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My first priority in this column is to acknowledge all the fine work that FIRtH colleagues and professional staff have undertaken in the last three years and to especially note that it is their labour that I respect – their continuous effort independent of the outcomes, which can be protracted, unexpected, inconsistent and sometimes frustrating. As academics, our working lives have undergone considerable change in the last five years, particularly accelerated by federal policies aimed at refining research productivity for quality and quantity.

In this context, FIRtH has sought to provide the multi-disciplinary Humanities community with a unified identity, a clearer understanding of shared goals, and effective communication flows to help meet the demands of growing expectations. We have achieved these objectives and exceeded our benchmarks for performance in the four key areas of publication, research income, leadership, and mentorship. I took up the Directorship with an agenda to make our research practices and culture more public among our membership and to increase the visibility of our scholarship to external audiences. Along with continuous improvements to our online presence, Viewpoints has been a key mechanism for sharing our current projects and future plans.

While Viewpoints is focused on our research, the experience of working in higher education is driven only in part by the research component of our labour. Changes in teaching and learning have also impacted on the research dimension of our work experience. Writing these remarks as I reread a body of feminist theory in preparation for some upcoming writing projects of my own, I am prompted to reflect critically on the directions that the national research culture is taking. Given the changes in teaching and the greater demands on research, I wonder if steering a balance between the two creates an effect similar to the proverbial glass ceiling? How much can we accomplish and still maintain the quality that we desire in our research and which we owe to our students in teaching? The considerable research that goes into teaching and the dissemination of ideas and knowledge through teaching are unaccounted for in our measurements of research output. Academics often question the impact that their publications have, given how few people seem to read them. But every year, in every classroom, we articulate the important ideas of our intellectual heritage and share our own ideas with hundreds of students as they discover new ideas and come to articulate their own viewpoints.

Foucault explained that power gains its hold by producing things, importantly knowledge, discourse, and subjectivity. Driven by federal requirements to quantify research, we run the risk of conflating the labour of research with the status of the labourer. The ‘research active scholar’ is a subject brought into being through an exercise in accounting and categorisation and sustained through discursive practices. For scholars working in the Arts, engaged in activities that are not traditional research but nevertheless enrich our culture, life experiences and knowledge, the difference between being and doing is clear. They might not do traditional research but they are scholars. As scholars in Humanities and Creative Arts, we need to maintain vigilance so that our subjectivity is not exclusive to only a portion of our labour and our value is not exclusive to our productivity in the categories for which accounting systems exist.

I recommend to readers the interview in this issue with Professor Julian Meyrick who brings to our attention how the ‘relationship between critical and practice-based modes of inquiry needs active management,’ and I would add, this management needs to come from those who conduct that inquiry so that, to borrow from Angela McRobbie, ‘the small counter-cultures existing within the disciplinary regimes of working life’ are actively involved in the management of their own work product.

I am grateful to the colleagues who support FIRtH activities and contribute to the ongoing development of a vibrant research culture in the School of Humanities and with its affiliates and collaborators.

Associate Professor Karen Orr Vered.
ACHRC Internationalises

The Australian Consortium of Humanities Research Centres (ACHRC) was officially launched in 2011 with a two-day meeting at Flinders that grew out of discussions and activities of an enthusiastic steering committee. At that time, Flinders took up the role as host institution for the Consortium and Associate Professor Robert Phiddian (Flinders) was named as Director.

In June 2012 the successful second annual meeting of the ACHRC was hosted by the Transforming Cultures Research Centre at The University of Technology Sydney under the guidance of its Director, Professor Anne Cranny-Francis and Project Officer Cornelia Betzler. The meeting included delegates from New Zealand, Singapore, and Germany as well as all parts of Australia and ran with the theme Transforming Humanities: Promoting Interdisciplinarity and Collaboration. There were panel sessions on collaboration, indigenous research, links in the Asia-Pacific region, interdisciplinarity, success models and sustainability for centres and institutes, and an afternoon tea for Early Career Researchers.

At the Consortium’s AGM, held on the second day, the membership voted to officially become the Australasian Consortium of Humanities Research Centres. The move to recognise the organisation’s international membership through the renaming was further strengthened by welcoming Professor Brian Moloughney, from the University of Otago, onto the ACHRC Advisory Board. Also joining the board for the first time with a warm welcome were Dr Tom Bristow (University of New England) and Dr Arianna Traviglia (Macquarie University). Departing the board at the meeting or in the months prior were Professor Kay Ferres (Griffith University), Professor Ian Donaldson (University of Melbourne), and Professor Iain McCalman (University of Sydney). ACHRC thanked these members for their service on the Advisory Board, and for their vision, effort, and enthusiasm in establishing the ACHRC.

The ACHRC meeting immediately preceded a meeting of the Consortium of Humanities Research Centres (CHCI), held in Australia for the second time, at the Australian National University’s Humanities Research Centre. Established in 1988, the US-based CHCI serves as ‘an arena for the discussion of issues germane to crossdisciplinary activity in the humanities and as a network for the circulation of information and best practices related to the organisational and management dimensions of humanities centres and institutes’. This year’s theme was Anthropocene Humanities and the event included pre-meetings for its member initiatives including Digital Humanities, Humanities for the Environment, and the Public Humanities, meetings for New Directors, Associate Directors, and Centre Administrators, before panels related to the theme of the Anthropocene.

As the ACHRC officially affiliated with the CHCI in early 2012, the Canberra meeting provided an opportunity to confirm the relationship. Robert Phiddian will travel to the next CHCI annual meeting in Kansas (April 2013) to further develop the relationship and contribute to the theme of Public Humanities.

2013 promises to be a busy year for the ACHRC. The annual meeting will be hosted by the University of Western Australia’s Institute of Advanced Studies in Perth (July 8-9), with the theme Spaces and Networks for the Humanities: Building Research Environments. Professor Alan Liu (English, UC Santa Barbara) will provide a keynote address. Planned panel topics include: Regional Connections and Networks; Humanities in the Asian century; Impact Factors: Building and Communicating Research Environments; Socialising Research and the Public Humanities; Collaborating with Collecting Institutions; and Environmental Humanities.

A key focal point for the ACHRC in 2013 will be developing a project on the sustainability of Humanities research centres. Humanities research centres in the Australasian context are extremely varied, and this project will set the base for more meaningful and significant forms of comparison, networking, and collaboration. The project is expected to illuminate the depth and richness of diversity among humanities research centres in Australasia. Productive and promising discussions about the need for this kind of comparative project have taken place through the DASSH network (Deans of Arts, Social Science & Humanities) and with the Australian Research Council.

In April 2012 Dr Tully Barnett joined the ACHRC as Research Associate, as the ACHRC farewelled Dr Lisa Bennett who left to focus on writing a novel, funded by a grant from ArtsSA.

Updates from the ACHRC are available online: achrc.net/home
Adelaide Film Festival Sponsorship

From humble beginnings in 2003, the Adelaide Film Festival (AFF) has quickly won a reputation as one of the leading festivals for innovation in Australian film. It was even named by industry bible Variety as one of the ‘world’s 50 unmissable festivals’.

And Flinders University has been intimately involved in the festival right from the start, both as a major sponsor and prime contributor to the organisation of the event. Associate Professor Mike Walsh works for the AFF as a programmer with a special interest in Asian Cinema. He regularly scouts the Hong Kong International Film Festival, searching for films to be shown in Adelaide. He has also attended festivals in Tokyo, Busan, Vancouver and Toronto as a representative of the AFF. Walsh also writes and edits the festival’s catalogue and prepares the program information for the website.

Flinders’ students from Screen and Media and Tourism are regularly involved in internships for the festival as part of the Work Integrated Learning programs within the School of Humanities. Films by Flinders’ graduates are beginning to turn up as local highlights in the program. Matthew Bate’s films Shut Up Little Man and Stunt Love were shown at the 2011 Festival alongside webisodes of Dario Russo’s Danger 5 series (which was subsequently screened on SBS). Anthony Maras’s short The Palace also screened on the way to winning competitions all around the world.

The AFF’s Investment Fund was the first of its kind in Australia and has resulted in investments in many films, including Samson and Delilah, Ten Canoes, Look Both Ways, Snowtown, Mrs Carey’s Concert and Home Song Stories. All of these films had their premieres in Adelaide and all of them went on to win the major awards offered for Australian films.

In 2013, AFF will have to face a fresh round of innovation. The festival has been held every second February, alternating with the Arts Festival. With the latter becoming an annual event, the film festival has been forced to find a new time, away from the festival madness of February and March in Adelaide. The next incarnation of AFF—the first headed by Amanda Duthie who previously worked as head of arts and entertainment for ABC-TV—will be held from October 10-20. While it is still too early to have a sense of the program, Flinders University will be front and centre as we continue in our role as Adelaide’s major educational support across the creative arts.
Walsh spent considerable time in 2012 trawling through the records of the Corporation held in the archives of State Records SA and the National Film and Sound Archive, as well as the files at the SAFC’s new Glenside complex - Adelaide Studios, which was opened in 2011 as the Corporation’s new home. Augmenting the archival research with oral history, Walsh has recorded interviews with major figures from the Corporation’s early years including inaugural Chairman/Director Gil Brealey and Matt Carroll, head of production during the first decade of the SAFC’s operation.

