novel, stage adaptation and television series *The Secret River* as to how each may (not) enhance an expression of Indigenous intellectual and cultural sovereignty. Martin Renes will discuss Alexis Wright’s *The Swan Book*, locating the novel’s textual territory within a Derridean reading of hospitality that asks non-Indigenous readership to acknowledge and respect Aboriginal difference. John Ryan will discuss the Indigenous science fiction series *Cleverman* as to how film may rewrite Australia’s unacknowledged Enlightenment heritage and so enhance the options for recovery of Indigenous agency and social justice. Using a cultural and postcolonial studies perspective, the three papers aim to highlight that the debate on Australianness cannot take place outside a space that acknowledges Indigeneity as a founding pillar of Australian identity.

Set on the traditional country from which Alexis Wright’s mob, the Waanyi, have been displaced in the process of colonization, *The Swan Book* (2013) recovers, maintains and reinvents the cultural memory and spiritual connection of Wright’s “distant illusionary homelands” (TSB: 4) through storytelling. Like its prequel *Carpentaria* (2006), it adapts the iconic Western epic form to create an Indigenous sense of community emanating from country and its embodied cultural practices. I will argue that Wright’s fiction can be seen to operate on the uncanny edges of cultural tradition and performance, beckoning towards Aboriginal incommensurability with mainstream understandings of material reality while actively engaging with, and soliciting the non-Indigenous community. Such incommensurability is intended to create a discursive space and place where Aboriginality can come to terms with itself, and achieve a sovereignty of mind and body within and without the larger framework of the Australian nation–state. Adapting Derrida’s deconstruction of hospitality (“Hostipitality,” 2005: 6-9) to my purpose, I argue *The Swan Book* only turns hospitable territory when its alterity, its ‘other’ internal logic is respected. Indigenous incommensurability cannot be assimilated on the premise of its ontological denial but must be acknowledged as coexistent and engaging with Western paradigms of knowledge, even if it solicits and denies the latter’s bases of interpretation. In what results a case of mental native title, of intellectual sovereignty, European/mainstream readers can only befriend the other text provided they observe the house rules of the Indigenous host text, that is, it’s inalienable right to forge and define its own content and structure.

Martin Renes holds a PhD in English Literature from the University of Barcelona and lectures at its Department of English and German Studies. His main area of interest is the study of film and novels from a postcolonial point of view within the larger framework of Cultural and Australian Studies. He co-directs the University of Barcelona’s interdisciplinary Observatory: Australian Studies Centre, through which he co-edits the journal Coolabah and he is the current Chair of the European Association for Studies of Australia, EASA. He has also co-convened congresses on Australian Studies in collaboration with similar centres at Southern Cross University NSW, Curtin University WA, and the University of Tasmania: <http://www.ub.edu/dpfilsa/>.

RISEMAN, Noah

Australian Catholic University

“Gay Australian Servicemen in Vietnam: Some Preliminary Observations”

Although it was not until 1992 that the Australian government repealed the ban on lesbian, gay and bisexual (LGB) military service, it has long been known that LGB men and women were among the ranks of earlier forces. Recent studies from the US, UK, Canada and Australia have uncovered documentary and oral history evidence about gay and lesbian service personnel in the Second World War, exposing the complex ways they constructed their identities and navigated military culture and law. Where there has been less research is on the experiences of gay men in other conflicts.

This paper examines the experiences of Australian servicemen in Vietnam who either realised they were gay/bisexual, or were questioning their sexuality. Drawing on preliminary research – primarily oral history testimonies with gay and bisexual Australian Vietnam veterans – this paper demonstrates the strength of “the closet” and how the hegemonic masculine military culture affected these men. The paper also examines critical differences with gay American servicemen, for whom there was a gay subculture operating in Vietnam. In contrast, many of the Australian men did not act on their sexual urges in Vietnam, but instead underwent a difficult process of coming to terms with their sexuality upon their return to Australia.

*Dr Noah Riseman is an Associate Professor in History at Australian Catholic University in Melbourne. He researches the history of marginalised social groups in the Australian military. He is the author of *Defending Whose Country? Indigenous Soldiers in the Pacific War* (University of Nebraska Press, 2012) and co-author (with Richard Trembath) of *Defending Country: Aboriginal and Torres Strait Islander Military Service since 1945* (University of Queensland Press, 2016). This paper derives from new research on the history of Australian LGBTI military service in the post-Second World War era.*

ROBERTS, Matthew

Reclaiming the Future

There is a significant movement in Western political systems that seeks to reclaim a perceived national identity. This is evident in the recent Brexit vote and the populist rise of Donald Trump in the USA. Australia has its own discontents in this area flying under the moniker of 'Reclaim Australia'. At its core, beyond the politics, this is an idea about identity.

I will present a short piece about my experience as an ex-South African who has moved to Perth, Western Australia. My mother passed away some eighteen months after we arrived here. The experience includes the way my father missed the 'old country' but then came to embrace Australia as his home. My own path was different. My accent was truly in-between and I had a love of my old country that had changed greatly in ways that I would only come to understand at a later time (We left when I was ten-years-old in 1989). I returned to South Africa in 2010 and saw many of the people who wanted change, stuck in the past that they often spoke out against (in private – they were not active advocates for said change). I realised that the past that I fantasised about had gone, and the future that I hoped for (for South Africa) was a difficult path.

Through this memoir and a supporting exegesis, I will look at the current state of Australia and what a future that recognises its past, but seeks to move beyond it, might entail.

Matthew Roberts has recently completed his PhD in creative writing - poetry. His work centres on the experience of illness and its expression through poetry.

ROBERTSON, Francesca

NANNUP, Alison

Edith Cowan University

Koodjal jinnung: Research that looks both ways through Nyoongar and Western eyes

Koodjal jinnung (looking both ways) is an emerging research method that explores themes looking simultaneously through traditional Nyoongar and modern Western lenses, searching for resonances that support both communities going forward together. Batchelor Institute (2007) first defined this approach as a shared learning journey within a philosophy of education that embraced Indigenous and Western knowledge traditions in a context of respect, tolerance and diversity. Koodjal jinnung uses a synergistic combination of existing research methodologies and techniques from the qualitative arena including co-operative inquiry and research of narrative. One research project using this method is complete, outputs include a documentary film *Synergies*, walking together belonging to country, a book and an academic paper. Three other research projects are underway.

This presentation explores some of the conceptual challenges of using koodjal jinnung in four different research contexts. These include different ways of perceiving and articulating the world, different notions of time and in the valuing of memory. Western science, underpinned by Cartesian philosophy, is about seeing objects, Traditional Nyoongar knowledge is about signs, story and relationships. In Nyoongar culture ideas about time concern the koora koora (the long time ago) and the present or experienced time. Western ideas about time are constructed as flow from the past into the future. For Nyoongar people culture is retained in memory, articulated by narrative, an individual is also a conduit of culture. Westerners have relied on the written word, memory has become a personal space, and so dies with the individual.

Dr Francesca Robertson is a Senior Research Fellow a Kurongkurl Katitjin, Edith Cowan University's Centre for Australian Indigenous Education and Research. She is Chief Investigator on the projects discussed in this presentation.

Alison Nannup is a Nyoongar woman currently studying a Bachelor of Indigenous Languages and Linguistics at Batchelor Institute and Charles Darwin University. She is a Research Assistant on the projects discussed in this presentation.

ROBERTSON, Rachel

Curtin University

The Essay as Bricolage

This panel of three creative writing academics examines contemporary Australian creative writing, including our own work, to identify some of the hybridised forms and genres emerging in response to the social and cultural dilemmas of our time. Collectively, the panel makes the case that creative explorations of social dilemmas offer a distinctive space for contemplation and a distinctive body of knowledge. We also suggest that Australian creative writers are now making use of broken or hybrid narrative and poetic forms in order to respond to their encounters with fragmentation and multivalency.

The literary (or personal) essay as a genre has a long and illustrious history, with English language writers from Virginia Woolf and Charles Lamb to Joan Didion and Phillip Lopate building on the work of Montaigne to explore social or literary issues in a personal voice. In Australia, the essay has been gaining popularity over the past decade, and has been used to explore some of the pressing issues of our time, including crises around environment, identity and 'Australian-ness'. New types of essay are also being written; experimental and lyric essays harness the transgressive nature of the genre and take it further, adopting 'found' forms and proceeding through juxtaposition, contradiction and allusion. This paper will examine how Australian writers (such as Quinn Eades writing on transgender experience or Threasa Meads on post-traumatic recovery) are transforming the genre in order to explore the fragmentation and complexity of contemporary life and a post-modern understanding of relational subjectivity. The essay starts from one question and moves, not to an answer, but to another question. In the essay as bricolage, a series of textual encounters and disjunctions perform a re-imagining of identity and ask questions about Australian identity.

Rachel Robertson is Senior Lecturer in the Communication and Cultural Studies Department at Curtin University, Western Australia. She is the author of Reaching One Thousand (Black Inc, 2012), which was shortlisted for the 2013 Australian Biography Award and was winner of the 2008 Calibre Australian Book Review Essay Award. Her work has been published in journals such as Westerly, Island, Griffith Review, Axon: Creative Explorations, and Life Writing. Her research interests include creative writing pedagogy, Australian literature, critical disability studies, ethics, memoir and narrative non-fiction.

ROBINSON, Janean

DOWN, Barry

SMYTH, John

Murdoch University and University of Huddersfield

Re-imagining public education and confronting inequality.

'Inequality both creates and magnifies ignorance'.

This paper invokes the voices of two young people (Yasmin and Paul) who were interviewed over the course of three years during an ethnographic study of transitioning from high school to searching meaningful work (Down & Smyth 2010). It has become common practice to find fault in the young people themselves if they are unsuccessful in this quest rather than considering them as vulnerable in a precarious and shrinking job market. The voices of Yasmin and Paul bring with them understanding and debate about what is happening and hindering young people in their struggle to graduate from high school.

I use the writing of Dorling (2011; 2014) and Slee (2011) to argue that within affluent countries like Australia, where schools are encouraged to compete through high-stakes testing and league tables, a selection and streaming process eventuates which handpicks students most likely to improve school inspection and examination performances. Yasmin and Paul did not meet these selection processes.

By disregarding young people because they are not performing to specific academic levels, or behaving or engaging in particular ways, is discriminating and denies them a basic right to a wholesome and fulfilling education and rewarding adult life. I use the voices and profiles of Yasmin and Paul to speak back, advocate and re-imagine a more equitable and socially just schooling and society.

Dr Janean Robinson graduated as a secondary school teacher in the late 1970's during a time of relative democratic freedom as a teacher of socialist conscience in Australia. She found herself struggling to maintain this relationship as the culture of teaching and education became more restrictive during neo-liberal reform experienced in her work throughout the 1990's. She finally discovered university, which fortunately intersected with her unearthing critical social theory. She has been advocating for the social justice of teachers and students ever since.

