

2019 ACUADS CONFERENCE: ENGAGEMENT

31st October – 1st November, Melbourne

co-hosted by the **School of Art** and
School of Design, RMIT University,
and the **Victorian College of the Arts,**
University of Melbourne

2019 ACUADS CONFERENCE: ENGAGEMENT

The 2019 ACUADS Conference focuses on the meaning of engagement for contemporary art and design schools: across disciplines, nationalities and cultures; but also with industries, communities and the world at large.

Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society.

– Walter Gropius

2019 marks the centenary of the founding of the Weimar State Bauhaus by Walter Gropius. Revolutionising models of art, design and architecture education at the time, the school drew on interdisciplinary ideals, international parameters and a deeply held social conscience. Gropius established the archetypal Modernist school by engaging across media, disciplines, cultures, classes and genders, with a deep commitment to the material, the applied and the experimental. These aspirations still ring true one hundred years later, although the models and context have changed.

As we look to the start of a new decade in 2020 and beyond, how do we demonstrate value without instrumentalising creativity? How do we

research in order to achieve impact but also to explore the unknown? How do we educate to achieve innovation but remain connected to history? How do we sustain a critical commentary on society whilst receiving the rewards and resourcing? What can we learn from indigenous perspectives on engagement? In the year when the Excellence in Research for Australia framework articulated the first sector-wide measures of impact and engagement, we ask: does engagement allow new futures for the creative arts, or has engagement become a dirty word?

Finally, it has been a delight to co-host the conference as a collaboration between the School of Art and the School of Design, RMIT University, and the Victorian College of the Arts, University of Melbourne. My personal thanks to the steering committee, and, the inestimable Dr Amy Spiers.

Thank you for joining us in Melbourne and we look forward to sharing ideas around engagement past, present and future.

Professor Kit Wise
Dean School of Art
RMIT University

CONFERENCE STEERING COMMITTEE

Professor Kit Wise, Dean, School of Art,
RMIT University (co-convenor)

Associate Professor Kate Daw, Head,
VCA Art, Victorian College of the Arts,
Faculty of Fine Art and Music,
The University of Melbourne (co-convenor)

Dr David Sequeira, Director,
Margaret Lawrence Gallery, Victorian
College of the Arts, Faculty of Fine Arts
and Music, University of Melbourne

Dr Danny Butt, Associate Director
(Research), Victorian College of the Arts,
Faculty of Fine Arts and Music,
The University of Melbourne

Associate Professor Shane Hulbert,
Associate Dean Photography,
School of Art, RMIT University

Associate Professor Richard Roberts,
Performance Design, Victorian College
of the Arts, Faculty of Fine Arts and Music,
The University of Melbourne

Dr Neal Haslem, Associate Dean,
Communication Design, School of Design,
RMIT University

Dr Amy Spiers, 2019 ACUADS Conference
Producer, School of Art, RMIT University

ABOUT

The Australian Council of University Art and Design Schools (ACUADS) is the peak discipline body of university visual arts, crafts and design.

ACUADS was established in 1981 (initially as the National Conference of Heads of Arts and Design Schools – NCHADS) as an association of heads of departments, schools and colleges of art and design. NCHADS served as an informal link between executive officers providing support and direction to the development of art and design education in Australia for more than ten years. The change of name in 1994 to ACUADS was intended to reflect the location of art and design schools in the National Unified System of Australian Universities. In 2003, membership was extended to include other major TAFE institutions offering degree courses.

ACUADS represents over thirty Australian university art and design faculties, schools and departments and other academic units offering university degrees at undergraduate and postgraduate levels, including bachelor, master, and doctorate in art, craft and design.

ACUADS plays an active role in shaping quality education for artists, crafts practitioners and designers. The organisation addresses issues affecting the sector, and is concerned with the status of the visual arts and design industries in the wider economic, social and cultural development of Australia.

The **aims** of the Australian Council of University Art and Design Schools (ACUADS) are:

- to provide **leadership** to professional education, research and community service in art, craft and design in the higher education sector
- to promote **quality professional education** of artists, crafts practitioners and designers
- to identify, develop and foster **research** in art, craft and design education on a national international basis
- to develop **policy** and **advocate** on behalf of art, craft and design teaching and research.

ESSENTIAL INFORMATION

Registration

Registration is located in the Kenneth Myer Auditorium Foyer, Ian Potter Southbank Centre on Day 1 of the Conference and at the Capitol Theatre until 11am on Day 2, and Kaleide Theatre Foyer for the rest of the day. Registration is open from 8.30am on both days. Please be aware that the period between 8.30–9am on Thursday 31st October will be our busiest registration period. Please arrive early to ensure you can obtain your printed schedule, lanyard with your name tag before the first scheduled event.

Wayfinding

Please consult the conference map and schedule to find the key venues of the conference which are The Ian Potter Southbank Centre, Building 880 for Day 1 and Building 80, Building 24, Kaleide Theatre and the Capitol Theatre for Day 2. Conference volunteers and staff with red lanyards, as well as conference signage, will be placed around the conference to help you find your way around. Please note that RMIT rooms are coded in the following way: Building number. Level number. Room number (e.g. 80.11.09 is Building 80, Level 11, Room 9). Please be aware there may be other conferences across RMIT campus during the ACUADS Conference, and don't hesitate to ask our volunteers for help if you find yourself lost.

Medical Assistance

Please see below, a list of the closest medical facilities to the conference.

Closest Hospital:

The Royal Melbourne Hospital
300 Grattan St, Parkville VIC 3050
(03) 9342 7000

Closest Pharmacy near venues Day 1:

Chemist Warehouse Southbank
153/159 Sturt St, Southbank VIC 3006
(03) 9682 2278

Closest GP near venues Day 1:

Southgate Medical Centre
3 Southgate Ave, Southbank VIC 3006
(03) 9690 1433

Closest Pharmacy near venues Day 2:

Terry White Chemmart
Melbourne Central, Shop 152C,
211 La Trobe St, Melbourne, Victoria, 3000
(03) 9650 8850

Closest GP near venues Day 2:

La Trobe St Medical
(entry via Terry White Chemmart on
Level 1 of Melbourne Central)

Staying on time

Sessions are 90 minutes.

If you are presenting please ensure you keep to your allotted time. We ask all presenters and session chairs to please be at your room 30-15 minutes prior to the session to set up. Volunteers or chairs will be on hand to assist. We ask session chairs to be strict with time keeping, to ensure delegates have enough time to take a break and collect refreshments before the next sessions begin.

Conference breaks

A light morning and afternoon tea, as well as a more substantial lunch, will be provided by STREAT, a social enterprise catering service. Coffee and tea will also be available. We have located conference breaks at the Kenneth Myer Auditorium Foyer on Day 1 and inside the Kaleide Theatre Foyer on Day 2. After you have collected your refreshments, we encourage you to have your break at the peaceful outdoor public spaces available around both venues. The volunteers would be around to direct you to these places.

Reducing waste

We aim to limit the ecological footprint of the event by avoiding single-use plastic wherever possible. Please bring a reusable coffee cup and water bottle if possible.

Program

The organisers have made every effort to ensure the information contained in this program is correct. We sincerely apologise for any errors or omissions that might have slipped through.

**KULIN MELBOURNE:
2019 ACUADS CONFERENCE MAP**

Based on the 2017 Open House Melbourne map initiated by Koorie Heritage Trust and Jefa Greenaway to showcase the Indigenous presence in Melbourne, connect with the importance of the Trust as anchoring these contemporary connections, designed by Letoya Muraru, 2019. The initial map was developed to show the chosen sites and foreground Indigenous agency, cultural expression and to flip our understanding of Country.

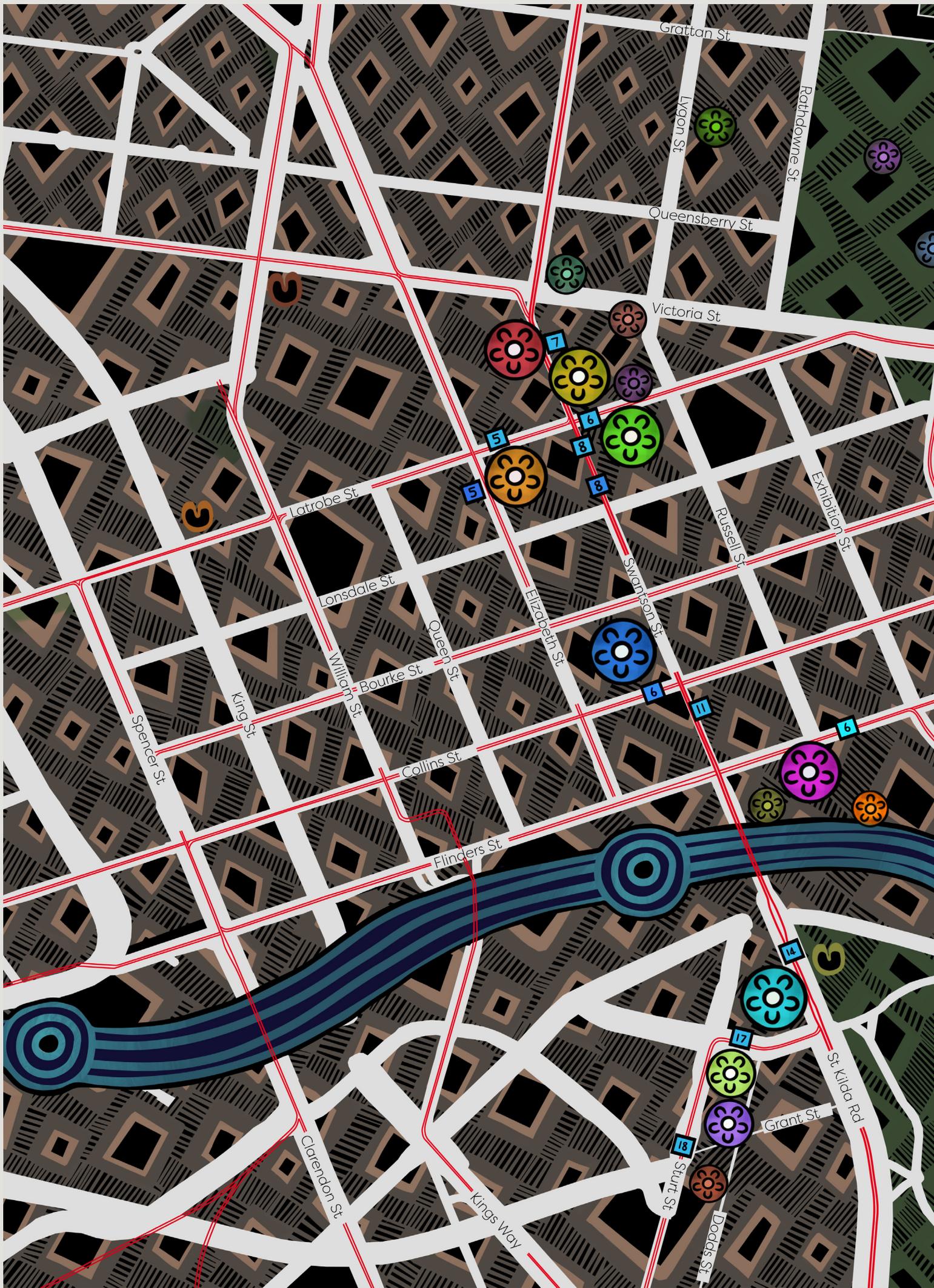
**KULIN MELBOURNE:
SITES OF INDIGENOUS SIGNIFICANCE**

We acknowledge the Traditional Custodians of the land that this map represents, the peoples of the Kulin Nation, and pay our respects to their Elders, past, present and future. This land was never ceded. This map of Kulin Melbourne demonstrates the ongoing connection of our Indigenous communities to land and place that existed before invasion and continues today.

The map is intended as a starting point to recognise just some of the many sites of Indigenous significance found across Kulin Melbourne, and is by no means a complete list. The highlighted locations include sites of intangible cultural heritage, contemporary Indigenous architecture and design, commemorative markers, local Aboriginal organisations and important historic and political sites. It represents the past, present and future of Kulin Melbourne.

The map has been developed in a continuing partnership between Open House Melbourne, the Koorie Heritage Trust, and Indigenous Architecture and Design Victoria. The sites have been selected by Jefa Greenaway, and the map designed by Letoya Muraru.

– Open House Melbourne 2017





-  The Wilin Garden
-  Koorie Heritage Trust
-  Birrarung Wilam
-  Pastor Sir Douglas + Lady Gladys Nicholls Memorial
-  You Are, Here Now Australian Catholic University Facade
-  The Moreton Bay Fig Tree
-  Bunjilaka Aboriginal Cultural Centre, Melbourne Museum
-  Lowitja Institute
-  The William Barak Building
-  Standing by Tunnerminnerwait and Maulboyheener
-  Ngarara Place (RMIT Univeristy)
-  Aboriginal Remains (Pre-Invasion Aboriginal Burial Ground)
-  Aboriginal Remains
-  Aboriginal Remains (Reburial site of repatriated Aboriginal Remains)

-  Ian Potter Southbank Centre, Building 880
-  Margaret Lawrence Gallery, Victorian College of the Arts
-  National Gallery of Victoria St Kilda Road
-  National Gallery of Victoria Federation Square
-  The Capitol
-  Melbourne Central Station
-  State Library of Victoria
-  Kaleide Theatre
-  Building 80, City Campus RMIT University

-  **Tram Stop 7:** 1, 3, 3a, 5, 6, 16, 64, 67, 72
-  **Tram Stop 6:** 1, 3, ,3a, 5, 6, 16, 30, 35, 64, 67, 72
-  **Tram Stop 8:** 1, 3, 3a, 5, 6, 16, 64, 67, 72
-  **Tram Stop 8:** 1, 3, 3a, 5, 6, 16, 64, 67, 72
-  **Tram Stop 5:** 19, 30, 35, 57, 59
-  **Tram Stop 5:** 19, 57, 59
-  **Tram Stops 6:** 1, 3, ,3a, 5, 6, 11, 12, 16, 48, 64, 67, 72, 109
-  **Tram Stop 11:** 1, 3, ,3a, 5, 6, 16, 64, 67, 72
-  **Tram Stop 6:** 35, 70, 75
-  **Tram Stop 14:** 1, 3, 3a, 5, 6, 16, 64, 67, 72
-  **Tram Stop 17:** 1
-  **Tram Stops 18:** 1

Pre-Conference Events
Wednesday 30 October

Conference Day One
Thursday 31 October

Location: **The Ian Potter Southbank Centre, Building 880, 43 Sturt Street, Southbank**

8:30am	<p>Contemporary Art and Social Transformation (CAST) and Practice as Research Network – ARC Masterclasses, National Series at RMIT</p> <p>Australian Council of Deans and Directors of Creative Arts DDCA Leadership Forum: Tertiary arts leaders roundtable at VCA</p>	<p>Conference registration opens Kenneth Myer Auditorium Foyer, Ian Potter Southbank Centre</p>		
9 – 11am		<p>Parbin'ata Carolyn Briggs Welcome to Country</p> <p>VCA Welcome with a performance by Sherry Lee</p> <p>Tiriki Onus Engagement and Place</p> <p>Jon Cattapan and Paul Gough Art, Conflict and Peace: a conversation about collaborative research ventures Kenneth Myer Auditorium, Ian Potter Southbank Centre, Room 880-G12</p>		
11am		<p>Morning Break Ian Potter Southbank Centre, Building 880, Level 7 Foyer</p>		
11:30am – 1pm		<p>Session 1A 880-709</p> <p>Lisa Radford and Nicholas Selenitsch David and Margaret do the Bauhaus</p> <p>Rachel Haynes Artist-Run Initiatives as Collaborative Models for Studio Teaching</p> <p>Danny Butt Staging Post-Development: Critical Regionalism in Artistic Research</p>	<p>Session 1B 880-711</p> <p>Estelle Barrett Relationality and the Ethics of Engagement in Indigenous Research</p> <p>Peter West Unsettling Western design epistememes through Indigenous sovereignty and the racialized logics of whiteness</p> <p>Meghan Kelly and Russell Kennedy Indigenous Design Thinking Conversations: Engaging with cultural design protocols</p>	<p>Session 1C 880-721</p> <p>Lyndall Adams, Harrison See and Fiona Bell Public Arts: the academy engaging with Main Roads WA, industry and community</p> <p>David Cross and Cameron Bishop Venetian Blind: A New Model for HDR Research Projects</p>
1 – 2pm		<p>Lunch Break Ian Potter Southbank Centre, Building 880, Level 7 Foyer</p>		
2 – 3:30pm	<p>Session 2A 880-709</p> <p>Anita Gowers Impact and Engagement: A Practice Led Research Perspective</p> <p>Jane Gavan Manifesting the mutual value of creativity across innovation ecosystems</p> <p>Simon Biggs Can we measure the intrinsic value of the creative arts?</p>	<p>Session 2B 880-711</p> <p>Kelly Gellatly Creating a university art museum for all: Engaging audiences from within and outside the university</p> <p>Yusuf Hayat Enduring settler-colonial narratives: interdisciplinary approaches to cultural curation</p> <p>Lawrence Harvey, Lisa Rae Bartolomei, Jon Buckingham, Gillian Lever and Josh Peters Voicing the Sonic: a case study of the RMIT Sonic Arts Collection and the speaker orchestra</p>	<p>Session 2C 880-721</p> <p>Bronwyn Bailey-Charteris Precipitational Learning Practices: Watery thinking towards cultivating response-ability between art and the climate crisis</p> <p>Nicola Kaye and Clive Barstow Interlace: Inter-Institutional Engagement</p> <p>Nancy Mauro-Flude and Tom Penney Activating the textures of Post-Digital Aesthetics</p>	
3:30pm	<p>Afternoon Break Ian Potter Southbank Centre, Building 880, Level 7 Foyer</p>			
4 – 5:30pm	<p>Session 3A 880-709</p> <p>Lorraine Marshalsey, Seth Ellis, Natalya Hughes, Rae Cooper, Petra Perolini and Elizabeth Shaw The Sticky Studio: Proposing a studio model to reconcile the gap between broader university learning structures and specialist design education</p> <p>Caelli Jo Brooker, Michelle Catanzaro, Bettina Hodgson, Ralph Kenke, Carl Morgan and Kat Sandbach Not just for show: identity, engagement, and work integrated learning through design graduation exhibitions</p> <p>Emily Ballantyne-Brodie Designing Community Engagement</p>	<p>Session 3B 880-711</p> <p>Megan McPherson Paper: What can the press do? Engaging in the in-between of the learning experiences in the studio</p> <p>Nadège Desgenétez The impact of embodied learning: how can working with glass today help shape responsible communities?</p>	<p>Session 3C 880-721</p> <p>Troy Innocent Engaging civic conversation in playable cities</p> <p>Olivia Vanessa Hamilton Making Creative Work In The Minor</p> <p>Felicity Fenner City Dialogue: Public Art and the Biennale of Sydney</p>	
5:30pm	<p>ACUADS award announcements Margaret Lawrence Gallery, 40 Dodds Street, Southbank</p>			
7 – 10pm	<p>Conference dinner Supernormal, 180 Flinders Lane, Melbourne</p>			

