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Ethics and Care in Organising: Reflections on Developing a Panel Discussion on Art and Academic Censorship

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Abstract

In this paper, leaders of Contemporary Art and Social Transformation (CAST) research group in collaboration with the Inclusion, Diversity, Equity and Access (IDEA) collective, both based at RMIT University School of Art, discuss the process of programming an event and panel discussion addressing recent instances of art and academic censorship. Organising the event was ethically and logistically complex, revealing tensions which the organising team had to work through carefully and slowly. As organisers, we found ourselves reflecting on how best to be effective and responsible in a deeply politicised context that was putting people who spoke out in support of Palestine at risk. We had to ask ourselves questions such as: *How can we hold space for diverse voices without reproducing extractive processes that shirk responsibility and accountability to challenge institutional silence on to BIPOC? How might we find the 'right' balance of speakers whilst caring for BIPOC speakers who are often overworked, burnt out and disproportionately bearing the risks of speaking up about Palestine and censorship?* The hidden administrative labour of organising socially and politically urgent events is rarely visible to those who attend, yet it is in this behind-the-scenes labour that ethics can be actively enacted. We would like to share insights gained from this event and the challenges and tensions we experienced organising the panel.

Keywords: Censorship, Panel Discussions, Academic Organising, Accountability

Introduction

On 25 September 2025, the Contemporary Art and Social Transformation (CAST) research group and Inclusion, Diversity, Equity and Access (IDEA) group, both based within RMIT University's School of Art, together with industry partners Next Wave, Composite and

Palestinian Film Festival, held a screening of Madhi Fleifel's short film *I Signed the Petition* (2018) and convened a panel discussion addressing how in recent times artistic and academic censorship has been resisted. The event featured people who had practical experience, including Greens State Member for Richmond and former artist Gabrielle de Vietri, and artists Dr James Nguyễn, Liang Luscombe and Dr Leslie Eastman. Also programmed for the event was catering by local Palestinian business Falistini Food Truck. This event was an accumulation of months of conversations and advocacy within the context of the escalating genocide in Palestine, and intensifying efforts to censor and silence creatives, cultural workers and academics who had expressed Palestine-related solidarity. As an organising team, we identified an urgent need not only to protect academic and artistic freedom, but also to collectively respond and resist a culture of silence and censorship that was intensifying amongst academic and cultural institutions.

While the organisation of this screening and panel discussion was not without its challenges, it is through these tensions and navigation of ethical complexities that valuable insights have emerged. This paper synthesises what was months of conversations, labour and collaborative work, grappling with the questions: *How can we hold space for diverse voices without reproducing extractive processes that shirk responsibility and accountability to challenge institutional silence on to BIPOC? How might we find the 'right' balance of speakers whilst caring for BIPOC speakers who are often overworked, burnt out and disproportionately bearing the risks of speaking up about Palestine and censorship?*

The reflections and thinking behind this paper are informed by our situated positionalities. Whilst we hold formal roles within the university through CAST and IDEA, individually, each of us have a direct commitment to activism, ranging from long-term engagement in anti-racist and climate-related organising to more recent involvement in Palestine solidarity. It is through these situated perspectives that we reflect on the complexities of organising this event, and the opportunities and limitations of working from within the university.

Isabella Capezio is a white settler, queer artist and researcher teaching into the photography department within RMIT University School of Art. Isabella has experience as Belonging Lead for the School of Art and currently co-leads the IDEA Collective. Both roles and all teaching engagements are approached with activist ethos prioritising small actions developed from the ground up.
Laresa Kosloff is a white settler of Russian, Scottish and Irish descent; a practising artist and a senior lecturer at RMIT University School of Art. She co-leads IDEA Collective, a group of students and staff who work together to improve inclusivity, diversity, equity and access issues within the school. Outside of academia, Laresa is involved in grassroots activism, including direct action for climate, mutual aid initiatives and social justice advocacy.
Amy Spiers is a queer, white settler artist and senior researcher of Scottish, English and European Jewish decent based at RMIT University School of Art. She is a current recipient of an Australian Research Council Discovery Early Career Researcher Award (DECRA), undertaking a three-year research project exploring settler artists' roles and responsibilities

in the collective work of truth-listening and upholding First Peoples' sovereignty. She is leader of CAST research group.
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Context

Our film screening and panel was initiated in response to an informal lunch time gathering of School of Art academics and HDR students held on RMIT University city campus on 7 March 2025, where the school community came together to share concerns and discuss alarming examples of censorship and silencing within academia and the arts sector. Most notably, Australia's federal arts body, Creative Australia, had capitulated to conservative political and media pressure and rescinded their invitation to Lebanese-Australian artist Khaled Sabsabi and curator Michael Dagostino to represent Australia at the 61st Venice Biennale in 2026. The School of Art community was reeling from this decision, and expressed a strong need to respond, with over 30 people attending the hastily organised gathering.

Sabsabi and Dagostino had been selected through a competitive tender assessed by an independent panel of five national and international visual arts experts. Six days after publicly celebrating the decision, the board of Creative Australia rescinded the offer, claiming that the outcome posed "an unacceptable risk to public support for Australia's artistic community" that could "undermine our goal of bringing Australian's together through art and creativity" (Creative Australia cited in Jonze, 2025). This decision appeared to be influenced by concerns raised during Parliamentary Question Time by the conservative Liberal Senator Claire Chandler, who willfully misinterpreted Sabsabi's artworks and incorrectly read them as affirming terrorism and antisemitism.