ROE, Amanda

University of Queensland

The NDIS, human rights and re-imagining an inclusive Australia

The National Disability Insurance Scheme (NDIS) has been described as a once in a generation reform that will benefit all Australians and the 22-billion-dollar scheme is in the process of being progressively rolled out across most of the country. Some of the fundamental design questions in the NDIS are how can reasonable and necessary support assist people with disability to move toward “an ordinary life”, and how can the NDIS contribute to people with disability becoming more included in mainstream social and economic life. The key concepts attached to this are those of self-direction, choice and control.

As the roll-out is about to begin here in Victoria, the findings of the recent Senate Inquiry into Violence, Neglect and Abuse against People with Disability represents only the pointy (and appalling) end of the marginalised status of people with disability in this country. The current system of disability care and support lacks oversight and accountability, despite, in Victoria at least, a Charter of Human Rights, a Disability Services Commissioner and the legislated role of the Department of Human Services to ensure that people with disability are treated with dignity and respect. With its promotional banners of inclusion, choice and control, how will the NDIS be able to deliver anything different for people with disability?

Dr Amanda Roe is a graduate of the University of Queensland. She works for a human rights organisation in Melbourne which promotes the rights of people with disability and also teaches in an undergraduate course in Australian Studies at Monash University.

ROLLS, Mitchell

University of Tasmania

'Other Peoples, Different Bush'

For many older settler Australians, the essence of what it is to be Australian is found beyond the urban environment. It is here, in what is colloquially referred to as 'the bush', where the wellspring of Australian values is said to be found, including our virtues. 'So much that is good in us comes from the bush ...', Don Watson opines in his most recent book (*The Bush* 2014, 369). As is well known, most of us do not live in 'the bush' however defined. This has always been so. Presenting a greater challenge to dated but resilient notions of Australianness is our rapid demographic changes, and increasing recognition of Indigenous sovereignty. Different peoples are bringing different understandings to their encounters with 'the bush', and how they exploit the resources they find changes accordingly.

This paper begins with a description of an unreported conflict in the 1990s over the use of a seaside rock platform between a recent immigrant group and a small resident population. It then discusses in brief the interaction of two other immigrant groups with a particular version of 'the bush', then preliminary survey results revealing Chinese understandings of 'the bush'. The relevance of this is twofold. Mundanely, the attitude of Australia's diverse cultures to and their interactions with 'bush' settings are of significance for the management of these areas. More imaginatively, where and how our sense of the essence of Australianness manifests needs rethinking, for 'the bush' as its repository is unlikely to endure.

*Dr Mitchell Rolls is senior lecturer and Head of Discipline (Aboriginal Studies) in the School of Humanities, University of Tasmania, Hobart, and president of the International Australian Studies Association. With a background in cultural anthropology, he works across disciplines to draw attention to the contextual subtleties underlying contemporary cultural constructions, identity politics and related postcolonial and settler colonial exigencies. He has published widely on these issues. His most recent monograph (co-authored with Associate Professor Anna Johnston) is *Travelling Home, Walkabout Magazine and Mid-Twentieth-Century Australia* (Anthem Press, 2016).*

RYAN, John

Southern Cross Distance Education School

“Peripheral Visions: education and belonging through Aboriginal Australian films”

This panel will look at three Australian texts created across different genres and assess how they engage with Indigenous-Australian ontology and sovereignty. Janie Conway Herron will analyse the novel, stage adaptation and television series *The Secret River* as to how each may (not) enhance an expression of Indigenous intellectual and cultural sovereignty. Martin Renes will discuss Alexis Wright's *The Swan Book*, locating the novel's textual territory within a Derridean reading of hospitality that asks non-Indigenous readership to acknowledge and respect Aboriginal difference. John Ryan will discuss the Indigenous science fiction series *Cleverman* as to how film may rewrite Australia's unacknowledged Enlightenment heritage and so enhance the options for recovery of Indigenous agency and social justice. Using a cultural and postcolonial studies perspective, the three papers aim to highlight that the debate on Australianness cannot take place outside a space that acknowledges Indigeneity as a founding pillar of Australian identity.

This paper explores the implications to the ongoing Enlightenment (and unenlightenment) project when contextualized within an Aboriginal Australian ontology where the space occupied by human beings is characterized as one of intricacy, timeless connectedness and belonging. I draw on the recent work of Indigenous Australian education theorists including Yin Paradies and reference several recent television and online initiatives to argue that these texts by Indigenous producers, writers and their teams of actors and crews offer Australian educators opportunities for meaningful and positive teaching about agency and social justice where the links between texts and real life assist us to read real life with dispassionate accuracy. Principal to my discussion is an analysis of the science fiction series *Cleverman*, an indigenous co-production between Australia, Aotearoa and the Sundance Institute screened in Australia this year. I see texts such as *Cleverman* that are writing about black people, black peoples' stories as useful spaces for reconsidering Australian identity in the context of education.

John Ryan is Head of English at Southern Cross Distance Education School, NSW. He has published widely in the field of human rights education most recently, “Peacebuilding education: enabling human rights and social justice through cultural studies pedagogy” with Baden Offord. In 2011 he was a member of the NSW Higher School Certificate English Exam Committee.

RYDEN, Anne

Curtin University

What's loss got to do with it?

We use the term, 'lost in translation' in a variety of contexts, implying that the process of translation from one language to another robs the original work of something unique. But what if translation enhances the original work as well as delivering it to vastly different audiences? What if, instead of diminishment, translation adds value, richness and deeper understandings to the text and enables us to re-imagine it in new contexts. In this panel three literary translators demonstrate the ways in which translation enables us to re-imagine the text and its contexts, reaching across cultures to build new understandings.

For the translator, the process of translation will always be one of gain – it is simple maths: you start with one text and end up with two. But there is a lot more to it than that. While the product may be judged a loss, draw, or gain relative to the original – a judgment often tied to the value placed on the language and culture of the original text arbitrarily measured against the language and culture of the translated text – the process of translation cannot help but offer gains. That process places the translator in a liminal space that is neither other nor self; not away and not home. To spend time in this space is a unique privilege reserved for those who have experienced living and being in more than one language – that is, a space occupied by about a quarter of Australia's population. This paper will try to tease out some of the insights from the liminal space the translator occupies to show the enormous gains that are up for grabs when two languages enter into a dialogue with one another.

Anne Ryden is a Danish-English translator and lecturer in Professional Writing and Publishing at Curtin University where she currently teaches and supervises undergraduate and post-graduate students in the areas of writing, editing and publishing. She has a BA (Honours) in literature and cultural studies, and a DCA from Curtin University in literary translation. She grew up in Denmark (Europe), lived and worked for several years in England, the Faroe Islands and France before migrating to Australia some 20 years ago. She continues to negotiate her identity and sense of belonging across two languages, two cultures and two families.

SAMANI, Shamim

Curtin University

African 'Women at Risk' in Australia: Beyond the Vulnerabilities of Refuge

As a signatory to the 1951 United Nations Refugee Convention and the 1967 Protocol as well as other human rights treaties, Australia maintains its obligations to assist people in need of resettlement in another country. In sharing this responsibility of protection with the rest of the international community, the country's humanitarian program annually allocates about 12% of visas to Women at Risk (DIAC, 2010). Reflecting the allocation, 1052 visas were granted to women under this category in 2013-2014. The top five countries of birth for women granted these visas were Afghanistan, Iraq, Myanmar, Congo (DRC), and Eritrea. The program caters for female applicants and their dependents who are subject to persecution or are people of concern to the UNHCR, living outside their country without the protection of a male relative, in danger of victimisation, harassment or abuse because of their gender. A lot of studies have uncovered the vulnerabilities of these women as disenfranchised along intersectionalities of gender, race and developmental demographics. While these are undeniable given the circumstances in how they come to Australia, their resilience in becoming the agents of their own change are often subsumed under the more discourse of powerlessness. This paper looks at the context of displacement of women and their dependents in Africa. In tracing their relocation to Australia, it examines the opportunities taken up by women to move beyond the vulnerabilities of refuge to be agents in the settlement process.

Shamim Samani completed her PhD in the area of gender and development. In her current appointment, she manages a range of higher education equity outreach projects. She is also a University Associate at Curtin University Sustainability Policy Institute (CUSP), as well as a Research Fellow at the Centre for Muslim States and Societies (CMSS), University of Western Australia where she received a Research Development Award to conduct a study on gender diversity in the workplace. She has worked on various equity and inclusion research projects and is currently on the WA Culturally and Linguistically Diverse (CaLD) Public Sector Employment Strategy Reference Group established to guide the development of a strategy in relation to CaLD employment in the WA public sector. She has worked and volunteered in WA community organisations to promote diversity and social justice.

SAMANI, Shamim

Curtin University

Shifting Boundaries of Gender Roles

In 2015, United Nations launched 17 Sustainable Development Goals to transform our world. Such a multifaceted transformation requires diverse approaches. Considering different ways of knowing and being is both critical and involves many challenging elements in this process. The panel will explore aspects of the intangible but vital phenomena through contemporary expressions of global spirituality and how this relates to developments in policy, science, education, economics, tourism and culture. Topics include a multidimensional approach to community and corporate planning; shifting boundaries of gender roles; valuing the role of folklore in education and in sustainability accounting practices; and emerging spirituality related tourism.

Based on research conducted in Western Australia as part of a PhD thesis, this paper looks at the shifting boundaries of gender relations in Australian Muslim households. It highlights the Islamic stance on the biological differences between men and women as the basis for understanding gender roles and responsibilities. It also uncovers how the ideal influences contemporary Muslim gender relations and the interplay of social and economic factors that impact upon Australian Muslim households in their acculturation in the more liberal Western setting. In order to capture the nuances of perceptions and accounts of how the participants perceive their household gender relations, the primary research uses narrative enquiry as part of its methodology. The findings show that there is variance between the textual injunctions and contextual realities as Muslim women also become providers for the household. While this shows that there is congruence with the mainstream Australian society, it also has implications for how gender equality is approached in a diverse society like Australia.

Shamim Samani completed her PhD in the area of gender and development. In her current appointment, she manages a range of higher education equity outreach projects. She is also a University Associate at Curtin University Sustainability Policy Institute (CUSPI), as well as a Research Fellow at the Centre for Muslim States and Societies (CMSS), University of Western Australia where she received a Research Development Award to conduct a study on gender diversity in the workplace. She has worked on various equity and inclusion research projects and is currently on the WA Culturally and Linguistically Diverse (CaLD) Public Sector Employment Strategy Reference Group established to guide the development of a strategy in relation to CaLD employment in the WA public sector. She has worked and volunteered in WA community organisations to promote diversity and social justice.

