School of Media and Communication

Graduate Research Conference
GRC Program

Date: 9-11 June 2010

Venue: Building 9, Level 3
WELCOME

Welcome to the inaugural School of Media and Communication Graduate Research Conference (GRC).

The School’s postgraduate research community comprises more than 100 students in Masters and PhD programs.

Our postgraduates undertake their research through a variety of approaches including creative practice or practice-based research, as well as archival, field-based and text-based methodologies.

Their fields of study span the diversity of the School’s research strengths from: advertising; animation; cinema, cultural, communication, film and literary studies; through to digital media; games and interactive media; communication design; creative writing and photography.

Please browse through the schedule and abstracts. You are welcome to attend all the presentations.

Our candidates are presenting during the GRC for a variety of purposes:

1. Seeking approval for their research proposal through Confirmation of Candidature
2. Presenting their research discoveries through a Completion Seminar
3. Presenting their work-in-progress with a fellow School candidate

The GRC is held toward the end of each semester, and is an important means of students gaining experience in talking about their research to a wider audience, making links with their peers, along with fulfilling requirements of their candidature.

Thank you to students for their presentations, to staff for chairing sessions, and to members of the audience for contributing to this event.

I hope you enjoy this three-day event of scholarly inquiry, debate and community.

Dr Linda Daley
Director, Higher Degrees by Research
## PROGRAM

### WEDNESDAY, 9 JUNE 2010

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<td>Neal Haslem</td>
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<td>9.3.9</td>
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<td>Communication Design and the other: an investigation into socially-situated practice</td>
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<tr>
<td>Noor Yusoff</td>
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<td>Tirta Nirmaya: The Manifestation of Love in a Cyber-Islamic Environment</td>
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<td>Nifeli Stewart</td>
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<td>Jonathon Duckworth</td>
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<td>Elements: the design of an interactive virtual environment for movement rehabilitation of Traumatic Brain Injury (TBI) patients</td>
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<tr>
<td>Jeremy Yuille</td>
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<td>Marilyn Tofler</td>
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<td>Methods of feature film screenwriting for the satirical female voice</td>
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Lunch: 12.30pm to 1.30pm (9.5.24)

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<td>Vikrant Kishore</td>
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<td>How are the Indian Folk Music and Dance Forms Represented in Contemporary 'Bollywood' Cinema?</td>
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<td>Lou Bennett</td>
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<td>Kamahi Djonon King</td>
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<td>Vicki Couzens</td>
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<td>Jose Vallikatt</td>
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<td>Ahlam Tariq</td>
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<td>Who is the ‘Madwoman in the Attic’ in the 21st century?</td>
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<tr>
<td>Tara Mokhtari</td>
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LOU BENNETT [PHD]

Yorta Yorta Language retrieval, reclamation and regeneration

I want to find out about the systems and the processes to developing a language that has not been spoken fluently over a long period of time. I also want to understand how language was and is used by Aboriginal people. eg in death, kinship lore, trading, spirituality and in connection to country and water in order to help my reader understand the complexities of Indigenous languages, also for myself. I see language as a component of the healing process for Aboriginal people. If we look back in history we can see the dissemination of language through the policies of the day, legislation and societal ignorance and negative attitudes towards Indigenous culture- changing the black savage into the white god fearing person. I want to understand why a dominant culture ‘dominates’ in this fashion and through my research I will endeavor to answer these questions. What surprises and concerns me about today’s society is the lack of care or the amount apathy for Aboriginal languages. I want to understand why this occurs and how (if possible) can we change this attitude. Aboriginal languages have something to give back to the community- locally and globally. From the oral history of my family I have found that the Yorta Yorta people were forced to stop speaking their language due to societies attitudes and the law. When my nan and great nan were growing up, they both spoke the language fluently. This was done in secrecy. They were forced to do this as they would be reprimanded if they were caught. A beating was the usual punishment and because of this the old people stopped speaking language out of fear for the younger generations. It became an underground language. By the time my mothers generation were born the language was spoken only by a few. In ‘Bilingual Minorities and Language Issues in Writing’ Valdes describes this as ‘Circumstantial Bilingualism’. In order for the Yorta Yorta to ‘survive’ they were forced to learn English. They were forced to assimilate, therefore had to let go of their language and culture.

LEO BERKELEY [PHD]

Between Chaos and Control: improvisation in the screen production process

Keywords: performance, screen production, process, improvisation, film

This paper will examine the role of improvisation within the screen production process. There is nothing new about improvised acting in film. It has a significant but relatively minor position in the history of screen drama. The prevalence of improvisation is arguably increasing in an era where the costs of shooting are reducing, which previously was a strong disincentive to take the looser, less controlled approach of shooting unscripted dialogue and action. Through looking at the recent production of a film drama where unscripted dialogue was used, the paper will highlight tensions in the screen production process between improvised performances and accepted modes of production, which are often premised on concepts of control developed in the early years of the Hollywood film industry and widely applied throughout the screen production field. The paper will also discuss attempts to more broadly structure a production around the concept of improvisation, which has significant implications for both the way a film is shot and the nature of the story being told. In this discussion, reference will be made to performance theory and discussions about improvisation in theatre (Schechner, 1988) and in jazz music (Soules, 2004). The relevance of the theories of M.M. Bakhtin around the concept of the dialogic will be considered in relation to the screen production process. The paper will argue that production approaches that more explicitly engage with concepts of improvisation challenge traditional distinctions between documentary and drama and between a script and its performance, as well as opening some worthwhile creative opportunities that may reward further exploration.

KAYE E. BLUM [MA – CONFIRMATION OF CANDIDATURE]

Dislocations: Finding a sense of belonging as a repatriated sojourner through locative media

Today’s GPS-enabled mobile phones not only allow us to find our way to or from a place, they also make it possible for us to be located. Those who are lost can be found, or can find their way home. But for those whose sense of home is dislocated, temporary, conflicting, ambiguous, dichotomised, eroded, or perhaps even perpetually non-existent – can it help us find our way, not merely through location of place, but through connection with other sojourners, repatriates, global citizens, nomads, non-belongers? Can it connect us to a new sense of belonging in a virtual space? The rapid uptake of GPS-enabled mobile phones gives locative media the potential to take narrative into new domains in the field of creative writing and new media. My research argues that the theme of dislocation and belonging, of place as home, is intrinsically linked with the emerging delivery platform of locative media. It
will review the literature on the impacts of repatriation on cultural identity and belonging, how changing communication technology has altered its effects, and substantiate the need to conduct further research in this field. It will also examine the poetics of locative media, specifically in creative writing. My creative project will present as a novel or e-book, but will integrate locative media in order to demonstrate how this emerging medium can effectively reach and subsequently connect repatriates to each other (in a virtual or literal space) and, hopefully, activate a sense of belonging.

