

Thinking Society, Thinking Culture, 2007

*First Annual Symposium on Research in the Humanities and Social Sciences
in Western Australia*

13 - 14 September
Geography Lecture Theatre 1

PROGRAM



Hosted by the Institute of Advanced Studies,
The University of Western Australia

Convenors: Dr Tanya Dalziell, English and Cultural Studies, UWA
Dr Mark Edele, History, UWA

This unique symposium is held for the first time in 2007. A new forum of interdisciplinary exchange, it brings together a wide variety of work in progress on society and culture produced by scholars from all disciplines and all career stages – from postgraduate students to established researchers, from academics as well as non-academic researchers and practitioners.



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Day One

10.00 Welcome and Introduction

Panel 1: Literature (Chair – Dr Tanya Dalziell)

10.20 *Representations of the Outback by Contemporary French Novelists*
Hélène Jaccomard

10.40 *Unable to Sit Still: journeying in Joan London's Gilgamesh*
Mag Merrilees

11.00 *Dancing Down the Old Enlightenment: Flanagan's Gould's Book of Fish and the historical novel*
Joanne Jones

11.20 *Some Thoughts on Contemporary Avant-Garde Culture arising from what may be viewed as an 'Ern Malley' Real and Living Poets' Society*
Klyth Soo-Hong Tan

12.00 LUNCH

Panel 2: Becoming Australian, Being Australian (Chair – Dr Andrea Gaynor)

1.00 *An Incident in the Culture Wars: Judith Wright's 'A Haunted Land.'*
Veronica Brady

1.20 *The Phallic Migrant in Australian Cinema*
Tony Hughes-d'Aeth

1.40 *Beyond a White and Multicultural Australia: hybridity and the question of Asian-Australian identities in Simone Lazaroo's The World Waiting to Be Made*
Paul Giffard-Foret

2.00 *What is an 'Australian Novel'? The reading of a national list*
Jason Ensor

2.30 TEA BREAK

Panel 3: History and Culture of the Region (Chair – Associate Professor Jenny Gregory)

3.00 *'History gathered by the people, for the people'; the importance of labour history for Western Australia*
Bobbie Oliver

3.20 *Selling the Region to the Nation and Beyond: Fremantle Press and book publishing in Western Australia*
Per Henningsgaard

6.00pm	Keynote Lecture: Ross Gibson - <i>The Aesthetics of Repletion</i>
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Day Two

Panel 4: Evasion and subversion: Politics Large and Small (Chair – Dr Ethan Blue)

- 9.00 *How the Colony of Western Australia got its Ruling Class*
Simon Stevens
- 9.20 *A Framework for the Systematic Analysis of Evasion in Parliamentary Discourse*
Parameswary Rasiah
- 9.40 *The Power of the Word: cultural representation and social engineering in Native Canadian and Aboriginal Australian literature for children*
Angeline O'Neill
- 10.00 *Modernity and Indonesian Family Planning*
Sandra Tjahjani Suduji
- 10.30 TEA BREAK

Panel 5: A Mediated World (Chair - Ross Gibson)

- 11.00 *e-Research and the Humanities: current directions*
Toby Burrows
- 11.20 *'We're sorry, but the clip you selected isn't available from your location': watching Battlestar Galactica in Australia and the tyranny of digital distance*
Tama Leaver
- 11.40 *Prison Medical Photography in Early 20th-Century California*
Ethan Blue
- 12.00 *Past, Present, Futures: integrating practice in visual art studies*
Jeremy Blank

Panel 6: The Consequences of War (Chair: Dr Tony Hughes-d'Aeth)

- 12.20 *War Memorials in Western Australia: place, setting and design*
John Stephens
- 12.40 *Consequences of War: the Soviet Veterans' Movement*
Mark Edele

1.00 LUNCH

Panel 7: Theory, Past and Present (Chair, Dr Mark Edele)

- 2.00 *The Domestic Muse and the Unheroic Object*
Annette Seeman
- 2.20 *A Time of Opening: beyond modern fundamentalisms*
Riccardo Baldissoni, Curtin University
- 3.00 TEA BREAK

Panel 8: Planning for the Future (Chair, Professor Anne Pauwels)

3.30 *Anthropology and the Study of Climate Change: current research and future directions*
Bob Pokrant

3.50 *Traversing Tensions in Community Practice*
Colleen Carlon

4.10 *Cultural Planning*
Philippa O'Brien

4.30 *Risk Discourses and Education Policy*
David Hodgson

5pm **Sundowner at the Institute of Advanced Studies**
Kindly supported by the Faculty of Arts at UWA

Representations of the Outback by Contemporary French Novelists

Helene Jaccomard, Associate Professor European Languages and Studies (School of Humanities)

From the 80s to today a few French writers have located their narratives, autobiographical or not, in the Australian Outback. In the nineties Claude Ollier sought an answer to his metaphysical quest in outback New South Wales. A decade earlier Michel Butor too had turned to Australia to practice his long sought-after travel writing aesthetics. Closer to present times Catherine Rey used the setting of the Outback to confirm her misanthropic views on human conduct. In 2004 Michèle Decoust located an ecological utopia gone wrong in North-Western Australia. One common thread in these texts is the romantic association between the Outback and Aborigines who are, moreover, endowed with a central role in the more recent texts.