‘As a Flinders’ staff member, one of the interesting things to me is the way that this university’s history is so deeply intertwined with that of the Corporation,’ explained Walsh. ‘At the third Board Meeting, a Flinders student applied for money to complete his graduation film, and remarkably, they gave him $500. That student’s name was Scott Hicks. Gil Brealey went on to poach the head technician at the Drama Centre, Mike Rowan, who became the driving force behind the SAFC’s studio facilities at Norwood and later Hendon. Rowan, in turn, attracted a Flinders’ student called James Currie who went on to become one of Australia’s best regarded sound mixers and the sound designer and recordist for all of Rolf de Heer’s and Paul Cox’s best known films’.

Another research project to stem from the SAFC’s history has been the exhibition, From A Sunday Too Far Away, held at the Flinders City Gallery in late 2012. The exhibition of production stills and other artefacts related to the early years of SAFC production was curated by Melissa Juhanson, Flinders MA student (and SAFC employee). Juhanson had a particular interest in this project as she was given the task of assessing the Corporation’s records in preparation for its move from Hendon to Glenside. Her research focus for the MA is on the role of the curator in assessing the significance of material traces of film production in the process of constructing a history that will contribute to the maintenance of corporate memory.

During the exhibition, Walsh and Juhanson both gave floor talks, along with Flinders alumni James Currie and Kerry Heyson Hicks who, prior to producing husband Scott’s films both locally and in Hollywood, was part of the SAFC’s Women’s Film Unit in the late 1970s.

As part of the Media Resource Centre’s Cinematèque program, Walsh introduced a program of short documentary and promotional films made by the SAFC. He also gave a public talk at the National Film and Sound Archive in Canberra as part of the SAFC anniversary season held there.

According to Walsh, ‘a couple of the most important themes here are the constant pressure to balance production in Adelaide with the need to develop a local skills base, and also the way that Australian cinema might be thought of as a federal cinema rather than a national cinema, given that each state has its own distinctive situation and set of challenges and opportunities. To speak of Australian cinema can often be misleading, given that we have had a history of state institutions competing and cooperating with each other’.
Developed as an extension of the ARC project ‘Mapping the Movies: the changing nature of Australia’s cinema circuits and their audiences 1956-1984,’ the Australian Cinemas Map is a geodatabase of Australian cinemas, covering the period 1948 to 1971. The Australian Cinemas Map is based on a consistent dataset found in the annual Directory published by the trade journal, Film Weekly. Information on the ownership, location and capacity of approximately 4,000 venues are reflected in the data.

‘Mapping the Movies’ began as an investigation of Australian cinemas as sites of social and economic activity, with a focus on the period from 1950 to 1970, when a major change in the number, nature and geographic distribution of cinemas took place across Australia. The long-term aim of this parent project is to combine archival, social and spatial data with oral histories to construct a GIS database of cinema venues and their neighbourhoods. In turn, this will help in the mapping of distribution practices and audience movements in order to analyse the responsiveness of cinemas and their audiences to social and cultural change. The Australian Cinemas Map is a significant phase of this much larger project.

The Australian Cinemas Map (auscinemas.flinders.edu.au) sets out to geographically present cinema and venue information linked directly to the data gathered from the Film Weekly publication. Film Weekly’s venue data has been extracted into a series of spreadsheets, checked and geocoded, and then applied to a map using Google Maps tools. The venue data is linked to markers of Locality Type and Cinema Type. Clicking on a map marker opens a window that displays all available Film Weekly data and available additional linked resources. Users can search or browse the data, select a set of venues to display, and then examine what happens to that set of venues over time by using the Time Slider.

The Australian Cinemas Map also provides an opportunity to crowdsource information about the venues, incorporating material available from external sources, including members of the public at large. Small scale, regional datasets and associated resources can be added to the open source geodatabase. Local historical societies and cinema preservation groups, libraries and other local history projects may become contributors. The aim is to collect images, stories, clippings, personal histories, information about screenings, and accounts of the role and function of the cinema in the community. Such contributions will augment work undertaken by Flinders University Screen and Media students who have sourced information about Adelaide cinemas from Trove, Picture Australia and elsewhere. Users are encouraged to submit their input via the ‘Contribute’ button on the website. Students have trialled the system by contributing photographs, pdfs of press clippings, and links to materials that exist elsewhere on the internet.

A broader aim of the project is to develop a generic open source geodatabase for use by digital humanities researchers worldwide. The fundamental site is centred on easy implementation and management, without need for high-level IT skills.
The MPPDA Digital Archives consist of a database of the extant records of the General Correspondence files of the Motion Picture Producers and Distributors of America, Inc., covering the period from 1922-1939.

Established in 1922 and popularly known as the Hays Office, the MPPDA was the trade association for the motion picture industry, changing its name after Hays’ retirement in 1945 to its current title, the Motion Picture Association of America.

Although the documents in the MPPDA’s General Correspondence files contain only a fraction of the Association’s output, they nevertheless represent an immensely rich source of information about the political history of the industry and a number of its key activities and decisions. They include extensive correspondence and other documentation relating to industry policy, public relations, trade practices, external censorship and self-regulation. The great majority of this material is unavailable from other sources.

In 1965, the Motion Picture Association of America copied the General Correspondence files onto microfilm, and disposed of the original documents. The archive was then stored in the MPAA’s New York offices, where it was largely unavailable to researchers. Other than the heading used on the folder in which the original material was stored, no inventory of the contents was made.

In 1984, Richard Maltby gained access to the archive in New York and was allowed to copy the twelve reels covering the period from 1922-1939, for further study. Subsequently Sam Gill and Barbara Hall, archivists of the Academy of Motion Picture Arts and Sciences, invited the MPAA to donate the records to the Academy’s Special Collections Department. By the time the donation took place, however, several of the microfilm reels, including those covering the 1920s, had been misplaced, and have not subsequently been recovered. The copies taken in 1984 are, therefore, the only surviving copies of the majority of the material in this archive.

Since acquiring the copies, Maltby and Ruth Vasey have built up a catalogue of the archive and published work using the archive’s contents. Vasey’s ‘The World According to Hollywood, 1918-1938,’ and Maltby’s account of the Hays Office in Tino Balio’s Grand Design, and his articles and documentary essay on ‘The Genesis of the Production Code,’ are examples.

Contemporary developments in digital technologies have made it possible to make the original archive material and catalogue much more accessible. With the aid of research grants from Flinders University, the Australian Research Council and the Australian National Data Service a frame by-frame digital copy of the archive has been made. This has led to the indexation of approximately 35,000 pages which have been further categorised into nearly 3,500 records (each describing a document or a cluster of related documents). The contents of this rich, digitised archive are now publicly available in a fully web based version known as the MPPDA Digital Archive (mppda.flinders.edu.au). Emphasis on a user friendly system has been built into both front and back ends of this archive. Users are able to view records in ‘snapshot’ view or they can download full versions by completing a simple on-line registration process.

Currently the archive has more than 200 registered users and contains the following materials:

- 35,000 digital images representing a copy of every page from the 12 original 16mm microfilm rolls accessed by Maltby in 1984 categorised into 3,379 records
- 1,169 referenced people with additional biographical information supplied for over 130 leading MPPDA characters
- 757 referenced organisations, many with additional information included and associated with relevant records
- 671 referenced films, many with additional date and studio details appended
- over 275 associated transcriptions (in PDF format)
- a searchable classification of all records according to type (eg. letter, memo, minutes)
- numerous legacy notes, editorial comments and over 200 keywords associated with records

Images: General Correspondence files of the Motion Picture Producers and Distributors of America Inc., covering the period from 1922 - 1939.
AusStage: Phase 4 Developments

AusStage, the research database for live performance in Australia, completed its fourth phase of development in 2012. The project is led by Professor Julie Holledge and Dr Jonathan Bollen from the Drama Department and Jenny Fewster provides project management across the eighteen university partners and representatives from industry, government and the collections sector.

In addition to the one million dollars funding received from the Australian Research Council and university partners, prospects for collaborating with international partners opened new directions for AusStage during Phase 4. Professor Holledge was invited to present research findings related to AusStage methodological innovations at UCLA, UC Berkeley, Fudan, Nanjing, Oslo, Oxford and Reading Universities. Several new international collaborations have resulted from Professor Holledge’s dissemination of the findings and innovations. The ‘Staging Beckett’ project at the University of Reading and the Victoria and Albert Museum in London are consulting with AusStage on a data model to facilitate interoperability. The Centre for Ibsen Studies at the University of Oslo has adopted the AusStage model in developing a global database of Ibsen productions.

Since the performing arts have always extended beyond national boundaries, AusStage welcomes the development of international collaborations, support, and networks. Other developments in Phase 4 improved the sustainability, accessibility, research capabilities and data coverage of the database. Importantly, the database and website were migrated to open source software for ongoing sustainability. The team designed and deployed a new public interface for searching and browsing data and redeveloped and installed new functionality and fields to the data entry interface.