DEAN BRANDUM [PHD]

Constructing a Model of British Film Viability at the US Box Office

This presentation will discuss whether the cost of tickets played any role in the viability of British films at the US box office. In the period under discussion (1963-72), first run and exclusive theatres had a diverse array of ticket prices, in some extreme cases the difference was up to 300% to see a new release film. What were exhibitors charging the public to see British films and how close or far was the fluctuation from the average ticket price? Equally diverse at the time was the seating capacity of first-run and exclusive venues. From houses of under 100 seats to picture palaces that could hold over 3000 patrons. Was there a correlation between the cost of a ticket at a venue and its seating capacity? Analysing data from the city of Chicago between 1963-72, this presentation will ponder whether the pricing arrangements for British films had an adverse effect upon their ability to provide an adequate number of patrons for their selected venues, comparing the results with domestic (Hollywood and American independent) product, European imports and those from other international cinemas.

MEGAN BROWN [PHD – CONFIRMATION OF CANDIDATURE]

Who is the ‘Madwoman in the Attic’ in the 21st century?

The research project focuses on the question: who is the ‘Madwoman in the Attic’ in the 21st century? The paper starts with a literature review, follows with an analysis of Jane Eyre and Wide Sargasso Sea, and concludes with an exploration of writing Jane Eyre’s sequel, set in modern times. Over the past one hundred and fifty years, psychological, sociological and feminist scholarship, in all its multiplicity, has explored the concept of madness. Then, for about the past fifty years, feminist fiction and criticism has been intrigued with the nineteenth-century madwoman. Straitjacketed by expectations and, often, by more tangible restraints, the madwoman has been an enormously compelling image of both thwarted feminine potential and oppressive assumptions. The most famous example of the madwoman in the attic motif is Charlotte Bronte’s Bertha Mason in Jane Eyre. Bronte’s animalistic description of Bertha Mason remains a rather unsettling reflection of the prevalent attitudes of her day. Jean Rhys responded to this representation in the 1966 Wide Sargasso Sea. Rhys' novel re-imagines Bronte’s devilish madwoman and provides context and first person narrative to a previously misunderstood and silenced character. Yet, although Rhys has provided Bertha with a past, who would she be if she survived the fire at Thornfield? Who would she be in the 21st century? Indeed, how does female madness manifest itself in this day and age?

LUN CHENG [PHD – CONFIRMATION OF CANDIDATURE]

CIS 2.0: Designing Identity Paradigm Shifts Systematically

Keywords: Corporate Identity System (CIS), Human Centred Design (HCD), computer supported cooperative works (CSCW), design thinking, transparency information, collaboration

Identity is a medium that provides an unspoken understanding to both unknown sides, a bridge between stakeholders. Corporate Identity (CI) positions an organisation in society and gives stakeholders a sense of belonging. Modern Corporate Identity Systems (CIS) are generated by communication designers who act as Corporate Identity Designers and provide a representative mark and logo and united theme to create a unique image for each organisation. Presently these processes and results seem to be conservative within the field of CIS. This CIS 2.0 research will explore the essentials of Corporate Identity Design and seek new paradigms of Corporate Identity Systems. The scope of this research is to reconsider organisational intercommunications and interactions through the concept of the Human Centred Design (HCD). The aim of this research is to try to pursue the possibilities of redefining Corporate Identity Design and understanding how systematic design-platforms contribute to collaborations through transparent information. The results of this research will benefit cooperation between, and management of, organisations.
VICKI COUZENS [PHD]

Kooramook Yakeen: Reconnecting Communities and Culture: Telling the story of Possum Skin Cloaks

Keywords: Stories, Cultural Heritage, Regeneration

Through my project I will study the cultural role and significance of possum skin cloaks to Aboriginal People of South Eastern Australia. I will speak of the re-emergence in contemporary times of the possums skin cloaks and how this has and continues to contribute to cultural regeneration and revitalisation in Aboriginal communities in south-eastern Australia. I will discuss a particular area of interest in understanding the meanings of designs/symbols that adorn cloaks. In my research I want to explore the cultural meanings of the designs/symbols; how cloaks/designs connect People, Language, Country and Place. Through these studies I will gain further knowledge and information about the spiritual resonance of cloaks in belonging and connecting to Country, song, dance and language.

GLEN DONNAR [PHD]

Containing (the) disaster: Conventionality, Ambivalence & Absence in World Trade Center

Keywords: Cinema, Hollywood, 9/11, Commemoration, Containment, Representing history

Commentators and filmgoers were sceptical of Hollywood’s first forays into directly representing 9/11 – World Trade Center (Stone 2006) and United 93 (Greengrass 2006) – sceptical of Hollywood’s capacity to commemorate 9/11 and represent it accurately and authentically, to ‘transcend’ type (Jordan 2008) and avoid hyperbole, distortion and exploitation. This paper will argue that World Trade Center seeks to memorialise 9/11 by using strategies in relation to narration and spectacle to contain the disaster and contain its horror, strategies that both reflect characters’ limited perspectives but also seek to gain a measure of control over the tragedy. However, I will contend that it is World Trade Center’s formal and generic conventionality, its embrace of ‘Hollywood’ style rather than its transcendence, that most opens a space for it to mediate 9/11 on the big screen. Ultimately, World Trade Center’s conventional story remains inconsistent, ambivalent, resistant to closure, and haunted by loss and absence, yet this may nonetheless be the most authentic way for Hollywood to memorialise the experience of 9/11 and demonstrates its continued relevance in helping to define and mediate contemporary experience.