SATCHELL, Kim

Southern Cross University

Toward decolonisation: One foot after the Other

In the complexity of a world coming about in one's own time (worlding~reworlding) and in the inertia of everyday life for ordinary people, are latent potentials for ethical action and creative practice. These micro political dimensions are too often fought and lost obliquely on the familiar grounds of disaffection and distraction, as one Dublin graffitist opined 'if you are not confused yet, then you really don't know what is going on'. Often people are so overwhelmed by the cares of the world, to find time to care at all—coining the euphemism of first world problems. Nonetheless, there are two unresolved issues languishing in the background of contemporary settler-Australia's anxieties about change and the future that refuse such a fate. Firstly, recognising Indigenous Sovereignty in a meaningful and practical way, not unrelated to the second, a land and sea ethic that acts as a rapprochement with caring for country.

A sophisticated response to these issues aligns with the pressing issue of climate change and the ensuing ecological crisis of the Anthropocene, given the tenure of the longest surviving culture and the folly of the colonial project. This paper follows in the footsteps of Indigenous writers of place and environmental humanities scholars, thinking through and embodying decolonisation—conceptually and practically, connecting mutual causality with procreative place-making. Considering the role of everyday creative practices such as conversation, story-telling, humour, movement and writing, as the necessary materials to reinvigorate the cultural imaginary and to contest the cultural amnesia that so often dogs these matters.

Kim Satchell is a surfer, poet, writer, and academic based at Southern Cross University (Coffs Harbour) with research interests in creative practice, everyday life, geo-philosophy and the literature of place and ecology. Published in leading academic journals the Cultural Studies Review, Performance Paradigm, Continuum and TEXT.

SHIOSAKI, Elfie

Curtin University

'Reclaiming Indigenous voices in the archive'

"For the archive is not so much a record of the past – although it is that, or does that – as it is the condition of a liberatory future that wants to be made" (Verne Harris 2015).

What does the 'liberatory future' of the archive hold for Indigenous peoples?

New national and transnational narratives of Indigenous political autonomy are emerging which contest and negotiate accounts of Australian history. Archival traces of early discursive activism by many Noongar people in Western Australia contribute to these emerging narratives by amplifying significant Western Australian voices. These archival traces reveal how many Noongar people adapted writing to dynamically engage with an international circulation of ideas and movements and contributed to the construction of a new discourse of Indigenous human rights. Their writing represents a transnational history of an idea and movement, around a century before Indigenous human rights were recognised in the United Nations Declaration on the Rights of Indigenous Peoples (2007). This paper gives greater recognition to the discursive activism of William and Edward Harris, who established the first Aboriginal political organisation in Western Australia, the Native Union, in 1926. Reclaiming these voices contributes to new narratives of Indigenous political autonomy, strength, courage and resilience. This paper argues that recognising and accounting for these narratives 'reimagines' enduring dominant colonial narratives of Indigenous dispossession in accounts of Australian history. This restorative historiography – reclaiming ghosted voices, contents and contexts in the archive – transforms the archive into a dynamic site of intangible cultural heritage for Indigenous peoples.

Dr Elfie Shiosaki is an Indigenous Post-Doctoral Research Fellow at the Centre for Human Rights Education (CHRE) at Curtin University in Perth, Western Australia. She is one of the Chief Investigators of an Australian Research Council Discovery Project which aims to produce the first account of letter writing by Noongar people in the archive in Western Australia from 1860 to 1960. Dr Shiosaki completed a PhD (Political Science and International Relations) on nation-building in post-conflict societies in 2015.

SHNUKAL, Anna

Linked lives: a mid-twentieth century Okinawan community on Thursday Island, Torres Strait, far north Queensland

From the mid-1950s, a decade after the end of the Pacific War with Japan and amid general hostility to the re-introduction of Japanese to Australia, three groups of 'Ryukyuan' – Okinawan 'pearling specialists' – were brought as indentured labourers to the multicultural pearl shelling centres of Darwin (1955), Broome (1957) and Thursday Island (1958). The largest group of 162 arrived on Thursday Island, whose population at the time was about 2,000, of whom almost 70% were Torres Strait Islanders and mainland Aborigines. As Julia Martinez points out, this was the second-last instance of indentured Asian labour in Australia and, not surprisingly, it occurred within the pearling industry, historically exempt from the employment conditions of the White Australia policy. This episode of post-war Japanese-Indigenous relations is almost unknown in both Australia and Japan.

The paper considers not only the political and policy considerations and linguistic sleight-of-hand behind their importation but also the social and economic consequences of their arrival for this predominantly Indigenous Australian region. It uses archival, inquest, newspaper and ethnographic sources to examine the attitudes of the local Indigenous population towards the Okinawans; and, despite stringent official restrictions on the Okinawans' movements, outlines the workplace and intimate interrelationships that linked the two groups. It proposes a constellation of binding features – geographical, temporal, social, linguistic and imaginative – that might be used to define 'community' and asks whether the relatively short-lived Okinawan experiment, generally characterised as a 'failure', resulted in the formation of an Okinawan community on Thursday Island in the late 1950s. Finally, it compares and contrasts the Okinawan sojourn with the island's longstanding pre-war Asian communities: Japanese, Filipino, 'Malay' and Sri Lankan.

Anna Shnukal PhD in Linguistics (Georgetown University), MSc (Georgetown University), BSocStuds Hons (University of Queensland), Certificate in Community History (University of Queensland), BA Hons (Australian National University) began a post-doctorate Fellowship in Sociolinguistics in Torres Strait in 1980. Now retired, she has been a Senior Policy Officer, Queensland Department of Aboriginal and Torres Strait Islander Policy; ARC Australian Research Fellow, Aboriginal and Torres Strait Islander Studies Unit, University of Queensland; Senior Lecturer in Linguistics, Department of English, University of Queensland; and is currently an Honorary Associate, Queensland Museum. She has authored or edited almost 100 books, book chapters, articles, government reports, bibliographies, conference papers, reviews and seminars on aspects of Torres Strait language, ethnography, culture and history and, with a colleague, has just been awarded a grant from the Australia Japan Foundation to research the Okinawan presence in northern Australia.

SHORT, Laura / Remus

Curtin University

This or that? Not for me, thanks: Reimagining non-binary encounters and recognition in Australia.

Human rights discourse centres around freedom and equality. Despite this, people who identify as lesbian, gay, bisexual, transgender, or intersex (LGBTI) are faced with a range of unique and often devastating challenges due to discrimination in broader society. While acceptance of same-gender (lesbian and gay) relationships has increased significantly in recent times, people who do not fit into a socially normative binary definition of sexuality or gender (bisexual and genderqueer) have not reached the same level of recognition. As such, they are more vulnerable to systemic and individual victimisation than those whose sexuality or gender falls within the binary. Yet in the Western world, there is evidence to suggest that this population is significantly larger than the same-gender attracted, cisgender, and binary transgender population combined. This panel presentation will explore the theoretical, historical, and psychological reasons for the lack of acceptance for this population. As members of this population, the presenters will also discuss the unique issues they face and propose strategies to increase recognition for them by encouraging social change and positive encounters across Australia, within a Western Australian context.

Discrimination is most commonly driven by a human discomfort with diversity, and is supported by societal norms and segregations. However, social psychological models suggest that personal encounters can significantly reduce this discomfort and help people to be more accepting. Laura will share their personal story as a person who identifies outside of the sexuality and gender binary.

Remus is a Youth Worker and Psychology student with a background in creative writing. They have broad experience in the community sector, and have been a participant and volunteer at the Freedom Centre for a number of years.

SILVERSTEIN, Jordy

University of Melbourne

'Free the Children': (Re)Imagining the figure of the Child Refugee under a Coalition government

Under the Abbott and Turnbull-led Coalition governments in Australia, groups such as 'Grandmothers Against Detention of Refugee Children' have been formed in order to lobby for the release of asylum-seeker and refugee children from offshore immigration detention centres; the public response to a 2016 High Court judgement on the legality of the detention centre on Nauru focused heavily on the potential return of children to offshore detention; and a group of asylum seeker and refugee children mobilised together to form 'Free the Children Nauru', a space where they can 'speak out and share their dreams and hopes with other children around the world'.

At the same time, child refugees have been used by these governments as bargaining chips in policy negotiations; as ciphers through which to demonise the parenting skills of refugees; and they have been placed in particular forms of detention and imprisonment, both onshore and offshore.

In this way, we can understand that in recent years, child refugees and asylum seekers have acquired specific attention as a group amongst refugees and asylum seekers in general. Variouslly imagined as sites of hope, as requiring care, as pernicious threats, as innocent, as political agents, and as embodying the future, this paper will explore the representations and constructions of the figure of the Child Refugee in Australian public policy discussions since 2013. In doing so, it will work to understand the ways in which child refugees are imagined as being inside, outside, constitutive of, and antithetical to, ideas of Australia.

*Jordy Silverstein is a Postdoctoral Research Associate in History at the University of Melbourne, working as part of the ARC Laureate Research Project 'Child Refugees and Australian Internationalism from 1920 to the Present'. She is the author of *Anxious Histories: Narrating the Holocaust in Jewish Communities at the Beginning of the Twenty-First Century* (Berghahn Books, 2015) and co-editor of *In the Shadows of Memory: The Holocaust and the Third Generation* (Vallentine Mitchell, 2016).*

ŞİMŞEK, Burcu

Hacettepe University

Turkey to Australia and Back: Recognizing loops of migration

The power of personal storytelling has been re-discovered through the new media technologies in the past few decades and widens with diverse social media capacities. Digital storytelling around the world has become one of the leading movements that enabled amateur new media content production through workshop-based storytelling on various themes such as participation, everyday life politics, gender issues and migration. The emergence of the digital storytelling movement in Turkey has become possible through my academic encounters in Australia that resulted in the formation of the Digital Storytelling Unit at Hacettepe University, Turkey, through my PhD study at QUT. Since 2009, the digital storytelling movement in Turkey widens to collect and circulate personal narratives in Turkey and abroad. The experience of running a digital storytelling project in Melbourne in 2014, named Here and There: The Everyday Life of Migrant Women from Turkey Living in Melbourne, enabled me to realize the reverse migration path to Turkey from Australia and structure another project Encounters: Digital Storytelling Between Turkey and Australia Project in cooperation with ACMI and Curtin University Centre for Culture and Technology. The main objective of this project is to track the paths of stories of migration between Australia and Turkey in order to develop an understanding about the micro narratives of everyday life among Turkish-Australian or Australian-Turkish communities. This paper aims to discuss the circular mode of migration that has been happening between Turkey and Australia and back through the analysis of the digital stories in the scope of this project.

