All religions end up justifying wars... atrocities... torture... oppression...

Mate. You're burning the sausages...

Sacrilege, Australian style

Cartoon by Nicholson from The Australian www.nicholsoncartoons.com.au
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Welcome to the fourth edition of *Viewpoints*. As flagged last year, two new initiatives of the Institute from 2014 were the establishment of annual fellowships and a yearly research theme. Institute Fellows for 2014 were Associate Professor Kate Douglas and Dr Andrew Gleeson while last year’s theme was *Humour Studies*. Flinders and the Institute saw a wide range of research activities on humour studies throughout 2014 with a programme of events that included national and international researchers in the field visiting and presenting their research. These activities culminated with the hosting of the annual Australasian Humour Studies Network conference in February of this year. This international meeting for event and experience design, management and marketing academics, researchers and practitioners was by all accounts a great success with the potential for significant research outcomes and the Institute was proud to sponsor it.

Looking forward now, I am pleased to announce that our Institute Fellows for 2015 are Associate Professor Ian Ravenscroft and Dr Wendy van Duivenvoorde, and details of their research are provided within. The Institute’s theme for 2015 will be *Locating Lives: regions, identities, cultures*, led by Associate Professor Kate Douglas and Dr Kylie Cardell. Congratulations to all these Institute members and I look forward to the various research activities connected with these initiatives throughout the year.

Like a number of other researchers, I have just completed my involvement as a discipline leader for Flinders’ submission to Excellence in Research for Australia (ERA) 2015. Given the significant national investment in research in Australia, such initiatives are both reasonable and to be expected. The overall environment for the measurement of, and remuneration for, research in this country is however rather complicated. On the one hand, there is the Higher Education Research Data Collection (HERDC) exercise, which is essentially a measure of the quantity of research in various categories with each item in a given category attracting the same financial support. On the other, there is the ERA exercise, which is designed to measure the quality of research. A specific feature of ERA is that all HERDC reportable research in the various disciplines must be included for assessment (subject to a low volume threshold). From this, it follows that research of lesser quality has the potential to dilute the overall quality and negatively impact on ERA ranking of submitted research. Thus these two measurement exercises working in tandem have the potential to send very different signals to the sector. In short is one to advise researchers to maximise the quantity or the quality of their research? I must confess that this seems to me a bit like asking someone to find me the best quality shirt at the cheapest possible price. Where are you going to find that shirt, at a discount department store or the sale rack at a designer emporium?

But more seriously, what advice would I offer to researchers? Well, that as much as possible they should ignore the peculiarities of the Australian system for research measurement and assessment and focus on the work itself, specifically on research that has the potential to have widespread recognition, respect and impact within the field on both the national and international stage. That, I will admit, puts me squarely in the ERA camp. So I look forward to working with other members of the Institute in our various disciplines to continually improve our ERA performance in subsequent rounds.
MESSAGE FROM
THE DEAN
PROFESSOR DIANA GLENN

Our annual lectures were a highpoint in 2014, with speakers of the calibre of Gale Edwards (Wal Cherry Lecture), Brian Matthews (Brian Medlin Lecture) and Brian Fagan (inaugural Ruth and Vincent Megaw Lecture in Archaeology and Art) sharing memories and experiences and captivating audiences with their reflections and stories. We applauded the launch of the landmark 11-volume *Encyclopedia of Global Archaeology* edited by Claire Smith in Archaeology. In March I was delighted to launch the new online open access literary journal, *Writers in Conversation*, published jointly by Flinders University (Gillian Dooley) and the University of Central Lancashire (Nick Turner). Theology staff were pleased to welcome a visiting scholar from Switzerland, Prof. Dr Hans Ulrich Steymans OP, who shared his expertise in ecological hermeneutics.

The practicalities of Humanities research were a focus at the 2014 Annual Meeting of the Australasian Consortium of Humanities Research Centres whose theme ‘Alliances and Impacts: Sustaining Humanities Research in the 21st Century’, is of crucial importance in our turbulent (research-funding) times.

Thanks to excellent work throughout the year by Christine Nicholls, Robert Phiddian, Colette Mrowa-Hopkins and Antonella Strambi, the inaugural FIRtH Research Theme, *Humour Studies*, was a memorable endeavour whose extended calendar of activity served to connect our Institution with a cohort of local, international and national scholars in this enlivening field of research. Humour is both a tool and a weapon – it engages, makes connections, provides a common sense of sharing and enjoyment, but is equally effective as rapier-like it thrusts, parries, mocks, disarms and wounds. The *Humour Studies* theme offered up an impressive array of topics, approaches and methodological frameworks, including reflections on the masterly satirist Swift, the typology of Warlpiri humour, present-day pragmatics and cross-cultural communication, television comedy, and much more.