JONATHAN DUCKWORTH [PHD – COMPLETION SEMINAR]

Elements: the design of an interactive virtual environment for movement rehabilitation of Traumatic Brain Injury (TBI) patients

The aim of my research is to develop an interactive art work titled Elements that supports movement rehabilitation for patients recovering from Traumatic Brain Injury (TBI). Such physical trauma can lead to a variety of physical, cognitive, emotional and behavioural deficits. The ability to enhance rehabilitative processes in the early stages following TBI is one of the great challenges for therapists. New media art that enables physical forms of user interaction may present new opportunities for treatment. One of the key problems identified in the neuro-scientific field is that developers of interactive computer systems for movement rehabilitation are often constrained to use conventional desktop interfaces. These computer interfaces often fall short of fostering natural user interaction that translates into the relearning of body movement for TBI patients. Particularly in ways that reinforce the embodied relationship between the sensory world of the human body, and the predictable effects of movement of one’s body in relation to one’s surrounding environment. Therefore it is likely that multimedia environments that can correlate the patient’s sense of embodiment may assist in the acquisition of movement skills that transfer to the real world. For this reason it is important to define and clarify what embodiment is, and why and how it is being applied to the field of Human Computer Interaction (HCI), design, and new media art. The central theme of my exegesis will address these concerns by analysing the role of embodiment as an approach to user interaction within the context of my project.

MELODY ELLIS [PHD]

Thinking of you

Keywords: distance, place, correspondence, longing, desire, migration

The postcard might be described as a declaration of love and/or longing for a person or place. This could be a yearning for the recipient of the card (romantic or otherwise), for home, or even a statement of love for the place one finds oneself now or wishes to be instead. The postcard says, “I was here and I was thinking of you”. Postcards possess an aesthetic formality that even letters do not seem to. Perhaps this is because they are not encased in an
envelope and can be read by anyone (even the postman!) or maybe it is the experience of turning over the card and enjoying the image on the other side. There is a limit to what can be said on a postcard and an expectation that it will be sent from somewhere the writer really was.

This paper seeks to provide a brief history of the postcard. It will speak to distance, desire, longing, absence, and presence across time and space. It will consider what it is to miss a loved one and/or home by exploring the experience of distance, homesickness, displacement and belonging.

MARIUS FOLEY [PHD]

The Design Conversation: a dissonant and dialogic space

The aim of my study is to consider what impact participatory media will have on the practice of communication design. To be able to examine the current practice I have broken it down into three parts: the design conversation, which marks the making stage of a design artefact; the artefact itself; and the world that the artefact enters. I am currently looking at the world, or social ecology, that the artefact enters, using literature around the public sphere, publics, network publics and communities. My conjecture is that the practice of communication design will be changed by the same dynamics of social and participatory media, new forms of collaboration that is effecting other media practices. My aim is to look forward into this situation and consider what these changes will mean to how we relate to the publics who are addressed by our artefacts. And then what type of practice could develop to realize a full and meaningful participation with these publics. I speculate on the idea of the designer as a co-creator with a participatory public. In this presentation I reflect on my own experience working in a publishing and printing collective, producing political, cultural and commercial artefacts. Backyard Press and Champion Books were set up to build facilities that we could use to create publications, which were experimental in content and form. A collective or artists, designers and printers formed around these entities, which opened them up to broader collaborations.

SMILJANA GLISOVIC [PHD]

Poetry as travel, translation as a way of becoming, and film as an absence

Keywords: Translation, Poetry, Movement, Borders, Absence, Return

The focus of my practice, in these first two months of my doctoral candidature, has been translation- a mercurial term, able to be applied to many processes and practices. I find it a useful point of departure for the quality of movement it embodies. It speaks of both inward journeys, and our relationship to external environment; it speaks of travel to the unknown, of crossing borders, and of return. I use as my artifact, Serbian poetry- translated into English, and on to screen. Translation is a process of extending borders, building new ones, moving beyond the artifact. To translate is to create space between. I am interested in these ‘absent’ or ‘empty’ spaces, being the site of meaning, possibility, spaces one moves through, is ‘present’ in. The use of poetry as the text for screen adaptation encourages a kind of ‘tuning-in’, a ‘listening’ to musicality, to rhythm, a ‘reading’ of elision, cadence, and prosody. This is the kind of sensitivity I want to encourage, a move towards experiencing a work, as opposed to ‘knowing’ or understanding it. My interest is in emergent structures that are complex enough to elude the individual elements, holding qualities of intentionality, and becoming, without actually every holding the shape long enough to be stable, one thing, or fully recognizable. My presentation will be a realization of a Serbian poem into a three-dimensional palimpsest, created by layering a number of analogue and digital media, including live performance. This will be proceeded by a discussion of my methods and intentions.

NEAL HASLEM [PHD]

Communication Design and the other: an investigation into socially-situated practice

Communication Designers work with other people. They are commissioned by others to create work for others. The work of communication design makes material the intention of those others, as artefact. What role does the other take in communication design? What does the communication designer enable in the other. How does working with the other activate the communication designer’s practice? This research investigates the other in communication design practice and explores a framework that recognises the other within practice. This presentation will describe a proposed structure for the written part of this PhD by project. It will also revisit the research questions and provide an overview of where they have led.
IBRAHIM JAMALUDDIN [PHD]

Self-interrogating: Subjectivity and the New Documentary

**Keywords**: documentary, voice, Malaysia, public space, memory, identity

Malaysian paradigm shifted in 1998, broke the nation’s familiarity space in two. While one half was still attached to the former, questions regarding the grand narratives of official memory arose. Questions of expectations resulted in the formation of a new reflexive documentary, one that was linked to its subjectivity. In which case, a new voice emerged to destabilize the foundation of coherent narratives, the linearity of Malaysian memory and history, displacing the Voice of God attached to the power of authority. With this new representational form, the audience is introduced to a new dimension of the Malaysian historical. However, a public sphere was disavowed as with the branding of, “Unsuitable for public viewing”, this new voice was denied its own space to co-exist. The public sphere was discouraged from discussing among its members present circumstances regarding our own memory. Thus, the proposition of the exegesis as a means of providing a new voice is sought as a means of providing insight into the personal experience of Malaysians. This insight allows subjectivity to shape the idea of selfhood as “I” explore and confront the issues of temporal immigration and exile within two cultural regimes of knowledge, memory and history. As to the most representational form favoured by Anglo-Eurocentrism, the project might be a useful look into the space of the other, as to familiarize themselves with the notion of “us” (west) and “those” (east), or to expand the nature of the new documentary.