Conference Day Two
Friday 1 November
 Locations: **Capitol Theatre, 113 Swanston Street, Melbourne**
RMIT Building 80, 445 Swanston Street, Melbourne
RMIT Building 8, 360 Swanston Street, Melbourne
RMIT Building 24, 124 La Trobe Street, Melbourne

8:30am	Conference registration opens Capitol Theatre Foyer			
9am	Acknowledgment of Country and RMIT / ACUADS Executive Welcome Capitol Theatre			
9:30 – 11am	Esther Anatolitis Keynote: Engagement as an ethic and a practice – Capitol Theatre			
11am	Morning Break Kaleide Theatre Foyer, RMIT Building 8			
11:30am – 1pm	Session 4A RMIT Building 80, Level 11, Room 9 Grant Ellmers, Neal Haslem and Marius Foley Roundtable: Communication design education and knowledge transfer: scaffolding critical and creative thinking	Session 4B RMIT Building 80, Level 11, Room 7 Kate Tregloan and Pippa Soccio Navigating Connection: coursework and ethics in engaged design pedagogy Geoff Hinchcliffe, Beck Davis and Mitchell Whitelaw Engaged and undisciplined Soumitri Varadarajan, Jessica Bird, Michael Trudgeon, Emma Gerard, Chris Ryan and Helen McLean The Upcycling Studio: When sustainability researchers collaborate to teach the first-year students of design	Session 4C RMIT Building 80, Level 11, Room 6 Keely Macarow A creative proposition for health and wellbeing Dusan Bojic Spiroartis: Using an art-based exergaming spirometry platform to address self-esteem and anxiety issues in adolescent asthma and cystic fibrosis patients Jo Li Tay Engaging with industry through Design Thinking: Reflections of a WIL educator	Session 4D RMIT Building 24, Level 1, Room 1 Scott Brook Creative graduate employment outcomes at 3 years Martine Corompt and Arie Rain Glorie Testing Grounds – beyond the studio Julian Goddard and S. Chandrasekaran Engaging Asia: The role of Australian Art and Design Schools in the Asian region
1 – 2pm	Lunch Break Kaleide Theatre Foyer, RMIT Building 8			ACUADS AGM Kaleide Theatre
2 – 3:30pm	Session 5A RMIT Building 80, Level 11, Room 9 Mark Edgoose What Craft Brings (to the Institution) Kevin Murray Towards a Craft Academy Varuni Kanagasundaram Culture and the Liminal Space	Session 5B RMIT Building 80, Level 11, Room 7 Rohit Ashok Khot and Angelina Russo “The Social Turn in Design”: exploring Socio-technological approaches to design investigations Ross McLeod, Shanti Sumartajo and Charles Anderson THE EXCHANGE AT KNOWLEDGE MARKET: Design research and community engagement methodologies Georgia McCorkill Visual Stocktake, Piece to Make: Material engagement in making from waste fashion practice and pedagogy	Session 5C RMIT Building 80, Level 11, Room 6 Myra Thiessen, Veronika Kelly and Communication Design Educators Network (CDEN) Roundtable: Is design education broken?	Session 5D RMIT Building 24, Level 1, Room 1 Esther Anatolitis, Amal Awad and Frank Panucci with chairs Grace McQuilten and Scott Brook Creative Graduates and Public Value (Industry Panel)
3:30pm	Afternoon Break Kaleide Theatre Foyer, RMIT Building 8			Journal of Public Space launch Kaleide Theatre
4 – 5:30pm	Session 6A RMIT Building 80, Level 11, Room 9 Shane Hulbert, Alison Bennett and Bronek Koska Engaging and re-engaging traditional and emergent photographic industries Nikos Pantazopoulos A pedagogical model to making in the photographers studio Laura Mitchell Mashup Painting and Liquid Modern Consumerism: Engagement through the Street, Impact through the Storefront	Session 6B RMIT Building 80, Level 11, Room 7 Cate Consandine, Kyla McFarlane and Mark Shorter Tensile Frontiers: Engagement (Panel Discussion)	Session 6C RMIT Building 80, Level 11, Room 6 Louise R Mayhew The Activist Essay: Art, Feminism and Wikipedia in the Classroom Clare McCracken, Angela Clarke and Grace McQuilten In Transit: engaging creative vitality in Melbourne’s outer suburbs Mikala Dwyer, Ceri Hann and E. Scarlett. Snowden Co Operative Design and Collective Imagining	Session 6D RMIT Building 24, Level 1, Room 1 Marnie Badham, Kit Wise, Gretchen Coombs, Bronwyn Coate, Anna Hickey-Moody, Leanne Morrison, Tara Daniel, Tristan Meecham and Raji Uppal RMIT’s Cultural Value Impact Network Launch
6 – 7:30pm	Jennifer Higgie Keynote: Let’s Party Like it’s 1919 – Capitol Theatre Some Questions to Ask Art and Engagement (or Don’t Tell Art. What to Do as It’s Doing it Anyway) followed by a discussion with Daniel Palmer			
7:30 – 9pm	Conference closing drinks Capitol Function Room			
8 – 8:45pm	Student film screening RCA/RMIT Exchange Capitol Theatre			

PLENARY SESSION ABSTRACTS

JON CATTAPAN AND PAUL GOUGH: ART, CONFLICT AND PEACE: A CONVERSATION ABOUT COLLABORATIVE RESEARCH VENTURES

Public understandings of war have been significantly shaped by war art, which has an almost unique public impact, but new redefinitions of war art are emerging. With this in mind, our project turns a timeline of conflict from the ANZACs to the present into art and, separately, creates a narrative of 21st c war art in a series of research outputs. Through this project we will enable a better understanding of Australia's heritage by placing Australia's war art within its wider international context. Through collaborative, practice-led research and scholarly investigation, this project aims to discover new perspectives on our national narrative within which Gallipoli looms so large. We aim to draw out perspectives and experiences through art to examine 'conflict', both historical and contemporary, and in turn to take the importance of that to global Contemporary art

KEYNOTE SPEAKER: ESTHER ANATOLITIS

EXECUTIVE DIRECTOR OF NAVA

Engagement as an ethic and a practice

Two decades ago, Esther Anatolitis spent a formative year at the Bauhaus, collaborating with a global team of architects, academics and artists in the interdisciplinary mode that had long since shaped the school. This work grounded Esther's approach to strategic leadership, inspiring a practice focused on the creative, spatial and political conditions from which new thinking could emerge. Esther went on to lead many key arts organisations, maintaining a critical relationship with architecture and a deep commitment to civic engagement. Today, as Executive Director of NAVA, Esther leads policy, advocacy and action for a contemporary arts sector that's ambitious and fair, ensuring that the arts perspective is heard on matters of national interest. Meanwhile, Australians' confidence in public institutions is in decline, arts and culture are neglected, public education is threatened, scientific facts are questioned

and politicians distrusted. Rather than foster a nation of critical thinkers and active citizenship, our Prime Minister prefers a nation of "Quiet Australians" who aren't "complaining about their rights". How must education and creative practice engage beyond our immediate communities? And what's at stake if we fail? In this keynote, Esther will outline an ethic and a practice of engagement – and what the artists, designers and citizens of the future need from all of us right now.

KEYNOTE SPEAKER: JENNIFER HIGGIE

EDITOR-AT-LARGE OF FRIEZE MAGAZINE

**Let's Party Like it's 1919:
Some Questions to Ask of Art
and Engagement
(or Don't Tell Art What to Do
as It's Doing it Anyway)**

Art, being art, is never straightforward: to expect or to demand precise things from it is, perhaps, a fool's dream.

Most funding bodies the world over ask artists to demonstrate how their work will engage with the public: the more they can prove, the more likely it is their work will be funded. On many levels, this is laudable; on many others, however, artists feel pressured to discuss their work in a way that can be restrictive and counter-intuitive.

No-one would argue with the idea that art should engage with the community it's part of and that it should be made accessible to an audience who hail from diverse backgrounds and experiences. My concern lies in the implication that a way of thinking or making art that doesn't obviously trumpet engagement as a core principle is somehow considered less valid than work that more blatantly engages with it.

How can engagement be precisely measured and what criteria should we employ to judge the quality of the art involved? By the number of people who have seen / read / looked at it? By the income it generates, the dreams it infests, the ideas or objects it's inspired? By the amount of downloads, clicks, likes or responses? By how long the dancing lasted or the intensity of the hangover? By the long-term influence it exerts?

All of this begs the question: What do we want art to do? And who is the 'we' we're talking about it?

KIT WISE & FIONA HILLARY:
JOURNAL OF PUBLIC SPACE
EDITION LAUNCH
SCHOOL OF ART
RMIT UNIVERSITY

RMIT celebrates its institutional partnership with City Space Architecture launching the second issue of The Journal of Public Space on “Art and Activism in Public Space”. This edition is curated by City Space Architecture in collaboration of RMIT University with guest editorial by Professor Kit Wise, Dean of Art. “Art and Activism in Public Space” features contemporary artists activating public space, this edition includes five alumni of RMIT University’s School of Art.

The Journal of Public Space (ISSN 2206-9658) is a research project developed by City Space Architecture, a non-profit organization based in Italy, in partnership with UN-Habitat, the United Nations Human Settlements Programme, based in Kenya.

The Journal of Public Space is the first, international, interdisciplinary, academic, open access journal entirely dedicated to public space. It speaks different languages and is open to embrace diversity, inconvenient dialogues and untold stories, from multidisciplinary fields and all countries, especially from those that usually do not have voice, overcoming the Western-oriented approach that is leading the current discourse.

As a proper public space, The Journal of Public Space is free, accessible and inclusive, providing a platform for emerging and consolidated researchers; it is intended to foster research, showcase best practices and inform discussion about the more and more important issues related to public spaces in our changing and evolving societies.

**KILLING TIME, EXCHANGING
UTOPIA AND THE PLEASURE PRINCIPLE:
A PROVOCATION
SCHOOL OF ART
RMIT UNIVERSITY**

Killing Time, Exchanging Utopia and The Pleasure Principle: A Provocation (KTEUTPP) is a collaborative curated screening program between the Royal College of the Art, London and School of Art RMIT University, Melbourne. Students from both cities have responded to the title theme creating a short Video artwork under 7 minutes.

Simultaneously opening and closing, pulling and pushing, imploding and exploding, we exist in a world continuously evolving in a tumult of confusion, anxiety and paradox. An era of urgency. Killing Time, Exchanging Utopia and The Pleasure Principle, presents works that address this urgency: works that ask questions, works that demand answers, works that temporarily distract us, indulge us or fill us with joy, works that protest, works that refute, and works that argue. You will see works that celebrate and works that commiserate.

David and Margaret do the Bauhaus
Lisa Radford and Nicholas Selenitsch
Victorian College of the Arts,
University of Melbourne

This paper builds on a conversation between Nicholas Selenitsch and Lisa Radford conducted for the Winter 2019 issue of *Art Monthly Australasia*. In the article, the artists and lecturers discuss the relationship of the Bauhaus to their art practices and teaching methodologies. Selenitsch focuses on the relationship of play to his practice and the Bauhaus, and Lisa refers to a dialogical method. In reference to Bauhausian techniques, both practitioners reveal their advocacy for practice-based learning and an experimental material relationship to the world. It is argued that it is via these experientially-based relationships art-making and art-teaching can exist outside of the narrow artistically ill-fitting structures of a linguistically/instrumentally based system. Drawing from their experience as artists and lecturers, Nick and Lisa will attempt to demonstrate how in working to find spaces beyond written language we can continue to construct avenues for engaging with and maintaining a connection to that which we don't yet understand.

Artist-Run Initiatives as Collaborative Models for Studio Teaching

Rachael Haynes

Queensland University of Technology

One of the key issues facing arts educators is graduate preparedness for successfully engaging with the professional and creative complexities of the art industry. Independent visual artists are faced with a challenging and transforming landscape. How do we empower and enable emerging artists to build strong and resilient, professional contemporary art practices? This paper addresses exhibition practice as a significant aspect of professional training in tertiary arts education. It draws models of praxis from 'artist-run' activity in the visual arts industry in order to consider the role of collaboration and peer learning in student-led group exhibitions. A reflective methodology is employed to analyse the productive intersections of teaching, creative and professional practice, from the perspective of an artist-curator involved in artist-run activity for over 15 years. This paper proposes two key aspects of artist-run activity to inform the teaching and learning of exhibition practice: first the role of self-determination and self-management; and secondly the importance of modelling collaboration and collectivity. It offers artist-run initiatives as models for engagement through facilitating artist networks and communities of practice.

Staging Post-Development: Critical Regionalism in Artistic Research

Danny Butt

Victorian College of the Arts,
University of Melbourne

Over a half century on from the Asian African conference in Bandung in 1955, discussions of Non-Alignment with dominant global forces have made a return – most recently at the Tate's Axis of Solidarity conference in 2019. The Bandung conference's "accent on modernisation" noted by Dipesh Chakrabarty was part of a mindset that made "the engineer one of the eroticized figures of the postcolonial developmentalist imagination." Perhaps this accent finds its echo in the way artistic research remains dominated by European-led modernist discourses of knowledge and development inside STEM-oriented institutions? In this paper, I attempt to think this legacy through the post-Bandung ideals of statecraft described by Priya Gupta, who proposes a transition in 20th century imperial power from "Statesmen to Technocrats to Financiers". How might artistic research link throughout the Asia Pacific region today to provide a critical voice for artistic inquiry in a neoliberal educational economy?

Relationality and the Ethics of
Engagement in Indigenous Research
Estelle Barrett
University of Melbourne

In this paper I consider whether guidelines and principals such as those found in AIATSIS Guidelines for Ethical Research in Indigenous Studies (2012), are in themselves enough to achieve these aims if the fundamental premises of western research related to engagement in Indigenous contexts remain the same. Central to the discussion in this paper are the ethical challenges and dilemmas confronting “outsider” and non-Indigenous researchers working in the field of Indigenous research and the question of whether non-Indigenous researchers are able to occupy the space of Indigenous studies. I attempt to demonstrate how Indigenous notions of relationality and relatedness fundamental to protocols of engagement with Indigenous communities in research might enhance ethical know-how and impact of cross cultural research, involving human participants across the general field of research in more profound and practical ways. Drawing on Indigenous scholarship, I examine issues such as positioning, privilege, appropriation and homogenization as they pertain to engagement within research contexts and consider how this might refigure the role of “outsider” researchers in ways that may help to imbed, more self-reflexive and more culturally appropriate modes of engagement in cross-cultural research.

Unsettling Western design epistemes
through Indigenous sovereignty and the
racialized logics of whiteness.
Peter West
RMIT University

Design disciplines are being challenged through a particular critical examination as prominent theorists such as Escobar, Fry and Tonkinwise focus on the social and environmental impacts of designs production based, business as usual approach. The Western, Eurocentric nature of the design epistemes are further interrogated by the Decolonizing Design discourse seen in works from both local and International Indigenous researchers and doctoral students. This paper responds to these scholarly works by drawing upon the experiences of facilitating a series of pilot workshops within RMIT University’s School of Design, Media and Urban Planning, in which Indigenous sovereignty and by extension Indigenous knowledge systems are posed as a challenge to Western design epistemes. The objective of these workshops was to challenge the foundation of the disciplines as the site of what has sought to invalidate and exclude Indigenous knowledges. The paper proposes the need for frameworks which support non-Indigenous scholars into moving beyond objectives of ‘Indigenizing curriculum’ which risk consuming Indigenous knowledges and shift into a critical awareness of their own knowledge systems as a practice of itself. Issues such as cultural appropriation, and the colonial systems of power and privilege are discussed as part of the necessary ‘unsettling’ of the Western design epistemes. This paper does not propose solutions to these complex issues but instead discusses the particular ‘gaps’ exposed in Western design practices, particularly when situated in relation to Indigenous sovereign knowledges.

Indigenous Design Thinking
Conversations: Engaging with cultural
design protocols
Meghan Kelly and Russell Kennedy
Deakin University

This article will reflect on working with Indigenous knowledges and engaging with Indigenous communities in professional design practice. This analysis will draw on the presentation of industry representatives during Melbourne Knowledge Week, May 2019 at the Indigenous Design Thinking Conversations evening. These presentations provided insight into the impact of the International Indigenous Design Charter, a first-of-its-kind guide for practitioners to follow when representing Indigenous culture in commercial design outcomes. Speakers clearly articulated some of the challenges working with the Charter and discussed the difficulty of ensuring ethical and appropriate engagement throughout the design processes. However, each presenter resolved the document's guiding principles were essential to change current practices and enhance engagement methods, concluding this rich discussion will only improve professional practices in the coming decades.

Public Arts: the academy engaging with
Main Roads WA, industry and community
**Lyndall Adams, Harrison See
and Fiona Bell**
Edith Cowan University

This paper examines two public art works conducted by researchers, Lyndall Adams and Harrison See from the School of Arts & Humanities at Edith Cowan University in collaboration with Main Roads WA (MRWA), CPB Contractors (CPB), the community reference groups, and school children from (St Stephen's School, Carramar and Kinross College, Kinross). The public artworks are site specific: designed specifically for, and responsive to the particular site through scale, material, form, concept and community consultation. The materials and methods will be discussed in terms of engagement between the academy, industry, and community.