Building on the success of 2013, the School attracted further major ARC grant funding in 2014 with the award of an ARC Linkage project. The Flinders research team, comprising Julian Meyrick, Steve Brown and Robert Phiddian, was awarded a total of $321,000 for the project: ‘Laboratory Adelaide: Accounting for Cultural Value in the Arts, Cultural Organisations and Events’.

Heartfelt congratulations to our School’s 2014 winners of a Vice-Chancellor’s Award for Early Career Researchers: Lisa Bennett (Medieval Icelandic Literature), Kylie Cardell (Diary Studies) and Mick Morrison (Indigenous Archaeology). Congratulations are also extended to Ms Emma Maguire, winner of a 2014 Flinders University Best Student Research Paper Award for her paper entitled *Home, About, Shop, Contact: Constructing an Authorial Persona via the Author Website*.

As the School of Humanities and Creative Arts continues to expand its research profile and performance, the dedicated efforts of the Flinders Institute for Research in the Humanities is providing strong support to the FIRtH membership. In Semester 2, during Craig Taylor’s absence on study leave, Dr Lina Eriksson ensured that FIRtH’s activity continued in a robust fashion. We look forward to ongoing success for FIRtH and its membership of talented and hard-working researchers at all levels, from early career researchers to celebrated and internationally-recognised scholars.

With every good wish to FIRtH for a brilliant and rewarding 2015!
Humour Studies was Flinders University’s Institute for Research in the Humanities (FIRtH’s) chosen research focus, 2014-2015. A broad-ranging, multidisciplinary thématique, the ‘humour year’ was launched at Flinders in February 2014, with a research symposium involving Flinders staff and postgraduate students. Dr Jessica Milner Davis, the coordinator of the Sydney-based Australasian Humour Studies Network, acted as chief respondent to papers presented at this two-day event. A major aim of this symposium and the subsequent events that comprised the humour year was that of staff and student publication of research in this area.

Visiting academics sustained the theme through the year. In June 2014 Dr Michael Haugh, a Griffith University-based linguist specialising in pragmatics, gave a public presentation at Flinders-in-the-City titled ‘Jocular mockery and banter in everyday Australian interaction’. Dr Haugh’s presentation strongly attested to the centrality of certain kinds of humour in Australian everyday life, especially in the workplace. Late in August Professor Olivier Bertrand of the University of Cergy-Pontoise and the Ecole Polytechnique, Paris, delighted a largely francophone audience at the University of Adelaide’s Horace Lamb lecture theatre, with a brilliant, scatological and sometimes scurrilous, public presentation, ‘Rhetoric, Humour and Persuasion in Medieval French (9th – 15th centuries)’. Professor Bertrand’s entertaining account breathed new life into humorous French discourse in the plays and literature of a distant time and place. In late September, Dr Richard Scully (DECRA Fellow, University of New England), in a forum titled ‘An Extravaganza on Political Cartoons’, presented a paper on ‘Shaping Satire: the importance of medium for the history of the political cartoon’ in the Noel Stockdale room of Flinders Library. Humanities Associate Professor Robert Phiddian teamed up with Richard Scully in this double bill, with the presentation ‘The revolution in political cartoons and the early Australian.’ Flinders Associate Professor in Politics, Haydon Manning, himself a political cartooning expert and aficionado, chaired the session. Finally, early in 2015 the linguist Professor Cliff Goddard (Griffith University) delivered a stirring keynote address, ‘“Sarcastic”, “deadpan”, “irreverent”: A semantic guide to Australian ways of laughing’.

Following FIRtH’s successful bid to host the annual symposium of the Australasian Humour Studies Network in February 2015, our ‘Year of Humour’ culminated in a well-attended, lively and collegial conference at the State Library and the Art Gallery of South Australia, attracting more than 50 local, interstate and international delegates. A surprisingly broad range of subject matter was traversed, including a paper on...
(supposedly) humorous Aussie practice of “piss-taking” at work and at home; analysis of the hybrid nature of political cartoons; the revolutionary nature of the Beaumarchais/Mozart opera, Figaro’s Wedding; the barely penetrable humorous undercurrents of old English riddles; the use of humour in the Australian judicial system; humour in the contemporary Aboriginal novel, and more.