TERRY JOHAL [PHD]

Internet Censorship in Singapore

The Internet and its complementary technologies have had a destabilizing effect on the various practices of everyday life for individuals and their communities, societies and nations, citizens and the state, customers and business. Digital communication technologies (DCTs) are disruptive technologies that have caused a techno-societal paradigm shift that has been felt in the economic, political and social arenas all over the world. It has profoundly changed the practices of not just of people but also of government and business. The paper attempts to put forward five keys to the understanding the disruptive effect of DCTs. The paper examines not just the affordances of DCTs but also the role of the architecture of the infrastructure (network) and the technologies (software). It also looks at the significance and importance of generative technologies as opposed to tethered technologies in the techno-social paradigm shift of our economic, political and social practices. The paper provides a detailed explanation of the five keys - production, display, distribution, networked knowledge and community. It then demonstrates how the keys works together to have the destabilizing effect. The paper ends by briefly highlighting the attempts by various economic, political and social institutions to manage the DCTs keys.

SETH KEEN [PHD]

I detected in my own documentary practice issues around the constraints of a linear narrative. I needed a structure that facilitated the fragmentation of video content into bits and allowed me to make multiple connections between those bits. This is because I wanted to provide the viewer with nonlinear access to video content and the ability to participate in the construction of multiple narratives, on a documentary subject. Looking for solutions to this problem, I took my documentary practice onto the Internet. Responding to the characteristics of this environment, I found that I needed to design a video system that facilitated storage, indexing, access, navigation and varying modes of visual representation. This is a video system that facilitates the annotation of bits of video content into groups that can be viewed in varying combinations. In collaboration with an international NGO, I utilised this video system to explore an alternative approach towards documenting a development aid program, which produced a framework to articulate and disseminate multilinear documentaries on the Internet. Reflecting on the changes occurring in my own practice, I provide a broader theoretical perspective on the implications for documentary practice and the creation of documentary knowledge.

PETER KEMP [PHD]

Julie-Andrews-as-Cinderella

**Keywords**: star persona, screen histories, gender studies, musical genre, inter-textual referentiality, performance theories

Before she became identified as the Maria-von-Poppins film musical persona, with whom most of us are familiar, a younger Julie Andrews performs a Cinderella figure, quite literally, at first, in a 1953 live pantomime production at London’s Palladium Theatre. Four years later Andrews plays the role in Rodgers & Hammerstein’s 1957 CBS television musical spectacular, Cinderella, a live program seen by an estimated 107 million viewers. Bridging these
two performative moments is Andrews’s much-acclaimed portrayal of another virtual Cinderella figure, Eliza Doolittle, in Lerner and Loewe’s 1956 Broadway stage musical *My Fair Lady*. Decades later Andrews re-inflects the classic “ash-maiden” character in a skit featured in the 1975 TV special *Julie and Dick in Covent Garden*. And eventually, at a senior career-stage, Andrews, the erstwhile Cinderella, gets to play her own version of The Fairy Godmother as Queen Clarisse in the two *Princess Diaries* movies. This paper compares and contrasts Andrews’s renditions of “Cinderella-ness” in relation to narrative agency, subjective autonomy, aspirational mobility, and sisterly selfhood. Using conceptual models ranging from contemporaneous commentary to queer theory, the presentation examines an evolving star-construct that embodies and enacts the adventure of what cine-scholar Brett Farmer views as Andrews’s singular mode of “transformative becoming”.

**RUSSELL KERR [PHD – CONFIRMATION OF CANDIDATURE]**

The Social Studio

Typically Graphic Design is a commercial practice, the very function of the discipline is to facilitate consumer transactions in the consumer society. The execution of Graphic Design enables practitioners to become successful professionals and in some cases successful business persons who run their own Graphic Design studios. Graphic Design as a commercial commodity has a long and rich history that is well documented. In this research I intend to explore what occurs when Graphic Design does not function as a commercial commodity but functions as an agent of change. Where the focus of Graphic Design practice is to facilitate behavioral change and the promotion of Social Change within society rather than the selling of a product or service. This research will investigate the systemic relationships between Graphic Design studio and client. How, Why and What takes place when a commercial design studio undertakes projects that do not have commerce as their primary motivation? This research will investigate the relationships between authenticity, ethics and commercially. How does the nexus between intention, motivation and engagement manifest itself during the practice of Graphic Design for Social Change. This research aims to identify ways in which the context of a project, studio, designer, client, location and shared experience has on the practice of Social Design by a studio. I wonder when does this context inform engagement with Social Change and when is this engagement meaningful? What occurs when meaningful engagement is encountered?

**KAHAHI DJORDON KING [MA]**

Is Black humour different to White humour, or would you laugh even though you know to do so is politically incorrect? PC? Constantina Bush is the alter ego of performer Kamahi Djordon King. She is also hailed as “Australia’s premier Indigenous showgirl”. This girl from the bush -- a cattle station in fact -- is naïve to the world outside her sheltered Arnhem Land cattle station. Until the intervention soldiers move in. The aim of this practice-based research is to challenge the politically correct arena surrounding indigenous issues through the use of comedy and theatre to challenge the stigmas associated with Indigenous Australians by turning to humour. How? By fighting fire with fire. Constantina is quite politically incorrect, but she manages to turn awkward situations into humour. Too many people have a misunderstanding of what it means to be politically correct. People tend to be aware of the fact that they should be PC rather than being PC. So it is more of a false gesture than a practice. Ignorance is one of our biggest excuses and our savoir. However, is it better to state truthfully that you don’t know much about indigenous issues, or question the reasons for your need to know more about them? How do you react when you see an Indigenous person? Do you try to relate? What do you speak with them about? Now ask yourself what that person is thinking. How are they reacting to the topic of my conversation? Is my being PC towards this person a natural way of respect? Would I treat any other race the same way? Do I show the same respect? Come along and meet Constantina yourself, and then question her alter ego Kamahi Djordon King.

**VIKRANT KISHORE [PHD – COMPLETION SEMINAR]**

**Indian folk dance in contemporary Bollywood Cinema**

Song and dance sequences are essential elements of the Bollywood films since 1931 and their representations have undergone several changes over the decades. The research will utilise textual analysis of Bollywood film’s song and dance sequences and interviews with people involved in the construction and performance of song and dance sequences to study the factors influencing the representation of folk song and dance in Bollywood Cinema through a case study of ‘Yash Raj Films’ (a prominent production house of India) from 1970s-2000s. ‘Yash Raj Films’ is popular for the extravagant film spectacles it creates, especially its song and dance sequences. Song, dance and music are not only used as a part of their films but are important aspects in marketing the film to television channels and to create multi-platform links to the music industry. Bollywood/Hindi films have, over the years, influenced moviegoers in various ways from identifying with and imitating their characters to adopting and adapting the song and dance portrayed on the screen into their lives and culture. The research will delve into the issue of global (specifically American popular culture) and local cultures’ influence on the representation of folk
dance forms in Bollywood song and dance numbers and consequently, the impact on the actual folk dance forms like Bhangra and Purulia Chhau dance.