Hélène Jaccomard started her teaching career in French Studies at the University of Western Australia and is now an Associate Professor. She teaches language and cultural studies. Her research revolves around the theory and practice of contemporary autobiographies and fiction written in French. The corpora she studies are informed by issues of discrimination due to health and sexual practices (AIDS/HIV testimonials by women) or dual nationalities (children of Arabic migrants in France and French travellers to Australia). To this day she has published two books, book chapters and a number of refereed articles. She is currently working on a book analysing realism and hyperrealism in French-authored narratives of Australia.

Unable to Sit Still: journeying in Joan London's *Gilgamesh*

Margaret Merrilees, PhD candidate, English and Cultural Studies (Creative Writing), Flinders University

My PhD research examines the figurative use of journeys in recent Australian literary fiction. The prevalence of journeying might be seen as a reflection of white Australia's ambivalence about its right to belong.

In this paper I want to focus on Joan London's *Gilgamesh* and consider the possibility that it demonstrates a particularly Western Australian version of this phenomenon.

Despite the novel's title, it is not the modern-day *Gilgamesh* saga that is central, but another of the various criss-crossing migrations: Edith's journey to Europe to find the father of her child. Edith is something less than heroic: a child-mother, her adventures seen as pathetic, hapless, punctuated by the changing of nappies and the need to find fresh milk. Yet she has dignity and courage, and is finally

able to return 'home', understanding that the real challenge is to stay put.

Margaret Merrilees grew up near Perth. She is working on a novel, *The First Week*, set in Western Australia.

"Dancing the Old Enlightenment": Flanagan's *Gould's Book of Fish* and the historical novel

Joanne Jones, PhD Candidate, Australia Research Institute, Curtin University of Technology

This paper will analyse the way that the almost inescapably conservative ideologies of the historical novel are produced through a reading of their interrogation in Flanagan's *Gould's Book of Fish* (2001). The novel can be described as a "historiographic metafiction": a self-conscious adaptation of the historical novel which undermines the differences between fiction and history, thus dislodging the ontological and generic foundations on which the historical novel (including the historiographic metafiction itself) is based. Relentlessly reflexive, Flanagan's novel both conforms to and transgresses the conventional frameworks of narrative through the innovative use of emplotment, modes of narration and magic realism. *Gould's Book of Fish* also connects with postmodern literary and historiographic theories of the sublime, such as those developed by Lyotard and White, with the intention of unsettling powerful Enlightenment concepts such as narrative realism and linear history. In Flanagan's text the past is never comfortably past and the modes of cultural and social production and control that emerged in the Enlightenment are undeniably present.

Jo Jones is PhD student in the faculty of Media, Society and Culture at Curtin University. The project that she is working on is an analysis of the Australian historical novels produced since the beginning of the History Wars (1988 – 2007). Jo holds a Master's Degree from the University of Western Australia.

Some Thoughts on Contemporary Avant-Garde Culture arising from what may be viewed as an 'Ern Malley' Real & Living Poets' Society

Klyth Soo-Hong Tan, PhD candidate, Discipline of English, Edith Cowan University

Michael Heyward writes in his fascinating account, *The Ern Malley Affair*: "Ern Malley's negative influence in Australia peaked in the late fifties when there was no one local writers wanted to resemble less." (Heyward, [1993] 2003, p. 282).

In contrast, Cordite Poetry Review's 23rd online issue (December 2005) is a special delivery giving prodigious birth to '23 Children of Malley' – about two dozen contemporary (largely Australian) poets 'writing like Ern' today. Among the 'children' are John Kinsella (as 'Ern Malley Jr.') and China-born, Melbourne-'naturalised' Ouyang-Yu (as 'Ouyang Malley').

Has 'experimental' poetry become very much the norm (or, alternatively to ask, is the persona non grata, James McAuley and Harold Stewart's 1943/44 'monster' creation, without doubt now an accepted part of mainstream Australian culture)?

The debate continues. This paper extends to a broader discussion on avant-garde culture (if indeed there is one) in the contemporary global context, citing from Gertrude Stein to Marjorie Perloff and venturing some personal thoughts.

Klyth Tan is presently based at Edith Cowan University writing up his PhD English thesis with a focus on what critics would generally call the 'more experimental work' of contemporary Australian pastoral/landscape poet John Kinsella.

An Incident in the Culture Wars: Judith Wright's 'A Haunted Land'

Veronica Brady, Senior Honorary Research Fellow, English and Cultural Studies (School of Social and Cultural Studies), The University of Western Australia

This paper's concern is with the relationship between the 'Culture Wars' relate to the creation of a 'Thinking Society, Thinking Culture'. Assuming that a society/culture rests on imaginative as well as material and economic foundations, I suggest that it is worth looking at the ways in which identity, the 'permanent secret of meaning and obligation', is defined within that culture, in effect at the imaginative model on which it rests. Luiz Carlos Susin argues that two models exist for settler societies like ours.