I am an associate professor at Hacettepe University, Faculty of Communication, Ankara, Turkey. I completed my PhD with a thesis on digital storytelling and feminist activism at Creative Industries Faculty, Queensland University of Technology, in Australia, in 2012. I have a M.Sc. degree in Women's Studies and B.A. degree in English Language and Literature. I am the founder and coordinator of the Digital Storytelling Unit at Hacettepe University and has facilitated over 50 digital storytelling workshops with various groups on diverse themes since 2009. I was the convenor of "The 5th International Digital Storytelling Conference: Create, Act, Change" at Hacettepe University in 2013. I started my career as a journalist in 1998. Since then I have been involved with storytelling. I am interested in digital storytelling, women studies, oral history and health communication.

SINGLETON, Helen

Curtin University

The Normalcy of Secrets in Second Generation Polish Australian Identity

Three recent Polish Australian biographies - *Once My Mother* (Turkiewicz 2013), *Bloodhound* (Koval 2015), and *Reckoning* (Szubanski 2015), narrate compelling post-war immigrant stories exploring the “little secret of our collective past” (Burstein 2006, citing Celan). These works align with research into the life of my Polish father (1904-1991). Why now? These biographies articulate to notions of the “cosmopolitan turn” (Beck and Beck-Gernsheim 2009) and reflexion on how the transnational social formation of individuals in diaspora communities cross and overlap in the territories of nation-states (Beck 2011). These second-generation stories unravel particular secrets at the heart of family life as a narrative device to throw light on the cross-cultural and inter-generation relationship between personal and social identity, motivations and actions. Together, they highlight a radical transformation in how we think about Australian identity – as individuals and as a national community. They have relevance for diaspora and rising xenophobic nationalism. Szubanski (2016) states that *Reckoning* represents her coming out as a European Australian: “I am a mongrel – like a global international experiment – Polish, Scottish, Welsh, Irish, and Swiss Italian.” For Ulanowicz (2013), the ghost image of photography, with its co-mingling and interpenetration of multiple images, is an apt metaphor for the notion of second-generation memory. This presentation explores how second generation memory unsettles conventional notions of space, temporality, and identity. It is characterised by profound self-awareness, and involves an individual’s recognition of the ways personal identity is shaped by past events not directly experienced (Ulanowicz).

Dr Helen Singleton has a multidisciplinary background in culture, media and society. She has taught, researched, published and advised on diverse business, governance and community culture and communication issues in the context of growing global, national, and local societal interdependencies. Dr Singleton’s work has involved multinational topics focused on the Australasian region including Indonesia, Malaysia, Thailand and Australia. The impact of history and culture on diverse societal identity, values and actions has been at the core of her professional and personal concerns. This deeply embedded concern, which derives from a multicultural Australian formation as the only child of post war Scottish and Polish migrants, now underpins her second doctoral project conceived in two parts: a creative work and an exegesis.

SINGLEY, Blake

Australian Institute of Aboriginal and Torres Strait Islander Studies

'Their god is certainly their belly': Explorer's accounts of Aboriginal foodways in nineteenth century Australia.

This paper examines the construction of Aboriginal foodways within the narrative accounts of travellers and explores to Australia in the nineteenth century. These narratives played a significant role in the way that imperialism and colonialism were conceptualised and understood, both in the metropole and in the colonial site.

Explorers during the nineteenth century cast an ethnographic gaze on the indigenous inhabitants of the continent and provided in-depth descriptions of the manners and customs of Aboriginal people. This gaze, however, was far from neutral and was the product of an imperial imaginary that portrayed Aboriginal people as the antithesis of the 'civilised' European. Food and the manner in which it was consumed became one aspect through which these explorers perceived the degree of civilisation of the peoples they encountered.

The descriptions of Aboriginal foodways were imbued with a wide range of preconceptions of what was deemed appropriate to eat and which often posited the Aboriginal palate as less civilised than the European one. From accusations of eating putrid dogs to imputations of cannibalism, Aboriginal foodways were regarded as inherently inferior. In these accounts the construction of the 'savage' palate became a synecdoche for the whole Aboriginal body and those who ate different foods were regarded as different, sometimes even less than human. These accounts of Aboriginal foodways became part of the broader racist discourse that would serve in the colonial process of discrimination and dispossession of Aboriginal people in Australia.

Dr Blake Singley is a curator of collections at the Australian Institute of Aboriginal and Torres Strait Islander Studies and a Visitor in the School of History at the Australian National University.

SMITH, Warick

University of Western Australia

A tale of two Yemenis, re-imagining Australia from a minority standpoint

Transnational studies discuss a future of increasing cosmopolitanism in an Australia consisting of globally minded citizens with hybrid identities and carrying multiple memberships. However, the convergences of global flows in particular spaces are both embraced and resisted, often resulting in evolving ecologies constituted by polarising formations. This paper compares and contrasts the journeys and experiences of two young Yemeni men during and after their migration to Australia, in order to contribute insights into these evolving social ecologies. Through a comparative case study approach, Shadi, a young cosmopolitan business entrepreneur, who migrated through marriage, and Maged, who made his way to Australia by boat and via Australia's off shore detention centres, narrate their journeys, sharing stories of cultural encounters and disorientating dilemmas. For each young man, what does it mean to be somebody in today's Australia? What does their journey of becoming look like? And how do they work at belonging in a country that contrasts significantly with their country of birth? Looking at Australia critically through the eyes of recent arrivals whose background culture and faith differ from the majority, helps identify possibilities and pitfalls in exploring new ways of imagining an Australia that embraces diversity, promotes freedom and upholds justice.

Warick Smith lived in Yemen for seven years from 2007-2014, teaching English, training teachers and working in administration. During that time, he lived in Sana'a, Taiz and the Mahara, while also traveling extensively across the country. He began his PhD in 2012 with a focus on education practices in Yemen, through Monash University. However, on returning to Australia in 2014, he transferred his candidature to UWA and shifted faculties to Anthropology and Sociology, re-orientating his research towards identity formation processes of Yemeni youth in a globalising world.

STASTNY, Angelique

University of Melbourne

The colonial difference and stereotypical representations of settlers and Indigenous people in school textbooks then and now

As a result of the increasing political recognition of Indigenous people as well as the concurrent historiographical changes since the 1960s, the political relationships between settler and Indigenous people have been reworked in Australian history textbooks. The emergence of this revisionist historiography has put emphasis on contacts and conflicts, and particularly on Indigenous resistance and resilience. These efforts to re-imagine Australia have gained further momentum with Settler-Indigenous relationships being fashioned around the recognition of this history and reconciliation. Has this revised history, or 're-imagining', translated into new modes of knowledge (inter-epistemic discussion) and into a critical shift in the representations of Settler-Indigenous relationships in textbooks? Or have old colonial tropes re-emerged but with new forms? To address these questions, my paper will explore stereotypical representations of settlers and Indigenous people in Australian school history textbooks. My analysis will be based on a selection of history textbooks from the late 19th century to the present. It will focus on representations of the settlers and Indigenous people in both written and visual texts, and will analyse the articulations and recognition of 'difference'. Ultimately, my paper will decentre current concerns about recognition and ask whether 're-imagining' is what is needed to address the 'irreducible colonial difference' (Mignolo 2002) in the political relationships between settlers and Indigenous relationships.

Angelique Stastny is a PhD candidate in Political Science at the University of Melbourne. Her current PhD research focuses on the ways that the political relationships between settlers and Indigenous people are taught in schools in Australia and New Caledonia.

STEAINS, Timothy Kazuo

University of Sydney

Sadomasochism, Non-monogamy, and Richard Flanagan's *The Narrow Road to the Deep North*

Richard Flanagan's *The Narrow Road to the Deep North* makes an unusual comparison between the protagonist Dorrigo Evans's search for genuine love with women, and – through their love of nation – the search by colonial Japanese officers for oneness with 'Japanese spirit'. In this paper, I explore the significance of this juxtaposition and highlight how it allows us to think about relations with 'others'. I borrow from Eric Fromm's psychoanalytical reading of Nazism where he argues that the authoritarian character is defined by a sadomasochistic psychology. This sadomasochism attempts to assuage the fundamental aloneness of primordial loss (separation from the mother) and individuation by domination of, or submission to, the other: as Fromm argues, the sadist is dependent on the other in order to stave off aloneness. The parallels to *The Narrow Road*'s exploration of the Japanese death camps and the construction of the Burma Railway are obvious. But Dorrigo's promiscuous relationships and his search for the dissolution of individuation, through love, reflect a similar desire to meld with the other – his relationships are inflected by a memory of idyllic oneness with the mother in the opening of the novel. While the Japanese officers reject the racial or national other in their love of nation, Dorrigo's fleeting moments of loving connection suggest a relationality with the other that responds to, and re-imagines, the Japanese disavowal of difference. By drawing a parallel between romantic relations and relations with racial and cultural difference, I argue that Dorrigo's love reflects what Kuan-Hsing Chen calls 'becoming others'. That is, identification with others, and the realisation that 'the foreigner is within' (Kristeva). This analysis reflects my interest in mixed racial and cultural positions (like my own): how do they allow us to re-imagine Australian cultural life and its intercultural engagements?

Timothy Kazuo Steains is a PhD candidate in the Department of Gender and Cultural Studies at the University of Sydney. His thesis is entitled, 'Intercultural Becomings: Engaging Japan in Australian literature, cinema, and theatre.' His academic interest centre around Asian Australian and Inter-Asia Cultural Studies.

STEVENS, Catriona

University of Western Australia

Temporary jobs, permanent visas and circular dreams: new migration paths of Chinese nationals living in Perth

This paper examines the disjunctures that exist in Australia between the temporalities of legal status and those of migrants' lived experiences, and explores the relationship between precarity and temporality. Ethnographic research conducted among recent migrants from China living in Perth, Western Australia, with a focus on the female partners of labourers in semi-skilled (trades) and unskilled employment, demonstrates that while migrants may hold temporary or permanent visas, their migration objectives and settlement processes do not necessarily accord with their formal status. Many individuals who arrived in Australia with the intention of quickly attaining permanent residency continue to experience the precarious employment, liminality and family disruption that comes with a prolonged and indeterminate temporariness. Others meanwhile have become permanent residents despite arriving as self-imagined sojourners, employment in Australia very often the next step in a series of temporary labour migrations within China or to other countries in the region. Even after many years of permanent status, however, migrants commonly experience limited subjective belonging in Australia and imagine futures that entail circular patterns of on-migration. This disrupts ideas about permanence that are implied in secure legal statuses and provides evidence of the lasting impact of precarious temporalities.

Catriona Stevens is currently a PhD candidate in Anthropology and Sociology at the University of Western Australia where she is completing her thesis about the lives of trade skilled and unskilled migrants from China working in Perth. Cat is a sessional lecturer at Murdoch University where she has coordinated units on Chinese society, business and language.