The paper will focus in part, on the research end-user's evaluation and expectations of both projects. While the recent Australian Research Council's, Engagement and Impact Assessment 2018–2019 National Report measures 'units of assessment' by effective interactions between researchers and research end-users outside of academia for the mutually beneficial transfer of knowledge, technologies, methods and resources, the bureaucratic foibles inherent inside the academy can add another level of administrative headache to the artist researcher's workload. Industry partners are not free of frustrations given communities and community organisations use of social media as a democratising voice. However, as Senior Stakeholder and Community Relations Advisor at CPB Contractors, Fiona bell knows only-to-well, Public art can express collective community values; reflecting how we see the world, enhance the built environment, transform the landscape, or question our assumptions.

Testing Grounds – beyond the studio
Martine Corompt and Arie Rain Glorie
RMIT University; Testing Grounds

Arie Rain Glorie:

This presentation will demonstrate examples of student experiences which engage with collaboration and public spaces as an alternative to the gallery and individual studio practice. How locations such as Testing Grounds in Southbank, have provided rich experiences that were both challenging and engaging as an alternative site for making and exhibiting beyond the studio. While undergraduate education values and cultivates individual studio practice it also must respond to the changing reality of contemporary practice where young artists must be resourceful in how they make their work and where they exhibit it.

Key points:

The evolving role of Fine Art University education.

Post studio practice – site of production, site of display site of community and gathering

The role of Creative spaces such as Testing Grounds in fostering arts education

Venetian Blind: A New Model for HDR Research Projects
David Cross and Cameron Bishop
Deakin University

The role of the university in building professional development opportunities for creative arts HDR candidates has changed in recent times. Where the notion of academic research in our discipline has largely seen the annexing of a thesis from the idea of industry application, universities are being increasingly encouraged to link research with 'career' opportunity. This paper will examine as a case study, a recent research project developed by Deakin's Public Art Commission that sought to connect researchers and HDR candidates in the making of a large-scale project in conjunction with the Venice Biennale. Titled 'Venetian Blind', this exhibition/public art work featured 16 researchers and 7 HDR candidates who were each invited to make a site-based, or performative intervention, into the city of Venice responding to a bespoke provocation developed by the curators.

Working in small teams that included both academics and PhD candidates, the project (which is still in train) is taking place over six months (one per month). The artists encounter the provocations 'blind' so to speak, with no prior warning of what they are being asked to do. The curatorial frame prefaces in situ site analysis and research while highlighting the possibilities of both HDR and academic researchers working collectively to develop new understandings of Venice, its features and history.

Session 2A

Impact and Engagement: A Practice Led Research perspective

Anita Gowers

Australian National University

In 2015, Senator George Brandis removed \$104 million from Australia Council funding, reallocating funds to a new National Program for Excellence in the Arts. After considerable protest from the Arts community, the new program was axed, leaving the Australia Council \$70 million out of pocket.

With arbitrary ministerial decisions to reduce funding to the humanities (don't mention the Federal Education Minister Simon Birmingham's cull of \$4.2 million from eleven Australia Research Council grants in 2017-2018 all in the humanities) the Australian research funding environment is competitive and complex. There has been little to no growth in research funds from granting bodies and reduction in Government research funds has added pressures on limited research funding resources. In this environment, practice led research faces even greater challenges than traditional research.

How can practice led researchers adopt and adapt the new Australian Research Council's Impact and Engagement Assessment frameworks to support their research? Drawing on direct experience of building interdisciplinary research teams and practice led research projects the paper will address how to use the new Impact and Engagement framework to demonstrate the value of practice led research.

Manifesting the mutual value of creativity across innovation ecosystems

Dr. Jane Gavan

Faculty of Arts and Social Sciences,
Sydney College of the Arts, University
of Sydney

What would happen if we moved beyond the 'art is good for business' argument towards understanding the shared values between these communities? Could this activate new fields of collaboration?

Making the most of available research talent is a key imperative for Australian Governments. Many acknowledge more needs to be done to improve rates of collaboration and commercialisation in industry. One imperative is the need to focus on policy that broadens and diversifies innovation ecosystems across mediums.

There is a call to increase commercialisation capability in research organisations. The disciplines of HASS, and in particular those with creative capacities, have been identified by researchers and the Australian government as key to future worker effectiveness. However, the important detail on the nature of this contribution, in particular, its value and relevance in this context, is poorly understood by some institutions and collaborators.

This paper explores shifts in the capacities of creative practitioner art and design school alumni. Research is suggesting that creative practice and industry are increasingly aligned to ecological and social realities. Evidence from creative industry collaborations such as Manufacturing Creativity show that creative practitioners are potentially useful exemplars in organisation communities. Yet, creative practitioners capacities are challenging to articulate to partners. Correspondingly, organisations may present new opportunities for practice, yet emerging creative practitioners are potentially held back by some professional

education institutions, reticent to translate their relevant and mutually valuable capacities in meaningful ways, for fear of loss of autonomy or instrumentalisation of practices. This complex multi-sector problem requires the development of an integrative understanding of the value of creative practice across innovation ecosystems.

This paper outlines the Manifesting Mutual Value project, which explores how creative practitioners are the often absent effective catalysts for a durable interdisciplinary ecosystem for innovation. MMV seeks to visualise creative value through a systematic approach, from multiple disciplinary perspectives. Visualising the creative practitioner's contribution in society could potentially allow for exponential opportunities for the creative sector and transform life-long learning, secondary and tertiary creative curricula.

Can we measure the intrinsic value of the creative arts?

Simon Biggs

University of South Australia

How do the current criteria we use to evaluate the quality, engagement and impact of research relate to the priorities of creative arts research? What do these criteria capture and what do they miss?

In organisational and governmental debates about the primary value of the creative arts, instrumental and extrinsic criteria, including economic, social and industrial factors, are routinely employed. Julian Meyrick has observed that "Australian governments have conflated the nation's cultural creativity with its economic prosperity". However, it is necessarily the case that the most important value inherent in creative arts research is something intrinsic to that practice: that the value of creative practice research is that it is a creative practice.

What criteria might capture the intrinsic value of the creative disciplines? Can we measure whether an example of creative arts research meets the standards of performance for such criteria? If the point of creative arts research is to be creative – to paraphrase Stephen Scrivener, who suggested "the proper goal of visual arts research is visual art" – then we need to determine what is of value in that creativity and, subsequently, how to measure it.

Session 2B

Creating a university art museum for all:
Engaging audiences from within and
outside the university

Kelly Gellatly

University of Melbourne

While university art museums were primarily created to serve and connect with academics and students within the entities that created them, they are also public facing institutions that convey the academic mission of the university, and its possibilities, to a wider public.

However, these two overlapping and intersecting audiences often have competing demands and expectations and reconciling them can create challenges for the staff within them, and a conflicting sense within the 'parent body' of what the university art museum is and for.

This paper discusses the journey that the Ian Potter Museum of Art, the University of Melbourne's art museum has undertaken in the past few years in terms of honing its vision and mission and determining how it can actively and generously convey its unique contribution as a university art museum to all of its audiences. This has involved developing strategies that seek to build academic engagement in its exhibitions, programs and planning; increased student curriculum engagement through its academic programs, as well as building its profile and connecting with growing audiences from within and outside of the university.

What engagement does and can look like needs to be constantly challenged and reassessed. Now in a period of closure to exhibitions during a building redevelopment program, the Potter has recently had to recraft its engagement strategies to ensure it remains in the hearts and minds of all of its audiences during a period of significant change.

Enduring settler-colonial narratives:
interdisciplinary approaches to
cultural curation

Yusuf Hayat

University of South Australia

The politics and poetics of race and identity in the canon of Australian colonial art remains contentious. This paper examines the role of cultural curation in the construction of the national narrative and raises questions in relation to the appetite and capacity of public art galleries for de-colonising the archive. Institutional curatorial authorship can naturalise the settler narrative by encouraging audiences towards particular understandings. Displays that include negative stereotypical depictions of Aboriginal peoples transmit colonial notions of race in which the colonised are framed as unequal, needy and under-civilised. Stereotypes are reductive and often deeply embedded in historical (mis) representation masquerading as cultural knowledge. Without counterpoint, such presentations suggest an entrenched institutional conservatism built on a white-self-representative-colonial substructure. At their extremes, stereotypes can bolster psychological barriers to reconciliation. This paper argues the need for institutional approaches that engage academic research across disciplines, beyond art history. Aspects of the recent re-hang of the Australian art collection at the Art Gallery of South Australia (AGSA) are examined to identify trends in contemporary museum curatorial practice. With over one million annual visitors AGSA is significant to the cultural ecology of the state. This paper considers the (lost) potential impact of inter-disciplinary academic research on institutional cultural curation. It reflects on how the archive might be activated to enable complex narratives that destabilise colonial structures; negotiate the dialectic of (un)belonging; and, unsettle ideas of otherness.

Voicing the Sonic: a case study of the RMIT Sonic Arts Collection and the speaker orchestra

Lawrence Harvey; Lisa Rae Bartolomei; Jon Buckingham; Gillian Lever; Josh Peters
RMIT University

What are distinctive cultural experiences produced by university creative practitioners for audiences?

For the collection, production and presentation of sonic arts, universities contain unique resources beyond companies in the small to medium arts or even major organisation sectors. They house experts in all aspects of curatorial practice, creative practitioners and performers in sound. They provide high-end facilities and equipment available for research, teaching, creation and presentation, and venues for performance. They have at their disposal a well-established collaborative network of multi-disciplinary practitioners and researchers, to contribute to and oversee projects. By aligning these elements, universities can extend beyond teaching and research into centres of cultural production. That is, engagement beyond the academy.

Most Australian universities maintain cultural collections, which offer specialised forms of engagement to support teaching, learning and research. Despite the changing nature of teaching in higher education, these engagement strategies have significant currency, especially as a means for piloting cross-disciplinary projects. The integration of cultural collections into pedagogical models has proved successful in disseminating specific and interdisciplinary knowledge, encouraging peer discourse, and facilitating the acquisition of practical skills.

This paper reports on the development, components and projects undertaken with the RMIT Sonic Arts Collection and SIAL Sound Studios since 2012. We

describe different types of engagement with undergraduates, post-graduates, industry partners, exhibitions, national and international performances. The Sonic Arts Collection is made 'present' in the life of the university through events on the speaker orchestra, as teaching materials, opportunities for HDRs to work on pieces and for unique listening experiences in three dedicated spatial sound spaces around the University.

Session 2C

Precipitational Learning Practices: Watery thinking towards cultivating response-ability between art and the climate crisis
Bronwyn Bailey-Charteris
University of New South Wales

Renowned scholar Donna Haraway suggests that 'Response-ability is that cultivation through which we render each other capable, that cultivation of the capacity to respond.' As the planetary climate crisis rapidly escalates, artists hold unique knowledges, tools and methodologies for cultivating 'response-ability' to the crisis. One way into this cultivation of 'response-ability' is through thinking about water.

This paper presents one aspect of my research into the role of water as a metaphor and material matter in the field of contemporary art, pedagogy and the climate crisis. It draws on the thinking of Donna Haraway, Dr Astrida Neimanis, Luce Irigaray, Cecilia Chen, Janine MacLeod, Anna Tsing and Kamau Braithwaite among other theorists, artists and writers.

Over the past three years I have been working with teenagers in Sweden, to develop methods to work with contemporary arts practice and the climate crisis. I will reflect on some aspects of how water can help to expand and complicate the modes of engagement between artistic practice, research and teenagers. This paper will share one of the specific methods I have developed working with Swedish teenagers, entitled Leaky Vessel, in the context of an expanded pedagogical program I have been curating in Stockholm for the past three years. The method attempts to use 'waters' as a metaphorical and material entry point into collective thinking with the climate crisis.

Interlace: Inter-Institutional Engagement
**Dr Nicola Kaye and
Professor Clive Barstow**
Edith Cowan University

This paper discusses the processes in setting up an artist in residence between the State Parliament of Western Australia and the School of Arts and Humanities at Edith Cowan University, providing the artist access to all areas of the Parliament. All artists have been chosen for their political and socially charged work. This paper discusses the inaugural artist residency and installation Interlace by long-term collaborators Nicola Kaye and Stephen Terry.

Interlace focused on power relations embedded within parliamentary protocols. This was significant for the artists, as they had to adhere to the strictures of this political space in an ethical manner, concomitantly building trust in a highly charged environment. Their residency researched the field of digital and interactive art and the performative body where parliamentarians and general staff were invited to become 'actors' within their artwork. This process sought to extend a form of engagement with parliamentary staff that was symbolic, dynamic and inclusive, regardless of position. Interlace was site-specific within the Parliament building, where films were projected within a working Parliament whilst the House was in session; offering an alternative experience for the Parliament staff of their 'closed space'. The work was adapted and shown within the University gallery to a different audience, revealing interior spaces not afforded to the general public.

This paper illuminates the importance of creative engagement within diverse institutions in meaning-making, inclusivity and representation, and how creative research impact can build agency through a site-specific context outside of the traditional gallery environment.

Activating the textures of Post-Digital Aesthetics

Dr Nancy Mauro-Flude, Dr Tom Penney
School of Design, RMIT University

Practitioners of Post-Digital Aesthetics are concerned with processes in art-making and conceptual frameworks that assume digitality rather than treat it as an exception. We ask: How can Australian art and design continue to contribute and make an impact in this conversation that is continued mainly in the Northern Hemisphere? (Bishop 2018). How do Australian artists counter or propagate existing structures of power and materiality through engagement with 21C artforms? The analogue and the digital should no longer be framed as binaries in a world where they are experienced as ecology. To explore answers to these propositions and their inherent nuances, we provide a case study of an exhibition *WitchVavve* (2018). Curated by the presenters, *WitchVavve* responded to Florian Cramer's original (2012) interrogation of the term "Post-Digital" asking "does the term still make any sense?" by surveying a group of local, national and international practitioners adapting emergent practices not widely examined in Australia. Artists were curated principally for their critical approaches to aesthetics through bespoke computational mediums including, but not limited to creative coding, virtual and augmented reality. In yarnning circles, performances, talks, and installations; we addressed the political, social and cultural contradictions we face in the age of designed obsolescence through uncovering, subverting and critiquing power relations lurking behind digital tools. *WitchVavve* was significant in redefining Post-Digital Aesthetics to acknowledge assumptions of ubiquitous digitality, responding with artisanal approaches rather than sterilised digital ideals of perfection. Its tools were ubiquitous, situated, embedded with neoslime, embracing material speculation, curious imperfection and mawkish plasticity.

The Sticky Studio: Proposing a studio model to reconcile the gap between broader university learning structures and specialist design education.

**Dr Lorraine Marshalsey, Seth Ellis,
Dr Natalya Hughes, Rae Cooper,
Petra Perolini, Dr Elizabeth Shaw**
Queensland College of Art,
Griffith University

This paper addresses the pedagogical gap that exists between broader university learning structures and spaces, and the requirements of specialist art and design education. Conventional studio environments are at the heart of practice-based learning and this study was developed from the recognition that mainstream university teaching environments impact upon studio learning and student engagement today. As a consequence of the changing economic, political, and technological conditions favoured by universities today, specialist studio facilities are being reconfigured into classroom-based Technology Enhanced Learning (TEL) spaces (often generically termed as 'studio'). This paper attempts to examine what a studio education consists of; to define the underlying pedagogical philosophy of a studio education; and to report on how innovative studio learning spaces foster better engagement in higher education. This is with a view to proposing a model of studio delivery, referred to as the 'sticky studio', which enables a pedagogy of ambiguity together with flexible and active experiential learning in contemporary art and design education.

Not just for show: identity, engagement, and work integrated learning through design graduation exhibitions

Caelli Jo Brooker, Michelle Catanzaro,

Bettina Hodgson, Ralph Kenke,

Carl Morgan, Kat Sandbach

University of Newcastle;

Western Sydney University

for industry, institutions, sponsors, communities, colleagues, families, and most importantly – students.

The end of year Grad Show is a significant milestone in Visual Communication Degrees in Australia. Graduate exhibitions are a celebration of the university experience, an important landmark on the student journey, and represent the culmination of a creative degree. As an outcome, Grad Shows enable students to learn from, contribute to and profile themselves and their peers through exhibition practice, and as a platform, they showcase the cultural and creative diversity of student achievement in design. In capturing the attention of preferred industry guests and future employers, the Grad Show's identity also extends beyond the student cohort to reflect the calibre of the work and teaching embedded within each design degree program.

The motivation for this research comes from shared staff experience in facilitating Grad Shows across multiple institutions. We have become increasingly aware of the role these exhibitions play in contributing to work-integrated and situated learning through connecting our student's existing knowledge with active, authentic, contextual learning. Their conceptualisation, development and delivery play a significant role in bridging the participant identity from 'student' to 'professional'; scaffolding professional confidence and the application of existing skills to real-world tasks and problems. In this paper, we will discuss and compare the Grad Show process at two institutions – The University of Newcastle and Western Sydney University. In doing so, we will critically reflect on our teaching approaches and outcomes as responsive structures for positioning graduate exhibitions as sites of active engagement

Designing Community Engagement
Emily Ballantyne-Brodie
School of Design, RMIT University

This presentation discusses an iteration of Design projects run in Shepparton in which Community Engagement was central to design process and outcomes. It follows the trajectory of work developed out of the authors PHD in Sustainability, Transition Design and Food Systems based in the Community of Shepparton. The PHD work was developed into a number of design studios run out of Industrial Design and Landscape Architecture at RMIT in an attempt to engage students in both cross collaborative design processes and community engagement models for real world situations, problems and sites. One of these studios was funded by an ACUADS grant which will be discussed as part of a number of case studies. This presentation will discuss a Community Engagement model for designing but also the successes and pitfalls of engaging with real communities in cross collaborative education structures.