The conference was followed by a one-day postgraduate research seminar organised by Australian Studies postgraduate student Karen Austin in conjunction with FIRtH Administrative Officer Joy Tennant. Dr Jessica Milner Davis (University of Sydney) and Dr Bruce Findlay (Swinburne University of Technology) delivered a series of dynamic lectures to postgrads and others working in cognate areas.

The ‘Year of Humour’ provided fertile ground on which academics from multidisciplinary bases were able to explore humour in all of its guises and iterations – and test its limits. While the human capacity to appreciate humour distinguishes us as a species, what actually constitutes humour can and sometimes does differ substantially from culture to culture; there are also significant individual differences in how humour is received. The recent Charlie Hebdo Parisian massacres are a sombre testament to this.

A Year of Laughing Dangerously?
A major 2015 conference drawcard, open to the public, was the panel titled ‘Charlie Hebdo - humour, politics and the art of provocation - where to draw the line?’ This ‘ninth hour’ panel discussion was convened as a plenary session, to deliberate on the implications of the Charlie Hebdo killings of January 7th 2015. While speakers offered rather differing perspectives, the star attraction of this event was the celebrated and highly influential Australian cartoonist, Bruce Petty.

Bruce Petty’s Magic
Immediately following the Charlie Hebdo panel, the octogenarian Petty gave an outstanding plenary address, in which he drew cartoons “live” to an enthralled audience. We watched, transfixed, as this long-term social commentator and master cartoonist worked to create a narrative of interconnected cartoons. Whilst drawing, Petty conversed in low-key, relaxed and intimate fashion with an audience of well over a hundred, communicating his thought processes by way of gentle, wry commentary.

Years and Years of Humour
Publication of the papers delivered by Flinders staff and postgraduate students is now the focus to follow up this year of humour-related events and conference. Several collaborative research projects are in train, with a flow of articles set to continue for years to come.

A major 2015 conference drawcard, open to the public, was the panel titled ‘Charlie Hebdo - humour, politics and the art of provocation - where to draw the line?’
Associate Professor Ian Ravenscroft

Associate Professor Ian Ravenscroft’s research project is focused on reconceiving imagination.

Ian is currently working on enactivist theories of the imagination with Professor Daniel Hutto from the University of Wollongong. Enactivism is an exciting new paradigm in philosophy of mind and cognitive science that stresses the role of bodily movement in cognition. The enactivist theory of imagination they are working on builds on Ian’s earlier research on the imagination with Prof Gregory Currie at the University of Sheffield.

For enactivists drama is especially interesting since it involves both imagination and bodily movement through an environment that includes other performers, the audience, and the physical space and props. Building links between Philosophy and Drama is a key aspect of Ian’s Research Fellowship, and Ian will team up with Prof Julian Meyrick and other members of the Drama Department.

In Semester 2, Hutto will come to Flinders to give a seminar on enactivism and participate in a roundtable discussion on enactivism and drama. Hopefully a joint Philosophy/Drama project will emerge from the workshop.

At the end of the year Ian will give a public lecture on his project. Ian’s talk will illustrate aspects of enactivist theories of cognition using traditional boatbuilding techniques as an example.

Dr Wendy van Duivenvoorde

Dr Wendy van Duivenvoorde’s research project concerns maritime archaeological legacy data and sets out to finalise a monograph publication on the late 4th Century/early 3rd Century BC shipwreck at Kyrenia, Cyprus.

This shipwreck site was excavated in its entirety in 1968-1969 and provided the remains of a well-preserved Mediterranean merchant ship and its cargo. The shipwreck has become a seminal component of the corpus of archaeological evidence related to late-Classical and early-Hellenistic Mediterranean seafaring. Dr van Duivenvoorde works closely with the original excavators, Susan Katzev, Helena Swiny and Robin Piercy, along with a team of international researchers to undertake the scholarly study of the Kyrenia shipwreck’s archaeological material and to organize the multi-volume final publication on the vessel’s archaeological material. Her current focus is on the volume that includes all studies pertaining to the ship itself, along with elements of its rigging, sail and outfitting. Dr van Duivenvoorde will report on her research to the School of Humanities and Creative Arts and the community with a public lecture to be delivered towards the end of 2015.
We have deepened our affiliations with like-minded organisations in order to maximise cooperation across the sector at the national and international levels. The ACHRC is now affiliated with the Consortium of Humanities Centres and Institutes (CHCI), the Council for Humanities, Arts and Social Sciences (CHASS), and the Australasian Association for Digital Humanities (aaDH). The affiliations are proving valuable, as we made our first Senate submission in collaboration with CHASS, and there will be strong representation of member centres in the CHCI Public Humanities Initiative.