STOCKER, Laura

HAEBICH, Anna

MAYO, Rebecca

BURKE, Gary

Curtin University, Australian National University

Baron Charles von Hügel in Australia: botanical exploration as a transnational, transcultural and interdisciplinary endeavour

Our paper explores the legacies and influences of Baron Charles von Hügel (1795-1870), an Austrian aristocrat, soldier, diplomat, explorer and botanist. We develop an interdisciplinary dialogue about von Hügel and contribute to the understanding of botany as a transnational and transcultural endeavour. In 1833-34, von Hügel travelled through Australasia collecting and documenting plants and seeds, many of which he planted in his own gardens and sent to museums and botanical gardens. His well-kept journals provide insights into his experiences and influences. Drawing on the notion of historical epistemology, we explore how von Hügel sought to make sense of the 'strange new world' and the global changes he was witnessing. We discuss the role of plants and botanical exploration in national wealth and empire building during the 19thC. We critically document von Hügel's trip to the Swan River Colony, in southwest Australia, by analysing journal accounts of his botanical findings and his transcultural interactions with the British settlers and indigenous peoples. We examine the possibilities of deconstructing Eurocentric botany and contribute to the decolonisation of species' names by showing their indigenous usage where possible. By examining Rebecca Mayo's exhibition about von Hügel, we also demonstrate how artists use historical information as a means (or tool) to create art in a contemporary context and explore how art draws upon history to reframe or apprehend the present. Finally, we examine the legacy of these transcultural interactions between Austria and Australasia. In his journal, von Hügel describes plants and where he collected them, allowing us to map his research. Using Google Earth as an interdisciplinary platform, we represent in layers: the Indigenous place names existing prior to colonisation; von Hügel's journeys along the Swan River; the geographical range of plant species named by and after von Hügel; and Mayo's reperformance of von Hügel's walks.

Associate Professor Laura Stocker researches and teaches at the Curtin University Sustainability Policy (CUSP) Institute in regional sustainability, coastal sustainability, climate adaptation, and sustainability mapping and planning. She coordinates the Masters in Sustainability and Climate Policy at CUSP. She was Deputy Leader of the Coastal Collaboration Cluster and is now a Member of the Ocean Science Council of Australia.

*Professor Anna Haebich is an Australian writer and academic at Curtin University. Anna is the author of a number of influential and award winning books focusing on Indigenous history and Australia's discriminatory policies, including *For Their Own Good: Aborigines and Government in the South West of Western Australia 1900 to 1904* (1988) and *Broken Circles Fragmenting Indigenous Families 1800-2000* (2000). Her recent publications investigate the personal history of individuals that lived in Western Australia including *Murdering Stepmothers: The Execution of Martha Rendell* and *A Boys Short Life: Warren Braedon/Louis Johnson*.*

Rebecca Mayo is a visual artist and academic. She is currently doing a PhD at Australian National University School of Art and teaches screen-printing at RMIT. Her art practice is informed by science, ecology, history, plants, stories, families and their relationships to each other and to art and culture. Rebecca's work is held in numerous collections including Artbank and the National Gallery of Australia. She is curator of The Dolls House, a small not-for-profit gallery space.

Dr Gary Burke is a researcher at CUSP. He has been an economist, musician and multi-media producer for over 30 years. His action-research at CUSP includes participatory mapping, sustainability governance and sustainability-informed accounting and economic systems.

SZORENYI, Anna

University of Adelaide

Facing vulnerability: Reading refugee child photographs through an ethics of proximity

This panel approaches contemporary challenges of media and representation through frameworks of vulnerability and contested belonging. Examining refugee-themed photographs and films, creative communication practices of interactivity, and conventional news values, the papers examine possibilities for ethical responses to others and for shifting the unequal distribution of belonging. Communicative practices including reading, witnessing and listening focus analysis and politics on relationality in precarious times. The panel suggests that vulnerability is not to be simply overcome, but might be productively unsettled.

This paper discusses refugee photography as a site for exploring ethical relations with the other. Much 'concerned' refugee photography is circulated within humanitarian contexts, and hence incorporated into liberal humanist approaches to representation, understood as 'humanising' and 'giving voice' in order to inspire audience compassion. However, beginning with a liberal individualist framework has led scholars to conceive of humanitarian photography (and media in general) as a project in making audiences care about 'distant others'. Such projects paradoxically tend to reiterate the very structures of differentiation and exclusion they hope to overcome, invoking a universal 'humanity' at the same time as they draw on colonial traditions of representation organized around binary oppositions between privileged viewers and suffering, objectified others.

Rather than stop at condemning such images, this paper will explore the potential for alternative methods of 'reading' them, and in particular the possibilities of responding to photographs through models of ethical encounter based not on distance but on proximity. In her books *Precarious Life* (2004) and *Frames of War* (2009), Judith Butler proposes that injurability and precariousness can be understood as a minimal shared condition of life, and this is not only because all life inevitably leads towards death, but because life is fundamentally social: we live in proximity to one another, and we are exposed to one another's actions. An apprehension of this precariousness of life, in Butler's vision, reminds us that because of this exposure and dependency, we are unavoidably responsible to one other. The apprehension of life as precarious thus acts as a call to ethics.

*Anna Szorenyi has a PhD from the Centre for Women's Studies and Gender Research at Monash University, and lectures in the Department of Gender Studies and Social Analysis at the University of Adelaide. Her work draws on feminist and postcolonial critiques in order to analyse cultural representations of refugees, asylum seekers, and human trafficking, tracing gendered and racialised constructions of victimhood and agency, placing these in the context of colonial and neo-colonial habits of representation, and seeking more ethically productive ways to understand and challenge global distributions of precarity. Currently she is working on a book to be published with Palgrave Macmillan, due out in 2017 and titled *Refugees, Trafficking and the Ethics of Vulnerability: Bordered Compassion*, which investigates the ways in which contemporary international representations of migration crises are constructed in ways which implicitly naturalise and justify increasingly violent border control and exclusion.*

TAMURA, Keiko

Australian National University

From Buttons to Jewellery: Birth of South Sea cultured pearl industry in Australia

In recent years, South Sea pearls with their renowned lustre and size, have been regarded as one of the cultural icons for Australia as some prominent female representatives wear them for important occasions in the same way as Akubra hats for men. Cultured South Sea pearl production in Australia started in a remote bay in the Kimberley region about sixty years ago and has developed into a sizable industry in northern Australia. In the meantime, the pearl-shelling industry declined rapidly in the 1950s with the onset of plastic buttons.

This paper explores how the cultured pearl industry began in Australia against a backdrop of political and economic change in post-Pacific War Australia-Japan relations. It was a story of adventure and endurance for a small group of Japanese pearl technicians and divers who disembarked on the isolated shore in 1956 and established a successful pearl farm. At the same time, it was a story of ingenious coordination by three businessmen from Japan, the United States and Australia who joined forces to start the venture. I will point out that their pre-war ties in the pearl-shell industry were utilised effectively in the new joint venture, both on the ground and in the process of planning. I will argue that the beginning of the cultured pearl industry in Australia demonstrated not only the changes caused by the tumultuous and devastating war, but also the continuing ties between the peoples which were based on trust and respect.

Dr Keiko Tamura is an honorary senior lecturer in the School of Culture, History and Language, College of Asia and the Pacific, Australian National University. She has published widely on Australia-Japan relations, including the Pacific War and its memories and migration. She has conducted research on South Sea pearls as a member of a Japan based research project on movements of people and produce across the seas and national borders.

THOMAS, Mel

University of Western Australia

LGBTIQ Peoples' Ideal of Justice in Legal Education

Our panel seeks to re-imagine schools and universities to be places where LGBTIQ students can thrive. We seek to understand what these places of learning are currently like and what needs to be achieved for the re-imagining to be a reality. The first paper investigates the possibilities for envisaging trans-inclusive and queer-informed pedagogies in high school classrooms. The second paper contributes to how we might achieve human dignity for LGBTIQ people by re-imagining social justice studies. The final paper explores the factors that hinder and enhance the experience of LGBT students at The University of Western Australia.

Human dignity issues should be central to 21st century legal education, as they provide the lens through which students and teachers critically examine the tensions between respecting the body of law, as it exists, and minority group and cosmopolitan conceptions of justice, formerly natural law, that were largely ignored and disparaged by legal positivism and legal education during the 20th century. Fracture lines in justice debates often appear around human dignity as it is discussed by academics, by the general community and minority group communities, such as lesbian, gay, bisexual and transgender, intersex and questioning people (LGBTIQ). These particular groups are particularly significant because they have only recently achieved legal equality (with the full decriminalization of homosexuality and inclusion in the WA Equal Opportunity Act only occurring in WA in 2002). LGBTIQ peoples are now seeking to achieve human dignity, as legal equality of itself does not equate with full human dignity. LGBTIQ students undertaking studies in traditional disciplines such as Law are keenly aware of this fundamental tension themselves – between the 'is' and the moral 'ought' – and appreciate that it is imperative that a coherent and methodical approach to facilitate wider discussion of the human dignity issues affecting their lives is developed. It is also important that future lawyers and professionals are able to learn about LGBTIQ perspectives during their law studies, so that they are adequately prepared to respond to the needs of the LGBTIQ community.

Mel Thomas graduated from The University of Western Australia with a Bachelor of Arts (History) and a Bachelor of Laws in 1996. His first teaching appointment was as a Law and Human Rights lecturer at the West Coast College of TAFE (1996 to 1999). Mel was appointed to The University of Western Australia as Associate Lecturer in the School of Indigenous Studies in 1999 as tutor for Indigenous law students. Mel completed a 50,000 Master of Laws thesis on the history and theory of International Law in 2002 where he argued that only human rights rather than state sovereignty would provide international law with an authoritative and intellectually coherent foundation. In 2009 Mel won the ALTC Award for Teaching Excellence for Indigenous Education, along with Professors Milroy, Bartlett and Morgan.

THOMPSON, Jay Daniel

Victoria University

Predatory Schools and Subhuman Students: A Discourse Analysis of the Safe Schools Coalition Controversy

In November 2015, the Safe Schools Coalition launched All of Us, which they described as a 'teaching and learning resource that aims to increase students' understanding and awareness of gender diversity, sexual diversity and intersex topics.' This initiative has been derided by conservative media commentators and politicians, most notably the South Australian senator Cory Bernardi. According to these critics, All of Us (and, more broadly, the Safe Schools Coalition) prematurely sexualises (and therefore harms) the students it ostensibly aims to protect.