The one I believe we have embraced is that of Ulysses who left home to journey through strange places but always with the intention of returning home or of making these places like home. This kind of identity represents 'a closed circle around sameness' from within which the other is regarded with suspicion, usually regarded as inferior or dangerous, to be dominated, destroyed or assimilated into our circle. The alternative model is that of Abraham who responded to a call to move across known horizons and was open and even vulnerable to the other.

I would argue not only that the latter is the more appropriate to our situation—at least if we accept Mircea Eliade's proposition that the primary task facing a people newly arrived in a place hitherto unknown to them is 'the transformation of chaos into cosmos'—but also that the failure to embrace it has been emotionally and perhaps politically as well as ethically damaging to us as a people. This is the suggestion implicit in the work of Judith Wright, in particular in the ways in which she deals with the question of relations with Aboriginal Australia, which is also the question at the centre of the Culture Wars. For reasons of time, I will focus only on two examples, a passage from *The Generations Of Men*, her family history, and the poem, 'The Dark Ones.

Veronica Brady is an Honorary Senior Research Fellow in the Department of English and Cultural Studies in the University of WA where she taught for many years. Her central interests have been in Australian Literature, culture and belief and she has published widely in the area both nationally and internationally. Her most recent book is *South Of My Days*, a biography of Judith Wright.

The Phallic Migrant in Australian Cinema

Dr Tony Hughes-d'Aeth, Lecturer, English and Cultural Studies, University of Western Australia

In the post-war period, film interceded into an Australian imaginary that was as yet little able to cope with the influx of migrants on an epic scale. The Department of the Interior's Film Unit made a series of films including *Tomorrow's Australians* (1949), *Migrants Learn to be Citizens* (1950), and *Mike and Stefani* (1953) that sought to win over a reluctant populace to the benefits of non-British immigration.

Some years later, when large scale immigration from throughout central and southern Europe was in full-swing, British film-makers Powell and Pressberger made *They're a Weird Mob* (1966), adapting John O'Grady's 1958 comic novel about an Italian migrant's experience of arriving in Australia. The film is one of the highest grossed films in Australian cinematic history.

In the 1990s, feature films centring on the experience of migration and its aftermath began to emerge with greater regularity and which reflected the multicultural paradigm that succeeded the assimilationist imperatives of earlier generations.

What do these three distinct moments tell us about the connection between film, fantasy and nation in Australia since World War II?

Tony Hughes-d'Aeth is a Lecturer in English and Cultural Studies at the University of Western Australia, where he teaches courses on comparative media and cultural theory. He researches in the area of Australian literary and cultural history. His book *Paper Nation: The Story of the Picturesque Atlas of Australasia, 1886-1888* (Melbourne University Press, 2001) won the Ernest Scott and Keith Hancock prizes for history. Currently, he is writing a literary history of the Western Australian wheatbelt.

His paper, "The Phallic Migrant in Australian Film", is adapted from his essay "From Work to Working Through: European Immigration and Australian Film" which is to be part of a forthcoming edition of *Studies in Australasian Cinema* devoted to the subject of borders in Australian cinema.

Beyond a White and Multicultural Australia: hybridity and the question of Asian-Australian identities in Simone Lazaroo's The World Waiting to Be Made

Paul Giffard-Foret, Postgraduate student, English, Le Havre University, France

This paper is part of a larger project which I am currently carrying out on Australian novelist Simone Lazaroo's work, and was originally meant as an assignment for my MA in English at the University of Le Havre, France. Next September I will be presenting my thesis on the treatment of hybridity in Lazaroo's work. This paper also deals with issues of racial and cultural hybridity, and investigates the ways in which a multicultural and a White Australia differ or converge in their negotiation of cross-cultural encounters and hybridity through the analysis of Lazaroo's first novel, *The World Waiting to Be Made*, published in 1994.

Paul Giffard-Foret is a postgraduate student of English at the University of Le Havre, France. His work is part of the Research Center on the Pacific (CEPAC). The CEPAC groups together studies in literature, history and law with a common focus on the minorities of the Pacific region. His thesis last year presented a history of Korean immigration to Australia and its impact on Australian political, cultural and economic identity. As part of his current research, he is visiting Perth to meet Simone Lazaroo. His objective is to write a doctorate thesis on Asian-Australian literature.

What is an 'Australian Novel'? The reading of a national list

Jason Ensor, PhD Candidate, Australia Research Institute, Curtin University of Technology

At the heart of any project which seeks to interrogate book history, particularly Australian fiction, is a clot of definitional issues over the research sample which I take to be some of the basic problems in thinking about the commodity-text in a national context: What exactly qualifies a book to be an 'Australian novel', projecting a link to what Raymond Williams would call a 'knowable community' of Australians? In what way are certain published works authorised to take on a density, an emotional value or, as Baudrillard describes, a 'presence' known and recognised as being Australian? More broadly, who does the authorising and who does the recognising?