Our 2014 Annual Meeting was hosted at the University of Melbourne in mid-October by Professor Kate Darian-Smith with the theme ‘Alliances and Impacts: Sustaining Humanities Research in the 21st Century’. The two-day meeting and pre-meetings workshops gathered representatives from all states and territories except the Northern Territory. We also had New Zealand and Hong Kong representatives. A range of institutions were represented as well as other peak bodies including the Australian Research Council, the Australian Academy of the Humanities, Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), The Australasian Council of Deans of Arts, Social Sciences and Humanities (DASSH), and the Council for the Humanities, Arts and Social Sciences (CHASS).

The impressive program put together in collaboration with Kate Darian-Smith and the ACHRC Advisory Board saw keynote speaker JD Hill, Head of Research at the British Museum, deliver a presentation on ‘The Impact of Impact on the Humanities and the Wider Cultural Sector: a View from the UK’ and a public lecture about the British Museum’s history in 100 objects projects.

For the first time we added a regional event to this main meeting, travelling up the road to Federation University in Ballarat, for an event hosted by Jane Mummery and the Cultural Enquiry Research Group. This successful event has led to a new ongoing member initiative project for the ACHRC, the Humanities in the Regions Network, which will encourage and support collaborations between humanities researchers in the regions and provide case studies for success in that sector. We will host an event in April at the University of Southern Queensland, Toowoomba. Here we will officially launch the Humanities in the Regions Network, seeking to meet the needs of Humanities-based researchers at regional universities (broadly defined).

Our Collaborating with Collecting Institutions member initiative seeks to identify best practice in collaborations between university researchers and cultural and collecting institutions such as galleries, archives, museums and the like. It is designed to create a space for thinking strategically, practically and ethically about the opportunities for and practices of collaborations between the tertiary sector and the cultural and collecting institutions sector.

In late June we will be involved with a public humanities event to be co-hosted at the DH2015 Global Digital Humanities conference, University of Western Sydney. The cornerstone of the ACHRC’s year is our annual meeting which in 2015 will be held in November and for the first time heads to New Zealand.
Researching video collections of live performance is a challenge. Watching video is time-consuming. Accessing collections can be costly. And video formats are constantly evolving, with some now old and obsolete. The AusStage digitisation laboratory helps researchers and collection managers solve these issues.

Since the 1970s theatre companies and performing arts collections have compiled extensive video collections documenting productions and rehearsals. Analysis and interpretation of these video recordings yield rich information about artistic techniques, styles of production, audience response, and the work of actors, directors and designers – information which is often unavailable from any other source. Comprehensive interrogation across dispersed performance collections was so expensive, it has rarely been contemplated.

In 2010 AusStage purchased a portable video digitisation laboratory. The laboratory is used to migrate performance collections on videotape to archival quality digital formats to enable advanced visual searching and comparative performance analysis. It was built by Silver Trak Digital (ACT) in partnership with SAMMA Systems (USA) and is housed in the Department of Performance Studies at the University of Sydney.

The laboratory has travelled to collections in Sydney and Melbourne. In Sydney we digitised the video collections in the archives of Sydney Theatre Company and the National Institute of Dramatic Arts. At Macquarie University, we digitised video recordings, photographs and archival documents from the pioneering Sidetrack Performance Group.

At La Trobe University in Melbourne we digitised the Edgley Company collection of video tapes covering forty years of ballet, circus, variety, ice and other live shows touring throughout Australia and to New Zealand, South Africa, Asia and North America. At RMIT University we digitised the Circus Oz collection of 390 video recordings, and interviews with company artists from 1979 to the present, and at Deakin University we digitised the video collection of the Melbourne Workers Theatre.

In 2014 the AusStage digitisation laboratory landed at the State Theatre Company of South Australia in Adelaide. The State Theatre Company holds an extensive archive containing a variety of media, including paper records, pre-digital photographs, and electronic disks and tape. Yet storage conditions haven’t always been ideal and the medium most at risk from poor storage conditions is magnetic tape such as VHS.