AusStage now has a built-in mechanism for editorial review of database records and a new editorial board to ensure data quality.

Digitisation of live performance is drawing more attention from industry through the work of the research cluster around AusStage and its research initiatives. The portable digitisation laboratory acquired in Phase 4 is already demonstrating its value with 830 video recordings digitised at Deakin, La Trobe, NIDA, RMIT and the University of Sydney. In 2012 the Sydney Theatre Company launched a campaign to fund the digitisation of the company’s significant video archive using the AusStage mobile laboratory. The campaign raised $40,000 and digitisation is now underway. In a similar development, the University of Newcastle will spend $10,000 on the digitisation of the archive of the Hunter Valley Theatre Company.

AusStage CIs are creating new kinds of knowledge by exploring large-scale patterns and unexpected connections across the shared dataset. They have developed sophisticated capabilities for searching this complex dataset, for interrogating relationships and visualising results.

The information in AusStage is richer and more accessible than ever. In the past year AusStage integrated the new interface for mapping events into the AusStage website, recorded geographic coordinates for 5,854 venues, and improved the representation of live performance in regional Australia. In addition, the representation of artists’ functions and collaborations was improved on the AusStage website and a new interface for network visualisation and analysis was integrated. Since migrating to a new server system and software that supports search-engine indexing, visits to AusStage have increased from around 1,500 to over 10,000 per month and the data set continues to expand. By December 2012, AusStage held records on over 67,000 performance events, 99,000 contributors, 11,000 organisations, 6,700 venues and 50,700 resources, including articles, books, programs, images, videos and archival items, of which over 3,700 are linked by persistent identifiers to digital objects in online repositories.

ausstage.edu.au
It is widely agreed that Australia needs to maintain the many languages of its multicultural community to support the cultural and linguistic diversity that enrich our country, and teaching languages provides an important foundation for this larger goal. Unfortunately, lacking a sufficient student demand in one location can threaten the sustainability of language learning programs for specific languages. With the establishment of The Logos Australian Centre for Hellenic Language and Culture at Flinders University in 2011, we have been able to focus on the promotion and preservation of Greek language and culture through innovations in online learning.

Funded by the South Australian government with support from the Greek government, The Logos Australian Centre for Hellenic Language and Culture moved towards enhancing the delivery of Modern Greek by developing and delivering four language topics and two culture topics online in 2012. Working with the Flexible Delivery Unit to address the promotion and preservation of Greek language and culture by designing, developing and delivering Modern Greek topics online, academics and professional staff from the Department of Modern Greek and the School of Education delivered two subjects to a student cohort drawn from Flinders University, Charles Darwin University (Darwin) and Adelaide University. Negotiations are underway to expand the program to include students from Griffith University (Queensland) and from New Zealand in the near future.

Communicating and collaborating with fellow students and teachers online, Logos developed strategies for learning and teaching such as, developing listening and speaking skills through oral exchange, practicing reading and writing tasks, and publishing materials online as text with sound recordings to support student learning. Students participate in shared learning spaces by contributing to discussion forums and glossaries. Student achievement is assessed though a range of methods, including online quizzes, oral presentations, and written assignments.

The 2012 delivery of Modern Greek online revealed several areas that will benefit from further investigation and development. Providing continuous feedback to students on their language proficiency, for instance, will enhance the way Modern Greek is taught in the online environment by delivering authentic assessment. The team is also conducting research to make recommendations for the use of synchronous, web-based communication software to support Modern Greek language assessment in online learning environments.

An Innovations and Development Grant application to the Australian Government Office for Learning and Teaching (OLT) was not successful in 2012, but the team is encouraged by the positive feedback received for both the project and the team. Further grant submissions are in preparation, and the team is looking forward to a powerful learning-teaching-learning synergy that will serve students of language, researchers and the wider Australian community. Early research findings will be presented at the ‘10th International Biennial Conference on Greek Research’ to be held at Flinders University in June 2013.
Archaeological Research at Roonka

A team of international archaeological experts from Australia, New Zealand, Canada and the United States, including Professor Donald Pate (Flinders University), Dr Keryn Walshe (South Australian Museum), Associate Professor Judith Littleton (University of Auckland), Dr Art Durband (Texas Tech University), and Professor Anne Katzenberg (University of Calgary), have commenced a collaborative research project addressing Aboriginal social complexity and landscape use in the lower Murray River region of South Australia.

The Roonka Archaeological Project expands on previous research coordinated by Professor Pate (Department of Archaeology, Flinders University), the late Graeme L Pretty (Senior Curator of Archaeology, South Australian Museum), the late Colin Cook (Chair, Gerard Aboriginal Community Council), and Professor Maciej Henneberg (Anatomical Sciences, University of Adelaide). Focusing on a significant world heritage site, Roonka, located near Blanchetown, South Australia, the project examines changes in Aboriginal adaptations to the resource-rich riverine environment during the past 10,000 years. The Roonka archaeological site provides evidence of hunter-gatherer lifeways spanning at least the past 18,000 years.

Initial excavations at Roonka were conducted by Graeme Pretty and a large team of volunteers and visiting scientists between 1968 and 1972. The collections associated with the initial fieldwork and subsequent research projects are curated by the South Australian Museum at its new Hindmarsh archaeological research facility. Collaborative research and teaching programs involving SA Museum staff and Flinders University staff and students are being expanded in relation to the MOU between the two institutions.

The Roonka research group was associated with a successful 2013 Linkage Infrastructure Equipment and Facilities (LIEF) grant application ‘Confocal microscope for high-resolution microtopographic analysis of surfaces in historical, forensic and polymer sciences’ coordinated by Dr Gavin Prideaux, School of Biological Sciences, Flinders University. Past research funding for the Roonka project includes grants from the Australian Research Council, Australian Institute of Nuclear Science and Engineering, Australian Institute for Aboriginal and Torres Strait Islander Studies, CSIRO Land and Water, South Australian Forensic Science Centre, Sigma Xi Scientific Research Society, Wenner-Gren Foundation for Anthropological Research, Institute of Hygiene and Epidemiology (Prague), Harvard University, Brown University, University of Wisconsin (Madison), University of California (San Diego), Australian National University, University of Adelaide, Flinders University, and South Australian Museum.

Above: The vicinity of the Roonka archaeological site as depicted by George French Angas ca. 1847 in the hand coloured lithograph The Murray River above Moorundil
2012 has been an eventful year for students and staff involved in the ‘Border Crossings: People and Places’ (BCPP) project. The three-year joint mobility project funded by the European Commission and DIISRTE, has Australian participation from Griffith, James Cook and La Trobe universities under leadership from Flinders University. In Europe, the lead institution is Sweden’s Malmö University in partnership with Utrecht University in The Netherlands, The University of Roma Tre in Italy and Jagiellonian University in Poland.

The first cohort of exchange students from the four European partner institutions, Mateusz Ochal (Jagiellonian), Marleen Berkhout (Utrecht), Jessica Sjöstedt (Malmö) and Alessandro Sereni (Roma Tre), spent Semester One at Flinders studying subjects in the purpose-built curriculum and undertaking internships at the SA Migration Museum and the SA Museum. A lively welcome and networking event was held to mark their arrival and the return to Adelaide of our first-round students, Hannah Beard, Adam Kerr and Adam Ridley. The second round of Flinders students, Sian Troath, Amilia Kerr, Skylar Warren-Blake, Cara Ferguson, Timothy Lopez and Stefania Scarcella, undertook their exchange in Europe in the latter part of 2012 and returned to Adelaide in February.

It’s not just our students on the move. This year Flinders University hosted visits by a number of international colleagues on staff exchange as part of the BCPP project. We welcomed Professor Jan Lencnarowicz and Professor Adam Walaszek from Jagiellonian University, both of whom gave presentations as part of the History Research Seminar Series.

In October, research staff from two other project partner institutions visited Flinders: Berber Hagedoorn from Utrecht University and Prof Salvatore Bonfiglio from Roma Tre. Prof Bonfiglio collaborated with staff in the Law School on aspects of constitutional law, and Berber Hagedoorn gave a public lecture entitled: “Performing” the past: multi-platform television as cultural memory. Later this year Dr Willemien Sanders from the Department of Media and Culture Studies at Utrecht University will visit Flinders with an aim to develop a research collaboration on documentary filmmaking ethics and practice.

Flinders staff, Marinella Marmo and Matt Fitzpatrick, participated in staff exchanges to Roma Tre, Utrecht and Jagiellonian. Meantime, Colette Mrowa-Hopkins from the Department of Language Studies visited our BCPP partner institutions in Poland and The Netherlands. She met with staff and students and discussed migration issues and future research collaborations.

To learn more about Border Crossings, visit the project website at: blogg.mah.se/bordercrossings

Above: From “Performing” the past: multi-platform television as cultural memory,” a public lecture by Berber Hagedoorn.
Journals Merge: New Literatures Review and Transnational Literature

Transnational Literature is pleased to announce its recent merger with New Literatures Review. While it is always a matter of some regret when a journal of the quality and longevity of New Literatures Review ceases publication, this merger will ensure that the journal’s tradition will not be forgotten and that its fine contribution to scholarship remains available for future generations.