Supporters of the Safe Schools Coalition have, in turn, accused the above-mentioned critics of perpetuating homophobia. This is true, but it also says very little about how exactly schools and students are portrayed in anti-Safe Schools diatribes. Using discourse analysis, I suggest that (within these diatribes) schools themselves are portrayed as sexual predators. These schools are enabling the Safe Schools Coalition to access—and then violate—their students. Students are portrayed as innocent and asexual, though destined to mature into a heterosexual identification—should the Safe Schools Coalition not (homo)sexualise and hurt them first.

In pursuing this argument, I suggest that these critics seem unable to imagine how education could benefit the human rights of students, particularly those who do not identify as heterosexual and/or cisgender. Furthermore, there is a sense that these critics are unable to imagine queer students as being 'human' at all. I draw out that last point with recourse to Judith Butler's work on lives and bodies that matter.

Dr. Jay Daniel Thompson lectures in Professional Writing at Victoria University. He is researching a cultural history of the 'sexualisation of youth' debates in Australia. Dr Thompson's articles have been published in journals such as Sexualities, Journal of Australian Studies, and TEXT, Journal of Writing and Writing Courses.

TIMBERY, Narissa

Monash University

Designing Digital Archival Systems for Community Control

The 2011 Universal Declaration on Archives places increased responsibility on recordkeeping professionals to lead the design and development of archival systems which better protect and respect citizen and human rights. At the same time, archival scholarship has been increasingly exploring the ways in which records and archives have been powerful tools for both promoting and extinguishing human rights. With calls for archival processes, systems and institutions to be re-figured around recognising, representing and enacting multiple rights in records, this panel will explore those re-imaginings and their potential contribution to social and historical justice and reconciliation for marginalised communities in Australia.

The Monash Country Lines Archives is a collaborative, cross faculty program, aimed at working in partnership with Indigenous Australian communities in the 3D animation of the stories that combine their history, knowledge, poetry, songs, performance and language. Accompanying these animations is a rich archive of virtual 3D models and other documentation associated with their design and development. In this presentation, I will discuss the methodologies adopted in my PhD research project to investigate the community requirements and protocols for managing and using this digital archive. The aim is to co-develop a conceptual model based on Indigenous knowledge systems to represent the models in their community context and enable community control of their ongoing dissemination and use.

Narissa Timbery is in the third year of her candidature with the Faculty of IT and Monash Indigenous Centre, Monash University. Narissa's research is titled, Beyond the Animations: an Aboriginal community archival system for virtual 3D models. Narissa is a Koori woman whose family is from the Yuin Nation, on the NSW South Coast. Narissa is passionate about archives that relate to Aboriginal and Torres Strait Islander People's and has a strong desire to connect families and archival material in a way that best suits their needs.

VAN ZELLER, Marcia

Curtin University

Convict labourers or exiles: a question of semantics or substance?

Between 1788 and 1868, some 165,000 convicted felons were forcibly transported to Australia, mainly from the British Isles. Under law, they were considered “convicts” and tasked to perform “convict labour”. A small number of forcible emigrés – such as the Tolpuddle Martyrs from Dorset, the Chartists from Monmouthshire and the Patriotes from French Canada – were sent to Australia to atone for deeds of political insurrection. The French-Canadian rebels (the subject of my historical novel in progress) were transported to Sydney and prospered at Longbottom Stockade, winning privileges and freedoms, operating businesses and securing early release. In their journals and other narratives, they were known as exiles”, not “convicts”.

To understand their ascendancy under duress, I am informed by Edward Said’s assertion that exiles “need to reconstitute their broken lives, usually by choosing to see themselves as part of a triumphant ideology or a restored people” (2000). Were the Patriotes enfranchised by what Said calls the “jealous state” of exile? Were they genuine political dissidents, or ordinary criminals, as some historians allege? Is it correct to ascribe exile status only to political prisoners, or should all forced transportees to Australia be considered exiles, rather than convicts?

Convict history and immigration are important themes that shape Australia’s national identity. I would argue that a deeper understanding of the state of exile can help us contextualise not only our view of past overseas immigration – voluntary and involuntary – but also the dislocation of Aboriginal people from their homelands, and modern-day refugee arrivals into Australia.

Marcia van Zeller has worked as a journalist and professional writer for many years. She obtained a PhD in creative writing at Curtin University in 2015; her thesis consisted of a novel of historical fiction and an exegesis. She performs sessional teaching at Curtin, and has a continuing interest in transnational history and writing historical fiction.

VAUGHAN, Priya

Australian National University

Love & Bile: Audience Responses to Aboriginal Art from NSW

Howard Morphy has observed that art is, essentially, a communicative tool; a way of acting in the world in order to express opinions, attitudes and ways of knowing. The expressive power of art was a recurring theme raised by many of the Aboriginal artists, from NSW, who collaborated with me as part of my PhD research. Here artists positioned their work as a communicative tool, via which they were able to educate, challenge and connect to their audiences, particularly regarding loaded, complex or sensitive political or personal issues associated with their experience of being an Aboriginal person in contemporary Australia. These artists, seeking to engage their audiences, disseminate their work in numerous ways, including via gallery exhibitions and, increasingly, on their own websites and social media pages.

In view of the communicative aim of such artists, this paper focuses on the various responses – excitement, distress, pleasure, anger etc. – of audiences to the works of Aboriginal artists. Taking as its case study the response of conservative political commentator Andrew Bolt to an award-winning work by multi-disciplinary artist Jason Wing (and Wing's counter-response), the paper will explore the way public responses to Aboriginal artworks, articulated online and via print and social media offer a fascinating, sometimes unnerving, insight into particular iterations of Australian attitudes regarding art, nationality, history, race relations and identity. Further, they demonstrate the way social media can act as a shelter for some of free-speech's most unpalatable articulations.

Priya Vaughan is a PhD candidate with the Research School of Humanities and the Arts at the Australian National University. Her research focuses on Aboriginal and Torres Strait Islander artists working across New South Wales. In 2012 she completed an MPhil in Social Anthropology at the University of Oxford, having worked with Bidjigal artists in Sydney's south east.

WALL, Deborah

Voices of Indigenous Australians of Filipino descent: Re-imagining Australia

This paper calls for a re-imagining of Australia by revisiting the history of its relations with its Indigenous inhabitants and Asian neighbours in remote parts of Northern and Western Australia during pre-Federation times. We have compiled stories told by Australian Indigenous descendants of Filipino pearl divers in the nineteenth century that, several generations later, reveal the descendants' more nuanced and diverse approaches to identity taking. Their stories dating from a period of global migration and trade were underpinned by intersections of colonial cultural assertion, foreign missionary endeavours, and early infrastructure economic development before British Australia and Spanish Philippines became independent nations. Their forebears, then collectively called Manilamen during the pearling industry boom in the 1880s, faced challenges to obtaining equal rights with British subjects and securing stable employment and settlement so that some, even after living in the country for decades with their Indigenous families, were disenfranchised and treated as 'aliens'. Indigenous and Asian people experienced the effects of laws that reinforced hierarchies based on race. These laws were indicative of the state's effort to define and assert its sovereignty in times that marked Australia's emergence into nationhood, gradually incorporating people entering the country from diverse cultural backgrounds. I argue that the stories of Manilamen descendants show a more intimate connection between Indigenous Australians and Asians than is presently recognised.

Deborah Ruiz Wall OAM, PhD WSU, BA Journalism UP, BA Hons Sociology UOW, Grad Dip Education STC, Grad Dip Ministry SCD, Grad Cert Applied Aboriginal Studies Tranby Aboriginal College, is a Filipino Australian born in Manila. She worked as a journalist with the Philippine Broadcasting Service in 1970 and as Press Secretary for the Opposition Leader, Matthias Toliman and later for his successor, Sir Tei Abal in Papua New Guinea House of Assembly in 1973. She taught Communication and Social Sciences with the NSW Technical and Further Education from 1975-2004. In 2004, she was awarded an Order of Australia Medal (OAM) for contribution to the community in the areas of social justice, multiculturalism and reconciliation. Her completed oral history projects included Redfern Aboriginal stories and story sharing between Aboriginal and Filipino women in both inner city Sydney and Western Sydney. She began compiling the stories of Indigenous people with Filipino descent in Broome in 2008 and in Torres Strait in 2015.

WATSON, Greg

Curtin University

Re-imagining Australia through storytelling and conversation

If we are to advance the argument that Australia is being re-imagined through intense conversations and inter-epistemic dialogue, it is worth examining what this means in practice, especially as it occurs in people's everyday lives. This is particularly so when practices of re-imagining are framed in terms of an emerging cosmopolitan society because, as Anthony Kwame Appiah argues, cosmopolitanism 'is the name not of the solution but of the challenge' created by the clash between the two ideals of 'universal concern and respect for legitimate difference' (xv). This paper examines how the re-imagining of Australia, particularly through the practices of storytelling, conversation and dialogue, is better appreciated by considering how it functions within the dynamic of cosmopolitanism, understood as the challenge presented by the clash between universal concern and respect for legitimate difference. To examine this, I will explore and discuss three matters. Firstly, the re-imagining of Australia will be explained using the notion of cosmopolitanism, understood not only as a clash between ideals but also as the developing of 'habits of coexistence' (Appiah 2006, xx). Secondly, using this cosmopolitan lens, I will investigate how people interpret their participation as volunteers in local community groups that employ strategies which use the sharing of stories and conversation. Thirdly, I will explore how volunteers' interpretations of their participation in these strategies help and/or hinder how we can continue to develop practices that can contribute to the re-imaging of Australia in local communities.

Greg Watson is a sessional academic at Curtin University in the Centre for Human Rights Education and the School of Media, Culture Studies and Creative Arts. He has an interdisciplinary teaching and research background that includes theology, social sciences, social justice, education and human rights education. Greg gained a MTheol in 2008 with his dissertation, Liberation at the Crossroads: Where Divinity and Humanity Embrace. In 2015, Greg was awarded his PhD (Human Rights Education) for his doctoral thesis, "You shouldn't have to suffer for being who you are": An Examination of the Human Library Strategy for Challenging Prejudice and Increasing Respect for Difference. Greg is the Australia Contact Office for the Human Library Organization. He has two forthcoming chapters to be published on the Human Library.

WHITE, Jessica

University of Queensland

Ecotones: Fruitful Exchanges in 19th Century South-West Western Australia

Geographical research by scholars such as Richard Howitt has illuminated how colonial metaphors of 'frontiers' and 'borders' have informed the political processes that shape Australian geography. Howitt argues for a new way of perceiving the environment that focusses upon edges, giving us, as Lesley Head writes, 'metaphors for the coexistence of Aboriginal and Euro-Australian engagements with land and resources'. One such metaphor is an ecotone, an area of transition between two ecological communities, ecosystems, or ecological regions which tends to be rich in diversity.

Drawing upon this metaphor, this paper explores the ecotone created by interactions between Noongars and European colonists in south-west Western Australia in the 1830s and 40s. Delving into archival records, it highlights Noongars' intelligence, creativity and agency in these interactions. For example, Gallypete became acquainted with botanist Georgiana Molloy and used her kitchen for cooking.