Paper: What can the press do? Engaging in the in-between of the learning experiences in the studio

Megan McPherson
Research Unit for Indigenous Creative Arts and Cultures, Victorian College of the Arts, University of Melbourne

Learning experiences in the university studio are embedded within cultural and disciplinary practices that are informed in part by the space and place, and the relations in-between. Students and educators need to consider how disciplinary notions and boundaries are addressed by the practices enacted and embodied in the university studio. In this presentation, I focus on the space and place of print studios, although embedded in a canon of disciplinary practice address contemporary university and artistic needs. Engagement through practice, and the capacities of these practices, is one way of considering how the art studio demonstrates its contribution to culture. This paper draws on my experiences of student, educator, artist and visiting artist in print studios over the last thirty years and my study of the crit (2018) which was based in university print studios. I use visual ethnographic and post qualitative methodologies to think through my experience of visiting and photographing the studio spaces. Responses to space and place are affective, I deconstruct the space and its usage, and what and how the practices demand through enacted and embodied responses.

The impact of embodied learning: how can working with glass today help shape responsible communities?

Nadège Desgenétez

Australian National University

How can learning to make things in glass assist a student's broader creative and social development? Can glass working foster social awareness? This paper will outline findings from studio-based academic teaching, informed by practice-led research and current discourses on the role of making in connecting self, people and environments.

It will focus on the particular praxis of glass blowing, first to outline the role and potential of glass education as a way of empowering students, by informing their sense of confidence, responsibility and belonging. It will then present current local and international projects, to introduce how glass practices can connect makers and wider communities, bringing awareness to societal issues such as wartime trauma, displacement, mothering and family or environmental conservation and indigenous voices. This presentation will lastly argue the critical contemporaneous resonance of a skill-based practice, and its future role in tertiary contexts.

Engaging civic conversation in playable cities

Troy Innocent

RMIT University

Urban play has changed our relationship with the city. Playable Cities Now have the opportunity to make the city itself a platform for play through radical interventions into the democratic use of data, and the creation of social frameworks that connect people, place, technology and code.

Playable cities can lead to civic conversations that are democratic and inclusive – and that connect people in that conversation across different layers of the city, reimagining what it was, what it is now, and what it could be. Melbourne is already a playful city, what would happen if it became playable? The Playable City Melbourne conversation talks to its multi-layered identity – as a creative city, technological city, a diverse and multicultural city, a liveable city that is growing fast. It looks at what playable cities are now in response to our particular social, cultural and environmental context. How does this connect to broader discussion on the impact and engagement of the cultural value of games and play? What are the opportunities for artist gamemakers situating play in public space? What topics are relevant now in civic conversations?

Playable City Melbourne proposes a framework for a critical reimagination of the city that seeks to address three themes: expanding our ways of being in urban environments; First Peoples connection to place, and more than human infrastructure. These themes will be explored through their expression in urban play, impact and engagement on the lived experience of cities.

Making Creative Work In The Minor

Olivia Vanessa Hamilton

Architecture and Urban Design – Interior Design, RMIT University

When cities capture creativity as their identity, artist and makers are pressured to become entrepreneurs, and financial and commercial metrics are used to evaluate creative labour. Over time it constricts the conditions and relationships that supported and engendered the initial creative attitudes and activity.

Spatial and temporal projects in the public sphere can resist being instrumentalised by creative cities and draw strength through identifying shared values. Minor and commoning practices offer examples of resistance that endure without being defined by opposing the dominant frameworks or being pinned to the kind of certainty that is preferred by the majority. As they take less recognisable forms and insist on remaining in the process of becoming, minor and commoning work confounds institutions and governance. Primarily concerned with manipulating the existing conditions, they create or expose new ways of being in the world as a politicised creative activity that is not defined by its dissent, but by the production of new affirmative subjectivities.

This paper makes connections between minor and commoning practices and identifies projects public, urban and shared spaces produced with these values allow for examination of the problems with economics underpinning all creative culture.

City Dialogue: Public Art and the Biennale of Sydney

Felicity Fenner

University of New South Wales

For more than four decades the Biennale of Sydney has engaged with Sydney's public spaces in unexpected ways. This paper reveals how artists from all over the world have reimagined Sydney, responding to iconic landmarks, previously hidden areas and little-known histories by offering new insights to and alternative ways of experiencing the city.

Established in 1973, the Biennale of Sydney is the world's third oldest continuous biennial of contemporary art, after Venice (1895) and São Paulo (1951). The title of the paper takes its name from that of the 1979 Biennale of Sydney, European Dialogue. Now considered a watershed exhibition, it was the first in the world to engage with the host country's First Nations' culture, presenting current work by Australian Indigenous artists in conversation with contemporary European art.

Dialogues between diverse cultures have ensued in Biennale of Sydney exhibitions over the 40+ years since. Parallel to that dialogue between artists and artworks of different cultural backgrounds, an ongoing dialogue continues to unfold between Biennale-commissioned public art and the city of Sydney itself. The paper will elucidate, for example, the current conversation around the fate of Joseph Beuys' Sydney iteration of '7,000 Oaks', commissioned as part of the 1984 Biennale of Sydney.

In the context of international recurrent exhibitions as transient and temporary events, the paper explores how Biennale-commissioned art in the public arena has engaged local, national and international audiences, and how that engagement has over time created a lasting legacy on the city, both concrete and mnemonic.

Session 4A

Roundtable: Communication design education and knowledge transfer: scaffolding critical and creative thinking

Grant Ellmers, Neal Haslem and Marius Foley

University of Wollongong; RMIT University

Communication design education typically engages students in studio-based and project-based learning environments. This learning-by-doing approach reinforces a traditional pedagogical belief in design education that the best way to learn about design is through the act of designing. In this traditional learning and teaching model, the final design artefact is typically the primary measure of learning. This can have the effect of focussing students on the outcome of the project and important opportunities to learn from the design process itself can be lost. Identifying what the student has actually learnt (for both student and teacher) can be problematic as the new knowledge is often bound within the design artefact and the context in which it was developed. Subsequently opportunities to support knowledge transfer between projects and design contexts can also be lost.

Various approaches have been implemented by design educators to address this concern. This Roundtable aims to provide a platform to share these different approaches and provide pathways forward to inform communication design curriculum and equip students for emerging design practice futures.

We are proposing 2 sessions (and happy to discuss further). The 1st session where participants give 10 minute presentations and the 2nd for the roundtable discussion (preferably later in the conference program). This approach would allow those presenters giving full presentations as part of the conference to also contribute to the roundtable.

The roundtable proposes the following topics to promote discussion (but not limited to):

- Criticality in design education
- Approaches to scaffold critical thinking and knowledge transfer
- Supporting development of life-long learning and self-directed learning
- Integrating theory and design principles into studio practice

Session 4B

Navigating Connection: coursework and ethics in engaged design pedagogy

Kate Tregloan; Pippa Soccio

Faculty of Architecture, Building and Planning, University of Melbourne

coursework, and also offer some lessons for navigating the nuances and complex connections that influence this space.

Collaborations and other productive engagements are opening exciting avenues for contemporary art and design. Recent ACUADS Conferences have explored themes of Transition, Value and Adaptation, highlighting shifting spaces and intersections between community, industry and creative education. Strengthening connections between the academy and 'end users' is encouraged by the Australian Research Council's Engagement and Impact agenda. These opportunities bring responsibilities, as well as great learning, when we take our students with us.

Engagement with emergent ideas and key stakeholders through 'real-world' projects can motivate and enrich student learning when embedded in coursework. At the same time, staff organising these opportunities are faced with numerous challenges in a higher education context. They must bring an awareness of potential conflicts of interest, duties of care to students, authorship and intellectual property rights, and Human Research Ethics requirements to the design of coursework and research. The Built Environment Learning and Teaching (BEL+T) group in the University of Melbourne's Faculty of Architecture Building and Planning (ABP) has been investigating complexities at the intersection of coursework, IP and research ethics. The group has developed guidelines and an educative tool to assist ABP staff to navigate these issues.

This paper will offer a contextualised case study of the ABP Coursework + Ethics project, and its application to design studio, coursework opportunities, and research of teaching praxis. It will highlight the great benefits available to academics and students through engaged

Engaged and undisciplined
Dr Geoff Hinchcliffe, Dr Beck Davis, Assoc
Prof Mitchell Whitelaw
Australian National University

Responding to crises of professionalism, the economy, and technology, design today is characterized by “fluid, evolving patterns of practice that regularly traverse, transcend, and transfigure disciplinary and conceptual boundaries” with new hybrid practitioners emerging that are a mixture of artists, engineers, designers and thinkers. Coined as a term to describe this emerging practice, undisciplined design points to the dissolution of traditional design boundaries and argues for a new conception of design that is disciplinarily eclectic and always evolving. While undisciplined design is typically cited for its attributes of disciplinary hybridity, this paper explores the role of engagement within the undisciplined frame. Drawing on experience and outcomes from multiple design projects, we offer a grounded understanding of the vital role that engagement plays within an undisciplined design context. Our case studies demonstrate how students are motivated by stakeholder engagement and how they use it to develop strong coherence within an interdisciplinary design approach. In closing, we reflect on how engagement within an undisciplined frame serves as a compelling way to demonstrate the agency of design and its responsibility.

Bremner, C. & Rodgers, P., 2013. Design Without Discipline. *Design Issues*, 29(3), pp.4-13.

The Upcycling Studio: When sustainability researchers collaborate to teach the first-year students of design
Soumitri Varadarajan, Jessica Bird, Michael Trudgeon, Emma Gerard, Chris
Ryan and Helen McLean
RMIT University

This paper describes The Upcycling Studio, a program of study that required student teams to study sustainability and waste systems through design action. This teaching project intersected with the theoretical aspirations of a group of sustainability researchers who as collaborators over three decades, and having jointly navigated through the changing paradigms of sustainability discourse, wished to revisit the basics of design for sustainability in the contemporary period.

While we wanted to instil a passion for sustainability in students by giving them the experience of making a tangible impact, the teaching project had to reconcile three aspects that characterised the project of teaching first year on the topic of sustainability; the content, the nature of the student body and the digital agenda of online learning. The content challenge was to integrate the development of an activist stance, capability in environmental product design within a mass production context, and how to do sustainability within studio practice. In addition, the diversity of the large student cohort in first year spanned school-leavers and mature-age students at two ends of the spectrum, and so the program had to be flexible to accommodate the learning aspirations and learning styles of the diverse cohort. The mandatory inclusion of online learning and the need to demonstrate best practice in digital learning, as in the adoption of flipped classroom, was the final requirement.

The recent ban by China, of the import of Australian waste products destined for recycling industries in China provided

the theme for engaging students in upcycling as a key way to undertake projects in sustainability. While upcycling is often a theme in projects undertaken by students, it is not explicitly a course topic in the first-year studio, where rather than explicitly teach a theoretical process of design, students made prototypes, and the theoretical process of design emerged as a practice of redesign of products. Designed to be run over a period of 5 years, the project has completed the first teaching year. This paper presents the pedagogical premises and the evaluation of the program conducted in the first year. The authors discuss the outcomes and the changes being implemented to improve the program.

A creative proposition for health and wellbeing

Keely Macarow

School of Art, RMIT University

There is not a day that passes when we do not think about our health and wellbeing. We hear through media channels that this year's flu will be especially virulent and of the latest cancer research. As creative practitioners, we are not immune from ill health and our work practices sometimes contribute to physical injuries, stress and anxiety. However, we also respond to the lived experience of health, disease and wellbeing through a myriad of creative endeavours and collaborate with medical and health workers to integrate social practice and codesign projects within health settings. Arts in Health colleagues in the UK have worked extensively with the public health and social care sectors, local government and politicians to establish collaborations, organisations, research centres and parliamentary groups and reports. These activities have contributed to and noted the positive impact of culture on human health and called for accelerated funding and support for creative practice within health and social care settings and the integration of creative practice and medical humanities in medical and health education.

My proposition is that creative practitioners in Australia should also collaborate with colleagues across creative arts, design, social care, health and political agendas to respond to and evaluate the impact that creative practice has on human health and wellbeing. The question is whether the resulting visions, findings, propositions and declarations will stimulate a revised National Arts and Health Framework and an increase in government support and funding for creative practice and public health - which we urgently need.

Spiroartis: Using an art-based exergaming spirometry platform to address self-esteem and anxiety issues in adolescent asthma and cystic fibrosis patients.

Dusan Bojic

Queensland University of Technology

Asthma is a chronic condition that causes inflammation and narrowing of the bronchial tubes, the passageways that allow air to enter and leave the lungs. Cystic fibrosis is a multi-organ disease effecting mucous secretion, and often badly effects the lungs of sufferers. Both conditions are diseases of childhood. Spirometry is an indispensable technique employed in the initial diagnosis to detect and quantify the degree of airflow obstruction, assessment of severity, and follow-up of chronic respiratory diseases such as asthma and cystic fibrosis. It is not unexpected that many children with asthma tend to be anxious and have low self-esteem. The chronically ill child with many limitations may have difficulty developing a healthy self-concept, but it has been found that Spirometry treatment for respiratory patients has also been found to exacerbate mood disorders and self-esteem issues. The SpiroArtis doctoral research project, as an example of the first art-based interactive health technology platform, will be developed and employed not only to increase respiratory patient cooperation and facilitate consistently high performance of target behaviours in spirometry, but also to motivate positive behaviours through the generation of unique and novel artwork, and foster positive mental health and self-esteem in adolescent participants undergoing spirometry testing.

Engaging with industry through Design Thinking: Reflections of a WIL educator

Jo Li Tay

Curtin University

Design Thinking has recently gained popularity outside of the design industry, especially in the business sector. Companies are recognising the value that design and design thinking brings, especially in terms of solving problems. The growing interest in Design Thinking has provided design students with opportunities to engage with industries outside the creative industries sector, such as consulting.

At the same time, Work Integrated Learning (WIL) is a pedagogical strategy that is well-suited to design disciplines, since designers typically have to work with client organisations or individuals to develop solutions. Working with clients requires many of the soft skills (e.g. teamwork, organisation, etc.) sought after by employers – skills that are also crucial for a successful career in design.

In this paper, I describe how Design Thinking and WIL were used in a unit that is part of the Graphic Design Major at Curtin University. I also reflect on the role of Design Thinking and WIL in creating and supporting industry engagement, and its impact on design education and student engagement.

Session 4D

Creative graduate employment outcomes at 3 years

Scott Brook

RMIT University

While there is ample evidence suggesting creative graduates do not do well in the labour market, this is often based on small scale studies or surveys conducted very soon after graduation, such as the Graduate Outcomes Survey that is conducted 4 months after a student completes their degree. The recently developed Graduate Outcomes Study Longitudinal (GOS-L) is conducted at 3 years post-graduation, and provides the first strong evidence base of short-term graduate outcomes.

This paper reports the GOS-L outcomes for Australian graduates across the six core domains of the cultural sector as defined by the UNESCO statistical framework, with a special focus on the Visual Arts and Craft. It finds that over the first three years, undergraduate domestic creative graduate outcomes make significant improvements in relation to work status, salary and skills match. The paper also considers some of the key variables associated with these outcomes, such as gender and geography, and evidence that creatives might actively seek PT over FT work in order to support their practice.

Engaging Asia. The role of Australian Art and Design Schools in the Asian region.

Julian Goddard and S. Chandrasekaran

RMIT University;

LASALLE College of the Arts

Over the past 30 years Australian Art and Design schools have been significantly active in Asia. This has been driven mostly by the growth in dependencies of Australian universities on international students to maintain cash flow as domestic funding has tightened. However, this engagement has also fostered stronger and better relations between Australian artists, designers and academics.

This paper surveys the history of this activity and relationships against Australian foreign policy of the period. And asks if we (Art and Design Schools) are really 'engaged' with Asia or merely following expectations from government and university managers. As an alternative to such imperatives the paper will discuss some examples of deep interaction and collaboration based on shared values and experiences suggesting a more real sense of engagement.

Session 5A

What Craft Brings (to the Institution)

Mark Edgoose

RMIT University

This presentation is a series of short propositions (approximately 10) on the value of craft to the institution. The propositions are sourced from readings, interviews, thoughts, discussions, contradictions and actions. The presentation aims to define how craft, the act of 'making' and 'doing', 'a skilled hand, a cultivated mind' fuels, privileges, heightens and impacts the conceiving and comprehension of creative production in this burgeoning area, and in doing so, establishes new ways to view, think differently and potentially transform our domain and world.

Craft is

Material, Making, Hand Made, Skill, Traditions, New Materialism, Tactile, Digital, Art, Gender, Queer, Diversity, Theoretical, Political, Social, Environmental, Capitalist, Ecological, Functional, Critical, Indigenous, Activist, Engaged, Technological, Industrial, Cultural, Career, Know how, Ingenious, Craftivism, Outmoded, Institutionalised, Labour, Scholarly, Feminist, Neoliberal, New Media, Transformative, Futures, Alternatives, Interdisciplinary, Participatory, Aesthetic, Tools.

Towards a Craft Academy

Kevin Murray

School of Art, RMIT University

In Australia we now have the unprecedented situation of a generation of Masters and PhDs specialising in craft practice. This is partly due to the expansion of postgraduate programs across Australian universities. It is particularly striking in crafts given the traditional association with non-intellectual manual skills. Graduates are now versed in theories related to material knowledge, such as Tim Ingold and Jane Bennett. While this has helped art departments maintain outputs, what does it mean for the field of craft practice? In the case of the visual arts, it can be seen to contribute to the flourishing of art journals and contemporary art spaces. There are few equivalents for this discourse in the crafts. Yet many craft practitioners are actively ""thinking through materials in their workshops and studios. It is possible to see materials"" such as clay and wood as languages that articulate the world in a unique way. In view of this, this paper proposes a craft academy as a distributed institution involving a consortium of organisations. Besides practical activities such as shared bibliographies, the plan is to address difficult issues, such as the handmade as a luxury value and the possibility of settler craft. We need to give our craft graduates something tangible to engage with beyond the PhD.

Culture and the Liminal Space

Varuni Kanagasundaram

RMIT University

How can ceramic practice and performance generate a dialogue with community that critically challenges and critiques various cultural perspectives? By locating within a multiplicity of social values, intentionally lacking a fixed reference point, creative practice can sometimes provoke a query for the viewer. It is within this context that I explore my ceramic practice.