In 2015 we will continue the digitisation project, focussing on other tape formats, such as Umatic and Beta. Julian Meyrick will then examine the archival footage, along with other significant documents, of the Adelaide path-finder state company, Lighthouse Theatre (1981-82) to gauge the national impact of this significant experiment in ensemble theatre-making. As a forcing house for a number of significant theatre artists – directors Jim Sharman and Neil Armfield, playwrights Louis Nowra and Stephen Sewell, actors John Wood and Kerry Walker – Julian’s research will focus on the company’s role in generating art form practices, career pathways and networks of artistic collaboration.

After a year and a half or so of preliminary conversation and research about ways we can value culture beyond the dollars brought by tourists, in July 2014 our team received the news that our Australian Research Council Linkage grant application was successful. The project – titled ‘Laboratory Adelaide: Accounting for Cultural Value in the Arts, Cultural Organisations and Events’ – is designed to develop a set of tools that arts and cultural organisations, events and practitioners can use to assess the total cultural value of their work beyond the economic dollar.

The project partners Flinders researchers Professor Julian Meyrick, Associate Professor Steve Brown, Associate Professor Robert Phiddian and Research Fellow Dr Tully Barnett with Associate Professor Stephen Boyle from the University of South Australia and three organisations central to Adelaide’s cultural setting: the State Library of South Australia, the Adelaide Festival, and the State Theatre Company of South Australia.

It is driven by the need cultural organisations have for new means of talking about the value of what they do. Funding agencies determine the value of arts, cultural and collecting organisations through a set of policy and funding categories based largely on economic data. Cultural organisations are often required to express their value through aggregate gauges such as ticket sales or tourism dollars attracted into the state or region. But such metrics only partly reflect their core missions. Because measurement exercises are dependent upon what can be readily measured, evidence of value is typically gathered from quantifiable externalities. This occludes the intrinsic value of cultural organisations and events. Arts, cultural and collecting organisations require new means of reflecting on, measuring and communicating the value of what they do and the private and public benefits they provide.

We will begin the project in earnest this year with a close case study of the State Library of South Australia and through the lens of reporting practices, with the view that assessment and reporting within organisations and between organisations and their funders is a window into the cultural value of an organisation.
Local Impetus for Global Archaeology

Springer’s 11-volume *Encyclopedia of Global Archaeology*, edited by Flinders Institute for Research in the Humanities member Professor Claire Smith (Archaeology) was launched in April last year by Professor Day, the Deputy Vice-Chancellor (Research). Its 8,013 pages contain 1625 entries by 1329 authors, making it the most comprehensive work on archaeology yet created. It is available in both online and print editions.

The *Encyclopedia of Global Archaeology* provides a comprehensive and systematic coverage of archaeology that is unprecedented. It encompasses the breadth of the subject area along with those aspects that are tapped by other disciplines. In addition, it encompasses all time periods and regions of the world and all stages of human development. The entries range from succinct summaries of specific sites and the scientific aspects of archaeological enquiry, to detailed discussions of archaeological concepts, theories, and practice, the social and political dimensions of archaeology and archaeological ethics. The different forms of archaeology are explored, along with the techniques used for each and the challenges, concerns, and issues that face archaeologists today.

Another major challenge was to harness the potential of an online environment not only to ensure global accessibility but also to enrich the encyclopaedia’s content. From the beginning, the *Encyclopedia of Global Archaeology* was conceived firstly as an online reference work, and then as a print reference. This interactive, online reference uses dynamic content to deepen discussions and to update material published in the print version, and to add information on new finds, or new ways of approaching the material. Hot links and extensive cross-references between keywords and related articles provide topics with greater depth and enable efficient searches in a user-friendly manner.

Professor Smith said: ‘The important innovation here is the continuous updating of entries and the addition of new entries to the eReference version. This will ensure that the encyclopedia maintains ongoing relevance’.

The important innovation here is the continuous updating of entries and the addition of new entries to the eReference version. This will ensure that the encyclopedia maintains ongoing relevance.
Conferences in 2014: Tourism and Archaeology

GECVI 2014

Global Events Congress VI, recently held in Adelaide, was a significant international meeting for event and experience design, management and marketing academics, researchers and practitioners.