WILLIAM LIM [MA – APPLICATION TO UPGRADE TO PHD]

“Urban Hues” is a research project to study the values of space and mobile interaction using a mobile social networking tool that allows users to interact with their space and fellow co-inhabitants using a simple concept of colours. The software will leverage on location based services as provided on the iPhone platform as well as internet connectivity allowing users to rate locations within an urban area with colours that corresponds to values such as enjoyment, fear, or friendliness. The colour values given will then influence the colours of the location, which will in turn influence the colours of the users via their avatars on their mobile phones. The goal is to study how users interact with each other and the space they live in via the superimposed reality presented by the technology. The data collected shall then furnish a study on the growth and change of colours reviewed chronologically. The project will study the use of moving customized avatars to facilitate a discussion on the perception of place, self and connection in the social fabric of a community. The application is designed to be non-obtrusive, non invasive and simple to use via sliders. The aim is also to create a robust and modular framework for the tool that is easily adaptable for all sorts of variables as well as a back end that supports rapid report and playback generation.

HUGH MACDONALD [PHD]

Image in Sport

The maintenance of a positive and clean image is of the utmost importance to professional sporting organizations. There are a number of reasons for this. One reason is that when it comes to sport, there are expectations of sportsmanship, fairness in the contest and equality amongst the participants. The other reason is that professional sporting organizations are businesses, yet must attract support through upholding these values rather than simply through success. Sporting organizations (initially amateur, and then professional) have been assisted in this endeavor by favorable treatment by commercial media. This has emerged in the form of uncritical reporting of breaches of social responsibility, and the ‘burying’ of other issues relating to sporting organizations. Advances in mass communication precipitated by the Internet (usually known as social media) have meant that it is now possible for anyone to distribute information to a large audience. The information is not always necessarily accurate but social media doesn’t privilege some sources of information over others. Everything is taken at face value. The tight control that professional sporting organizations have over their own image is being slowly eroded. There have been both internal and external breaches that have found their way onto social media platforms. Sporting organizations have had to rethink how they control the dissemination of information that could potentially damage them. They walk a fine line in achieving this. Social media has brought with it new expectations about the freedom and flow of information. Professional sporting organizations need to balance their long held values regarding sport, whilst still appearing to be relevant to younger media audiences they will come to rely upon in the future.

ASHLEY PERRY [PHD]

‘Radial Lines’: a visual interrogation of the car and the city

Keywords: automobility, city, material thinking, collaboration, design

Issues relating to travel, mobility and complexity are increasingly informing research into globalised social life. An emergent ‘new mobilities’ paradigm is challenging the traditional ‘a-mobile’ and static outlook of the social sciences. Recently, this ‘mobility turn’ has sought to capture the multiplicities associated with one of the dominant forms of physical mobility, automobility. The predominant form of physical mobility is the car. Even for non-car users the conditions under which we travel is shaped fundamentally by car-led development strategies. This PhD argues that a critical visual approach - graphic, photographic and filmic - is appropriately placed to produce a vividly descriptive and thought-provoking investigation into the influence of the car upon Melbourne. My project, informed by three design artefacts including, a poster (co-created with Dr Michael Dunbar), a photo-essay and a documentary film, attempts to interrogate aspects of Melbourne’s regime of automobility. Further, it attempts to capture the everyday practices, subjectivities and materialities of driving, whilst producing a critique that might refigure the possibilities of this regime across the city.
TEJ POCHUN [MA]

Advertising and Emotional Ambivalence

This thesis will investigate emotional ambivalence in advertising. This research first aim to establish what types images evokes conflicting emotions in consumers; and secondly to determine how do consumers react to these conflicting emotions. The aim of this research is to ultimately offer the advertising industry with an understanding of when and how to adopt certain features in ads to manage conflicting emotions within consumers. First advertisements will be designed based on the visual language theories. Conflicting emotions that are to be present in the ads will be selected from established classification of emotions. The ads will then be tested with consumers to get insights into how they react to conflicting emotion ads and examine the features of ads that trigger conflicting emotions in consumers. Identifying the sources of mixed emotions in consumers caused by advertising can produce a practical understanding of consumer behaviour. This can help advertisers to get an insight as to how such experience within consumers can impact on persuasion outcomes. Moreover, the identification of the different features that attract consumer’s attention to a conflicting emotional appeal would help advertisers to devise more effective ads (more effective in terms of consumer response). A lot of researchers have tried to pin down the root cause of conflicting emotions in consumers in relation to advertising and among the sources are culture postmodernism, advertising literacy and advertising’s relationship with popular culture. These studies focus on the internal factors pertaining to the consumers, that is, relating to how their background, personality and life experiences cause emotional ambivalence. Nevertheless, there has not been a clear explanation of what are the exact features in ads that elicit conflicting emotions and how consumers react to this emotional ambivalence.

ANDREA RASSELL [MA]

Keywords: Film criticism, Creative Practice, Influence, Documentary

While much has been written on film criticism internationally, less has looked at the relationship between, or influence of, film critics on filmmakers (in a non commercial sense). To date I am not aware of any research to this end within Australia, therefore, given this gap in the field, this project focuses on the influence that Australian film critics have on Australian feature film directors. The focus will be on people working from the 1970’s onward, as the advent of funding at this time in Australia led to a revival of the industry. Influence will be measured by considering modes of response by filmmakers whether it is private writing, writing within the print media, or “filmic retribution” – that is, anything embedded within a film in response to a critic or their work, for example dialogue or props. An intriguing example comes from Uwe Boll, a German director who fought six of his critics in a boxing match for his film Postal. The research methodology is creative production research in the form of a documentary film that focuses on a small number of participants (with the aim of illuminating the attitudes of the larger industry), and an exegesis. I am particularly interested in the panel’s input into ways in which this research can be framed theoretically.