Jason Ensor is PhD Candidate at the Australian Research Institute, Curtin University of Technology. His thesis concerns Australian literary history and print cultures, particularly the influences of British-led publishing practices on the production of the novel in Australia. He is co-editor of *New Talents: Other Contact Zones* 2006.

'History gathered by the people, for the people': the importance of labour history for Western Australia

Dr Bobbie Oliver, Senior Lecturer, History and Politics, Faculty of Media, Society & Culture

Labour history encompasses the study of political and industrial movements, the meaning and experience of work and work culture. By using oral histories, reminiscences and the expert knowledge of skilled tradespeople, labour historians acquire understandings of day-to-day experiences of working people as well as political and industrial processes and events. Not merely the preserve of academic historians, many labour history projects are undertaken as a community effort. Former workers interview one another and collect and donate documentary and photographic material. Recent projects have produced publications on the experiences and cultures of factory workers at the Midland Railway Workshops and the East Perth Power Station, and explored worker involvement in political and industrial struggles, including Communist activism, and the Third Wave protests of the late 1990s. This paper argues that labour history's significance lies in these 'grass roots' methods of researching material and in re-discovering the experiences of past generations of ordinary people.

Bobbie Oliver was a Chief Investigator in three ARC grant-funded projects researching the Midland Railway Workshops and the East Perth Power Station. A published author on aspects of labour history, including activism, apprenticeship training, and the ALP (WA), she is researching a history of the Locomotive Engine Drivers' Union.

Selling the Region to the Nation and Beyond: Fremantle Press and book publishing in Western Australia

Per Henningsgaard, Postgraduate Student, Discipline of English and Cultural Studies, The University of Western Australia

The newly re-badged Fremantle Press has been in the media more in the last twelve months for its financial difficulties than for its publications. It was recently remarked to me that perhaps the Press' 'defiantly regionalist perspective', adopted as an initial response to domination by a cultural power that resides elsewhere, inhibits its ability to achieve the wider recognition that is necessary for financial sustainability in the current publishing climate. Yet, in much the same way that the 'national type' proposed by *Crocodile Dundee* was responsible for a surge of international interest in Australia, the promotion of Western Australian writers as a readily identifiable quantity, gathered under the masthead of a Western Australian publisher, could conceivably increase their chances of penetrating a national market. Rather than Fremantle Press' recent difficulties being a function of adhering too closely to its 'regionalist perspective', perhaps they are related to a departure from this perspective in favour of a more national or universal identity.

Per Henningsgaard is a Fulbright Scholar from the United States, who is enrolled in a PhD at the University of Western Australia. He is studying the production and publication of regional literature in Western Australia. Per received his BA from Vassar College in Poughkeepsie, New York.

KEYNOTE LECTURE - *The Aesthetics of Repletion*

Professor Ross Gibson, Media Arts and Production, University of Technology Sydney
13 September, 6pm, Geography Lecture Theatre 1

A great deal of creative activity these days is doing something good but different from all the 'good' things that we used to presume creativity did. I see a process happening everywhere, a process I call 'repletion', which is a kind of flooding-in of meaning and emotion triggered by a scene, a grab of a tune, a gesture. Typically a flow of emotions and possible meanings are sprung and then channelled as the artist deploys something borrowed, something that already exists in everyday culture. This is different from the protean activity that creativity used to be. But it's different, too, from pastiche, detournement, irony or postmodernist critique. It's a creative means of navigating through existing informatic plenitude, generating new culture though a scarcity of means and through a responsiveness to immediate context. In the keynote lecture, I'll present some favourite examples of this aesthetic, and I'll think about what it might be telling us about contemporary society and culture.

Ross Gibson makes books, essays and films. He also produces multimedia environments and IT systems for museums and public spaces.

His books include: *The Diminishing Paradise* (1984); *South Of The West* (1992); *The Bond Store Tales* (1996); *Exchanges* (1996, editor); *Seven Versions Of An Australian Badland* (2002); and *Remembrance and The Moving Image* (2003, editor). His films include: *Camera Natura* (1985), *Dead to the World* (1991) and *Wild* (1993).

His major exhibitions include 'Remembrance and The Moving Image', 'Street X-Rays', and 'Crime Scene' and 'Bystander', the latter two being parts of a suite of multimedia productions entitled "Life After Wartime", made in collaboration with Kate Richards.

Between 1993 and 1996, he was senior consultant producer during the inaugural phase of the Museum of Sydney. From 1999 to early 2002 he was Creative Director for the establishment of the Australian Centre for the Moving Image at Federation Square in Melbourne.

He is Research Professor of New Media & Digital Culture at the University of Technology, Sydney, as well as a Board Member for the NSW Film and Television Office and a Fellow of the Australian Academy of Humanities.

How the Colony of Western Australia got its Ruling Class

Simon Stevens, History, Curtin University of Technology

The colony of Western Australia (1829-1900) was an unusual entity within the British Empire. It was one of only a handful of colonies that was not dominated by the English. From its establishment in 1829 to the end of convict transportation in 1868, the colony was run mostly by Irish Protestants.