Through visual articulation of rituals in the form of installations of ceramics and textile, as well as performance and participation, the conveying of loss, trauma and separation of cultural and familial connections is explored. The participation of the broader community in the performance offers an opportunity for healing through the gesture of sharing that experience in a symbolic sense. A new path is forged.

My creative practice-led investigation explores the rituals of women within the South Asian diaspora as a means to translate the narratives of dispersed migrants. Case studies complemented by research into the diasporic communities and subsequent translation, informs my ceramic practice.

The content of the work is often culturally inscribed as a dislocated everyday practice, an enquiry, and the presentation intentionally displaces the viewer, “fracturing cultural and familial connection”. This is a process I refer to as being located in a liminal space, comparable to the experience of migrants or someone that is reflexive, to develop a sense of identity that adapts to their environment. These notions present a complex terrain that I voice through creative practice led research.

“The Social Turn in Design” – exploring Socio-technological approaches to design investigations

Rohit Ashok Khot and Angelina Russo

RMIT University

This paper explores the nascent rise of socio-technological research methods in the design services that promote health and wellbeing in the home. The paper takes as its starting point, changes in the ways that we understand cultural practices, and ultimately design for them. It situates socio-technological research methods within the timeline of methods adopted over the past 70 years to address changes to home and work practices and the ways in which designers have addressed these changes.

In the 1990s, as desktop computers moved into the workplace, the study of ergonomics, began to morph into the field of human computer interaction as designers reconsidered their assumptions about the organisation of work practices. Ethnography began to be used as a method for capturing the “real time” character of work (Suchman 1987). Crabtree et al (2012) describe this as a “turn to the social”, a recognition of the social and cultural practices within which work took place.

In the mid 2000s, this “social turn” extended to the development of “design ethnography” the practice of undertaking ethnographic qualitative research within a design context. Design ethnology offers reference points about people’s everyday lives and makes these available to others to facilitate conversations between multiple actors involved in the design of products and services. (Dijk 2012) At the heart of ethnographic design as a field of inquiry is the need for empathy and sensitivity towards multiple social and cultural practices, and the embodiment of those sensibilities into iterative design processes.

The paper addresses these central tenets to introduce research that reports on the use of screen-based media during mealtime and its affect on eating patterns. Until very recently, most of the research on mindful eating and associated studies on understanding eating patterns were primarily conducted in laboratories under controlled conditions (Ferriday et al., 2016; McCrickerd & Forde, 2017). These efforts demonstrate the viability of mindful eating towards meeting health objectives, but lack investigations from a user-centered design perspective (Norman & Draper, 1986) conducted in real-world settings. Our research asks questions such as, what are the commonly observed eating patterns during watching screen-based media? What are the moments (instances) that change user's attention from food to media and vice versa? What are the critical factors in screen-based media that contribute to specific eating behavior? Does food or its variety have any role in supporting or causing this relationship (eating with screen-based media)? The paper reports on our initial findings of the value of socio-technological methods for design practice and aims to establish a pathway for further design research in the field of inquiry.

THE EXCHANGE AT KNOWLEDGE MARKET: Design research and community engagement methodologies
Ross McLeod, Shanti Sumartojo and Charles Anderson
RMIT University; Monash University

The paper will present the design research methodologies developed through The Exchange at Knowledge Market project, a collaborative 'urban living lab' established at Victoria Harbour in Melbourne's Docklands by RMIT University and Lendlease, to prototype forms of community engagement.

Over the course of 18 months, the project explored the shared urban environment through the lenses of design ethnography, landscape architecture, interior design, interaction design, fashion and textiles, and graphic design. Through an ongoing set of design research studios, exhibitions and public events, The Exchange addressed challenges facing urban development and how the community understands and might inhabit such developments.

The project provided a unique opportunity for a broad discussion on the nature of a resilient urban condition, incorporating the perspectives of governments, developers, architects, designers and residents. The design projects developed at The Exchange included proposals which explored the complex issues surrounding design-led community engagement, sociality and community, sustainable resilient systems, digital infrastructures, urban spatial dynamics, and memory and imagination. Moreover, the research approach drew together teaching, design practice and social scientific methodologies in a unique combination.

Ultimately the project developed a new model of activation and community engagement, and an innovative example of collaboration between academia and industry. The paper explores the theoretical underpinning principles of

the project and explains how we worked through the concepts of activation, collaboration, transformation, place, interdisciplinarity and futurity as a set of conceptual armatures that informed our approach to research.

Visual Stocktake, Piece to Make: Material engagement in making from waste fashion practice and pedagogy
Georgia McCorkill
RMIT University

Making with waste fabrics is one way of ameliorating the impacts of an inherently unsustainable fashion industry. Methods including upcycling, recycling, reuse and remanufacture all involve making with waste textile as a material source. The approach to creation with waste that occurs within the context of bespoke, high quality design, with which the authors own practice is aligned, treats the textile source as laden with information that guides the form of the new garment. Such materials must be individually crafted into one-off garments by the designer-maker in the manner of a bespoke craftsperson. In doing this, designers draw on a unique combination of qualities including aesthetic taste, exploratory problem solving and hand making techniques. However little attention is given in pedagogical literature on the fashion design process to the creative ways in which designers engage with waste textiles. This paper reflects on methods of engagement with waste textile, focussing on two distinct phases of the design process: Firstly, Visual Stocktake deals with methods for coming to terms with the materials at hand and their potential within design, through reflective sorting, observation and documentation. And secondly Piece to Make deals with methods for developing joins and seams.

These two phases have been developed through the practice-based research of the author, and the goal of this paper is to draw out themes and techniques for the benefit of studio teaching practice. Therefore, a secondary focus of this paper is to position the sharing of the designers' own practice in the studio pedagogical setting as a further form of engagement.

Session 5C

Roundtable: Is design education broken?

Myra Thiessen and Veronika Kelly

University of South Australia

Format:

Proposal for a round-table discussion led by the Communication Design Educators Network (CDEN). Format will consist of short presentations by each panel member. Presentations will ask probing themed questions that engage the audience and aim to challenge existing and traditional practices and ways of thinking about what is valuable for design education today and into the future.

Design is a social practice that both shapes, and is shaped by, how we live with and understand each other and our environments, and what we value. Design practitioners typically work across traditional disciplinary boundaries requiring them to be agile, possess highly developed critical thinking skills, and have the capacity to evaluate and influence social contexts. For these reasons we have noticed a valuing of design/designers for the role it/they take/s up as social facilitator/s; however, we question whether western design education responds to the social environment with the same agility. With recent interest in the viability of traditional approaches to design education and a growing body of knowledge appearing in the literature, we aim to open discussion around and challenge the suitability of current models of higher education for more contemporary and progressive approaches to how design is practiced today. By engaging the design education community in discussion we aim to uncover existing challenges that may be impacting more progressive thinking and approaches to pedagogy. We ask, are the most valuable skills future practitioners need today being taught?

Session 5D

Creative Graduates and Public Value (Industry Panel)

Chairs: Grace McQuilten and Scott Brook
RMIT University

What are the public benefits of creative graduates today? As governments increasingly look to employment outcomes as a measure of the value of university degrees, it becomes important for the sector to demonstrate that creative practice has value beyond the private returns to individuals. Employability skills are of course crucial to creative graduates, just as secure employment is crucial to the health of the sector. Nevertheless, notions of 'public good' are fundamental to both Higher Education and the Creative and Cultural Industries, and cannot be answered by employment metrics alone.

This panel brings together industry and academic speakers to address this question with a view to shining a light on the public value of creative graduates. The matter has some urgency for the university sector, with governments in both Australia and the UK developing funding models that incorporate performance outcomes related to graduate employment. While there has been significant attention to the economic contributions of creative skills, and the public benefits of both Higher Education and cultural activity generally, there is as yet little focus on the question of the value of creative graduates as 'agents' of public value. What are the social benefits of these agents after they leave university? How might we describe these contributions? Where might we look for evidence?

The event is supported by Design and Creative Practice Emerging Capability Platform, RMIT, through its funding for the 2019/2020 Concept Paper 'Creative graduates and public value: a conceptual model'.

Session 6A

Engaging and re-engaging traditional and emergent photographic industries

Shane Hulbert, Alison Bennett and Broniek Koska

School of Art, RMIT University

need to be guided by a relevant ethical framework and the ability to respond to as yet unknown opportunities, ecologies and techniques.

This presentation provides an analysis of three projects within a photographic discipline that explore how both traditional and contemporary photographic industries are aligning with education, and how these alignments can provide new and meaningful opportunities in learning, teaching and research.

The first project outlines the development of an online video channel on Australian photography and photographers, a collaboration between RMIT Photography and Monash Gallery of Art.

The second project explores the value of integrating undergraduate students into traditional photographic industries through a major program course (subject) on the working photographer, and critiques the relevance of this sector in the future of photographic employment. The specific industries represent mainstream clients – an architecture firm, an advertising agency and a production studio.

The final project considers a commercial studio working with new and emergent photographic technologies, and the opportunities this provides for future engagement and employment for students.

Within all projects is a review of pedagogical practices in photographic education and how to position this within a blended teaching environment of engagement and integration. Given the evolving economy for photography, these projects consider the need to calibrate education with the shifting ground of industry. Not only do developing photographers need to be equipped with emerging imaging technologies, they

A pedagogical model to making in the photographers studio

Nikos Pantazopoulos

RMIT University

In this paper I will examine ways in which Christopher Williams makes highly conceptual photographs accompanied by titles that operate as an indexical system to production. Williams works provide knowledge on how to make a succinct technically considered image with an oblique critique using subtle political satire.

Williams collaborates with the tropes of the advertising industry. He critiques the production of images that proliferate to make visible systems that produce their own valorization. He uses a quasi-scientific methodology to describe the process of making; with clinical and concise value systems. His images explain the materials and process' and the content of the photograph. They have a social and political function with historical readings that consider a contemporary political discourse. The images that Williams produces are presented in a site specific context revealing the photographs and the sites history.

Williams practices is a touchstone to my own process' in the studio. I will describe my own inquiries into auto ethnography, homosexual narratives and consider the different types of pedagogical activities that I use in my own work and contextualize through; Like a clap of thunder; Metallic Bleu, Dismantle and Force to move.

Mashup Painting and Liquid Modern Consumerism: Engagement through the Street, Impact through the Storefront

Laura Mitchell

Edith Cowan University

This paper examines the field of expanded painting as a contemporary method to critique and comprehend post-internet consumerism; its impact on place, space and collective memory. The methodology used is practice-led research, and the aim is to produce a series of paintings and exegetical writing that use mashup as method in painting praxis, and retrosapes as source material. Mashup is defined as a creation using material from two or more disparate sources. Retrosapes are best understood in the context of philosopher and sociologist Zygmunt Bauman's discourse on 'liquid modernity', which provides the theoretical backbone of this research. There is void created by lack of meaning in the digital age. Consumerism fills this void as it becomes incessant unfulfilled desire, which is performed in an endless cycle: the search for meaning through consumption and the resulting unfulfilled desire. In Bauman's liquid modern consumerism this cycle is accelerated beyond our capacity to adapt quickly enough, which breeds anxiety. In defining retrotopia, Bauman's retrotopia begins with the storm of progress (the future): rapidly advancing and anxiety provoking. Nostalgia provides relief by generating a mythical utopic past. Retrotopias, or retrosapes, may be fictional, and if they did once exist, they may currently have fallen into ruins. This paper will examine these concerns in relation to my current praxis which is located both within the white cube of the gallery and in the street.

Session 6B

Tensile Frontiers: Engagement (Panel Discussion)

Cate Consandine; Kyla McFarlane; Mark Shorter

Victorian College of the Arts; Faculty of Fine Arts and Music, Ian Potter Museum, University of Melbourne

Tensile Frontiers is a cross-faculty research project between two artists and a curator that engages with three notional sites of tension in the American West in relation to broader global concerns.

Following a research trip to the United States, Dr Cate Consandine, Dr Kyla McFarlane and Dr Mark Shorter will deliver a panel discussion that reflects upon their individual and collaborative research into the politics and aesthetics that shape frontier mythologies. In the current global political climate, the frontier and the border are charged sites of contestation. Australia's colonial history has produced its own frontier myths, such as terra nullius, that continue to shape and affect its politics and character. Today, the traumatic history of lengthy Frontier Wars and contemporary border protection policy are divisive flashpoints, politicised by left/right schisms and subsumed into the narrative of the so-called culture wars. In the United States, the frontier is historically described through colonisation – the movement of European settlers from east to west – and culturally mythologised in literature and film. The frontier of the United States and Mexican border has recently become a mechanism by which US President Donald Trump has declared a state of emergency, in order to build a preventative wall between the two countries. In exploring an American 'frontierism', the panel will provide an important reference point that will contribute to the broader discourse around the frontier and how it functions as a construction of power and control globally. An engagement with a research-driven investigation that explores new models of collaboration between artist and curator will also be discussed, i

n which the boundaries between the two are themselves witnessed as a site of tension and cooperation.

Session 6C

The Activist Essay: Art, Feminism and Wikipedia in the Classroom

Louise R Mayhew

Queensland College of the Arts,
Griffith University

successes and lessons of developing students' social conscience through online activism in the quest for gender equality.

Since the 1970s, women's under-representation in the arts has provoked scoreboards and chagrin. More recently, Wikipedia revealed that less than 13% of contributors to the site are women. Consequently, the world's most accessible encyclopedia of artist biographies is woefully gender-skewed. This paper presents a case study analysis of one attempt to redress these concerns. The Activist Essay, for the Queensland College of Art's Art, Gender, Sexuality & the Body re-imagines the major essay as a research-based engagement with community in the form of a new or expanded women's artist biography on Wikipedia. Where university essays traditionally discourage the use of Wikipedia, this project dramatically re-envisages students' relationship to the site, facilitating student learning on "notability" (Wikipedia's equivalent of art history's "originality"), neutrality and verifiability. The Activist Essay maintains fundamental research and writing skills and adds new engagements with digital literacy, group work with peers, and collaboration with online communities, enabling students to develop the skills essential for navigating the internet in an era of fake news. Moreover, this project empowers students to immediately and fruitfully address the central concern of the course—women's under-representation in the arts—by making them the authors and circulators of new knowledge on women artists. In doing so, this project uniquely attends to students' desires for assessments to have real-world impact and simultaneously benefits the broader community by translating the specialised language of the artworld into an accessible format. At the conclusion of this pilot (running for six weeks from August to October 2019), this paper will provide a reflection on the logistics, ethics,

In Transit: engaging creative vitality in Melbourne's outer suburbs

Clare McCracken, Angela Clarke and Grace McQuilten

School of Art, RMIT University

Australian suburbs are often perceived as tundras of vast, sprawling, empty places devoid of cultural and creativity vitality. In contrast, *Our Place* explores the dynamic and transforming aspects of suburban communities by activating the voices and experiences of young communities. *Our Place* worked collaboratively with young people from Knox City, in partnership with Knox City Youth Services, to develop a short documentary film reflecting on place and belonging in the contemporary suburban environment. The outcomes from the project challenge a reconsideration of the social and aesthetic landscape of the suburban environment from one that is homogenous to one that is diverse and creatively enabled through digital technologies. Suburban environments have always been more diverse than what has been commonly historicised (Dines and Vermeulen 2013), and forms of creative production are useful markers of the lived experience and use of these transforming spaces. The project also demonstrates a useful model for an art educational institution to engage with local communities and government.

Co Operative Design and Collective Imagining

Mikala Dwyer, Ceri Hann

RMIT University

How might a week long workshop structured around building lanterns shed some light on art education 100 years after the inauguration of the Bauhaus? The answer to this question forms the basis of two interconnected twenty minute presentations. The first by Mikala Dwyer artist, academic and instigator of the workshop and Ceri Hann workshop facilitator and philosopher of art and technology.

The workshop entailed hands on making that made space for a dynamic lecture series by a range of artist/ academics sharing their perspectives on the significance of the Bauhaus. The workshop operated as a crossover point enabling social interactions between not only different strata of the art school but also interdisciplinary areas and even interstate art institutions. Inspired by the documentation of early Bauhaus lantern parades Mikala proposed the workshop as a learning activity that would engage students in a variety of ways. A non-confrontational way of getting to know other students while mutually inspiring each other through the act of making. Also a way of relating the activity to a tangible account of art history and related theory from a diversity of experts and their multiple perspectives. The workshop was oriented around the objective of a parade that would lead to an exhibition at an eminent Melbourne gallery. Ceri will expand on the various aspects of how a workshop and performative lectures can be a zone for the simultaneous engagement of student's mind and body in the transfer of knowledge.

Session 6D

Cultural Value Impact Network (CVIN)
**Marnie Badham and Kit Wise (Art),
Gretchen Coombs (DCP ECP),
Bronwyn Coate (Economics),
Anna Hickey-Moody (Media Comms),
Leanne Morrison (Accounting),
Tara Daniel (Heide Museum of Art),
Tristan Meecham (All The Queens Men),
Raji Uppal (Cultural Development
Network)**

School of Art, RMIT University

This workshop and networking event is for industry and academia to think through what work is needed in the cultural sector regarding value and valuation and to launch our website showcasing our network experts. Our intention is to share our thinking, exchange ideas and identify future pilot partnership projects with you.

A series of short presentations from RMIT academics will identify a range of disciplinary approaches to the creation and articulation of cultural value in discussion with expressed industry needs, interests and barriers to evaluation.

The Cultural Value and Impact Network (CVIN) is building RMIT University's expertise in interdisciplinary collaboration and inventive methods for articulating, measuring, evaluating cultural value and social impact. With practitioners and academics from across the University, we are building strong creative teams that use new interdisciplinary methods attuned to cultural complexity and diverse communities to enable high impact research partnerships with the arts and cultural sectors, government and NGO community.

We have been mapping the capabilities with our colleagues in Art, Economics, Education, Finance and Marketing, Global Urban Studies, Media and Communication, Design, Architecture, and affiliates of DCP ECP, Global Business and Innovation and Social Change. We have collated existing research methods and industry projects through

a survey and interviews to identify existing approaches, drivers, current gaps, and future interdisciplinary methodological possibilities for student training and partnerships.