New Literatures Review published forty-eight issues over a thirty-five-year period from 1977-2012. In that time, many internationally recognised scholars contributed to the journal, generously edited or guest edited the journal, and many more served on the editorial collectives and advisory boards. The driving forces behind the journal over very many years, however, were Bill Ashcroft (University of New South Wales) and Paul Sharrad (University of Wollongong). Most recently, the journal has been published by the University of Tasmania under the editorship of Associate Professor Anna Johnston and Professor Ralph Crane.

A significant benefit of merging the journals is that back issues of New Literatures Review will be digitised, considerably enhancing the ongoing visibility and accessibility of the journal. Flinders University has already begun the process of making back issues available in the Flinders Academic Commons.

The journal will continue to be known as Transnational Literature, and the publisher remains Flinders Institute for Research in the Humanities. Gillian Dooley will continue as editor, although there may be some changes to the editorial team and some additions to the Advisory Board.

Finalising the arrangements in late October 2012, the Editorial Board of Transnational Literature hosted a visit from our Tasmanian colleagues. Before the Editorial Board meeting, Anna Johnston and Ralph Crane presented a stimulating paper titled ‘How to Manage in India: Flora Annie Steel’s The Complete Indian Housekeeper Cook’. The proceedings appropriately concluded with dinner at the Snake Charmer in Unley.
Flinders University Library is home to a number of Special Collections that attract interest from Humanities scholars worldwide. Here we have highlighted a few collections of special interest. The Library’s website has further details about access hours for collections and services available to researchers.

Literature

**Ingamells Collection**
South Australian poet Rex Ingamells was one of the founding fathers of the Jindyworobak Movement, a nationalist Australian literary movement whose white members sought to promote indigenous Australian ideas and customs, particularly in poetry. Active from the 1930s to 50s, the movement aimed to combat the influx of ‘alien’ culture threatening local art. The collection includes correspondence from literary figures such as Miles Franklin and Vance and Nettie Palmer, manuscripts, drafts, articles and poetry by Ingamells.

**Ian Reid Collection**
Ian Reid, an Adelaide poet and academic, was a co-founder of the Friendly Street Poets, a collective still active in Adelaide (friendlystreetpoets.org.au). The collection contains over 900 books and periodicals, letters to Reid from fiction and poetry writers abroad, and manuscripts of poems and stories.

**Children’s Literature Collection**
The Children’s Literature Collection has an Australian focus across its 1,200 plus volumes from the 1890s to the present and also includes items published in England and some foreign language material.

Other Literary Collections
Collections of international literature include the Indian Fiction Collection and the Valda Harding Collection, with over 100 novels by popular western writer Louis L’Amour. The Alan Bray Science Fiction Collection includes 5,000 books and periodicals, ranging from the 1930s to the 1990s. Related literary collections include rare information on the Adelaide book trade, one of the largest collections of bookplates in Australasia, and substantial collections of historical Australian literary publications, ranging from rare editions of poetry and fiction from the 19th and 20th centuries to radical feminist literature of the 1970s. Material accumulated by South Australian author, journalist and teacher Alison Mary Dolling (pseudonym Mary Broughton) (1917-2006) was donated to the Library on her death.

**Society and History**

**Eros Collection**
The Eros Foundation (a national lobby group for the Australian sex industry) donated their archives to the Library. The collection has grown with donations from businesses in the sex industry, Australia’s HIV/AIDS care and advocacy organisations, gay and lesbian groups, prostitutes’ associations, IV drug user groups, and individuals. The material is mostly Australian and covers the industry’s perspective on censorship, pornography, erotica, civil liberties, gay rights, sex and sexuality, prostitution, sexually transmitted diseases and legal issues pertinent to the sex industry.

![Program from the Theatre Programs Collection.](image)

**Performing Arts**

**Adelaide Festival Fringe Collection**
Posters, banners, programmes, T-shirts, publicity material, administration files and videos make up the still growing collection of the archives of the Adelaide Fringe Festival.

**Theatre Programs Collections**
Theatre programs dating from the late 19th century to contemporary times, mainly South Australian but also including some from national and overseas performances, comprise this collection. The library’s holdings are being added to the AusStage database. Theatre critic and former Finders academic Murray Bramwell donated his collection of programs and ephemera, and Special Collections also holds programs, schedules, reviews, correspondence and manuscripts donated by Elizabeth Slisbury, author of State of Opera.

**Film resources**
The State Film and Video Library of South Australia Collection is made up largely of Australian documentaries from the 1940s to the mid-1980s on a range of subjects, including immigration, tourism, agriculture, industrial relations, sport, visual arts, social customs, history and education. The collection also holds a few American training films from the 1950s and scripts and other material from films produced by the SA Film Corporation.

**Medlin Collection**
The collection of Professor Brian Medlin, foundation Professor of Philosophy at Finders, includes material from his involvement in the Vietnam moratorium, correspondence with British novelist and philosopher Iris Murdoch, stories and articles, and discussions on the philosophy of language.

**Other social and historical material**
A collection of material on protest movements, including the Vietnam moratorium movement and the 1974 Occupation of the Registry at Flinders University, is also held in Special Collections. A collection of original books and pamphlets relating to the Vietnam rebellion dates from 1617-1881.

Further details of humanities resources in Special Collections can be found at flinders.libguides.com/specials

Special Collections @ Flinders Library
Interview with Professor Julian Meyrick

Spotlight:
Professor Julian Meyrick. Photo: Vincent Ciccarello.

I had the chance to catch up with Julian Meyrick, Professor of Creative Arts, and took the opportunity to ask how he sees his new role taking shape and what it might mean for research at Flinders. Professor Meyrick’s appointment is one of five Strategic Professorships that commenced in 2012. Prior to joining the School of Humanities, Meyrick conducted postdoctoral research on Australian theatre at LaTrobe. He examined cultural policy and creative practice within the context of their rhetorical and political environments. He was the Associate Director and Literary Advisor at the Melbourne Theatre Company for six years.

A self-described ‘street fighter for the arts,’ Professor Meyrick is interested in how our notions of culture(s) are opening up and how processes of legitimation and boundary setting follow, somewhat automatically but not necessarily naturally. With a greater complexity in what we accept as culture comes a drive to account – what’s in and what’s out. Excellence in Research Australia has certainly demonstrated the difficulty in this area for Arts and Humanities, especially for those whose work involves art-making and creative production within the academy. On the relationship between traditional research and creative practice in the academy, Meyrick sees his new role as one that will help to forge a new balance among the triumvirate of research, creative practice and industry partnerships.

‘The emergence of the “creative arts” area is about finding new commonalities between cognate disciplines on the one hand, and about reasserting an arts-focused identity in the face of quite technocratic notions of cultural production on the other (aka a “creative industries” approach). I think the division between “pure” and “creative” research is less relevant now but that the relationship between critical and practice-based modes of inquiry needs active management’.

He’d like to discover the differences between the technocratic perspective embodied in the Creative Industries approach and a distinctive Creative Arts approach that would foreground an explicit notion of culture and maintain firm links to arts practice and arts-related values. Meyrick said that a ‘functional notion of culture’ is currently exploiting and is unsustainable. He comes to this position having already experienced ‘number mania’ in the theatre sector. Having been through a series of exercises and iterations in the accounting system that besieges the current research climate in Australia, we are all now well aware of the sensation and its somewhat numbing consequences.

‘I’m probably the only Helpmann Award winner who’s written a paper on research methodology! This potentially makes me something of a cross-over figure, someone who understands both the customary practices of the arts field and the norms of academic research. I have moved in and out of the academy and professional theatre for twenty years now. While cultural organisations and tertiary institutions still lead separate lives, have separate goals and values and ways of doing things, the changing ecology of both the cultural and educational sectors is bringing them closer together. I think that’s well understood. The question is how to handle this fact. I don’t have any ready-made answers in my underpants, but I do have a working knowledge of how the two realms operate’.

In thinking about how his new role at Flinders will take shape Meyrick has set goals in teaching, research and industry relations.

‘My research goals are about feeding into an early-stage cultural valuation project by contributing a qualitative dimension. I’m a historian so there are a couple of historical projects I’d like to attack, like the Lighthouse Theatre - an ensemble important both to Adelaide and to Australia as a whole. In teaching, I aim to set up topics in cultural policy and dramaturgy to offer across the creative arts area. In terms of my own industry profile, as a leading director and developer of new Australian drama, I’m talking with the South Australian State Theatre Company under Rob and Geordie Brookman, who are both fantastically open to a relationship with Flinders’.

Meyrick was attracted to Flinders for its reputation in the arts, especially in his field of Drama, and for the supportive environment of the university and the cooperative character of the arts sector in Adelaide.

‘If there is a new understanding to be found of the creative arts, then Flinders is an ideal location to start looking for it. I don’t underestimate the challenges I face in fashioning an area that takes in both creative and pure research and then pushes back against functional (and numbers-obsessed) notions of cultural production. But Flinders’ tradition of critical thought and political resistance gives me heart to engage the struggle and head towards a better, not just a better measured, understanding of creativity - to put the art back into culture’.

Flinders Institute for Research in the Humanities extends a warm welcome to our new colleague, Julian Meyrick.