In 1829, the year of the Catholic Emancipation Act, a section of Ireland's ruling class quit Ireland for Western Australia. They sought to create a little England in the antipodes. Yet their idyll was not the England of Kent or Yorkshire, but the English Pale in Ireland. Between 1829 and 1868, they were the heart and soul of WA's ruling class of pastoralists, the squattocracy, and they gave the colony its predominant ethos—Protestant, patriarchal and parochial.

Simon Stevens works as a Researcher for the John Curtin Institute of Public Policy and as a History Tutor. His doctoral thesis, recently passed by the examiners, was on Colonial Life in Greenough. His published articles relate mostly to the history of colonial Western Australia, and cover areas such as the truck system, cultural landscapes, and convictism. He has lectured on many areas of Australian history and has an award for excellence in teaching.

A Framework for the Systematic Analysis of Evasion in Parliamentary Discourse

Parameswary Rasiah
PhD candidate, Graduate School of Education, The University of Western Australia

Given that the basic functions of parliamentary Question Time are to provide information and to hold the Government accountable for its actions, the possibility of evasion occurring in such a context is of considerable significance. Evasion (equivocation) has been identified as a matter of concern in political interviews, but no systematic study has been undertaken in the context of parliamentary discourse, notably Question Time, anywhere in the world. While scholars from various disciplines (Harris 1991, Bull and Mayer 1993, Bull 1994, 2003, Clayman 1993, 2001, Clayman and Heritage 2002) have developed useful procedures for the analysis of 'evasion', 'equivocation' or 'agenda-shifts' in political interviews, these approaches have been found to have shortcomings when applied to the analysis of Question Time. In this presentation, a more comprehensive, unified framework for the analysis of evasion will be described with an illustrative example drawn from Australia's federal House of Representatives' Question Time.

Param Rasiah is currently working on her thesis on evasion in parliamentary Question Time.

The Power of the Word: cultural representation and social engineering in Native Canadian and Aboriginal Australian literature for children

Dr Angeline O'Neill, School of Arts and Sciences, University of Notre Dame

There are many similarities between the treatment of Indigenous peoples by their colonisers in Canada and Australia. Clearly, the English language was and still is a powerful tool of colonisation. It is a technology of power, the impact of which has devastated an alarming number of oral cultures and their native languages. Drawing on Indigenous and non-Indigenous textual examples, this paper is premised upon the fact that the process of writing in Standard English severely limits what can be said and who can speak. As such it mirrors the nature and development of Indigenous/non-Indigenous relations in Canada and Australia. I suggest that this is nowhere better seen than in the development of a literature supposedly specifically for children in both countries and the nature of the changes which have taken place as the stereotyped Indigenous Other becomes the empowered speaking Self.

How are the complex cultures, values and beliefs of various Indigenous peoples simplified and represented to children? Who has the right to do this? What ideologies pervade these representations and how are they bound to preconceived notions of oral and written traditions? As a site for cultural and textual exploration and experimentation, children's literature will play an increasingly important role in Indigenous and non-Indigenous relations. In the process it will also contribute to changing perceptions of "literariness" and literary value. While all readers are culturally conditioned, the child reader - who is often described as naïve - is still in the early stages of cultural-conditioning. Indeed, if the patriarchal world of Western literary and cultural values is to be challenged, then the acceptance and appreciation by adults and children of Indigenous literature for children seems a good place to start. After all, children's writers are responsible for the transmission of cultural and literary values to an impressionable and potentially powerful readership.

Dr Angeline O'Neill has published in the areas of comparative Indigenous literature, children's literature and Australian literature and has co-edited an anthology of Australian Aboriginal writing, *Those Who Remain Will Always Remember*. She is presently guest-editing a First Nations edition of the journal of Comparative Literature and Culture. She teaches courses in Comparative Indigenous Literature, Children's Literature and Australian Literature at The University of Notre Dame, Australia.

Modernity and Indonesian Family Planning Program

Sandra Tjahjani Sudjudi, PhD Candidate, Department of Media and Information Studies, Curtin University of Technology

Modern promotion of the Indonesian Family Planning Program started in 1986 when a social marketing approach was adopted and a variety of media was used in a national campaign to sell *Kondom DuaLima* (TwoFive Condom). The gradual shifts of images in general - and the represented participants in particular - in the campaigns for family planning in Indonesia were the reflection of modernity in the family planning program. It is a blending between stages of problems in family planning and population, availability of media, and suitable resources of messages provided by political situation and cultural values within the same period of time. This paper will show the contrast of the traditional promotion to have a lot of children through *Wayang Brajoet* (Brajoet Shadow Puppet) in Java in the 13 Century with the modern promotion to limit children through *Kondom DuaLima* (TwoFive Condom) in the mid 1980s.