SPEAKER BIOGRAPHIES

Lyndall Adams

Lyndall Adams, a contemporary artist, is a senior research fellow across the School of Arts and Humanities and the Western Australian Academy of Performing Arts at Edith Cowan University, Western Australia. Adams predominantly supervises postgraduate artist researchers with 21 completions and another 14 at various stages of candidature. She is interested in the complex role of narrative structures in positioning visual images of the body in a constant state of flux. Her areas of interest range across feminisms, dialogics, interdisciplinarity, collaboration and contemporary culture. Lyndall has participated in solo, collaborative and group exhibitions within Australia and internationally.

Esther Anatolitis

Esther Anatolitis fosters local, regional, national and international perspectives on contemporary arts issues as one of Australia's leading advocates for the arts. Her practice rigorously integrates professional and artistic modes of working to create collaborations, projects and workplaces that promote a critical reflection on practice. With a strong background in visual arts, design, architecture and media, Esther has held leadership roles across all artforms, and since 2017 has been Executive Director of NAVA. She is Deputy Chair of Contemporary Arts Precincts and has served numerous board, policy, advisory and juror roles. Esther is a former curator of Architecture+Philosophy, Digital Publics and Independent Convergence. She has presented artist workshops all over Australia and has taught into the studio program at RMIT Architecture + Urban Design, as well as in philosophy at UNSW and the University of Sydney. A writer and critic, Esther's work is regularly published and collected at estheranatolitis.net.

Charles Anderson

Dr Charles Anderson is a landscape architect and artist working across the design schools at RMIT University. He has a distinguished international reputation as an interdisciplinary practitioner, and has received numerous awards for his work from across the creative professions. His research foregrounds the fertile character of collaborative and interdisciplinary modes of practice and advocates a mode of place making which, rather than reproduce planned environments as systems of control, configures place as a discursive arena of movement, encounter, and exchange. Recent publications include *Human-Non-Human: the Speculative Robot* (with Jondi Keane), and *New Quay Central Park* (with Aspect Studios, Melbourne).

Amal Awad

Amal Awad is a journalist, screenwriter and author of several books. She has been published widely in mainstream and trade media, and has produced and presented for ABC Radio National. She is currently an ambassador for the Copyright Agency.

Marnie Badham

With a twenty-year history of art and social justice practice in Canada and Australia, Marnie's expertise sits across socially-engaged art, the politics of cultural measurement, and participatory research methodologies. Marnie is Vice Chancellor's Postdoctoral Research Fellow, leads a social practice research theme for CAST research group, and teaches in the Art in Public Space at the School of Art, at RMIT University. Marnie sits on the Ministers Advisory Committee for the Creative State and is Chair of International Art Space.

Bronwyn Bailey-Charteris

Bronwyn Bailey-Charteris is a curator and artist. Currently she is undertaking doctoral studies from the University of New South Wales in curatorial practice on the connection between watery thinking, the climate crisis and contemporary art practice in the Nordic region. Based in Sweden, she works with practical learning platforms, artistic research, publications and exhibitions.
<https://bronwynbc.com>

Emily Ballantyne-Brodie

Emily Ballantyne-Brodie is currently completing her PHD in Sustainability, Transition Design and Food Systems. She is a regular sessional teacher in the RMIT Industrial Design program running studios and design studies courses in Sustainability, Food Systems and Social Innovation. Her most recent conference paper was 2018 Milan Service Design Conference on Transition Design and Food Systems.

Estelle Barrett

Estelle Barrett is an Honorary Professorial Fellow of the Victorian College of the Arts, University of Melbourne. She has co-edited three books with Barbara Bolt including *Practice as Research: Approaches to Creative Arts Enquiry*, (2007; 2010), as well as reviews and articles in: *Cultural Studies Review*; *Zetesis*; *Real Time*; *Artlink*; *Text*; *Social Semiotics*; *Double Dialogues*; *Studies in Material Thinking*; *The International Journal of Critical Arts* and the *Journal of Visual Arts Practice*. Her monograph, *Kristeva Reframed: Interpreting Key Thinkers for the Arts*, (2011), examines the relevance of the work of Julia Kristeva for the creative arts and creative arts research.

Clive Barstow

Professor Clive Barstow is Executive Dean of Arts & Humanities at Edith Cowan University. His exhibition profile includes forty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. His work is held in a number of collections, including the Musee National d'Art Modern Pompidou Centre Paris. Clive is President of the Australian Council of Deans & Directors of Creative Arts (DDCA). His recent exhibitions include "Tomorrow is History" at Turner Galleries, Perth and "Giving Yesterday A Tomorrow" at the Hu Jiang Gallery China, and recent publications include "Encountering the Third Space, University of Oxford, UK.

Lisa Rae Bartolomei

Lisa Rae Bartolomei is an artist, composer & sound designer and is currently enrolled as a Masters Research Candidate at SIAL Sound Studios In RMIT University's School of Design . Employing a hybrid of multichannel electroacoustic , soundscape & musical composition for Installation & performance , her practice and research explore the liminal spaces between the Imagination and the environment , the known and the mythical realms.

Fiona Bell

Fiona Bell, a stakeholder engagement professional currently working in the construction industry on a major State Government road infrastructure project. Outside of the construction industry, Bell has worked across numerous other industries including mining, refining, State Government and not-for-profit. Bell's significant expertise in developing and implementing engagement programs, has enabled her to successfully play a key role in facilitating community investment, employee engagement, stakeholder relationships and brand protection.

Alison Bennett

Alison Bennett is an artist / academic whose practice is situated in 'expanded photography' where the boundaries have shifted in the transition to digital media and become diffused into ubiquitous computing. Recent projects have tested the creative and discursive potentials of augmented reality, photogrammetry, 3D scanning, and virtual reality as encompassed by the medium and practice of photography. As a neuroqueer digital media artist, their work has explored the performance and technology of gender identity and considered the convergence of biological and digital skin as virtual prosthesis. Bennett's work has generated extensive media coverage, including Australian Story and New York Times.

Simon Biggs

Simon Biggs is a media artist, writer and curator. His work has been presented at Tate, National Film Theatre, ICA, FACT, Ikon, Pompidou, Academy de Kunste, Maxxi, Macau Arts Museum, Walker Art Center, San Francisco Cameraworks, Total Seoul, Art Gallery of New South Wales and Adelaide and Edinburgh Festivals. Publications include Remediating the Social (ed, 2012), Autopoeisis (with James Leach, 2004), Great Wall of China (1999), Halo (1998), Magnet (1997), Book of Shadows (1996). He is Professor of Art, University of South Australia and Honorary Professor, University of Edinburgh.
<http://www.littlepig.org.uk>

Jessica Bird

Jessica Bird is a service designer at Victoria Legal Aid in Melbourne, Australia and has a Bachelor of Design (Industrial Design)(hons) from RMIT University. She also teaches service design and sustainability in the industrial design program at RMIT University. Jess has worked in the public sector, tertiary education and university research institutes. Jess uses human-centred design to create better experiences of legal assistance services for clients and is working to incorporate design thinking across Victoria Legal Aid. She enjoys multi-disciplinary collaboration to address complex social problems.

Cameron Bishop

Cameron Bishop (PhD) is an artist, writer and curator lecturing in Art and Performance at Deakin University. As a curator he has helped initiate a number of public art projects including Treatment (2015/17) at the Western Treatment Plant; Sounding Histories at the Mission to Seafarers Melbourne with Annie Wilson; and the ongoing VACANTGeelong project with architectural and creative arts researchers, and leading Australian artists to explore and activate spaces left behind by de-industrialisation. As the recipient of a number of grants, awards and commissions he has been acknowledged for his community-focused approach to public art.

Dusan Bojic

Dusan Bojic has a background in the medical sciences and creative arts. With a career spanning research in the biomedical and clinical sciences to an arts practice over the last 40 years as a poet, visual, performance and installation artist, writer, critic, videographer, choreographer, and mixed media sculptor. At present a doctoral candidate in the School of Design at QUT, developing a commercialisation-ready framework model for an applied systematic methodology for facilitating knowledge management and technology transfer in ArtScience Research. Also involved in establishing Queensland's first interdisciplinary ArtScience Research Lab.

Carolyn Briggs

N'arweet Carolyn Briggs is a Boonwurrung elder from Victoria who is recognised as a keeper of the history and genealogies of her people. She says, 'It's about the strength of families, our heritage and the sense of belonging to place.'

N'arweet is a language and linguistics expert and is dedicated to recording her Boonwurrung language in oral and written form. She has been active in community development, Native Title, cultural preservation and cultural promotion. For many years she ran the Tjanabi restaurant in Melbourne, which specialised in contemporary Aboriginal cooking, promoted the Boonwurrung culture and became 'the place to meet' for Indigenous people. N'arweet established Australia's first Aboriginal childcare centre and is CEO of the Boonwurrung Foundation, which she set up to help connect Aboriginal youth to their heritage. N'arweet is also a member of the National Congress of Australia's First Peoples.

Scott Brook

Scott Brook is Associate Professor of Communication in the School of Media and Communication, RMIT. His research is focused on cultural economy, creative labour and Higher Education, and he is currently involved in a project on creative graduate outcomes in Australia and the UK's Creative and Cultural Industries. <http://www.creative-graduates.org.uk/>

Jon Buckingham

Jon Buckingham is curator and manager of the RMIT University Art Collection. He has curated a number of exhibitions, and his practice explores object-based learning initiatives, and the role played by collections in contemporary institutions and curatorial models.

Danny Butt

Dr. Danny Butt is Associate Director (Research) at the Victorian College of the Arts, University of Melbourne, where he coordinates programmes in Social Practice and Community Engagement. His book *Artistic Research in the Future Academy* was published by Intellect/University of Chicago Press in 2017. He is the editor of *PLACE: Local Knowledge and New Media Practice* (with Jon Bywater and Nova Paul) (Cambridge Scholars Press 2008) and *Internet Governance: Asia Pacific Perspectives* (Elsevier 2006). He works with the Auckland-based collective Local Time, whose practice engages the dynamics of visitor and host in the context of mana whenua and discourses of indigenous self-determination.

Jon Cattapan

Jon Cattapan is an extensively exhibited visual artist who lives and works in Melbourne, Australia. He first began exhibiting in 1979 and his works deal primarily with ways of representing urban topographies and narratives.

He is known for panoramic layered city vistas and figurative groupings and has a long held preoccupation for the way human beings negotiate territories. Within his paintings, drawings and prints we see influences of contemporary global culture and recent history that range from science fiction and film through to urban social debates. His extensive travels in Asia and living in cities such as New York, London and Venice have deeply influenced his practice.

Cattapan's work has been accorded many accolades. In 2006 he was honoured with a major retrospective *The Drowned World: Jon Cattapan works and collaborations* at the Ian Potter Museum of Art, University of Melbourne. In 2008 he took up a commission through the Australian War Memorial to become Australia's 63rd Official war artist and was deployed to Timor Leste, where he explored Night Vision technology as an aesthetic tool, which continues to inform his work. In his most recent work the artist has been documenting urban refuse and reconfigures collections of discarded objects into 'rafts'. He turns to saturated fields of colour and these gathered objects to explore uncanny presences in the urban environment.

S. Chandrasekaran

Dr. S. Chandrasekaran obtained his doctorate from Curtin University in 2007. Over the past eighteen years he has held several academic positions both in Singapore and abroad. Currently, he is Head of McNally School of Fine Arts at LASALLE, College of the Arts. He represented Singapore in major exhibitions such as Havana Biennial (Cuba), 1st Asia Pacific Triennial (Brisbane), Asia-Pacific Performance Art Festival (Canada), International Performance Art Festival (Poland), 49th Venice Biennale, 8th Festival of Contemporary Art (Slovenia), Singapore Biennale 2016 and New Ben Art Festival (Taipei), 2018.

In 2016, he was invited as a keynote speaker for 1st international Conference on Social Arts and Transdisciplinarity at University of Evora, Portugal, and also for 3rd Academic International Conference on Multi-Disciplinary Studies and Education, Oxford, UK, 2017. He presented papers at international conferences such as Gender, Sexuality and Justice: Resilience in Uncertain Times, Chinese Hong Kong University, 2018 and 5th Arts & Humanities Conference, University College of Copenhagen, 2019.

His research interests are Cross-Cultural Studies, Asian Aesthetics, Life Science and Experimental Theatre.

Angela Clarke

Dr Angela Clarke is a tertiary teaching specialist, educational scholar and creativity advocate who provides academic leadership on research and teaching in creative disciplines at RMIT University. Her creative practice PhD www.angelaclarkephd.com is foundational to social enterprise Live Particle. She has worked extensively within art and education contexts as a theatre maker, teacher and group facilitator. She uses improvisation techniques to explore human creativity and its interrelationship with the natural/digital world. She has published work on creativity, embodiment, fine art education, professional learning, educational change management, motherhood, and performance philosophy.

Bronwyn Coate

Dr Bronwyn Coate is a cultural economist with expertise in the economic analysis of the arts and creative industries. Bronwyn's research incorporates approaches from behavioural economics to study a range of topics including arts markets, creative labour and entrepreneurship and creative industries. Bronwyn actively engages with the arts and cultural sector and arts funding bodies to generate meaningful collaborations.

Cate Consandine

Dr Consandine is an artist represented by Sarah Scout Presents, Melbourne and Honours Coordinator, at the VCA, School of Art, UOM.

Working across a wide range of formal and discursive mediums, Cate Consandine interrogates the position of the foreign body in the Australian landscape and the complexities and constructions of desire that are bound to its forms. Her video works *A Woman of the Future* (2016) and *Cut Colony* (2012) are both examples of staged performances that unfold and explore the relationships between subject and landscape from a postcolonial perspective. In these works Consandine locates experiences between stillness and movement, or the place where desire is posited – the edge of movement – and particularly fixes on the liminal body; a body on edge in the landscape.

Gretchen Coombs

Gretchen Coombs is an early career researcher and art writer who investigates the forms and structures of care in socially engaged art projects. She also considers how cultural institutions practice care through curation and public programming. Gretchen has a PhD cultural anthropology and uses ethnographic and creative methods to evaluate art projects.

Martine Corompt

Dr Martine Corompt is a lecturer and studio leader in the area of Time-based arts, School of Art RMIT. She teaches across first, second and third year students, with a specific focus on moving image, animation, mixed media installation and collaborative practice. Since 1995 Martine has exhibited widely in individual and group exhibitions, locally, nationally and internationally including works such as *Torrent* exhibited at Contemporary Art Tasmania and the Centre for Contemporary Photography 2015 and *Tide* exhibited at Westspace gallery 2012. Subjects such as the reductive representation of bodies of water and the natural and unnatural landscape contributed to theme of her PhD research project titled: *Cartoon and the Cult of Reduction* completed at the VCA Melbourne University in 2017.

David Cross

David Cross is an artist, writer and curator based in Melbourne. Working across performance, installation, video and photography, Cross explores the relationship between pleasure, intimacy and the phobic in his works, and often incorporates participation by linking performance art with object-based environments. As a curator Cross has produced a number of temporary public projects, including *One Day Sculpture* (with Claire Doherty) across New Zealand in 2008–09, and *Iteration: Again* in Tasmania in 2011. He recently co-founded the research initiative Public Art Commission (PAC) at Deakin University which is devoted to the commissioning and scholarship of temporary public art. Recent PAC projects co-developed with Cameron Bishop include, *Treatment* with Melbourne Water and City of Wyndham (2015–17), *Venetian Blind* with European Cultural Centre, Venice (2019), and *Six Moments* in Kingston for the City of Kingston (2019). Cross is currently Professor of Visual Arts, Faculty of Arts and Education at Deakin University, Melbourne.

Tara Daniel

Tara's practice spans the visual and performing arts, both as an artist and educator. Currently, Tara is the Museum Educator, managing education programs at the Heide Museum of Modern Art. Heide invites students and teachers from primary, secondary and tertiary institutions to participate in interactive exhibition tours, arts workshops and professional learning programs.

In prior roles, Tara managed Spark_Lab; an innovation-based education program at the Perth Institute of Contemporary Arts that utilised Art, Music, Dance and Theatre to develop innovation skills in young people and educators. Tara was a Teaching Artist for the Arts Centre Melbourne for a number of years, and delivered projects to schools all over Victoria through the Small Bites and Arts Bites programs. As Head of Performing Arts Departments at Brunswick Secondary College and Melbourne Girls Grammar School, Tara directed projects at the NGV and Arts House Meatmarket, after the era of choreographing Rock Eisteddfod entries had passed.

Tara has written education resources for Theatre Works and Regional Arts Victoria for performances on the VCAA playlists for VCE Drama and Theatre Studies and is a VCAA Theatre Studies Examination Assessor. She also tutors for NIDA Melbourne. Tara studied Dance, Visual Art and Theatre at WAAPA, ECU, and the VCA, and Education at the University of Melbourne, specialising in Secondary Art and Drama. Tara is passionate about making the arts accessible and inclusive, and using the arts to foster curiosity, creativity and a passion for life-long learning.

Nadège Desgenétez

Artist and academic Nadège Desgenétez has taught, worked and exhibited in Europe, North America, Asia and Australia. She has been a lecturer at ANU since 2005. Desgenétez has received awards from numerous international funding bodies, most recently from the Australia Council for the Arts. Her work is in museum collections including the Corning Museum of Glass (Corning, USA), CMAG (Canberra, Australia) and the China Academy of Art (Hangzhou, China). Her research interrogates the role of blown glass sculptures in mediating experiences of place; her most recent solo exhibitions presented with Mouvements Modernes (Paris, 2019) and Heller Gallery (New York, 2018).