MAURICIO RIVERA [MA – APPLICATION TO UPGRADE TO PHD]

Democratic Potential of Digital Technology

My research project is based on the hypothesis that digital technologies are making the access to communications more democratic. Based on this, I aim developing a media model where the access to the information remains free and the ownership of the media belongs to the people who generate the information. In 2009 I began a masters by research, focused in the development of a website called the Outsider’s Guide to Melbourne. This website was originally conceived as an interactive journal of the city and a space for the promotion of artists. This year, I’m planning to upgrade from the masters to the PhD. I’m changing the focus of my research from the technical development of a website to a broader analysis of the influence of digital technologies in 21st century societies. The research will be divided in two parts. First, I’ll do a theoretical analysis founded on a statement by Marshall McLuhan where he defines defines the artists as “the antennae of society” and as humankind’s “early warning systems”. Based on this I’ll do a historical study about the development of communications and its influence in societies. This analysis will be complemented with the study of different theoreticians in the area of digital media and communications. Following this I will interview people working in community and cultural development and/or practitioners working in social projects involving education and the arts. The focus of these interviews will be to find out what this people (or organizations) are doing to promote their work and broadcast the results of their practice. This I will relate with my own experience developing the Outsider’s Guide as an alternative media.
ROSYA SHAMSHUDEEN [PHD]

Global Format, Local Content: The Pleasures of Watching Akademi Fantasia

Keywords: reality TV, audience reception, transnational consumption

My doctoral research investigates the audience reception of reality television talent contest shows in Malaysia with a focus on Akademi Fantasia (AF). Similar to the ‘Idol’ talent contests which so popular in so many countries, but also incorporating elements of the Big Brother format, AF is originally based on the Mexican talent search show, La Academia. It has aired in Malaysia since 2003 and continues in its eighth season this year. AF has been an enormous media phenomenon in Malaysia, and has weathered intense competition from other similar shows by creating a new celebrity culture in Malaysia. In this paper I look in particular at the role of fashion as a point of negotiation and pleasure for AF audiences, as well as indicator of the relationship of the program to the construction of local, national and global identities. AF is significant because it is the first contemporary local television singing competition to accept a “tudung-clad” (hijab-clad) female as a contestant. While the Malay viewers that I have spoken to in focus groups at one level accept the internationalised ‘Western’ fashion that predominantly features in AF, as long as it does not oppose certain norms of Malay culture and Islamic religion, it also appears that the program now offers a resource for the production of forms of ‘banal nationalism’ (Billig 1995) closely linked to racial/ethnic and religious identities. Drawing upon theories of transnational consumption, and audience reception, this research attends to the ways in which Malay audiences “read” and negotiate the cultural meanings made available through the ‘fashioned’ performances of self in AF. Thus, this research will provide insights into the responses of the Malay audience’s towards the global-local dialectic of a localized cultural form.

STEFAN SCHUTT [PHD]

Performances of reconstruction: staging life stories on the internet

Keywords: Post memory, social software, narrative, sociable media, hypertext, memory, trauma

This presentation provides an overview of the Small Histories project, a proof-of-concept online system designed to generate an online network of interlinked personal narratives by facilitating the creation and sharing of life stories. It investigates ways the internet can support the urge to tell and share one's personal history, and explores some attendant issues.

The question is raised: can personal and communal identity be reconstructed through web-based performances in the form of shared online narratives? In response, this project poses the proposition that the Internet can be deployed as a performance space, with tools made available for people to gather and unite fragments from the traumatic past, and present them to an online audience.

NIFELI STEWART [PHD]

Enabling Systemic Conversations: Exploring the Role of Design in Strategy Implementation

Dealing with complexity in decision-making is an increasingly important challenge for business. Organizations by their nature are complex systems made up of: tacit and explicitly held knowledge; relationships with complex interdependencies and interactions; and work practices embedded in diverse infrastructure. The introduction of a new innovation/strategy is one of the biggest and costly business decisions that organizations make. Yet these projects can often yield unintended consequences that undermine projected costs, efficiencies, and revenue earnings. This is primarily because in complex systems, these dynamics and their implications are not always visible. This research is investigating how project teams can enable ‘systemic conversations’ where these dynamics are made visible, where implications and their consequences are surfaced for deliberation and where a myriad of decisions are made to ensure the innovation/strategy is effectively designed and implemented. In particular, this research while guided by general systems theory explored design’s agency in facilitating this type of exploration. This research was explored through participation in ACID’s Loupe and Protospace projects which were focused on the development of collaborative online technology and through shadowing of a management consultancy firm using design thinking to create and deliver business strategy (PPP). At this stage of the project data synthesis has been completed and I will be presenting my key findings and my thesis outline for this June GRC.
DANIEL BOETKER-SMITH [PHD]

Toponymy

Keywords: photography, place, naming, art, landscape, history

My paper will attempt to discuss and delve into some of the parameters of my recently commenced PhD. My research is centred around photography, and specifically photographic practice/s and my question goes something like this: What kinds of knowledge does a photograph produce? To answer this I shall take two positions - that of a documentary photographer, and that of a photographic artist. Accepting Clare Doherty’s discussion of art as ‘an endeavour of veiling, rather than unveiling; a query rather than an explanation’, and then considering the role and definition of ‘documentary’ photography as something quite different to this I will explore the kinds of knowledges a photograph produces when it is considered from the two different perspectives of ‘documentary’ and ‘art’. I will be focusing on images of place and history as a means to locate my examination and instead of presenting a single narrative about my photographs I shall substitute in a ‘crowd of voices’ from differing perspectives, ‘sometimes these voices are in dialogue with one another, sometimes talking past each other, sometimes frankly indifferent to the other’s point of view.’ My goal is not to produce images that reveal something about place or history but to make images that reveal the ways in which narratives of place and history can be concealed and ‘what that means for a wider context’.