Sandra Sudjudi is working on a thesis: Visual Communication in Indonesian Family Planning Program 1986-2003: study of a public campaign. The study is applying Kress and van Leuwen's visual social semiotics as the framework. She is a lecturer from Visual Communication Design Program of Study at Institut Teknologi Bandung, Indonesia.

e-Research and the Humanities: current directions

Toby Burrows

Digital Services Director, ARC Network for Early European Research, School of Humanities, The University of Western Australia

e-Research is an umbrella term for all the activities connected with the use of information technology to support the processes involved in research: discovering, analysing, processing, publishing, storing and sharing research data, as well as creating and sustaining research collaborations. Among its typical technologies are such things as Virtual Research Environments, Grid computing, visualization services, and text and data mining services.

For the most part, e-Research has been seen as a "Big Science" thing - hence its original name, e-Science - and its relevance to the humanities has been questioned and doubted. Increasingly, though, information technology is an integral part of humanities research, and numerous digital resources and tools are being developed by and for humanities researchers. This paper will assess and evaluate some of the major current developments, and will suggest some ways of thinking about future directions.

Toby Burrows has extensive experience in the development and management of digital resources for humanities research. He is currently managing a range of digital projects for the ARC Network for Early

European Research (NEER), with particular emphasis on the use of Web-based software environments to promote national collaboration.

"We're sorry, but the clip you selected isn't available from your location:" watching Battlestar Galactica in Australia and the tyranny of digital distance

Dr Tama Leaver, Associate Lecturer (Higher Education Development), Centre for Advancement of Teaching and Learning, The University of Western Australia

In the late 1960s, conservative Australian historian Geoffrey Blainey coined the term "the tyranny of distance" to describe how the geographic gap between Australia and the centres of the Western world (US, UK) played a fundamental role in shaping the Australian psyche and character.¹ Thirty something years later and the world is far more widely considered a global village; the world wide web, email and a million other applications have made real-time information-heavy communication and commerce the norm. However, while information transfers have made 'distance' much less of a concern in a number of ways, many policies, practices and systems of commerce still operate as though they are centred on goods moving at the speed of physical shipping, not allowing for information moving at the speed of light down a copper or optical wire. In an era when 'the tyranny of distance' means so much less in many contexts, this paper will argue that in the multimedia markets of contemporary society there is, rather, a prevailing *tyranny of digital distance* which marks out those areas of communication and commerce in which the *potential* and, indeed, *expectation* of synchronous global culture (at least for English-speaking countries) leads to constant state of confusion and annoyance – on both personal and legal levels – when those expectations are not met.

The North American-produced television series *Battlestar Galactica*, re-imagined for the twenty-first century (from an original 1970s series), has consistently been at the cutting edge of television and cross-media. Executive producer Ronald D. Moore and the *Battlestar* team utilise not just blogs and production-side video-blogs, but also create episodic commentary podcasts, make deleted scenes available online, and have even put two full episodes online for free for viewing. Likewise, *Battlestar* was one of the first shows available via Apple's online iTunes Store. Given the amount of extra online content, and the show's science fiction genre, *Battlestar* has a large and very active fan community who consume both the television show itself and the officially produced extra material, as well as actively creating and discussing their own derivative 'fannish' works ranging from blog commentaries to fan-created videos. Thus, when the show's producers launched a series of 3 to 4 minutes 'webisodes' to re-build interest in the show prior to the launch of its third season, fans across the (wired) globe were understandably excited. However, when

citizens of Australia, the UK, Canada or any other country outside the US tried to view these webisodes, they were met with a notice saying: "We're sorry, but the clip you selected isn't available from your location." The owners of *Battlestar* (NBC) elected to restrict these webisodes to residents of the US only. This decision upset fans across the global *Battlestar* audience, with US fans quickly circumventing the restrictions and passing copies of the webisodes to their international fellows. In this paper, I will contend that this moment typifies the tyranny of digital distance, exemplifying the legal, ethical and practical issues raised when a globally-promoted television series 'centres' on a single national audience. I outline the difficulties of 'watching' *Battlestar* from Australia, and argue for distribution modes which are more in keeping with the technological (and fan-led) potential of digital distribution.

Tama Leaver gained his PhD in English, Communication and Cultural Studies in 2006 for a thesis entitled "Artificialities: From Artificial Intelligence to Artificial Culture." He has previously published on *Star Trek*, the work of William Gibson, the ethics of artificial life and power of representation in historical films. He is currently an associate lecture at the University of Western Australia's Centre for the Advancement of Teaching and Learning.

Prison Medical Photography in Early 20th-Century California

Ethan Blue, Lecturer in History, University of Western Australia

Between 1913 and 1920 Dr Leo Stanley, Chief Surgeon at California's San Quentin State Penitentiary, assembled a photo album of prisoners that was something between a scrapbook of medical pornography and a menagerie of medical curiosities. Dr Stanley intended to couple medical science with strict punishment to 'correct' these criminals' bodies and behaviors, but the images' depiction of abjection, helplessness, and rare defiance, resembled little as much as photographs of lynched and dismembered African Americans – also accused of crime – circulating the United States in these years. This paper will interrogate different modes of state and racial-gender formation in the United States in the early twentieth century by reading images of these bodies, alternatively corrected and destroyed, in the name of social protection.