Associate Professor Karen Orr Vered
Director, Flinders Institute for Research in the Humanities
Understanding Audiences at Mass Gatherings

Developing Theory and Predictive Models for Audience Behaviour at Mass Gatherings (Festivals and Events)

Dr Steve Brown is working with the School of Nursing & Midwifery’s Dr Alison Hutton to determine how to ensure safety at mass gathering events attended by more than 10,000 people. Based upon the understanding of crowd behaviour and relevant, strategic use of event design mechanisms, the research investigates predispositions of the audience (what they bring with them to the event – eg. culture, motivation, expectation, etc.) and how the design of the event can interact with those predispositions to influence and modify the audiences’ behaviour at the event.

Understanding what influences audience behaviour enables event designers and managers to design for risk minimisation. Strategies identified through this research can also be implemented in real time to adapt the event program and environment to positively influence behaviour, reduce risk and, from an event satisfaction perspective, maximise the effectiveness of communication with the audience. Of course the larger goal is always to increase the potential for the event to meet and exceed its stated aims and objectives while providing the foundation for the delivery of an optimal or peak experience for the audience.

Some of Dr Hutton and Dr Brown’s research will appear in a chapter for the World Health Organization’s Key Considerations for Mass Gathering Events, a ‘rulebook’ on mass gatherings, for use at events like the Olympic Games, the Hajj pilgrimage to Mecca, and the World Cup, where understanding crowd behaviour is crucial to managing risk. Dr Lynette Cusack (School of Nursing & Midwifery) and Associate Professor Kathryn Zeitz (School of Medicine) are also collaborators on the work.

Mass Gathering Data Acquisition and Analysis (MaGDAA) Project

The Mass Gathering Data Acquisition and Analysis project is a collaboration between the Flinders University Disaster Research Centre and The Serval Project at Flinders. MaGDAA’s focus is on the development of an app for the Android platform that can be used to acquire and analyse data at a mass gathering event, like Big Day Out or Schoolies’ Week, where an audience or group has gathered.

Leading the MaGDAA project is Dr Steve Brown (Tourism) with Dr Alison Hutton from the School of Nursing & Midwifery. Other members of the team come from the School of Computer Science, Engineering and Mathematics including Dr Paul Gardner-Stephen, Ms Romana Challans and Mr Corey Wallis.

The platform under development seeks to integrate data collected from a range of sources as diverse as weather stations, static and mobile temperature and humidity sensors, and survey data, among others, to provide insight into audience behaviour. The MaGDAA tablets will be first trialled at outdoor music concerts in Adelaide from January 2013.

More than Money: Valuing Festivals and Cultural Events

Flinders University and the Adelaide Festival Centre hosted a luncheon at the Flinders City Campus in late 2012 to discuss new research being undertaken to identify the cultural value of festivals, events and cultural organisations. Participants included representatives from the Adelaide Festival, State Theatre of SA, SA Museum, Migration Museum, History SA, State Library, Art Gallery and Adelaide City Council.

Professor Richard Maltby and Associate Professor Robert Phiddian outlined the Cultural Value Research Project (CVRP) and Professor Julian Meyrick followed with comment on the major challenge of the project: joining the language of critical discernment, critical judgement and art with that of social effects, resource distribution and cultural provision. Dr Steve Brown then explained that a contingent valuation methodology will be used initially to provide a dollar figure based on users and non-users assigning a monetary value for cultural festivals, events and organisations. This method provides a much-needed extension beyond the narrow confines of economic impact statements.

In layman’s terms, the project moves on two fronts: to improve the way cultural value is explained to government and the public, and to improve the way it is measured. The second part of this, the contingent valuation methodology, will commence in March 2013 with the evaluation of a number of festivals and events over the ‘Mad March’ event season.
In July 2012 the Flinders Life Narrative Research Group (LNRG) hosted a series of events in Adelaide that drew attention to current and unfolding debates in contemporary Life Writing. Leading international scholars in the field of Life Narrative studies—Professor Rocío G Davis (City University of Hong Kong), Associate Professor Lena Kurvet-Käosaar (Tallinn University, Estonia), Dr Claire Lynch (Brunel, UK), Dr Anna Poletti (Monash), and Professor Julie Rak (University of Alberta, Canada)—were guests of the LNRG for several days of inspiring debate and discussion.

Commencing with a panel discussion by Professor Davis, Associate Professor Kurvet-Käosaar, Dr Lynch and Professor Rak, ‘Facts, Fakes & Fragments: Controversy in Contemporary Life Writing’ was held at Hetzel Lecture Theatre at the SA State Library. Our speakers drew a crowd interested in some of the most provocative issues in contemporary life writing: in recent times, life narrative and controversy have gone hand in hand. The discussion covered topics such as Norma Khouri’s fabrications in her infamously contested account of honor killings in Jordan to life writing on Twitter or Tumblr and the Six-Word Memoir. In biography, autobiography, letters, diaries and memoir, through documentary and other visual and multimedia forms, facts, fakes and fragments have emerged to both sustain and plague the genre. The lively discussion that the audience generated with our panel members demonstrated that the questions and issues surrounding life writing texts are far from resolved.

The public event was a highlight for our hardworking guests, who busied themselves over three days in a structured symposium/workshop on ‘Telling Tales: Autobiographies of Childhood and Youth’. Papers covered topics from graphic memoirs to migrant comics, controversial memoirs of extremity, and considerations of childhood across published to self-made media. The workshop concluded with a keynote seminar by Professor Rak on life writing methodology as read through an analysis of mountain climbing narratives. This presentation provided the seed for an international collaborative project on methodology to be pursued by the symposium participants.

The events were sponsored by FIRTH and generous administrative support was provided by Nena Bierbaum and Joy Tennant. Tully Barnett, Pamela Graham and Emma Maguire also provided important organisational support during the symposium.

We look forward to the publication of several essays from the symposium later this year in a special issue of the US journal Prose Studies. Contributions from FIRTH members include: ‘Alice Pung’s Growing up Asian in Australia: The Cultural Work of Anthologised Asian Australian Narratives of Childhood’ by Pamela Graham; ‘Potential: Ariel Schrag Contest (Hetero-)Normative Girlhood’ by Emma Maguire; ‘Ante-Autobiography and the Archive of Childhood’ by Claire Lynch; and ‘Indecent Exposure? Margaux Fragoso and the Limits of Abuse Memoir’ by Kylie Cardell and Kate Douglas.
Philosophers put their heads together: Symposia 2013

Dr Andrew Gleeson has begun a new project that investigates the extent to which morality and religion are benefitted or harmed by the various attempts of philosophers to find metaphysical foundations for them.

A central concern is whether philosophy has the authority to correct the beliefs and practices of lay people. An integral part of this project will be a series of half a dozen symposia on issues in the relationship between morality, religion and metaphysics. Leading off the symposia in June will be internationally known British philosopher, Professor David Cockburn. The symposia will host philosophers and scholars from interstate and also welcome anyone interested. Dr Gleeson hopes that this will stimulate interest across the Flinders community and perhaps beyond. This hope expresses Dr Gleeson’s belief that philosophy should be able to engage with scholars from other disciplines and non-academics.

He has written extensively on the philosophies of mind, language and time, and is an authority on the great Anglo-Austrian twentieth century philosopher Ludwig Wittgenstein. An as-yet-to-be-confirmed second visiting scholar will be sought for 2014 to pick up where we leave off and pursue similar themes.

Prior to Professor Cockburn’s arrival, Dr Gleeson is organising a one day mini-conference on ‘Theory and Anti-Theory in Ethics’ to be hosted by FIRTH in April. The conference will hear papers from three local philosophers – Dr Gleeson and Dr Craig Taylor from Flinders University, and Professor Garrett Cullity from The University of Adelaide – and Dr Joe Mintoff from the University of Newcastle. The papers will debate such questions as: How, if at all, can we justify basic moral principles? To what extent does moral thinking resemble the sort of impartial and impersonal thinking found in science and other academic disciplines? Can morality be systematised into a general theory of value and behaviour, and is that desirable? Can morality learn from literature and art, or from psychology and other sciences? Do academic moral philosophers possess a special expertise about morality comparable to expertise in engineering, medicine or law? The conference will serve as a prelude to Professor Cockburn’s visit and is intended to stimulate thought and discussion around the themes of the larger project.

Philosophy should be able to engage with scholars from other disciplines and non-academics.

The Flinders University Philosophy Club is a student organisation founded in 2012 to promote conversation on philosophical topics by hosting guest speakers and discussing important papers in the field at weekly meetings. The Club began its first year with a discussion of intelligent design. Drs Ian Ravenscroft and Andrew Gleeson from the Flinders Philosophy Department and visiting speaker Dr Greg Bamford from the University of Queensland provided ample material for a challenging conversation.