This approach aligns with Dr Kim Scott's focus upon the strength of Noongar cultural tradition and upon Noongars' 'intellectual agility, curiosity, bravery', instead of 'on that ubiquitous cultural device of the frontier, the gun'. In this vein, the paper emphasises that rather than dwelling upon the conflicts of the 'contact zone', there is scope for more scholarship on the richness of exchanges in the 'ecotone'.

Dr Jessica White is the author of A Curious Intimacy and Entitlement. Her short stories, essays and poems have appeared widely in Australian literary journals and she has won funding, residencies and numerous awards. She is currently a DECRA postdoctoral fellow at The University of Queensland, where she is writing an ecobiography of nineteenth-century botanist Georgiana Molloy. Jessica's website is www.jessicawhite.com.au

WILSON, Jacqueline

Federation University

The Tacit Semantics of “Loud Fences”: Tracing the connections between activism and new histories

The 2011 Universal Declaration on Archives places increased responsibility on recordkeeping professionals to lead the design and development of archival systems which better protect and respect citizen and human rights. At the same time archival scholarship has been increasingly exploring the ways in which records and archives have been powerful tools for both promoting and extinguishing human rights. With calls for archival processes, systems and institutions to be re-figured around recognising, representing and enacting multiple rights in records, this panel will explore those re-imaginings and their potential contribution to social and historical justice and reconciliation for marginalised communities in Australia.

In 2015, in response to harrowing accounts of child sexual abuse at the hands of Catholic clergy in the town of Ballarat, a campaign of public support was launched in the form of coloured ribbons attached to the fences of institutions where the abuse had occurred. The “Loud Fence” campaign has now become a global form of protest and commemoration. Some institutions reacted by removing the ribbons, to find them promptly replaced, with attendant publicity. Thus was established a silent dialogue that encapsulated the contested nature of the ribbons’ symbolism, and exemplified, too, the campaign’s disparate implied audiences.

The paper discusses the meanings of the Loud Fences in relation to divided community sensibilities, as a performative mode of activism and of history-making. It considers ways in which the campaign challenges institutional cultures that stand as extant remnants of colonialism and as edifices of iconic institutional power. The essence of the Loud Fences campaign is identified as a grass-roots quest initially intended to show solidarity with disenfranchised victims of abuse; it has come to be seen as giving them a symbolic “voice” in the face of institutional denial. The paper examines the ways in which such campaigns, based on visual symbols and contested, yet unspoken, “dialogue”, can be historicised.

Jacqueline Wilson is an Associate Professor at Federation University Australia in the Collaborative Research Centre in Australian History at Federation University Australia. Jacqueline's current research focuses on heritage sites of incarceration and institutionalization and their role in the formalization and emergence of Australian welfare and justice systems. Jacqui is a former ward of the State of Victoria and an activist and advocate for Care Leavers in Australia. This underpins much of her research which is concerned with historical justice, institutional regimes and disparate experiences of citizenship in Australia.

WOLDEYES, Yirga Gelaw

Curtin University

African Human Rights Perspectives: Lessons for Australia

This paper offers insights into Australian postcolonial imaginings and conceptions of human rights. Recently, Australia has debated the possibility of adopting a Bill of Human Rights. The debate often follows the assumption that Australia is a 'European power in Asia' and that any Bill should reflect European conceptions of human rights. However, southern theorists are challenging the very concept of human rights as a Eurocentric construct that doesn't take into account the views and experiences of non-western societies. Though dominant narratives turn towards Europe, some Australian scholars have also argued against this, suggesting that Australia engage the world on the basis of Postcolonial and Southern Theories. These scholars have presented various arguments based on Australia's connection with and position in Asia. Following the example of these scholars, this paper reflects on African conceptions of humanity, self and society as a possible source of insight to reflect on Australia's belonging in the postcolonial world. By shedding light on the "darker side of Australian modernity", it argues that African perspectives could contribute towards re-imagining Australia as a country that is conscious of the crimes of modernity and the demands of decoloniality. The paper reflects on these insights in light of the possibility that Australia may one day have a human rights bill that reflects the values and cultures of its diverse society, rather than a Eurocentric Bill only based on Enlightenment thought.

Yirga Gelaw Woldeyes is Lecturer and Researcher at the Centre for Human Rights Education. Yirga's interdisciplinary research interest focuses on contributing towards a new pedagogy of human rights for the 21st Century by taking into account a critical and appreciative interpretation of western and non-western theories, practices and experiences. He is interested in a range of critical theories, methodologies and practices in the field of education, culture, development, and politics. He is also interested in researching on contemporary human rights challenges, African issues, and peace and conflict studies.

WOODS, Denise

Curtin University

From Eurovision to Asiavision: Migration and the re-imagining of Australia

Over a quarter of Australia's population were born overseas and of the 34 OECD countries, only three others have larger migrant populations. Yet, apart from when migrants are trotted out as multicultural credentials, the absence of migrants in the imagining of Australian is palpable.

Why, and what does it mean when such a significant proportion of the nation is frequently questioned but so infrequently included or even elided from portrayals of Australia? This panel explores the question through analyses of international media representations of Australia from MasterChef and the Eurovision Song Contest to Qantas advertisements.

Australia's recent participation in the Eurovision song contest has been celebrated, questioned and criticised. It has also contributed to the confusion about Australia's place in the region. Why is Australia in Eurovision, many have asked, when Australia is on the other side of the world? Some reasons provided in the media include Australia's Special Broadcasting Service's (SBS) long tradition of over 30 years of broadcasting the show, and the large fan base of around 3 million viewers this broadcast has generated.

The common cultural values between Europe and Australia are also raised as a key reason for Australia's inclusion in Eurovision. These common values are a reference to the large number of European migrants and people of European origins living in Australia; it illustrates the dominance of the 'imagining' of Australia as a European settler nation. To what extent have the three Australian representatives at Eurovision drawn attention to the complexities of this 'imagining'? All of them have Asian heritage and Jessica Mauboy is also an indigenous Australian.

This paper will examine whether Australia in Eurovision hinders a re-imagining of Australia; a re-imagining of Australia as part of the Asia Pacific region and the 'Asian century'. It will also explore SBS's initiative in organising Asiavision. Based on the Eurovision brand, Asiavision has been promoted as an opportunity to strengthen the multicultural ties in our region. This paper will therefore also explore if Asiavision can be understood as an exercise in 're-imagining' Australia and the role of Asian migrants in Australia.

Denise Woods is a Lecturer in the School of Media, Culture and Creative Arts, Curtin University. Her areas of research include the representation of Australia in Asia and the production of 3D films in Asia. She has published in Media International Australia and Alter/Asians: Asian-Australian Identities in Art, Media and Popular Culture

WORTHAM, Christopher

University of Notre Dame

Becoming Terra Australis

How the appellation of Terra Australis led to the name of Australia being bestowed on a large island—or small continent—in the southern hemisphere is well known. Less well known is how diverse processes of thought, writing and territorial discovery led to perceptions about such a region in the south becoming associated with a real place.

In ancient Greece, the idea of an antipodes was theoretical and based largely on assumptions about difference. Early Roman writers developed ideas about that otherness through the writings of historians, notably Tacitus, and poets, notably Virgil. In Dante's cartographic representation of spiritual space, Purgatory becomes somewhere remarkably close to the land we know as Australia.

Voyages of discovery, increasing through the sixteenth century, added a dimension of race to place. For Europeans blackness became a preoccupation in contrast to whiteness as a measure of difference. Shakespeare approached cultural anxieties over racial difference in *Othello* and *The Tempest*. And in response his protégé and rival, Ben Jonson, made race the central motif of *The Masque of Blackness*, his piece for presentation at the court of King James I.

During the Enlightenment, increasing trade and colonisation with lands to east and west and latterly the south, brought issues of race and ethnicity into closer contact with perceptions about how to live in accord with nature. Primitivism, which could be constructed either negatively or positively, was debated variously and became particularly influential during the Romantic period of the late eighteenth and early nineteenth centuries. As Modernism arose in response to newness, admiring primitivism became absorbed into ways of approaching art, particularly in the works of Paul Gauguin and Pablo Picasso. Contemporaneously, Australian art was more focussed on Paris.

Extrapolating from the arts, we may well ask ourselves how far Eurocentric perceptions have governed our thought processes in shaping our social and ethnic diversity as well as our attitudes towards indigenous peoples. For us, in contemporary Australia, it remains an open question as to how far European movements about the antipodes have played a part in shaping or at least influencing our own society in matter of politics, culture and arts. This paper provides no answers but hopes at least to illuminate some questions.

Christopher Wortham has been Professor of Theatre Studies and English Literature since 2009. He is also Associate Dean (Teaching and learning). Chris taught for ten years at the University of Rhodesia (now Zimbabwe) and for thirty years thereafter at the University of Western Australia, where he was accorded the title of Emeritus Professor on his retirement. His UWA colleagues presented in his honour a Festschrift entitled Renaissance Poetry and Drama in Context (2008).

WRIGHT TOUSSAINT, Dani

This or that? Not for me, thanks: Reimagining non-binary encounters and recognition in Australia.

Human rights discourse centres around freedom and equality. Despite this, people who identify as lesbian, gay, bisexual, transgender, or intersex (LGBTI) are faced with a range of unique and often devastating challenges due to discrimination in broader society. While acceptance of same-gender (lesbian and gay) relationships has increased significantly in recent times, people who do not fit into a socially normative binary definition of sexuality or gender (bisexual and genderqueer) have not reached the same level of recognition. As such, they are more vulnerable to systemic and individual victimisation than those whose sexuality or gender falls within the binary. Yet in the Western world, there is evidence to suggest that this population is significantly larger than the same-gender attracted, cisgender, and binary transgender population combined. This panel presentation will explore the theoretical, historical, and psychological reasons for the lack of acceptance for this population. As members of this population, the presenters will also discuss the unique issues they face and propose strategies to increase recognition for them by encouraging social change and positive encounters across Australia, within a Western Australian context.

Recent studies have found that in comparison to people whose sexuality and gender are binary, mental health outcomes are particularly poor for bisexual and genderqueer people, who face discrimination even within the queer community. Yet people are increasingly openly identifying as bisexual and genderqueer, particularly younger people. Dani will draw upon their experience and recent research on the wellbeing of Freedom Centre participants to discuss the unique issues faced by these young people.

Dani is a Social Scientist who is passionate about mental health, suicide prevention, gender diversity, and the wellbeing of young people. Dani has been the WA AIDS Council's Freedom Centre Coordinator since 2007 and was a volunteer prior to employment. Dani is on the Board of the National LGBTI Health Alliance and Living Proud LGBTI Community Services of WA.