Mikala Dwyer

In works that explore how we relate to the object-world, Mikala Dwyer has pushed the limits of sculpture, painting and performance, establishing herself as one of Australia's most important contemporary artists. She has been honoured with solo survey exhibitions in many national art museums including the Art Gallery of New South Wales and the Museum of Contemporary Art. Internationally exhibitions include Blessed Be, MOCA Tucson, USA (2018); The End of the 20th Century, The Best is Yet to Come—A Dialogue with the Marx Collection, Hamburger Bahnhof, Berlin (2013); Face Up: Contemporary Art from Australia at Hamburger Bahnhof, Berlin (2003); Verso Süd at Palazzo Doria Pamphilj, Rome, curated by Franz West (2000); Graz Museum, Austria; Zachęta National Gallery of Art, Warsaw; Chapter Arts Centre, Cardiff, UK, Istanbul Biennale (1995), Biennale of Sydney (2010 and 2014) Adelaide Biennial of Contemporary Australian Art (2010).
<http://www.mikaladwyer.com>

Mark Edgoose

Material-driven research working at the intersections of craft, art, design and architecture and fuelled by an interest in both traditional and hi-tech materials and making processes, Dr Mark Edgoose has made a significant contribution to Australian object-making since 1989. A global expert in titanium, mark explores his interest in craft objects as they exist in space and time – the rail being a linear structure that viewers experience by travelling along it. Currently mark is the Program Manager BA Fine Art at RMIT, School of Art and leads the Craft Initiative project and the Craft and Materiality Research Group.

Grant Ellmers

Dr. Grant Ellmers is lecturer in the School of the Arts, English and Media at the University of Wollongong. Grant's research interests include critical thinking through the design process, knowledge transfer, co-design, reflective practice, and design education (including studio and project-based learning). Grant's PhD thesis is titled Graphic Design Education: Fostering the conditions for transfer in a project-based and studio-based learning environment, through a structured and critical approach to reflective practice. He has published nationally and internationally on the topic of design education. Grant teaches design thinking, design process, user interface design, and photography.

Felicity Fenner

A/Prof Felicity Fenner is a curator of contemporary art and Chair of the City of Sydney's Public Art Advisory Panel. In 2017 she published 'Running the City: why public art matters' (NewSouth). Her next book focusses on the legacy of biennale-commissioned public art in biennale host cities around the world. Felicity is a lead researcher on the ARC-funded 'Curating Cities', which takes the form of an ongoing and internationally accessible public art database (since 2011). She was the inaugural Director of UNSW Galleries (2012-2018), her international program swiftly establishing the Galleries as a leading centre for art and ideas.
<https://www.artdesign.unsw.edu.au/about-us/our-staff/dr-felicity-fenner>

Marius Foley

Dr Marius Foley is the Program Manager of the Master of Design Futures, RMIT School of Design. This Masters is the study and practice of human centred design in contemporary situations for design practitioners. Marius supervises students in the Design Futures Research Project as well as practice-based PhD design students. In his PhD, 'Co-Creative Publics and Publication Design', he examines the changing relationship of design to the publics it addresses. Marius' research areas include design education; design engagements with aged care and approaches to death; and design and media innovation, especially in rural and remote communities.

Jane Gavan

Dr. Jane Gavan is an artist-researcher at Sydney College of the Arts. Jane leads the creative spillover project for UNESCO, Manufacturing Creativity, Vietnam. Current research themes include; understanding the shared values of contemporary creative practice in society, the impact of creative practitioners as soft power actors in communities and creative practice in environmental and social contexts. Jane's studio research and pedagogies operate at the nexus of material science and material culture. Her creative practice currently involves sculpture in glass and lightweight materials using Biomimicry. Jane has exhibited and taught in Australia, China, USA, Belgium, Italy, France, Vietnam, Germany + the UK. Jane designs interdisciplinary learning experiences at the University of Sydney and beyond.

Kelly Gellatly

Kelly Gellatly is the Director of the Ian Potter Museum of Art. Prior to assuming the role in 2013 she was Curator of Contemporary Art at the NGV. Kelly has curated more than 40 major exhibitions of the work of leading Australian and international artists and has published extensively on contemporary art, Australian modernism and photographic practice. At the Potter, Kelly has driven major organisational change, increased the Museum's public profile and enabled significant growth in visitors from within the University and wider public, including the number of tertiary students involved in direct curriculum engagement through the Museum's Academic Programs.

Emma Gerard

Emma is an Industrial Design graduate with first class honours from RMIT – there she launched a design activism community which transformed into a subject offered within the School of Design. Over the past 5 years Emma has sat on the committee for the Service Design Network Melbourne (SDNM), worked as a Project Facilitator with the Victorian Eco-Innovation Lab, Melbourne University. Currently she teaches Service, User centred and Design for Sustainability at RMIT University. Her experience has been directed towards innovation within education and design activism and research interests have focus on empathy and the role designers play in social wellbeing and cohesive societies.

Arie Rain Glorie

I am a curator and artist based in Naarm Melbourne. In 2015 I graduated with an honours degree in Fine Art, from RMIT. As an artist I make video, live-art and installations, predominately for festivals. My practice is often collaborative and responsive.

As a curator I experiment with exhibition making, events and audience engagement. I am the program director and curator of Testing Grounds and the curator and co-founder of the Centre for Dramaturgy and Curation.

Julian Goddard

Professor Julian Goddard is an academic, curator and artist specialising in the aesthetics of the everyday. Over the past 30 years as well as being a teacher and post grad supervisor, as a curator Julian has made numerous exhibitions and published widely on Australian, Aboriginal and Concrete art, including three books, book chapters, articles, papers and many catalogue essays. From 2015 -2019 Julian was Dean of the School of Art at RMIT and before that Head of the School of Design and art at Curtin University.

Paul Gough

A painter, broadcaster and writer, Professor Paul Gough has exhibited internationally and is represented in the permanent collection of the Imperial War Museum, London, the Canadian War Museum, Ottawa, and the National War Memorial, New Zealand. His research on war and peace has been presented internationally at global conferences, symposia and exhibitions. Author of nine books, he has published extensively about the visual representation of war and peace, and also an edited book on the street artist Banksy. Professor Gough is Pro-Vice Chancellor and Vice President at RMIT University.

Anita Gowers

Anita Gowers graduated with an MPhil. from the University of Queensland and has worked at several Universities across a range of disciplines, from neuroscience to the creative industries. She has held a range of not for profit board positions including the Fundraising Institute of Australia. Most recently Anita held the position of Strategic Research Manager at the Creative Exchange Institute at the University of Tasmania. Anita is currently undertaking a PhD on the Australian picture framing industry at the Australian National University, Canberra.

Olivia Vanessa Hamilton

Olivia's research and work explores the proposition that creative collaborative practices can bring new perspectives and capacities to commoning and in return, the social and spatial praxis of commoning provides creative practice with ways to seek, recognise and value experiences of mutuality. Olivia's PhD thesis is titled "A Commoning Creative Practice: Tending to Mutuality in Spaces of Engagement". Her ongoing research is conducted through creative spatial practice, design pedagogy and writing. Olivia has written articles for several international journals and recently received the The Plan Journal Best Paper award for 2018.

Ceri Hann

Ceri is a multidisciplinary arts practitioner who develops participatory art forms intended to enhance the conditions for collective idea generation. This approach to practice often avoids categorisation, as the outcomes are intentionally defused in the wonder/wander of everyday life. The gifting of metaphorical objects to instigate philosophical discourse stems from Ceri's recently completed PhD research at RMIT, *The Making of a Knowledge Casino* (2016). The creation of low tech props for treating the urban condition as a 3D movie set were used to enable mutually inspired activities for people that may not consider themselves artists, but may become script writers of their own way to play. A link to his presentation can be found here: <https://vimeo.com/200086947>

Lawrence Harvey

Lawrence Harvey is a composer, sound designer and director of SIAL Sound Studios, based in the School of Design, RMIT University. He has led ARC Grants with local arts organisations and published widely on creative and cultural aspects of spatial sound.

Neal Haslem

Dr Neal Haslem is the Associate Dean, Communication Design RMIT. Neal's research is both informed by, and critical of, the work of Donald Schön and his positioning of 'reflective practice'. Neal's practice-led research continues to investigate the conjunction of communication design and intersubjective action through projects, writing, teaching and discourse. Ultimately he aims, through design research, education and discourse, to initiate an 'intersubjective turn' within communication design action and research.

Yusuf Hayat

Yusuf Hayat is currently a PhD candidate at the University of South Australia. His practice-based research has a focus on migrant narratives, transcultural aesthetics and intersubjectivity in art. He is committed to social justice and has worked in leadership roles for several international non-government organisations across social housing, social support and Emergency Relief. As an artist, Yusuf's work integrates photography, video, painting and architectural approaches to sculptural form. He recently undertook artist residencies at the British School at Rome and NEXUS Arts, Adelaide. He has exhibited in Australia and overseas.

Rachael Haynes

Dr Rachael Haynes is a Lecturer in Visual Arts at the Queensland University of Technology in Australia. Haynes completed her PhD, an exploration of the ethics of exhibition practice, examining encounters between artworks and audiences in terms of difference, with the support of an Australian Postgraduate Award for research in 2009. Her current research investigates feminist ethics, archives and activism through pedagogical, curatorial and collaborative strategies. Rachael was a founding member of the feminist art collective, LEVEL and was the Gallery Director of Boxcopy Contemporary Art Space from 2012–2018.

Anna Hickey-Moody

Anna Hickey-Moody is a Professor of Media and Communication, Vice Chancellor's Senior Research Fellow and Australian Research Council Future Fellow 2017–2021. Anna is internationally recognised for her expertise in theorising youth arts and has recently been developing an impact evaluation model for the program of work created through her future fellowship research.

Jennifer Higgie

Jennifer Higgie is an Australian writer, art critic and editor-at-large of friezemagazine, based in London, UK. She is currently working on a book on women's self-portraits, titled *The Mirror & the Palette*, which will be published by Weidenfeld & Nicolson in 2021, and on various film scripts. She is also the author and illustrator of the children's book *There's Not One*; the novel *Bedlam*; and the editor of *The Artist's Joke*. She is the writer and presenter of *Bow Down*, the new frieze podcast about women in art history, and the editor of the annual art-historical journal *frieze masters*. In 2008, she was a judge of the Turner Prize; in 2017, she was on the selection committee for the British Pavilion at the Venice Biennale; and she curated the Arts Council Collection (England) exhibition 'One Day Something Happens', which toured to five galleries across the UK and Ireland between 2015–17.

Geoff Hinchcliffe

Geoff Hinchcliffe is a senior lecturer and researcher at the Australian National University's School of Art & Design where he is developing the School's new Design program. Geoff's research focuses on enlivening data and digital collections through visualisation, interface and interaction design. His research results in both theoretical and applied outputs, typically in the form of web-based works which range from the practical, to the experimental, playful and occasionally provocative.

Shane Hulbert

Shane Hulbert is a Melbourne based artist, curator and academic. His work has been shown nationally and internationally, most notably at the National Gallery of Victoria and the Centre for Contemporary Photography (CCP), both in Melbourne, Australia and the Pingyao International Photography Festival in China. He is currently Associate Dean, Photography, at RMIT University in the School of Art, where he lectures in photography. He writes on contemporary art education, and his photographic practice explores the expression of a collective national Australian identity through distinct and popular iconography that connects place, history and culture.

Troy Innocent

Dr Troy Innocent is an artist, academic, designer, coder and educator. His public art practice combines street art, game development, augmented reality, and urban design. As a recent Melbourne Knowledge Fellow, Innocent developed the framework for Playable City Melbourne, a three-year project in which Melbourne is transformed into a playable city through an inventive blend of live art, game design and public art. Innocent is Senior Research Fellow at RMIT University, where he continues his research into 'urban codemaking', a design process for situating play in cities, he has developed urban games in Melbourne, Bristol, Barcelona, Istanbul, Ogaki, Sydney and Hong Kong.

Varuni Kanagasundaram

I completed my Bachelor of Arts Honours degree (1st class) in Ceramics in 2013 (RMIT University) and in 2014 I was awarded an Australia Council Art Start Grant to develop my ceramic practice that explored Cultural Hybridity. I am currently undertaking my PhD (Art) at RMIT University.

I have been a presenter at international conferences and a recipient of awards in major sculpture/fine art exhibitions, overseas Scholarships, Art Residencies in well recognised Art Centres/Institutes in USA and the American NCECA Multicultural Fellowship. These have allowed me to engage with the global arts community to explore my visual narrative and research.

Nicola Kaye

Dr Nicola Kaye lectures at the School of Arts and Humanities at Edith Cowan University. A digital-based artist, having exhibited nationally and internationally, she collaborates with artist Stephen Terry. Recently they were awarded the inaugural J.S. Battye Creative Research Fellowship at the State Library of WA, and the inaugural Parliament of WA and ECU Artist Residency. Nicola has presented at a number of national and international conferences, and has published book chapters and a book, *Physical/Virtual Sites: Using Creative Practice to Develop Alternative Communicative Spaces*. Her creative and written works explore social movements and cultural institutions/archives focusing on digital culture.

Meghan Kelly

Meghan Kelly is a Senior Lecturer in Visual Communication Design at Deakin University and currently serves as the Associate Head of School for Teaching and Learning in the School of Communication and Creative Arts. Kelly's research explores issues surrounding identity creation and representation in a cross-cultural context with a focus on Indigenous communities. Her passion for a global understanding of design extends into her teaching practice and continues to be explored in research projects and design opportunities. Kelly has recently published a book on the development of the Kelabit Community Museum in the Highlands of Boreno. Kelly is a member of the Design Institute of Australia (DIA) and the International Council of Design (ico-D).

Veronika Kelly

Prof Veronika Kelly is currently Dean: Academic in Education, Arts and Social Sciences at the University of South Australia and has led higher education design programs and held positions as Program Director in Communication Design, Research Degrees Coordinator and Associate Head of School in Art, Architecture and Design. Veronika's research interests include the cultures of design practice, discourses of design, design and rhetoric, critical design, ethics and/in/of design practice. Veronika's work is published internationally, and she has been recognised with a national OLT Citation for Outstanding Contribution to Student Learning and UniSA Citation, and International Society of Typographic Designers Tutor Awards.

Russell Kennedy

Russell Kennedy is a Senior Lecturer and Course Director of Visual Communication Design at Deakin University. Kennedy's research is in the area of cultural representation focusing on the relationship of Indigenous visual culture to national Identity. Kennedy is a Fellow of both the Royal Society for the encouragement of Arts, Manufacture and Commerce (RSA) and the Design Institute of Australia (DIA). He was President of the International Council of Communication Design IcoGrada (2009–2011) and a board member (2003–2013). Kennedy was a Regional Ambassador to INDEX: 'Design to Improve life', the Danish Government's International Award program (2007-2013).

Rohit Ashok Khot

Dr. Rohit Ashok Khot is the Deputy Director of the Exertion Games Lab; ARC DECRA fellow and Vice-Chancellor's Postdoctoral Fellow at RMIT University, Australia. Rohit's research embodies interdisciplinary strength and explores the amalgamation of design and technology in a creative way. He designs, develops and studies technologies that aim to integrate into everyday practice to offer a pleasurable and fulfilling experience.

Rohit is passionate about playful Human-Food Interaction (HFI) and has an ambitious goal to alter the common perception that food cannot be healthy and pleasurable at the same time. Dr. Khot is involved in the organization and management of the Special Interest Group meetings, workshops and symposiums at leading international conferences specifically around food and play, besides serving on program committees for leading international HCI conferences, including DIS and TEI. His track record includes 45 scholarly publications in last 7 years, the majority of which appear in highly competitive HCI conferences and journals and include one best paper and one honorable mention (top 5%) award. His research has also appeared in 30+ press articles including a cover story on Mashable Australia, IEEE Spectrum and TV coverage on Channel 9 News and ABC News 24. He has won prestigious awards including IBM PhD fellowship (2014–2015), ARC DECRA fellowship (2019–2022), 2017 RMIT HDR Prize for Research Excellence (2017), RMIT Vice-chancellor's Postdoctoral Research Fellowship (2017–2019) and SIGCHI Development Fund Grant (2017, 2018).

Bronek Koska

RMIT lecturer Bronek Koska's work encompasses both commercial photographic practices such as architectural photography and photo media artistic outcomes that explore that creative affordances of the medium. Koska's elaborate staged tableau photographs demonstrate his expertise in cinematic lighting and the expressive power of production values.

Gillian Lever

Gillian Lever is a sound artist and composer working across multichannel sound performance, diffusion and sound installation. She is currently undertaking a Master of Design at RMIT's School of Design, and her practice-led research explores the intertwined nature of the relationship between spatial sound, the space it inhabits, and the embodied listener.

Keely Macarow

Associate Professor Keely Macarow is Coordinator of Creative Care, School of Art, RMIT University. Keely collaborates with artists, designers, social scientists, activists, medical, aged care and engineering researchers to explore how creative arts and design interventions can be applied to healthcare, political and housing settings and for public exhibition and performance. Keely has worked with medical and healthcare partners including St Vincent's Hospital Melbourne (Designing Sound for Health and Wellbeing, ARC Linkage, 2008–2011 + Smart Heart Necklace: Revolutionising Ambulatory Cardiac Monitors, Gandel Philanthropy, 2014–2015) and Co-design for better experiences in end-of-life settings. A transdisciplinary project (Karolinska Institutet & Stockholm Elder Care Bureau, Swedish Research Council Formas, 2017–2019).

Lorraine Marshalsey

Lorraine Marshalsey is the Honours Program Director at Queensland College of Art (QCA), Griffith University in Australia and a Senior Fellow of the Higher Education Academy (SFHEA). Lorraine is produces international research on the studio as a site for learning; as a learning space (physical and online), on sensory affect in educational environments, on ceramics as a craft-based studio practice, and the values of studio learning within design education. Lorraine regularly deliver papers on these topics including at the Tate Liverpool in the UK and at the Australian Ceramics Triennale in 2019. Lorraine also leads the Learning Spaces Research Working Group (LSRWG) at QCA.

Nancy Mauro-Flude

Dr Nancy Mauro-Flude is an artist and researcher interested in visceral systems and non-deterministic Human Computer Interaction. She is currently researching the history of the automaton in theatre, its relationship to the computer and the philosophical and planetary consequences of self determined machines. Mauro-Flude's practice based research plays a role in making visible a more diverse representation of subjectivities in 21C artform production, challenges the value systems of internet culture. She is an academic staff member in the School of Design at RMIT.