That first event set a trend that continued throughout the year, with the Club hosting speakers on a diverse range of philosophical topics, including: Dr Lina Eriksson on global poverty and the ethical issues it raises; Dr Ian Ravenscroft on the philosophy of civil disobedience; Dr Andrew Gleeson on the theological problem of evil; Dr Craig Taylor discussing what he calls “the vice of moralism,” and Dr Gerard O’Brien from The University of Adelaide on the impact of neuroscience on the concept of conscious agency. The Club wrapped up the year with a presentation from international visiting speaker Dr Patrick Madigan, SJ from Heythrop College, University of London. Dr Madigan spoke about the lifestyle of ‘expressive individualism’ and its connection to the Enlightenment-era cult of the artist revered as genius and John Milton’s portrayal of Lucifer in Paradise Lost.

The Roman orator Cicero said that philosophy, rightly defined, is simply the love of wisdom. There is no doubt that the events and seminars hosted by the Philosophy Club this year, and the speakers who so generously gave of their time, have provided much wisdom to love. Looking forward to 2013, the Philosophy Club hopes to provide more of the same, and work with other student organisations such as The University of Adelaide Philosophy Club and the Flinders Film, Animation, Comics, and Television Society to co-host events.
Humanities Research Seminars 2012

English, Creative Writing and Australian Studies

The English, Creative Writing and Australian Studies (ECWAS) seminar series hosted nine stimulating talks in the second half of 2012 with representation from international, national and local speakers.

The series was launched by Professor Julie Rak from the University of Alberta, Canada who offered her insights on life narrative methodologies through the example of mountaineering narratives. The series also provided an opportunity for internationally recognised scholars of postcolonial literature, Professor Ralph Crane and Associate Professor Anna Johnston (University of Tasmania) to reflect on their Oxford UP edition of Flora Annie Steel's The Complete Indian Housekeeper and Cook. Among the local speakers was leading Cultural Studies academic, Associate Professor Susan Luckman (UniSA) who offered a thought-provoking and well-attended talk on the British arts and crafts movement.

Creative writing and its industries were well represented by a presentation from Peter Rose, editor of the Australian Book Review, and readings of original creative works by postgraduates Helen Dinmore, Tom Drahos, and Hannah Kent. Postgraduate PhD students in Literature also gave some compelling presentations and notable among these were talks by Pamela Graham, Emma Maguire and Jean McBain. Each offered talks informed by high-quality research and a commendable knowledge of literary theory.

The seminar series also hosted a professional development workshop on co-publishing. The lively Q&A session with Dr Kylie Cardell, Dr Danielle Clode, Associate Professor Kate Douglas and Associate Professor Robert Phiddian encouraged attendees to consider co-publishing opportunities. The 2013 agenda is equally full with guest speakers and workshops designed to make research activity more visible. "Research Methods in English, Creative Writing and Beyond" and an "open-mic"-style session titled "What are you working on right now?" are two workshops to keep an eye out for. Please visit the FIRTH website for seminar schedules and regular updates.

Writers & Their Worlds

An enduring feature of Flinders University’s cultural and intellectual life for many years has been the Writers & Their Worlds seminar series. Held in Central Library’s Noel Stockdale Room on Thursdays at noon, each session hosts a visiting author to a receptive audience of students, staff and members of the public.

With guest speakers ranging from relatively new authors to those with many credits to their names, the seminars offer a chance to hear how the passion for writing drives writers to achieve their goals. Writers and Their Worlds hosts between 12 and 14 sessions each year, with the final meeting each semester featuring our own Creative Writing postgraduate students.

In 2012 our first semester program included visits by BBC journalist Sharon Maccall-Dare, former scientist and now novelist Alastair Sarre, non-fiction specialist Bill ‘Swampy’ Marsh, poet Jan Owen, and novelists Deb Kandelaars and Amy Matthews. All have received prestigious awards and won, or been short-listed for, major writing awards in Australia or overseas.

Short story writer and novelist Lesley Jorgenson appeared in the second semester, followed by garden designer Dave Bell, novelist Kalinda Ashton (Flinders), novelist Joel Magarey, poet and novelist Geoff Page, children’s writer Marianne Musgrove, and publisher and novelist Anna Solding.

Undergraduate student coursework is often linked with the talks to enable a connection for students to the working lives of artists in our community – and to their possible futures as working artist/writers. Recordings of the talks are made available through Flinders Learning Online, but there is something special about being there and meeting the authors in person. We welcome and encourage attendance from across the university and the wider community. Tell your friends and colleagues about Writers and Their Worlds, Thursdays at noon (flyers are posted and notices appear in ‘Flinders In Touch’).

Archaeology

Each year the Department of Archaeology organises two semester-long seminar series to showcase research projects from our faculty and students and to provide a venue for guest speakers from across Australia and abroad.

This dedicated seminar series has been held for over 17 years since 1995 when Archaeology became an independent department. Over the years, the series has hosted a number of well-known archaeologists and related specialists and attracts an audience from off-campus professionals and the general public in addition to our students and campus colleagues. The latter series of 2012 was no exception, with the first seminar given by Professor Sebastiano Tusa, Superintendent of Sea for the Sicilian region in Italy. Professor Tusa discussed the history of underwater archaeology in Italy and provided some exciting news and updates of recent discoveries and research. Another well-known archaeologist Professor Mats Burstrom joined us from Stockholm University to discuss his recent work on the archaeology of the Soviet Missile Crisis in Cuba, a lecture which left the audience with a burning desire to hop on a plane to Cuba. Sprinkled amongst our international guests were lectures from our Flinders staff. Dr Wendy van Duvenvoorde discussed her recent trip to Madagascar where she recorded Duivenvoorde discussed her recent trip to Madagascar where she recorded
Upcoming Conferences

Staging Changes: Translation as Innovation and Intervention
9 - 12 July 2013

Flinders University’s Drama Department will host the 2013 Australasian Association for Theatre, Drama and Performance Studies (ASDA) conference. Running from 9-12 July, featured keynotes will be James Ashcroft, Artistic Director of Taki Rua, New Zealand’s national Māori theatre company; Christine Evans, an Australian-born award-winning playwright who teaches at Georgetown University (USA); and Haresh Sharma, Resident Playwright at the Necessary Stage and Artistic Director of Singapore’s M1 Fringe Festival.

Inspired by this event, Flinders’ Drama Centre and Adelaide College of the Arts will collaborate on a stage production of Evans’ Trojan Barbie, an adaptation of Euripides’ Trojan Women, with funding from the Helpmann Academy. Translating or adapting a work from another culture, or transposing a piece from one medium to another, has traditionally reflected how we imagine and represent unifying identities: cultural, national, regional, ethnic, or linguistic. These practices also make room for staging change by historicising, localising and interpreting individual and communal experiences in a multicultural setting.

ACIS 7th Biennial Conference: Re-imagining Italian Studies
4 - 6 December 2013

Flinders University and the University of South Australia are collaborating in hosting the 7th Biennial Conference of the Australasian Centre for Italian Studies (ACIS) ‘Re-Imagining Italian Studies’ in Adelaide from 4-6 December 2013.

A particular focus of the conference will reconsider how best to conceptualise Italian Studies in the dynamic context of globalisation. As the largest conference for Italianists in the Southern Hemisphere in addition to addressing this theme, there will be room to share important ongoing research.

Confirmed speakers include:

• David Forgacs (Professor of Italian, New York University)
• Martin McLaughlin (Professor of Italian and Fiat Serena Professor of Italian Studies, University of Oxford)
• Gabriele Pallotti (Associate Professor of Linguistics, Universita’ degli Studi di Modena e Reggio Emilia)
• Vito Zagarrio (Filmmaker and Professor of Film Analysis, Universita’ degli Studi Roma Tre)

Global Events Congress VI and International Event Studies Academy
9 - 11 July 2014

GEC VI is an important international meeting for researchers and practitioners in event and experience design, management and marketing and will be hosted by Flinders University and supported by FIRTH and Events SA in 2014. Building on the success of the five previous congresses in Brisbane, Kuala Lumpur (Malaysia), Guangzhou (China), Leeds (UK) and Stavanger (Norway), the 2014 program will include an opening ceremony, keynotes on research and practice within their respective program strands, research paper sessions, welcome reception and conference dinner. Post-conference tours and activities and a partners’ program will also be available.

The first confirmed keynote speaker, Douglas Gautier, CEO and Artistic Director of the Adelaide Festival Centre, has been announced in advance of the full program.

GEC VI will also provide a forum for the International Event Studies Academy, established in Norway in 2012. Tourism’s Dr Steve Brown is a founding Director of the Academy and chairs the organising committee for GEC VI.
Update: Office of Graduate Research

Professor Jeri Kroll was appointed as Flinders University’s inaugural Dean of Graduate Research in April 2011. Professor Kroll brings to the position many years of experience as a supervisor and administrator. She chaired the Faculty of Education, Humanities and Law Research Higher Degrees Committee for five years and served on the University Scholarships and the University Research Higher Degrees Committees. Having established the Office of Graduate Research and served in the position for more than a year and a half, the Dean of Graduate Research shares her thoughts about postgraduate education with Viewpoints.

Establishment of the Office of Graduate Research and the Dean’s position demonstrate that Flinders University recognises the importance of postgraduates and the contribution they make to the university’s academic life and research quality. I have been given an exciting opportunity to develop a range of initiatives and policy changes that will directly impact on the experience of all research higher degree students. Establishing the Office of Graduate Research (OGR) has been part of my brief. In the past eighteen months the OGR, staffed by a team of dynamic and skilled people, has responded to the challenges faced by our research higher degree students.