MD AZALANSHAH MD SYED [PHD]

Discerning consumer: Malay women, non-Western soap opera and the presentation of self

Keywords: Malaysia, Islam, Consumption, Women, Soap opera, Modernity

This paper examines how Malay women being discerning consumers in the context of presentation of self through non-Western soap opera consumption. Soap opera or soap is one of the specific sites for Malay women to negotiate and construct their presentation of self in the modern Malaysia. For example, the depictions of consumer product on non-Western soaps have inspired Malay women to enhance their appearance and knowledge in terms of grooming style, beauty tips and cosmetic consumption. As regularly reported in the local press, the depiction of consumer product such as outfit, cosmetics and urban lifestyle have fascinated millions of Malay women to keep watching this television genre everyday. However, the Malaysian authority has publicly stated that soap, particularly from the non-Western countries might influence Malay women to dress up inappropriately in the context of presentation of self. For example, they have criticised the depiction of female outfit on non-Western soaps as haram (forbidden) and against Islamic code of dress. What I want to argue here, although Malay women express excitement toward the depiction of consumer product on non-Western soaps, they are still very discerning and this attitude does not necessarily contradicted with their cultural resources particularly Islam and Malay Adat. For example, they consistently position their cultural resources to develop specific competencies for being more sceptical. This paper will focus on how Malay women as a discerning consumer negotiate the depiction of consumer product on non-Western soaps in terms of presentation of self without necessarily ignoring their Islamic values in the context of modern Malaysia.

AHLAM TARIQ [PHD]

A screenplay dealing with the issue of forced marriages in Pakistan

Keywords: Pakistan, Muslim women, postcolonial feminism, Muslim feminism, forced marriages, postcolonial literature

The struggle of freedom of the Muslim women is a popular topic in the western media today, many Muslim feminists believe that these images describe them as oppressed and victimized, and fail to cover the diversity and complexity about the lives of Muslim women. According to Gayatri Spivak these representations also tend to silence their voices, which to represent them as the oppressed other. My research deals with the complex issue of forced marriage in the Punjabi Society in Pakistan. The lack of freedom of choice for Muslim women is not only a consequence of the Patriarchal interpretations of the religion Islam but also includes the complicated dynamics of family, kinship and honor, which are well represented in the popular folktale Mirza-Sahiban. My project screenplay Shaheen will present how these complicated dynamics come into action. How familial duties, family honor, freedom and obedience are not simply a sign of oppression but of the intense and integrated family ties. And how the male-female dynamics in these family ties can turn a struggle of a young woman into a bloody tragedy.
MARILYN TOFLER [PHD – COMPLETION SEMINAR]

Methods of feature film screenwriting for the satirical female voice

My project, “Yummy Mummy,” is a feature length comedy screenplay in the genre of satire. The screenplay satirizes marriage and parenthood and has a female protagonist. My screenplay project examines women’s struggles to have both family and a meaningful career and satirizes several related issues. This will include a contemporary spin on some traditional themes, those of marriage and the pretences of contemporary society and its judgment of women. My research explores and examines the key to writing feature film satire with a focus on a female protagonist. The research firstly analyses and defines the generic features of satire according to Northrop Frye. In the Anatomy of Criticism, Frye asserts that two elements are essential to satire; “one is wit or humour founded on fantasy or a sense of the grotesque or absurd, the other is an object of attack” (Frye 1957, p. 234). Secondly, in order to gain a better understanding of how to write a strong satirical female protagonist, I will apply Frye’s theories to case studies derived from Congreve’s Restoration comedies, known for their strong satirical female protagonists (Gill 1994, Young 1997). By observing Frye's six characteristics of satire in the female protagonists in Congreve's comedies, I will analyse, examine and discuss the key to creating strong comedic roles for women. Thirdly, I will observe and analyse how Frye’s generic features of satire have been applied in the feature film screenplay “Something’s Gotta Give.” Using Frye’s key terms, I will analyze how screenwriter, Nancy Meyers has applied satire to her female protagonist and compare the generic features between the protagonist in “Something’s Gotta Give” and the protagonists in Congreve’s Restoration comedies. Fourthly, I will explore how useful Frye’s theories and Congreve’s techniques are in applying satire to my feature film screenplay project, “Yummy Mummy.” By analyzing and exploring Frye’s generic features of satire and applying these to Congreve’s Restoration women, I plan to discover how to create a modern day satirical female protagonist who is as spirited and independent as her sisters from the Restoration era.

EVELYN TSITAS [PHD]

Posthuman evolution in science fiction: development of a unique lifecycle for cyborgs and scientifically created human monsters

Keywords: cyborg, posthuman, science fiction, cyberpunk, gothic horror, human condition

At the heart of any discussion of the posthuman character in science fiction lies an analysis of what it means to be human. This fundamental question is one science fiction writers have grappled with since Mary Shelley wrote Frankenstein and created the enduring character of the creature. This scientifically created human monster is the antecedent of the Andys in Philip K. Dick's novel about androids so real they could be humans; Do Androids Dream of Electric Sheep. The literary genres of science fiction and cyberpunk may allow us to explore and comprehend aspects of human nature. From the scientifically created human monsters in Victorian gothic horror, through William Gibson's cyberpunk Sprawl Trilogy and Kazuo Ishiguro's live organ donors in Never Let Me Go, a unique lifecycle of posthumans can be traced in fiction. This lifecycle is born of science and in turn gives its narrative to science to assist in a deeper understanding of the possible consequences of rapid developments in cyber-technology and biotechnology. Drawing on the theories of Donna Harraway and Katherine Hayles, I will discuss how the depiction of the posthuman character's lifecycle in science fiction has evolved into what transhumanists such as Francis Fukuyama feared humans could become if we succeed in using technology to remove the limitations of the human condition. What is the impact for fiction writers dealing with the posthuman character?

JOSE VALLIKAT [PHD]

The interaction of myth, community and religion in World of Warcraft

Keywords: Myth, Social religiosity, World of Warcraft, MMORPG

Examining the gaming behaviour of massively multiplayer online gamers this study will investigate the interaction of myth, community and religion within the game and the gaming experience. Using the theoretical framework of a functional definition of religion and recent inter-disciplinary approaches to the study of media religion and culture, this research will explore the mythic and communitarian dimensions of World of Warcraft (WoW) to identify how the elements of myth and community within the game and game playing, reflect characteristics previously associated with religion. Employing the methodological tools of textual study, ethnographical research and critical analysis the study will explore questions raised in recent debates and research in the cultural study of media and religion, in particular whether MMOGs provide a site for the reworking of religious perspectives in the postmodern era.
CAROLINE VAN DE POL [PHD]

Does narrating a life fictionalise it?