GEC VI builds on the success of the five previous congresses in Brisbane (Australia), Kuala Lumpur (Malaysia), Guangzhou (China), Leeds (UK) and Stavanger (Norway) and was a platform primarily for those working, teaching, researching and studying in the field of events and festivals and related fields such as human and social geographers, designers, and cognitive, behavioural and environmental psychologists – in fact, all those interested in what motivates audiences and influences their behaviour as well as those working in the mass gathering (medical) area.

The event was supported by a range of government, industry and publishing company sponsors and Flinders University through the Marketing and Communication Office, the Faculty of Education, Humanities and Law and FlIRTH.

A unique aspect of this Congress was that it was run by Flinders University undergraduate event studies students under the guidance of Head of Tourism, Associate Professor Steve Brown.

The Congress will now move to the US in July 2016.

The Congress was well attended with equal representation from local, national and international delegates. International delegates came from China, Macau, UK, USA, Finland, New Zealand and Germany.

The National Archaeology Students Conference (NASC)

Between the 11th and 13th of April 2014, over 80 delegates met at Flinders University to present topics of interest and the progress of current research in their chosen fields related to archaeology.

Flinders University and The National Archaeology Students Conference (NASC) organising committee hosted students from Japan, Scotland, Romania, interstate and those who are studying locally. Over forty papers were delivered detailing work applied to an extraordinary range of topics.

“Uncle” Lewis O’Brien conducted the Welcome to Country ceremony followed by Dr Annie Clarke, of University of Sydney, opening the conference with a reflection on the genesis of NASC and keynote address titled: ‘Telling Stories: narrative and multi-disciplinary approaches to archaeology’. Delegates were entertained by the musings of Emeritus Professor Brian Fagan of the University of California who provided an examination of his own career in archaeology, his thoughts on the future of the field, and the role current students have in driving future policy.

In a departure from the usual professional conference format, presenters were provided with an assessment of their talk and positive feedback coupled with the more relaxed atmosphere of a student run conference that embraces the ideals and objectives behind NASC. Staff from Flinders Archaeology Department, staff of other universities, and consulting archaeologists served as judges and provided valuable advice, both to individuals, and to all attendees in a group forum.

Outstanding presentations were awarded for notable student presentations or posters.

Special thanks must go to all who attended and made the event possible; to the School of Humanities and Creative Arts and the Archaeology Department for their encouragement and support; to the consulting archaeologists who sponsored and supported the conference; to the volunteers who ran it; and especially to “Uncle” Lewis O’Brien, and keynote Speakers Dr Annie Clarke and Dr Brian Fagan.
Margaret Merrilees’ debut novel The First Week, written at Flinders as part of a doctorate, was published in 2013 after winning the Wakefield Press Unpublished Manuscript Award at Adelaide Writers’ Week. It was then shortlisted for the Barbara Jefferis Award and for a NSW Premier’s Literary Award.

In 2014, Wakefield Press published her Fables Queer & Familiar (illustrated by Chia Moan). The Fables Queer & Familiar are also broadcast on Radio Adelaide as a weekly serial. See www.margaretmerrilees.com for details.

In March 2015 Mag represented Flinders at ‘The Outstanding Field: Artistic Research Emerging from the Academy’, a Melbourne symposium organised by the DDCA (Deans and Directors of Creative Arts) to showcase some of the best practice-led PhD projects from the last decade of creative arts programs in Australia and New Zealand.

As Margaret reports: The DDCA symposium was a rich experience. Twenty six people, using many and varied art forms (music, dance, film, writing, visual arts, etc.), showed their work, and grappled (in equally varied ways) with a definition of ‘practice-led research’ – ‘what am I doing as an artist, and why?’

I write mainly fiction – and fiction is untrue by definition. That universities now take such an activity seriously fills me with slightly outraged delight (childish I know). What am I doing but telling fibs, jokes, tall stories and outright lies, throwing sand in your eyes, tricking you? And this in the sacred halls. Can it be right? Surely university study is devoted to seeking truth and conveying accurate information. Can fiction illuminate the truth?

My PhD novel, The First Week, arises from a violent incident in my own early life. I did not want to tell that particular story, so I gave a version of it to fictional characters. The novel was a way of exploring the undercurrents, the ways in which an act of violence reverberates. My focus was not on the victims of the violence, nor on the perpetrator, but on the people around the perpetrator, implicated in spite of themselves: family, friends.