Ethan Blue is a Lecturer in History at the University of Western Australia. A former Research Fellow at the Carter G. Woodson Institute for African and African American Studies, Blue received a PhD from the University of Texas at Austin in 2004. He is revising a manuscript on American punishment.

¹ Geoffrey Blainey, *The Tyranny of Distance*, Sun Books: Melbourne, 1966.

Past, Present, Futures: integrating practice in visual art studies

Jeremy Blank, Co-ordinator of Electronic Arts Central TAFE Perth and lecturer in Contemporary Art Edith Cowan University

This proposal seeks to explore integrations of practice within contemporary Fine Art with special reference to Digital Media. Key aspects of development within contextualisation, integration within practice and awareness of possible future aspects of development utilising, adapting or integrating technology are sought to be identified in developing contemporary curriculum and practice for the twenty first century.

Cross disciplinary practices are developing around the world within 'discrete' areas of Visual Art practice, expanding art practice within such diverse areas as photomedia, printmaking, performance, fashion, textiles, installation and sculpture. 'Gaming' culture and its associated relationships within each commercial game environment are also evident. Such work is and has historically been considered marginal, emergent or a threat to the core business of Painting, yet it indicates and emphasises a shift in approaches and conceptualisation, where artists relate and refer directly to 'coded' or 'mediated' experience as the basis for practice.

Jeremy Blank is currently Co-ordinator of Electronic Arts Central TAFE Perth and lecturer in Contemporary Art Edith Cowan University Perth WA. Collaborating in and presenting cross-disciplinary work at National and International levels in Europe and Australia. Development of cross-disciplinary practice in areas of screen based, performance, dance and electronic arts.

War Memorials in Western Australia: place, setting and design

John Stephens, Associate Professor, Architecture, Curtin University of Technology

This paper examines the role of setting in the design of Western Australian war memorials. From the flurry of community memorial building after the Great War to the recent controversial Mandurah war memorial, the setting and space surrounding these places has been an integral part of memorial design and a significant point of community discussion and conflict. War memorials are a specific class of 'place' defined by particular spatial characteristics and physical and cultural forms. In Australia their locale, physical characteristics and settings are anchored to the traditions of Anzac and the legend of the digger. The paper argues that the success of a memorial in evoking commemorative meaning and supporting ritual may be contingent on a use of narrative and particular iconography in settings. By focussing on select Western Australian war memorials from the Great War to the present this paper will unpack the commemorative meanings of their settings.

John Stephens is active in heritage matters in Western Australia holding a number of statutory appointments in this field. His current research, supported by an ARC linkage grant, addresses the links between the symbolic and material characteristics of war memorials and practices of memorialisation.

Consequences of War: the Soviet Veterans' Movement

Mark Edele, Lecturer, History (School of Humanities)

Mark Edele is a lecturer in History at the University of Western Australia, specializing in the history of the Soviet Union. He received much of his education in Germany and his PhD in 2004 from the University of Chicago. His research has been published in *Slavic Review*, *Kritika*, *Acta Slavica Iaponica*, the *Jahrbücher für Geschichte Osteuropas* and in the collection *Late Stalinism: Society between Reinvention and Reconstruction* ed. Juliane Fürst (London: Routledge, 2006). Currently, Edele is working on a social history of Stalinism and a history of the encounter of the German and Soviet armies in World War II, while also finishing a monograph on the history of Soviet war veterans for Oxford University Press.

The Domestic Muse and the Unheroic Object

Annette Seeman, Senior Lecturer, Faculty of Built Environment Art & Design at Curtin University

The study examines the ways four contemporary WA male artists have interacted with a site often so strongly associated with the female & with female histories. Are they drawn to the site by memory or personal need (or both)? What sort of art do they produce as a consequence of interaction with the domestic & are they concerned that the contemporary art world still tends to marginalise the home/domestic space as a site for serious art?

Annette Seeman is an artist and Senior Lecturer in the Faculty of Built Environment Art & Design at Curtin University where she coordinates the BA (Honours) PG Diploma & MA (Visual Arts) programs in the School of Art. Since 1982 she has participated in major local and national exhibitions, and also exhibited in New Zealand, Cambodia, Thailand, Japan, Indonesia and Malaysia. Her work is included in the permanent collections of the Art Gallery of Western Australia, Ararat Regional Gallery, Tamworth Regional Gallery, Edith Cowan University, City of Fremantle, Curtin University, City of Box Hill, Malaysian Institute of Art Kuala Lumpur, Australian High Commission Kuala Lumpur & Gallery-Gallery Kyoto. In 1984 she was Artist in Residence at the Western Australian College of Advanced Education (now Edith Cowan University), and in 1991 Visiting Fellow at the Malaysian Institute of Art in Kuala Lumpur Malaysia. She has served on numerous arts advisory boards including the Australia Council VACB, Chair of the Australia Council International Program Committee, member of the Asialink Advisory Committee and several WA organisations

Her current research interests explore the public and private influences that constitute meanings for domesticity and sanctuary. The language of materials inherent in this tenuous relationship is central to her studio practice.