**Keywords:** memory, truth, agency, voice, narrative, memoir

French theorist Philip Lejeune considers autobiography as a collaborative genre involving several people behind the writing persona…how the reader responds to the experiences of the narrator seems to be what matters. As part of my PhD studies on writing, memory and truth, I am writing a creative non-fiction book about growing up in Broadmeadows. What started out as a biography about two blind brothers has become a memoir of a time and place and community. I am interested in the telling of stories, theories of agency and voice. Who is telling the story, why and how? Beyond the WHAT (content) is the HOW (methodology) and the challenges of practice-led research. The creative project, with a working title In Whose Eyes, is about the housing commission estate of Dallas, in the north of Melbourne, and the people who lived there. I am also interested in exploring the notion of lost voices in literature, the stories of people who have no way of telling. I wonder why there are no books about Broadmeadows. In her autobiography, Landscape of a Good Woman (1987), Carolyn Steedman writes: “If no one will write my story, then I shall have to go out and write it myself”.

RACHEL WILSON [PHD]

**Key Issues Facing The Contemporary Moving Image Archive**

**Keywords:** moving image archives, curatorship, access, preservation, digital deluge

One of the key problems facing moving image archives in the twenty first century is how to establish sustainable strategies designed to deal with the impending ‘digital deluge’. The sheer volume of data produced with each born digital audio-visual title means the issues of collection policy and curatorship, search-ability and access together with preservation strategy become even more imperative. As the collection community deals with these largely logistical issues the very nature of the role that the moving image archive plays within the contemporary audio-visual landscape is also under increasing scrutiny. In this presentation I will examine a number of historical, theoretical and philosophical perspectives underpinning the notion of the contemporary moving image archive with particular reference as to how these might influence the establishment of the ASPERA online digital archive.

REBECCA YOUNG [PHD – COMPLETION SEMINAR]

**Remembering Bogle Chandler: the interface of a Database Narrative**

Designers are increasingly creating interactive stories for use in diverse situations, from museum displays to criminal trials. However there is a paucity of practice-based research about interactive story design and how this relates to theories of narrative discourse. This means that designers must rely on research into videogame and software design, which can be limiting and misleading when applied to interactive stories. As a result, advances in design theory and practice are not shared within the interactive story design community causing the field to stagnate. To address these problems this study applies Manovich’s five principles of new media to the study of two interactive stories. The case studies are based on: My online interactive story, Remembering Bogle Chandler (2008), based on the unsolved murders of Margaret Chandler and Gib Bogle on the banks of the Lane Cove River, Sydney in 1963. Jonathan Harris’s The Whale Hunt (2007), an online interactive story that incorporates thousands of photographs that Harris took of a whale hunt in Barrow, Alaska. Manovich’s principles help to identify the aspects of the both stories that are unique and new for both the designer and the audience. From these findings are drawn useful conclusions about a number of aesthetic design issues, including: how to use appropriate metadata to modularise story material, how to use automated animation in the interface, how to construct suspense in a variable story, and how to design an interface that allows for both immersion in, and control of, an interactive story.
JEREMY YUILLE [PHD]

Designing Interaction Design: affinity and artifacts in the practice of interaction design

My research engages with the rapidly forming field of Interaction Design by seeking to understand what capacities are essential to (good) interaction design practice. Drawing on experience as part of a global design community and two recent projects, I reflect on this kind of design through the frames of:

practice – how the Interaction Design community can be understood as a community of practice using Wenger’s duality of participation and reification

process – how Dreyfus et al (1986) Ehn (1990) & Dourish (2004) accounts of phenomenology, embodiment and negotiated meaning change the way this kind of design happens, and is evaluated

production – how Dewey’s ideas of experience and expressive objects can guide the designers use of artifacts in this new process

Integrating these readings of my practice and other reports of practice, I suggest a framework for doing this kind of design based on designer’s ability to modulate their perception of affinity between different kinds of artifacts.

NOOR H YUSOFF [PHD – CONFIRMATION OF CANDIDATURE]

Tirta Nirmaya: The Manifestation of Love in a Cyber-Islamic Environment

Keywords: Cyber Islamic Environment, Sufi Art, Muslim Culture, Rich Media Applications, A Message of Love, Sensual Perception

(A rich Internet application of Grandmaster Habib Anuar An Naqsyabandi’s Sufi Art: A message of love through the epistemology of Muslim Culture (Sufi Art) within the Cyber-Islamic Environment.)

This creative project seeks to explore how the spiritual message of love in Sufi art, with its ability to produce sensual perception, can be conveyed through a rich Internet application in the Cyber-Islamic Environment (CIE), as theorised by Gary Bunt. It is also based on Marshall McLuhan’s theory that “all media are active metaphors in their power to translate experience into new forms”. How do the media theories of McLuhan, Bunt, Schuon, Eickelman and Anderson illuminate our understanding of the representation of Sufi Art in a rich Internet application within the CIE? To what extent are these theories relevant and helpful in the development and installation of this creative project? The finished product is in the form of an accessible rich Internet application that aims to interpret, explore, and represent a message of love through an aesthetic presentation of the artistic works of Sufi Master Habib Khairul Anuar An Naqsyabandi within the CIE. The artwork is creatively rendered and enhanced through digital media integrated with self-composed digital audio based on storyboards, scripts, layouts and codes designed according to the selected themes. As Bruce B. Lawrence has asserted, while Bunt has “done what no other scholar to date has tried to do”, which was to express “the variety of functions which the Internet has performed for Muslim cybernauts”, in particular jihadis and Islamic extremist groups, he has not explored how the message of love in Sufi art can be utilised in the CIE. This is currently the gap that this creative project seeks to fill - by developing a rich Internet application of Sufi art to convey the spiritual message of love in a CIE.

SANA ZIA [PHD]

Representations of Women in the Cinema of Pakistan

Keywords: Women, representation, Pakistan, gender, cinema

This paper will introduce my PhD research, which began in March 2010. It explores the relationship between the representation of women in cinema and the portrayal of women in Islam which plays an important part in Pakistani cinema in past decades. My research will investigate whether there has been a shift in the last ten years in relation to the portrayal of women, and in particular, Islamic women. I aim to investigate the interrelation of women and cinema in Pakistan in the context of Islamic culture. I am currently researching appropriate methodologies, which will include textual analysis. As the purpose of this research is to arrive at a better understanding of exactly what is inside the frame regarding women in Islamic cinema particularly Pakistani cinema. I am also interested in whether there are any major differences in the representation of women in Islamic culture in the East and the West.