And that gave me the framework for the broader issues that I wanted to address in the exegetical part of my thesis - issues of guilt, blame, shame, responsibility and culpability, in the context of white Australia’s historical and literary record – the ways in which they have and haven’t been addressed. The DDCA symposium provided a still broader context, a small window into the preoccupations of the world of creative arts. At a time when Australian culture does not greatly value either the intellect or the arts, it was exhilarating to see both honoured.
An enduring, long-distance friendship between Flinders University’s founding professor of Philosophy, Brian Medlin (1927-2004), and British novelist Iris Murdoch (1919-1999) is commemorated and celebrated in a book published in 2014, based on manuscripts held in the Library’s Special Collections.

Forty-two hand-written letters from Murdoch to Medlin, covering two decades from 1976, are held in the Medlin Collection. Medlin’s letters to Murdoch also survive, in electronic form, and thus we have a rare case where both sides of the correspondence are available: Murdoch habitually destroyed the many hundreds of letters she received, even from her most intimate friends.

Murdoch does not seem to have corresponded regularly with any other Australians. She tells him at the end of one letter, ‘You are my Australia’ – and Medlin certainly does his best to communicate the flavour of the Australian vernacular, and the Australian landscape, to his friend who only managed to visit the country once, in 1967. His letters are irreverent, informative, profane and unfailingly entertaining. Never Mind about the Bourgeoisie: the correspondence between Iris Murdoch and Brian Medlin 1976 - 1996 was compiled and edited by Gillian Dooley, Flinders Special Collections Librarian and Honorary Senior Research Fellow in Humanities, together with Professor Graham Nerlich from the University of Adelaide. The book contains all the correspondence, the full text of a review essay by Murdoch of Medlin’s book Human Nature, Human Survival, extensive notes, and introductory essays by both editors.

The book was launched at Flinders University in June 2014 at the Brian Medlin Memorial Lecture, delivered by Professor Brian Matthews to an appreciative crowd of more than a hundred. Titled ‘The Preciousness of Everything’, the lecture was an eloquent and affectionate tribute to the memory of a friend.

A second launch was held in September at the Iris Murdoch Conference in Kingston upon Thames, London.
Dear World

Contemporary Uses of the Diary

In Dear World, Kylie Cardell is sensitive to how changes to our notions of privacy and the personal—spurred by the central presence the Internet has come to occupy in our daily lives—impact how and why diaries are written, and for whom. She considers what these new uses of the diary tell us about the cultural politics of self-representation in a time of mass attention to (and anxiety about) the personal. Cardell sees the twenty-first-century diary as a vibrant and popular cultural practice as much as a literary form, one that plays a key role in mass-mediated notions of authenticity, subjectivity, and truth. Dear World provides much-needed new attention to the innovation, evolution, and persistence of a familiar yet complex autobiographical mode.

Kylie Cardell
University of Wisconsin Press

The Retreat of our National Drama

In 2013, growing dismay over changes in the repertoire of Australian theatre erupted in a debate about the value of original drama versus adaptations of classic plays. Julian Meyrick believes the adaptive mindset goes back further than the present quarrel, to the beliefs and practices of Australian theatre’s commercial founders. Today we need both forms more than ever: the benchmarks of the classics and the challenges of the new; but we have lost our dramatic consciousness. We have surrendered the ground won for our playwrights by the New Wave. Audiences no longer appreciate the difference between creating a new play and buying an old one, and both the theatre profession and public policy contribute to this confusion.

Julian Meyrick
Currency House

Sicily and Scotland

Where Extremes Meet

When brought together as they are in this book, probably for the first time, Sicily and Scotland prove to have some surprising similarities as well as more predictable differences. Both once independent nations, they are now part of larger nation states, but each still retains a deep sense of independent cultural and political identity rooted in its separate history and language which is explored in literature and film. Both favoured destinations of tourists, they have proved immensely attractive to travel writers, here represented by studies of Scottish travellers writing about Sicily. Finally they have both been great emigrant nations, sending their people across the globe to settle in faraway places, although their experiences in their new nations were very different.

Edited by Craig Taylor with Melinda Graefe
Monash University Publishing

Vanishing Point

Vanishing Point is a crossover verse novel that poses the question of how individuals can learn to be comfortable in their own bodies. Nineteen-year-old Diana Warren suffers from anorexia and bulimia. She faces a challenging situation at home with dysfunctional parents and a Down-syndrome brother, which causes her to seek refuge in female role models in the mythic past. An Irish racehorse trainer who reignites her childhood love of horses causes her to question everything. Will she choose life or death? And what happens when that choice is taken out of her hands?