Louise R Mayhew

Dr Louise R Mayhew is an Australian feminist art historian and Foundation Art Theory Convenor at Queensland College of Art. Her research is attuned to underwritten histories. This interest stems from her doctoral investigation of women-only art collectives in Australia, c. 1970–2010, and expands to include Australian, feminist and participatory art histories. More broadly, she's interested in ethics, activism and methods of representation. For the past three years, Mayhew has coordinated a Brisbane contribution to International Women's Day's global Art + Feminism Wiki Edit-A-Thon. In 2019, Mayhew is marrying her research, pedagogical and activist interests via an affirmative action Wikipedia-based assessment.

Georgia McCorkill

Georgia McCorkill has professional experience as a designer within diverse sectors of the fashion industry from bridal couture to corporate uniforms. Through creative practice research she explores sustainable design strategies applicable to bespoke contexts, focusing on upcycling and sharing. She has exhibited in various fashion festivals and galleries as well as designed for red carpet scenarios. She teaches design studios that explore ethical, sustainable, local or political issues through practical and creative design development and making.

Clare McCracken

Clare McCracken is a Melbourne-based, socially engaged artist and PhD candidate at RMIT University, researching methodologies of participatory art in the age of hyper mobility. She is the recipient of the prestigious Vice-Chancellor's PhD Scholarship. Clare's practice includes large-scale immersive installations, fine art objects and contemporary performance works. She often works site-specifically, across disciplines and collaboratively with other artists and community to create works that interrogate contemporary social, political and environmental issues from an Australian perspective. Her practice is characterised by performance, participation, story telling, humour and fiction.

Kyla McFarlane

Dr Kyla McFarlane is the Academic Program Coordinator at the Ian Potter Museum, Parkville. McFarlane's curatorial and writing practice has a strong focus on the body, gender, performance and marginalised histories. She has curated exhibitions focusing on feminist practice, emotional affect, performance, vernacular and lens-based practice. Without Words at CCP, Melbourne (2011) brought together photographic and video works from both art and documentary realms that engage with emotional affect, sincerity, passion and empathy. This project included Cate Consandine's Colony (2010), a sculptural and video-based work engaging 'the body on edge' in a landscape. A Different Temporality at MUMA, Melbourne (2011) investigated the recent history of Australian feminist practice (1975-85) through radical approaches to temporality and sexual difference. For the Asia Pacific Triennial 8 at QAGOMA (2016), McFarlane worked with Club Ate, Gabriella and Silvana Mangano and Super Critical Mass to deliver three major performance commissions.

Helen McLean

Helen McLean is Senior Advisor Learning & Teaching, RMIT University. She has 18 years of academic development experience involving the support and leadership of academics across a range of disciplines in design and social sciences. She was a member of the Evaluation team for the Australian Government 2014 Office of Learning and Teaching Strategic Commissioned Projects. Helen has had leadership roles as an Acting Deputy Dean (Learning & Teaching) in the School of Education (2013) and the School of Global, Urban and Social Studies (GUSS) (2017).

Ross McLeod

Dr Ross McLeod is Program Director of the Master of Design Innovation and Technology in the School of Design at RMIT University. His research speculates on the interdisciplinary nature of design practice and actively integrates industry based collaborations and public art commissions with teaching and learning outcomes. His published books include *Interior Cities* (a scholarly analysis of the concerns and context of Interior Design practice), *Intersection* (an insight into the multivalent nature of spatial art) and *The Sensuous Intellect* (a compendium of design approaches that interweave materials, media and phenomena in ways that engage our senses both imaginatively and viscerally).

Megan McPherson

Dr Megan McPherson is a practicing artist and has taught and researched in the university art school since 1996. Megan's overarching research emphasis is the engagement in artistic, social and cultural production practices. She explores this focus through investigating how creative and cultural education is provided in universities and formal and informal education settings using ethnographic, sociological, and creative practice methodologies to explore identity, subjectivities, affect and agency. Megan is a research fellow in the Research Unit for Indigenous Creative Arts and Cultures, VCA, The University of Melbourne.

Grace McQuilten

Dr Grace McQuilten is a Senior Lecturer in Art History & Theory and Leader of the Contemporary Art and Social Transformation Research Group. Grace is a published art historian, curator and artist with expertise in contemporary art and design, public art, social practice, social enterprise and community development. Grace's new book, *Art as Enterprise: Social and Economic Engagement in Contemporary Art* is published by IB Tauris (UK) and is co-authored with Dr Anthony White. It considers new economic models for the arts in the context of social practice, creative industries and transformations in the public realm. Grace is a Chief Investigator on the ARC Discovery Project 'The underworld: outsider artists and the reformulation of Australian art,' (2018–2020) and the ARC Discovery Project 'Art-based Social Enterprises and Marginalised Young Peoples Transitions,' (2017–2019).

Tristan Meecham

Tristan is an artist who facilitates creative frameworks that enable social transformation; connecting community, audience and artists together in events that transcend the everyday. He is the Director of All The Queens Men.

All The Queens Men create spectacular theatrical and participatory arts experiences. Established with Bec Reid, All The Queens Men champion social equality, celebrating diverse community through creative actions and socially engaged frameworks.

Laura Mitchell

Laura Mitchell is a visual arts PhD candidate with Dr. Lyndall Adams and Dr. Paul Uhlmann at Edith Cowan University, WA supported by an ECU-HDR Scholarship. Her practice-led research project involves expanded painting using mashup as a method, visual source material she defines as retrosapes, and philosopher and sociologist Zygmunt Bauman's discourse on 'liquid life', post-internet consumerism, and 'retrotopia'. Mitchell dual USA-AUS citizen, holds an MFA from Virginia Commonwealth University in the USA. She has exhibited internationally, conducted grant funded residencies and community arts initiatives, public art commissions, and taught extensively. She is a member of A.I.R. Gallery, NYC.

Leanne Morrison

Dr Leanne Morrison's research focuses on the role of accounting in society, particularly the interactions between organisations and the natural world as communicated through corporate environmental reporting. To examine this relationship, she weaves aspects of storytelling, Art and philosophy into her methodologies. Dr Morrison has recently published a book about the ways in which western culture has identified with nature over time, from the pre-Socratic period to today. In this book she used these various approaches in her analysis of corporate communication about the natural world. She is also working on projects which examine corporate impact through the lens of feminist philosophy; how cultural values impact on the way corporations report; how organisations and stakeholders can communicate through storytelling, and; environmental philosophies. Her industry experience includes her role as a tax consultant, and various board positions in the environmental not-for-profit sector.

Kevin Murray

Dr Kevin Murray is an independent writer and curator and Adjunct Professor at RMIT University. Major current roles are managing editor for Garland Magazine and the Online Encyclopedia of Crafts in the Asia Pacific Region. In 2000-2007 he was Director of Craft Victoria where he developed the Scarf Festival and the South Project, a four-year program of exchange involving Melbourne, Wellington, Santiago and Johannesburg. His books include Judgement of Paris: Recent French Thought in an Australian Context (Allen & Unwin, 1991), Craft Unbound: Make the Common Precious (Thames & Hudson, 2005) and with Damian Skinner, Place and Adornment: A History of Contemporary Jewellery in Australia and New Zealand (Bateman, 2014). He is currently a Senior Vice-President of the World Craft Council Asia Pacific Region, coordinator of Southern Perspectives and Sangam: A Platform for Craft-Design Partnerships.

Tiriki Onus

Tiriki Onus is a Yorta Yorta man and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. He is a successful visual artist, curator, performance artist and opera singer. His first operatic role was in the premiere of Deborah Cheetham's Pecan Summer in October 2010, which he reprised in 2011, and 2012 for the Melbourne and Perth runs. He received the Dame Nellie Melba Opera Trust's Harold Blair Opera Scholarship in 2012 and 2013. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne.

Nikos Pantazopoulos

Nikos Pantazopoulos situates his work in post-minimalism and conceptual photography. The work is in reaction to sculpture and painting, mediated with bodily, material and spatial inquiries. His current focus is on auto ethnography, homosexual narratives; ornamentation and affects on architecture and develops traditional fabrication methods. Pantazopoulos is interested in the transdisciplinarity of mediums interrogating through a psychosexual, political and an art historical lens.

Frank Panucci

Frank Panucci was appointed Executive Director of Grants and Engagement in June 2013. Previously Director Community Partnerships Section of Australia Council, Chief Executive Officer of Community Cultural Development NSW and General Manager of Carnivale Festival. Frank has extensive experience in community arts and human rights.

Tom Penney

Dr Tom Penney is a Lecturer in the Digital Media program at RMIT. Tom is an artist and researcher in the fields of post-digital aesthetics, play studies, queer media cultures, digital culture, internet criticism and identity politics. His practice involves interactive 3D environments and imaging, games technology and critical digital design.

His work challenges notions of masculinity, performativity and affection in digital spaces, especially in online dating apps and social media platforms. Tom is interested in challenging how we compound and intensify identities in such spaces and responds to this through writing, speculative design and critical representation in interactive art.

Josh Peters

Josh Peters is a recent graduate from the Sound Arts course, School of Art RMIT University.

Lisa Radford

Lisa Radford is an artist who lectures in Painting at the VCA, University of Melbourne.

Angelina Russo

Angelina Russo, PhD is a senior academic who recently established a commercial research stewardship service (Making Makers) for DECRAAs and other early career researchers. She is a Visiting Professor in the Exertion Games Lab at RMIT University where she exercises her academic citizenship to assist young designers and researchers.

She has an MBA in Higher Education Management from University College London (2014), a PhD in Architecture and Design (2004) and a Bachelor of Design, Human Environment Design (1988). She has received awards including: Queensland Premiers' Smithsonian Fellowship (New York); Australian Post-Graduate Industry Award. Prior to Making Makers, she held leadership roles in academia including: Associate Dean Research, University of Canberra; Director of Higher Degrees Research, RMIT University; Chief Investigator, ARC Centre of Excellence for Creative Industries and Innovation and Head of Communication Design, QUT. She is recognised for her extensive social enterprise experience as a co-founder of the 4000 member global network, Museum3 which ran for 8 years providing an invaluable resource to the cultural sector.

Chris Ryan

Chris Ryan is a member of the Editorial Board of the Journal of Industrial Ecology (Yale University), visiting professor at TUDelft and a member of the Visiting Academy of the IIIIE at Lund University. Ryan has been a consultant to the UN Environment Program (UNEP), coordinating and writing its Global Progress Report on Sustainable Consumption for the Johannesburg UN world summit in 2002. With colleagues from the Netherlands (TUDelft) he worked on the UNEP Eco-Design industry program, acting as joint editor of D4S (Design for Sustainability published by UNEP in Paris in 2006. He has been Professor and Director of VEIL as a design-action-research unit within the Faculty of Architecture, Building and Planning.

Harrison See

Harrison See is a contemporary artist interested in symbolism and narrative that transcends cultural difference. His practice-led research explores dialogic collaborative painting across cultures. See is currently a PhD candidate in the School of Arts and Humanities, Edith Cowan University (ECU), and assistant artist and research assistant on the Joondalup Wanneroo Interchange public arts project—a collaborative research project between ECU, Main Roads WA and CPB Contractors. See is a New Colombo Plan Alumni and the recipient of a Research Training Program Scholarship.

Nicholas Selenitsch

Nicholas Selenitsch is an artist who lectures in Painting at the VCA, University of Melbourne.

Mark Shorter

Dr Mark Shorter is an artist and the current Head of Sculpture at the VCA School of Art, UOM. Shorter's art reflects a long-standing interest in exploring virtual frontiers and their relationship to colonisation, power and desire. Works such as Mapping La Mancha (2015) produced an alternative framework to consider the meeting point between the north and the south by attempting to tunnel from Christchurch, New Zealand to the mythical Europe of Don Quixote's Spain. This sisyphian task treated the space between these disparate locations like a kind of inverted sculpture, to be relentlessly carved into in a kind of absurd diplomacy. In his forthcoming show at Carriageworks, Sydney as part of The National he is challenging the colonial landscapes of Vienna-born painter Eugene Von Guerard so they are not viewed as sublime visions of the antipodes but rather as shadowy, gothic geographies with edges that blend into the shadows of a lonely darkness.

E. Scarlett. Snowden

E. Scarlett. Snowden is a human. Presenting at RMIT University in 2019 as a student has allowed Scarlett access to problematic dominant social systems (institutions) they can cheekily explore ways to subvert. Research cum coping mechanism. Scarlett speaks across their mixed racial, gender and class background. Accordingly, when asked what kind of Artist they are, the answer is often *woman shrugging: medium skin tone*. Their practice is currently framed as a structural critique through the lived experience and lens of intersectionality, which conveniently overlaps with various practical and theoretical transdisciplinary explorations. Increasing inclusive and diverse societal space via various interdependent boundary blurring art-interventions is the 'aim of this game'. In this way they seek to stretch across social knowledge systems, to encourage serious and playful malleable working spaces where things like co operative design and collective imagining can occur. Which is great, because the ACUADS session they've been invited to explore is titled 'co operative design and collective imagining.

Pippa Soccio

Dr Pippa Soccio is a Lecturer in Teaching and Learning with the ABP Built Environments Learning + Teaching (BEL+T) group. She works with staff to improve teaching quality and student engagement using research into best practice contemporary built environment pedagogy. She is an ABP Alumna, having completed two undergraduate degrees and a PhD in architecture. Pippa is passionate about effective teaching and learning. For her PhD she developed a post occupancy evaluation tool for measuring indoor environment quality in schools. This research is significant as learning spaces with poor acoustics, air quality, thermal comfort and lighting can impact on effective teaching and learning as students can't hear, think or concentrate in class, or are absent due to illness that is caused/exacerbated by unhealthy spaces.

Shanti Sumartojo

Dr Shanti Sumartojo is a human geographer and interdisciplinary design researcher at Monash University and an Adjunct at RMIT University. Her research explores how people experience their spatial surroundings, including both material and immaterial aspects, with a particular focus on the built environment. Her recent books include *Uncertainty and Possibility: New Approaches to Future-Making in Design Anthropology* (with Yoko Akama and Sarah Pink) and *Atmospheres and the Experiential World: Theory and Methods* (with Sarah Pink).

Jo Li Tay

Jo Li is an associate lecturer in Graphic Design at Curtin University. Her teaching is primarily centred around design thinking, research methods in design, and design theory. She has research interests in Aesthetics, Interactivity, Experience Design, Learning, and Design Thinking. Her PhD is titled "A Model for Mapping Interactivity in Learning Experiences".

Myra Thiessen

Dr Myra Thiessen is Senior Lecturer in Communication Design and Program Director for the Bachelor of Art and Design (Honours) program at the University of South Australia. Her research interests are grounded in cultures of reading and learning, which includes two key areas. First, the investigation of typography for reading and how the brain processes typographic information for learning, and second, the development of a framework for understanding and teaching communication design as critical rhetorical practice.

Kate Tregloan

Assoc Prof Kate Tregloan focuses on the contributions of creative disciplines, and creative education, to interdisciplinary impact and community need. She has developed architecture and interdisciplinary projects in NSW, Tasmania and Victoria, and has led cross-faculty education programs and cross-institutional funded research, at Monash University and the University of Melbourne. She is most interested in the values and judgments that influence creative work, and the design of creative tools that offer new ways to consider and support creative praxis and production. She leads the ABP Built Environments Learning + Teaching (BEL+T) group.

Michael Trudgeon

Dr Michael Trudgeon is a professor of design in the School of Design at RMIT University. He is the Deputy Director, of the Victorian Eco Innovation Lab [VEIL], founded at the Faculty of Architecture Building and Planning at the University of Melbourne. He is responsible for delivering the Master of Design Innovation and Technology final design studio program and the international VEIL Eco-acupuncture design studio teaching program into the Masters of Architecture program at UoM. He has taught masters and undergraduate students in architecture, interior design, industrial design and graphic design since 1983 at RMIT, the University of Melbourne, Swinburne and Monash University.

Raji Uppal

Raji is a cultural planning and evaluation specialist who works with local government and cultural organisations to plan and understand the outcomes of their activities. She has recently completed a research project focusing on local government planning practices, the results of which were presented at the 10th ICCPR conference. Earlier this year she published a book chapter exploring governance of cultural organisations in Australia and the potential impacts of CDN's outcomes schema on governance practices.

Soumitri Varadarajan

Soumitri Varadarajan, is an Associate Professor in Industrial Design, RMIT University, Australia. He has trained as a Mechanical Engineer & Industrial Designer with a PhD in Social Science. He has worked at Hitachi in Japan and directed studios and taught in Israel, India, Netherlands, Turkey, Portugal and France. He has held visiting academic positions at Universities in New Zealand, China and India. Over the past decade he has supervised PhD candidates in the areas of Industrial Design, Fashion Design, Art, Interaction Design and Communication Design. In 2018 he is teaching 1st year courses: User Centered Design Studio, Design for Sustainability Studio and Industrial Design Engineering.

Peter West

Peter West is a non-Indigenous lecturer in RMIT's Communication Design program and co-lead of RMIT's Indigenous engagement initiative; Bundyi Girri. West's doctoral thesis proposes design practice models that are situated in response to Indigenous sovereignty. West sees the Welcome from Kulin as an offer and obligation to respond to the conditions of being in a sovereign relationship. This is an ongoing practice and challenge to Western design epistemologies and the racialised logics of whiteness.

West has been part of a 2013–16 ARC linkage focused on Indigenous Nation Building and is winner of the 2018 Good Design Award for Social Impact.

Kit Wise

Kit is Dean of the school of Art, RMIT University. He has held senior educational leadership roles since 2008, including Associate Dean Education in the Faculty of Art Design & Architecture at Monash University, and Director, School of Creative Arts, University of Tasmania. He has engaged in an advisory capacity with creative arts schools on course design and interdisciplinarity, including LaSalle, Singapore, Massey, New Zealand and Banff, Canada. He is Deputy Chair of the Executive Council of ACUADS and an Executive Board Member for the Deans and Directors of Creative Arts.

PARTNERS



For further information: art.rmit.edu.au/acuads

Design by Gracia Haby & Louise Jennison