A Time of Opening: beyond modern fundamentalisms

Riccardo Baldissone, PhD student, Centre for Human Rights Education, Curtin University

The modern world began in seventeenth century as a quest for certainty in the works of natural philosophers, who reacted to the traumatic clash of Christianities looking for universal fundamentals. They discarded local, oral, particular and time-bound knowledge, severed facts from values, art from science, reason from emotions and locked the political field within the mirroring enclosures of the state and the individual. Since then, the scaffold of modernity has been alternatively dismantled and rebuilt around the stronghold of scientific objectivity, which finally came under attack even from within the hard sciences. During the last forty years the cracks in the modern dream converged into a fault, which severed us from the mythology of progress. Contemporary thought is now building paths beyond modern fundamentalisms, from physics to politics, from economics to human rights discourse, whose universalism can be reformulated as a possible common task, rather than a fundamental endowment.

Riccardo Baldissone was born in Rome, Italy, in 1959. His education covers Classical Studies, Science, Philosophy and Education. He is completing a PhD within the Centre for Human Rights Education at Curtin. The aim of his current research is twofold: by exposing the family resemblances of modern fundamentalisms, particularly within philosophy, science and economics, to link their non-fundamentalist theoretical counterparts in a transdisciplinary framework, and to use the latter to push human rights discourse beyond its ordinary western, liberal, and individualistic perspective

Anthropology and the Study of Climate Change: current research and future directions

Bob Pokrant, Associate Professor of Anthropology at Curtin University of Technology

The objectives of the paper are as follows:

1. To examine the status of anthropological research on natural and human-induced hazards, including climate change;
2. To summarise current cross-disciplinary research on climate change in Bangladesh;
3. To outline some possible future research directions, focusing specifically on how anthropologists can work with other social scientists, natural scientists and local communities in understanding the adaptive capacities of societies to climate change and in developing strategies to mitigate its impacts.

Bob Pokrant is Associate Professor of Anthropology at Curtin University of Technology. He is Director of the South Asia Research Unit and Deputy Director of the Centre for Advanced Studies in Australia, Asia and the Pacific. His current research interests are fisheries and aquaculture, coastal development in South Asia, the global food system, and the adaptive strategies of coastal communities to natural and human-induced hazards.

Traversing Tensions in Community Practice

Colleen Carlon, PhD Student, School of Social Work and Social Policy, Curtin University of Technology, Perth

I am currently carrying out PhD research using a case study methodology to explore the practice of community projects in regional and rural communities in the south west of Western Australia. The aim of this study is to describe the practice of contemporary community projects using the analytical tools of the community development literature in order to explore the tension between critical and rational approaches to practice. The study focuses on these extremes of practice to destabilise the notion of distinct practice modes and to identify how different positions inform community processes thereby challenging the critical rational divide. The cases chosen reflect examples of grassroots action initiated within the community and community processes instigated through policy action. The analytical tools of the community development literature describe community practice from four case study sites.

Colleen Carlon's background is in education; she has experience in facilitating community planning processes and partnerships across the health, social service and community sectors. Colleen holds a Bachelor of Education, a Masters of Public Policy and is a member of the Planning Institute Australia, Social Planning Chapter.

Risk Discourses and Education Policy

David Hodgson, Associate Lecturer, Faculty of Regional Professional Studies, Edith Cowan University, Bunbury, Western Australia

The Western Australian school system is presently in the process of increasing the higher school leaving age from 15 to 17 in 2008. The broad aim of this policy is to address poorer than desired retention rates, and increase the overall time students remain in education and/or work. Under the policy, students who leave school early or are deemed as 'at risk' of leaving will be subjected to a range of potential interventions to assist them to remain in approved forms of education and/or work. Analysis of the consultation documentation circulated by the Department of Education and Training in 2004 reveals that 'risk' is a prevalent and pervasive discourse woven into the various rationalities used to argue and justify the policy. This paper explores the way that risk is portrayed in the policy consultation

documentation by explaining the theoretical contours of risk and highlighting its use in the policy.

David Hodgson teaches sociology, ethics, gender and research methods at Edith Cowan University in Bunbury Western Australia. He is currently undertaking PhD research into the WA policy to raise the higher school leaving age to 17 by 2008.

Cultural Planning

Philippa O'Brien, artist

Cultural planning is usually not seen as an essential part of urban development. However a holistic approach to culture provides the best basis for building a healthy and sustainable community. There is currently much discussion about positive planning for mental and physical health. Both the promotion of health and the creation of communal well-being are underpinned by culture. Culture is usually not engaged with fully, never tested against the superficialities of marketing and promotional advertising and rarely used in a holistic sense to build real health and sustainable communities. Culture is not the icing on the cake: it's the body and soul.

Philippa O'Brien holds a BA in English from UWA and post graduate Diploma in Fine Arts (Film) Hornsey College of Art, London.

She is an artist with a long career, has written several books and has been a member of the design team for Ellenbrook since its inception. She works with planners, urban designers, architects, landscape architects, engineers, social planners and developers. She has created many artworks for public spaces at Ellenbrook and has overseen the establishment of high quality cultural infrastructure that is extremely rare in such projects.