Jeri Kroll
Puncher & Wattmann

A Sense for Humanity:
The Ethical Thought of Raimond Gaita

Raimond Gaita was awarded the Doctor Honoris Causa from the University of Antwerp for his exceptional contribution to contemporary moral philosophy and for his singular contribution to the role of the intellectual in today's academic world, so recognising the influence of Gaita's ethical thought beyond academic philosophy. The essays in this collection examine the influence of Gaita’s ethical thought in this broad sense, and particularly within Australian society and culture, where it has been most significant.

Edited by Craig Taylor with Melinda Graefe
Monash University Publishing

Un Nuovo Cinema Politico Italiano?

Volume II: Il passato sociopolitico, il potere istituzionale, la marginalizzazione

The second volume of this influential series examines representations of social, historical and political issues in contemporary Italian cinema, focusing on the following themes: Italy’s sociopolitical past as depicted on screen; cinematic depictions of the Italian State, institutional power and counter-reaction; cinematic depictions of social and geographical marginalization in 21st century Italy.

Edited by William Hope, Silvana Serra and *Luciana d’Arcangeli
Troubador Publishing

* Flinders Author
Awards

Dr Danielle Clode (Office of Graduate Research) received an Australia Council of the Arts Literature Award (established writer) to spend 2015 writing historical fiction.

Dr Julia Erhart (Screen & Media) received an Office for Learning & Teaching Citation for ‘Outstanding Contributions to Student Learning’ and ‘Outstanding teaching in screen and media, through implementation of formative assessment and feedback and group-oriented learning activities that foster independent learning’.

A full production of Professor Jeri Kroll’s (English and Creative Writing) verse novel, Vanishing Point, adapted by Professor Leslie Jacobson, took place at George Washington University in October 2014. It was one of eight winners in the Kennedy Center Regional American College Theatre Festival and had a full production in Cleveland, Ohio in January 2015.

Research Higher Degree student Emma Maguire (English and Creative Writing) won a 2014 Flinders University Best Student Research Paper Award.

Dr Amy Roberts (Archaeology) was named the winner of the Bruce Veitch Award for Excellence in Indigenous Engagement, as part of the 2014 Australian Archaeological Association Conference.

We are pleased to announce that three Institute members received the Vice-Chancellor’s Award for Early Career Researchers 2014:

Lisa Bennett (Medieval Icelandic Literature)
Kylie Cardell (Diary Studies)
Mick Morrison (Indigenous Archaeology)

Winners of the Faculty of Education, Humanities and Law Awards for Excellence in Teaching 2014 were:

Reverend Dr Steve Taylor (Theology)
Mr Cole Larsen (Screen & Media)
Dr Tom Young (Screen & Media)

Grants

Strategic Professor of Creative Arts Julian Meyrick, Associate Professor Steve Brown (Tourism) and Associate Professor Robert Phiddian (ECWAS) from Flinders, together with Rob Brookman, Alan Smith, Stephen Boyle and Karen Bryant secured an ARC Linkage grant (worth $321,000) for their project: ‘Laboratory Adelaide: Accounting for Cultural Value in the Arts, Cultural Organisations and Events’.

Dr Amy Roberts was granted AINSE (Australian Institute of Nuclear Science and Engineering) funding ($8,518) for the project: ‘An Expanded Investigation into the Compositional Variation of Ceramics from Caleta Vitor in Northern Chile via Neutron Activation Analysis’.

Dr Wendy van Duivenvoorde (Archaeology) has been awarded an AINSE (Australian Institute of Nuclear Science and Engineering) grant worth $9,130 for her project: ‘Dating the Phoenician Shipwreck from Bajo de la Campana, Spain’.

The following academic staff were successful in the first round of the EHL Establishment and Large Research grant scheme:

Dr Andrew Gleeson and Associate Professor Craig Taylor (Philosophy): ‘Bringing moral philosophy closer to life: New possibilities for philosophical reflection on morality’ ($8,036).


Dr Amy Roberts (Archaeology): ‘“Cross-cultural entanglements” and “active social agents”: An investigation into the contact and post-contact period (1830 - present) on Capperum Station (Riverland, SA) via multidisciplinary and collaborative approaches’ ($9898.40).