My supervisory and administrative experience has helped me to see that a coordinated RHD administration and flexible, up-to-date policy will have positive benefits for postgraduates and the University as a whole. In particular, the Office of Graduate Research staff members aim to ensure consistency in RHD administration and to help each faculty to create a dynamic and interactive research program by liaising closely with Research Higher Degree Administrators. We look forward to continue working with each School as well in order to foster best-practice approaches to research training.

In 2013 the Office of Graduate Research will take over management of the RHD Higher Degree Induction and Professional Development Program (PDP) and we have already started to plan this transition. The array of RHD PDP courses services both domestic and international students, helping them to become effective researchers and scholars with a range of generic and professional skills that can advance career prospects. The OGR is also planning new support services for external postgraduates. We welcome suggestions and opportunities to work with specific Schools on training programs.

Honours Awareness Week and the 3 Minute Thesis Transnational Competition (3MT) are only two of a range of events that the Office of Graduate Research coordinates in its effort to attract new RHD students and to enhance the postgraduate experience. The 3MT event encourages students to showcase their work with a three-minute presentation aimed at an intelligent but non-specialist audience. Creative Writing Doctoral candidate Hannah Kent was the runner-up in the first 3MT competition held in 2011. I encourage Humanities RHD students at all levels of candidature to consider entering this competition in 2013. Condensing research projects into three-minute presentations offers students invaluable practice in communicating the benefits of their research to the community. We offer terrific prizes too.

The administration of Cotutelle Doctoral Degrees is another exciting new OGR responsibility. Cotutelle students have the opportunity to network with international experts in their field, primarily through having a supervisor based at an overseas university. They receive a jointly awarded PhD from Flinders and the host institution at the conclusion of study. This initiative has generated much interest on campus. One of the six students involved in the Cotutelle program, Katharine Neil, hails from Screen and Media in the School of Humanities. She will be travelling to study at Le Conservatoire National des Arts et Métiers in Paris. Cotutelle programs might suit postgraduates in languages in particular.

Part of my role as Dean of Graduate Research is also to keep informed about best-practice research training methods, RHD innovation and policy developments nationally and internationally. I am a member, therefore, of the Deans and Directors of Graduate Studies (DDOGS) and the convenor of the Innovative Research Universities (IRU) Deans’ group. In 2013 the OGR hopes to provide additional training opportunities, some of which will support postgraduates from the School of Humanities, by collaborating with our IRU counterparts.

In summary, as Dean I am charged with facilitating Flinders’ mission to provide high-quality postgraduate education and to ensure consistent research training across the university. The OGR staff and website offer a streamlined service for future and current research higher degree students and link them to academic and pastoral support systems on campus. The Office manages a Register of Research Higher Degree Supervisors and also helps to train postgraduate supervisors to ensure that best-practice knowledge informs staff supervision. From 2013 the Office of Graduate Research will introduce a new facility to the Flinders University website, ‘Find a Supervisor’. This tool will enable prospective students as well as Faculty Research Higher Degree Administrators and Postgraduate Coordinators to identify appropriate research higher degree supervisors to ensure quality supervision and to increase the number of postgraduate students at Flinders.

Professor Jeri Kroll
Dean, Office of Graduate Research
PhD and MA Completions 2012

Research Degrees

**PhD**

**Dr Charles ADAMSON** (Archaeology)  
Sex and Death, The Female Grave in Colonial South Australia (1836 - 1936)  
Dr Alice Gorman & Professor Donald Pate

**Dr James HUNTER III** (Archaeology)  
Throwaway Navies: Naval Transition, Abandonment Processes, and the Archaeology of Australia’s Torpedo Boat Defences 1884 -1924  
Dr. Jennifer McKinnon & Dr Wendy Van Duivenvoorde

**Dr Sharon KERNOT**  
(English, Creative Writing & Australian Studies)  
Creative Writing: Writing Poverty: The Reflexive Practitioner: Social Welfare Worker and Creative Artist  
Professor Jeni Kroll, Professor Fiona Very & Dr Dymphna Lonergan

**Dr Michele MCCREA**  
(English, Creative Writing & Australian Studies)  
Creative Writing: Regenerative Voices: Narrative Strategies and Textual Authority in Three Post-colonial Novels  
Professor Jeni Kroll & Dr Ruth Starke

**Dr George PANAGOPOULOS**  
(Language Studies)  
The Evolvement of St. George College In A Transitive P – 12 Educational Environment 1984 - 2010  
Professor Michael Tsianikas & Dr George Frazis

**Associate Professor William RICHARDSON**  
(Language Studies) PhD by Published Works  
Place-Name Corruption on Early Maps and Charts, and in Early Sailing Directions, especially its relevance for solving problems in the History of Cartography  
Professor Graham Tulloch & Emeritus Professor Trevor Fennell

**Dr Christine RUNNEL**  
(English, Creative Writing & Australian Studies)  
Creative Writing: ‘Under the Freeway’: A Palimpsestuous Relationship  
Associate Professor Rick Hosking & Mr John McConchie

**Dr Robert STONE** (Archaeology)  
Stately Homes the Mirror and Metaphor of Colonial South Australia  
Associate Professor Heather Burke & Professor Claire Smith

**Dr Alison WOTHERSPOON** (Screen & Media)  
Creative: FROM EVIDENCE TO SCREEN: a model for producing educational content in the twenty first century  
Associate Professor Mike Walsh, Professor Philip Sleee, Professor Richard Maltby & Dr Ruth Vasey

**MA**

**Miss Michelle QUIRK** (Philosophy)  
Mental Health  
Dr Craig Taylor & Ms Cheryl Simpson

**Mr Matthew REINER** (Theology)  
Ancient Ways, Future Days: Praying Evening Prayer  
Associate Professor Stephen Downs, Reverend Dr Anthony Kain & Mrs Jennifer O’Brien

**Reverend John VILDZIUS** (Theology)  
Communication: Theology and Practice  
Professor Andrew Dutney & Mr Craig Mitchell

**Coursework Degrees**

**Master of Archaeology**

Teagan MILLER  
Blanca PETRUZZELLI  
Autumn WRIGHT

**Master of Arts**  
(Teaching English as a Second Language)  
Mira Shartika  
Nur Latifah  
Salwa  
Abeer ALKAHTANI  
Venny KAROLINA

Hapsari KARTIKA  
Katherine KONTONIKAS  
Masrokhin  
Anita PERKONS-GRALIZE  
Luhat SINAGA  
Liis SU’ADAH  
Dorjsumiya YONDONPERENLEI

**Master of Creative Arts** (Creative Writing)  
Meredith WHITFORD

**Master of Cultural Heritage Management**  
Julia GARNAUT  
Rui LARANJEIRA

**Master of Language Studies**  
Stefano BONA  
Barbara DOHERTY  
Mohammad HAILILI  
Anthony PSARROS

**Master of Maritime Archaeology**  
Darren COOPER  
Ahmad JALIL  
Kyle LENT  
Cassandra MORRIS  
Julie MUSHYNSKY

**Master of Teaching English as a Second Language**  
Mohammed ALASSIRI  
Yasser ALGHAMDI  
Naval ALMUTAIRI  
Abdullah ASEERY  
Nutchia EUANORASETR  
Valine SISAVATH  
Shalini THILKAN  
Bethany TYNDALL  
Khamla VOLADY  
Xueqin YANG

**Master of Theological Studies**  
Genevieve COLBERT  
Cynthia GRIFIN  
Kathleen MCEVOY  
Katherine ORDON  
Susan SEAVERS  
Bernadette TOOHEY

**Master of Tourism**  
Katherine SUTCLIFFE

**Master of Tourism: Festival and Event Design and Management**  
Ana SAVINOVCI
I cannot think of a more apt theme for an interdisciplinary conference than ‘Crossing Borders’. With crossing borders as the subject, borders were identified and transgressed between fiction and non-fiction, creative practice and philosophy, and self and other. Colonial and post-colonial borders were crossed, as were those between cultures and languages, those separating East and West, as well as borders in literature and between pedagogical approaches. The intersections between multiple and perhaps disparate fields of study illustrate nicely the welcoming and immersive atmosphere of an interdisciplinary conference. Higher degree research can be an isolating, even alienating undertaking, and a conference such as this delivers a warm and most welcome dose of lifeblood back to the anaemic PhD or Masters candidate. I can’t imagine anyone at ‘Border Crossings’ felt out of place – this is the true delight of an interdisciplinary conference experience.

Held on Kangaroo Island, the conference naturally attracts delegates from Flinders, the University of Adelaide and the University of South Australia. Although there were many familiar faces at Border Crossings, it was an international event, and local participants were delighted to see international delegates present their work. Associate Professor Barbara Mason of Oregon State University, Professor Emeritus Susan Mason of California State University and Professor Mohammad A Quayum of the International Islamic University Malaysia were present along with many others.