XU, Daozhi

University of Hong Kong

Border Crossings, Liminality and Communitas: Literary Representations of Aboriginal and Asian Encounters

The dynamic relationship between Aboriginal groups and multi-ethnic immigrants largely falls between the discursive boundaries of race and ethnicity in Australia, which remains theoretically unconstructed. Although indigeneity and diaspora embody disparate and even opposite meanings, there are synergies between diasporic identities and Aboriginal people who suffer from dislocation and destitution due to the enduring impact of colonisation. The postcolonial adaptation of liminal or threshold (introduced by Arnold van Gennep as a transitional phase of rites de passage) could then be apt to theorise the border-crossing and diasporic experiences of Aboriginal and Asian Australians in the marginal, interstitial and in-between space, without totalizing these two groups. Historically Aboriginal-Asian encounters forged *communitas*, which is characterised by “liminality”, “marginality” and “structural inferiority” (Turner 128), due to the shared predicament and a sense of comradeship. Nevertheless, this *communitas* does not suggest inherent subversiveness or unproblematic co-option, given its ambiguous and hybrid nature. By drawing on postcolonial border theories, this paper considers Indigenous fictions Ubbi’s *Underdogs* (2011, 2013 and forthcoming) by Brenton E. McKenna and *A Most Peculiar Act* (2014) by Marie Munkara to explore the complex engagements between Aboriginal people and Asian Australians under the White Australia policy. I argue that through the recurrent themes of Japanese and imaginary Chinese invasion, these texts complicate the crossings of porous and precarious borderlands, remap intersecting power relations, reroute Aboriginal people back to the centre and in doing so, establish them as belonging to the first nations of Australia.

Xu Daozhi has recently completed her Ph.D. in English literary studies and is now working as a senior research assistant at Faculty of Education, The University of Hong Kong. Her research interests include children’s literature in English, postcolonial literary studies, cultural theories, and representations of Aboriginality. She is currently completing a monograph, entitled Indigenous Cultural Capital in Australian Children’s Literature.

YAMANOUCHI, Yuriko

Tokyo University of Foreign Studies

Being Japanese-Indigenous Australian mixed-descent in Broome: rethinking 'mixed'

From the 1880s to the 1960s, Japanese migrant workers flowed into Broome in north-western Australia to work in the pearl shell and related industries. Despite the White Australia Policy's migration restrictions, the internment of Japanese during World War Two, deportation after the war, and decline of the pearl shell industry, some stayed and intermarried with local Indigenous people. As a result, present day Broome has many people with Japanese-Indigenous Australian (and often other Asian) mixed heritage. The Japanese descendant experience varies greatly according to generation, relationships with Japanese relatives, and so on, reflecting the diverse migration histories of their Japanese forebears. Currently, they do not live in an enclave or hold regular meetings as Japanese descendants. Not all of them interact in everyday life. The 'Japanese community' exists, but only appears active on occasions such as the annual Shinju Matsuri. On the other hand, most of them acknowledge each other as Japanese, as well as Indigenous Australian mixed-heritage concurrently. Based on ongoing research in Broome, this paper explores how they manage plural roots and elaborate 'identities'. This paper rethinks the conventional categorisation of 'mixed' through examining the significance of being simultaneously Japanese and Indigenous Australian mixed-descent in the historical, local and ethnic context by focusing on the role of alternate ties – namely, Aboriginal family connections and experiences of being brought up in Broome – in forming and reinforcing notions of heritage.

Dr Yamanouchi completed her PhD research (Anthropology) at the University of Sydney on urban Australian Aboriginal people living in south western Sydney. Her current project examines the relationship between Indigenous Australians and Japanese migrants and the mixed descendant experience in Broome. She is now an associate professor at Tokyo University of Foreign Studies.

YU, Sarah

Heidelberg University

Searching for the in-between: developing an holistic model for cultural heritage assessment, interpretation and management

In this paper Sarah Yu, presents the underlying themes behind her recent cultural heritage work with Nyamba Buru Yawuru, the recognised native title holders of the country around the northern tourist town of Broome. In this work, she examines the history of Yawuru, in connection with other coastal groups of the west Kimberley coast through the lens of their recent struggles for recognition of their native title, and the cultural projects that they have embarked on in the last 10 years, including the development of their cultural management plans, interpretive and tourism product development, exhibitions, and the re-invigoration of Yawuru language, song and dance.

In this paper Yu examines how, through these projects, the cultural heritage work of the Yawuru group, challenges the current co-modification of Broome's indigenous, multicultural and pearling heritage by the tourism sector, and reassesses the significance of the heritage of the Yawuru people, which has to date been subverted, in relation to the whole of Broome.

Yu challenges static notions of heritage by placing the relationships between people and their country that have evolved through the unfolding of historical events as the central focus to understanding the significance of Broome's (and Yawuru's) cultural heritage. Their approach heralds the need for indigenous voices and culturally holistic perspectives to be heard if the living cultural heritage of the region is to be understood, protected and promoted.

Sarah Yu lives in Broome Western Australia and works for Nyamba Buru Yawuru the business arm of the Yawuru native title holding group. Sarah has most recently curated the successful Lustre: Pearling & Australia exhibition (in an NBY-WA Museum partnership), training two Yawuru emerging curators). She has lived in the West Kimberley for over 40 years, working as an anthropologist, curator and heritage consultant focusing on relationships between people and their connections to country. She has curated, collaborating with artists and writers, the Jetty to Jetty Heritage Trail (2016) Opening the Common Gate exhibition, to honour the 1967 Referendum (2007); she produced the award-winning Yawuru Cultural Management Plan (2011)- AILA National Medal 2012 - winner. She is currently enrolled as a doctoral candidate in anthropology at Heidelberg University as part of the research group The Transcultural Heritage of Northwest Australia: Dynamics and Resistances.

ZANDIZADEH, Houman

Flinders University

Phaedra Was a Boat Person: The Process of Creating an Intercultural Adaptation

Siyavash is a Persian story which tells of a Prince, Siyavash, who is loved by Sudabeh, his stepmother and the Queen of Iran. A Greek story, Hippolytus, also focuses on a Prince, Hippolytus, who is loved by his stepmother, Phaedra. The both stories have been adapted broadly in Iran and Europe. I analysed five play adaptations of the both stories and wrote my own adaptation, Phaedra in Persia, based on this process. To write an intercultural work, I combined the Greek Queen with the Persian King and Prince. I also mixed the theme of 'illicit love' with 'migration'. The play, set in an ancient time, shows Europeans as refugees who escape a war led by a group of fundamentalist Christians called 'Christian Army'. They try to reach the Mediterranean shores of Persia, but the King of the country stops their boats and sends them to a Greek Island to prevent more refugees. In a reverse situation, Phaedra in Persia reminds the audience of today's Australia and Europe. In this paper, I will explain how these changes developed through the process of adaptation. I will start with explaining my reasons to choose this story. After discussing the plots of the original source texts, I will turn my focus to the dramatic elements and all the steps I took before finalising my play. Finally, I will finish the article with a plot summary of my work.

Houman Zandizadeh has a background as a dramatist and researcher in Iran. He was awarded the Akbar Radi Prize for the Best Young Dramatist of Iran in 2008 and 2009, and was shortlisted in 2010, 2011 and 2012. Before moving to Australia, he was the Head of Dramatic Literature Association of Iran's House of University Theatre. He won the Arts Award Category amongst international students in South Australia in 2015, and finished runner-up in 2014. In 2015 he was shortlisted for the Postgraduate International Student of the Year Award in Australia. Houman is currently completing a practice-led PhD in the area of drama and adaptation at Flinders University in Adelaide.

ZHOU XIAOJIN, Sam

Shanghai University

Australian Literary Studies in China: A Statistical Survey Based on CNKI Journal Article Database

We use the term, 'lost in translation' in a variety of contexts, implying that the process of translation from one language to another robs the original work of something unique. But what if translation enhances the original work as well as delivering it to vastly different audiences? What if, instead of diminishment, translation adds value, richness and deeper understandings to the text and enables us to re-imagine it in new contexts. In this panel three literary translators demonstrate the ways in which translation enables us to re-imagine the text and its contexts, reaching across cultures to build new understandings.

This article is a survey of over 1000 articles published in Chinese academic journals since 1970s on Australian literature, based on the CNKI Chinese Academic Journals Database, the largest of its kind in China. Based on statistics garnered from the database, this research discovers the most studied authors and works, the most quoted academic work, and the most published and influential Chinese scholars in the area of Australian literary studies. The article also discusses the changes in theories, perspectives, approaches, and key words in Australian literary studies in China. Based on the above data, the article also discusses the problems and challenges, by examining the updatedness of bibliographies and the stability of the academic community, and explores how social and cultural changes have worked on the academic output and perspective of Australian studies in China.

Zhou Xiaojin is a literary translator and an associate professor at the School of Foreign Languages, Shanghai University of International Business and Economics (SUIBE), and a Visiting Fellow in the China Australia Writing Centre at Curtin University. He graduated from East China Normal University with a PhD in English Literature. Starting with a critical biography of Henry Lawson in 2003, he has published widely on Australian literature, including book chapters, articles in leading Chinese journals and a monograph on Thomas Keneally. He has translated 12 books from English into Chinese, including literary works by Doris Lessing, Kazuo Ishiguro, Howard Jacobson, Thomas Keneally and Archie Weller. He now serves as the editor of the SUIBE-sponsored yearly journal Australian Cultural Studies, the only one in China solely devoted to the studies of Australian literature and culture.

ZHU, Karin

Monash University

The Formation of Short Duration Communities on Social Media

Social media is increasingly an essential part of community building. From Twitter to Tumblr, social media is used to educate and organize. Rather than focus on the variety of social media platforms and how they are used to aggregate audiences, this presentation seeks to understand how the online world mediates community identity from the perspective of an affective economy. The example examined will be discussions on Tumblr of what constitutes Blackness between Black American bloggers and Australian Aboriginal bloggers and the attempts to establish a global Black identity. This will involve contrasting affective connections with those that are established in reference to normative ideology and practice. A key focus is the use of strategic essentialism by online social justice spaces to build and maintain solidarity, where the pre-existence of an affective connection is presumed. A key focus is the use of strategic essentialism by online spaces to build and maintain solidarity, where the pre-existence of an affective connection is presumed. However, strategic essentialism in online spaces carries its own dangers, such as what happens when members of community are excluded because they do not fit a community's ideals. This focus on the role of affectivity in the analysis of online interactions is important given the value attributed to questions of authenticity in networked spaces and what the rapid pace at which online spaces form and dissolve can tell us about community identity.

Karin Zhu is a graduate student under the guidance of Paul Atkinson and Ruth DeSouza at Monash University. Her research focuses on affect and community identity.