As a PhD candidate in Creative Writing, I have attended three conferences thus far in my candidature. ‘Border Crossings’ has been by far the most productive and enjoyable of them. While the conference series is an established forum for postgraduates, ‘Border Crossings’ provided a professional setting, with participation and discussion evenly contributed to by postgraduates, early career researchers and professors, ensuring a welcoming and constructive academic environment. Following the conference, Flinders carries on the postgraduate professional training by extending publication opportunity and an editorial position to postgraduates to publish a revised paper in a collection co-edited by a Flinders postgraduate and a member of our academic staff.

It was great to be stuck on an island with like-minded researchers. After conference hours, we continued to network and get to know each other. The Kangaroo Island location enhances the social dimension of the conference. At the end of a working day everyone usually melts away. On the intimate island setting, such diffusion is much more difficult to achieve and the conference provides an intense academic and social experience not to be missed.

The forthcoming publication will be edited by a team including Graham Tulloch, Diana Glenn and Nena Bierbaum.
Flinders has extended its sponsorship of Australian Book Review (ABR) for an eighth year.

Australian Book Review, founded in Adelaide in 1961, is the country’s premier literary review. Principally based in Melbourne but with an office at Flinders University, ABR recently moved into the new Boyd community arts hub in Melbourne’s Southbank precinct, close to Victoria’s key cultural organisations.

ABR editor Mr Peter Rose, noted poet and novelist who has academic status at Flinders, said the continuation of this sponsorship agreement will benefit the University and magazine alike. ‘In the first phase of our partnership, the benefits for both parties were mostly editorial. Previously we published relatively few folk from Flinders. Now we publish many more Flinders academics and postgraduates than we do from any other university.’ Mr Rose said.

‘People like Robert Phiddian, Graham Tulloch, Ruth Starke, Gillian Dooley and Ian Gibbins have become frequent contributors. With our move to Boyd, though, the partnership will become much more public – much more entrepreneurial, in a sense,’ he said.

Each year ABR publishes about 250 writers in its ten issues, and roughly fifty of those have never published a review before. ‘We’re serious about introducing a wide range of Australian writers to our readers. It’s part of our commitment to raising critical standards in this country,’ Mr Rose said. ‘Often young writers are surprised by the speed with which we commission them. The magazine is unusually open to new writers’.

 Appearing at a Flinders seminar, Mr Rose shared this message with our students and emerging authors. ‘I stress that this partnership is unique in the Australian tertiary sector. No other university sponsors an independent magazine based elsewhere,’ he said. ‘We can both be proud of this arrangement – and students in particular should seize the day. You’ve got a head start. I’m often around and when I’m not you can email me’.

Mr Rose said that the current threats to Australian publishers and the media intensified ABR’s sense of responsibility to writers, readers and academics. At a time of severe contraction in the literary sector, ABR is going through a phase of rapid growth and diversification – partly due to the success of its cultural philanthropy program. ABR now has more than 130 individual patrons, plus support from arts ministries in South Australia, Victoria, Western Australia and Queensland.

ABR administers its own wide range of prizes and programs to support writers, including the ‘Peter Porter Poetry Prize’, the ‘Calibre Prize’, the ‘Elizabeth Jolley Short Story Prize’ and the ‘ABR Patron’s Fellowship’. Flinders University scholar, Dr Ruth Starke was selected as the ABR Patron’s Fellow in 2012 and Dr Lorna Hallahan (Social Work & Social Planning, Flinders) won the Calibre Prize in 2010.

The irony of the contribution from Arts Queensland was not lost on Peter Rose, in light of the state government’s decision to axe the Queensland Premier’s Literary Awards. Possibly an even greater irony is that an alternative competition, the Queensland Literary Awards, created by ‘the people’ has just announced its inaugural winners: among them, Peter Rose, winner of the Judith Wright Calanthe Poetry Award for his collection Crimson Crop.
Kalinda Ashton received a Betty Trask Award for her novel *The Danger Game* (Tindal Street Press). The award is designated for first novels written by authors under the age of 35 in a romantic or traditional, but not experimental, style.

Steve Brown has been honoured with a Community Achievement Award for Career Achievement. The award recognises his outstanding work in the academic field of event management.

Rosalba Clemente secured a $10,000 Helpmann Academy Grant for her project ‘Staging Trojan Barbie, Staging Adaptation,’ a collaborative project between AC Arts and the Flinders Drama Centre, with the participation of visiting playwright Christine Evans (Georgetown University, USA).

Danielle Clode was awarded a Stella Prize to attend ‘Critiquing Culture,’ a workshop at Varuna in Katoomba, run by Geordie Williamson, chief literary critic for the Australian. Selecting four women to sponsor for the workshop, the Stella Prize committee sought to increase participation by women in the reviewing of literature for Australian magazines and journals.

Kate Douglas is a team member on the UQ led project, ‘The AustLit resource: supporting research in studies of Australian literary and narrative cultures’ which received funding of $645,000 from the ARC’s Linkage Infrastructure, Equipment and Facilities (LIEF) scheme.

Joh Hartog leads a team that won a Flinders Teaching and Learning Innovation Grant. With Maggie Ivanova, Kalinda Ashton, Steve Evans, John McConchie, Alison Wotherspoon and Katie Cavanagh, the team has devised a project entitled ‘Learning with/from Others: Inter-Cultural Dialogue through Adaptation in the Creative Arts’. The project aims to develop transnational literacy among second and third-year Creative Arts students.

Julian Meyrick received a Helpmann Award for the play, *Angela’s Kitchen*, he directed and co-wrote with Paul Capsis (with Associate Writer Hilary Bell) in the Best New Australian Work category.

Daniela Rose has been awarded a Historical Society Annual Grant for a project titled ‘Italian Civil Alien Corps in South Australia, the ‘forgotten enemy aliens’. The project explores the experiences of Italian migrants who were obliged to serve in the Civil Alien Corps in SA during WWII working on projects of a non-combatant nature such as construction, salt production, cutting and handling timber and scrub clearing. Although numerous studies have focused on the internment of Italians during WWII, to date there has been very little research to explore the issues related to those enemy aliens who were removed from their usual occupations and loved ones to serve in the Civil Alien Corps and subjected to discrimination and loss of liberties.

Ruth Starke was awarded a $40,000 grant from the Literature Board of the Australia Council to write a personal biography of former SA premier, Don Dunstan. Ruth was previously awarded the Australian Book Review Patron’s Fellowship ($5,000) to prepare a profile of Don Dunstan as a feature for the Australian Book Review.

Inaugural Matthew Flinders Distinguished Professorships were awarded to Margaret Davies, Richard Maltby and Graham Tulloch.

Vice-Chancellor’s Awards for Early Career Researchers Cassamarca Lecturer in Italian, Dr Luciana d’Arcangeli received an award in recognition of her contribution to the study of Italian cinema.

Dr Sean Kim’s outstanding publication record in top-tier international tourism journals has been recognised with an award.
Professional Notes

Robert Phiddian
is serving on the Board of the new DASSH (Deans of Arts, Social Sciences and Humanities) network of Associate Deans Research.

Susan Sheridan
(Adjunct Professor of English and Women's Studies) has been appointed to the judges' panel for the Miles Franklin Literary Award. Established by the will of writer Stella Miles Franklin in 1956, it is the oldest and most prestigious award for Australian literature. It is presented to the novel of the year which, in the opinion of the judges, is of the highest literary merit and presents Australian life in any of its phases. There are five judges, representing different aspects of the literary world and the panel is chaired by the Mitchell Librarian at the State Library of NSW, Richard Neville.

Ruth Starke
was re-appointed to the Board of Judges for the Carclew / Colin Thiele Youth Literature Fellowship. She is also a Judge for the Festival Literature Awards in the Young Adult category.

Melanie Swalwell
is co-chairing the Art History of Games conference (with John Sharp and Eddo Stern). The conference is co-located with DiGRA (Digital Games Research Association) conference in Atlanta (Aug 2013). She will also give a keynote address at the 2013 Interactive Entertainment Conference, Melbourne (Sept 2013).

Steve Brown
has been appointed to the Adelaide Festival Board.

Sean Kim
was appointed to Journal of Tourism and Cultural Change Editorial Board.

Richard Maltby
was appointed to the Steering Committee of the Humanities Networked Infrastructure (HuNI) Virtual Laboratory project, part of the Federal Government’s NeCTAR initiative.

Colette Mrowa-Hopkins
has returned for a second term as President of the Federation of Association of Teachers of French in Australia (FATFA). Colette is also serving a two-year term as Secretary on the Executive Board of the Applied Linguistics Association of Australia (ALAA).

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A Modern Vow

Repeat after me:
Will you, my beloved Patricia
 [the party of the first part]
knowing my great passion for you
 [subject to the codicil of the attached agreement]
consider me, your loving Patrick
 [the party of the second part]
to be your husband
 [as defined in sub-paragraph 3(g)]
sharing life’s ups and downs
 [seasonally adjusted]
and forsaking all others
 [as far as clause 8 requires]
so long as we both shall live *
 [according to Statute 12 of
the Medical Assistance Act of 2003]? 

If so
please click in the box
enter credit card details
and hit Send 

* no warranty, expressed or implied, is given
# the security of this transaction is not guaranteed

Steve Evans