The board's cancellation of Sabsabi's work at Venice was a shocking and unprecedented act of censorship that contradicted the organisation's stated position on freedom of expression, principle of arm's length funding and statuary function. The decision was swiftly condemned by numerous leaders in the arts community, including by the Executive Director of the National Association for the Visual Arts (NAVA) who described the decision as "a devastating and terrifying moment for artistic freedom in Australia" (Benton cited in Kelsey-Sugg and Puvanenthiran, 2025). More than 4,000 people signed an open letter calling for Sabsabi and Dagostino to be reinstated, including 14 of Australia's former Venice Biennale curators. Meanwhile the artists and curators shortlisted to represent Australia in the 2026 Venice Biennale released a statement in solidarity with Sabsabi, making it clear that they would not agree to replace him. This collective pressure ultimately saw Sabsabi and Dagostino reappointed to represent Venice in July 2025.

Creative Australia's decision to withdraw support for Sabsabi came after months of politically charged interference of arts and academic freedom in relation to Palestine. This included the National Gallery of Australia (NGA) covering up a Palestinian flag in a major tapestry installation; unprecedented legislative restrictions and executive bans placed on pro-Palestinian rallies in Australia; government scrutiny of grants, unfair termination and contract cancellations for public figures who had expressed Palestine-related solidarity.

On 24 February 2025, Universities Australia[1] had unanimously endorsed a standardised definition of antisemitism in response to a parliamentary inquiry into antisemitism on university campuses.[2] The proposed definition conflated legitimate criticism of the state of Israel and the political ideology of Zionism with antisemitism, posing a significant threat to rights protected under Articles 19 and 20 of the International Covenant on Civil and Political Rights. Consequently, there were concerns RMIT University would adopt and implement the definition, without any consultation about how this might impact academic freedom and integrity or the anti-racist policies already in place for personal and cultural safety.

Within this climate, we recognised the urgent need for acts of disobedience and resistance: practices that refuse institutional pressures toward self-censorship and silence and instead leverage our positions within the university to create spaces for critical and open dialogue, and informed pedagogy that defends academic and creative freedoms. We decided to utilise the institutional resources and communities available to us to create a public discussion about recent creative and academic censorship.

Challenges Resolution to Challenges

In response to our School of Art community's concerns, we sought to create a responsive public forum to facilitate an urgently needed public discussion about resisting censorship within the arts, academia and higher education sectors. From the outset, we understood this as part of a commitment to an ongoing conversation, and ongoing programming, rather than a one-off event. Earlier in 2025, CAST had supported two screenings of the film *Motherhood in the Colony* (2025) at Next Wave and at RMIT University, a powerful collaborative project initiated by Worimi filmmaker, Genevieve Grieves, and Palestinian artist, Aseel Tayah. The film featured Palestinian and First Peoples mothers in conversation about their shared experiences of settler colonial oppression, and at each screening we supported the filmmakers to introduce their film.

With the aim of developing a panel on resisting censorship, as a matter of priority, we approached a number of First Peoples, Palestinian and Arab creatives and researchers from our community and networks who were actively engaged in resistance to invite them to

[1] Universities Australia (UA) represents the peak body for 39 public universities, including RMIT University.
[2] The new definition was swiftly and widely condemned by the Jewish Council of Australia, Amnesty International, the NSW Council of Civil Liberties, the Australian Palestine Advocacy Network (APAN) and the National Tertiary Education Union (NTEU).

present. Across all of CAST programming we regularly prioritise (and pay) independent artists and artworkers from minoritised and underrepresented BIPOC backgrounds, especially when the subjects directly concern them. It was, of course, not difficult to think of potential speakers for the panel. Despite a repressive atmosphere, many individuals and groups have defied institutional silence to speak up about Palestine, and none more powerfully than Palestinian, First Nations and Arab people, who have been subject to long and violent struggles against Western colonisation and white supremacy. While all the people we approached expressed support and interest in the event, many declined the speaking offer, citing unavailability, excessive workloads, burn out, and reluctance due to safety concerns and mistrust of institutions. We postponed the event twice to try to accommodate some of our preferred speakers, but to no avail.

This, we admit, created a dilemma. Was it prudent to host an event about censorship and silencing without First Nations, Palestinian or Arab representation? If we abandoned our plans for a panel, were we simply leaving the hard work of organising and resisting silence and censorship to others more precariously employed and vulnerable in this climate of censure? As artists, artworkers and art researchers aiming to work in solidarity with the Palestinian struggle, we wondered how we could shoulder the burden of the labour of organising and speaking up in a safe and respectful way. We are all individually involved in social justice activism and truth-telling around Palestine within and outside of our roles at work, so our connection to this topic was not remote. However, none of us have directly experienced the settler colonial violence, racism and attempts at erasure at the heart of recent censorship, and we understood that people with direct experiences are crucial to include in any discussion about the harms of recent political repression and institutional silence.

Artist Bhenji Ra has recently noted in a statement, however, that while our institutions benefit enormously from the cultural capital of First Nations, Palestinian and other culturally diverse artists and academics' perspectives and political resistance, in the last two years they have failed to provide them substantive protection and support.[3] Artists, academics, writers and musicians have experienced outrageous cancellations, loss of income, terminated employment, litigation, threats of violence, doxing and more for condemning genocide while many of our cultural and academic institutions stay cowardly silent.

In this context, it was not surprising then that some of the individuals we initially approached were reluctant to participate, despite the fact that we knew most of them personally and had worked with them before. The institutional framing of the talk (particularly RMIT University) was a possible deterrent, or perhaps not a priority, given how unresponsive and unsafe many academic and cultural institutions had been (and continue to

[3] Ra, B. (@newgenderwhodis). (2026, 16 June). *Now that the* @biennalesydney *is over, in more ways than one.. let me answer some of your questions.* [Post]. Instagram. https://www.instagram.com/p/DZoF9BgmFqu/?utm_source=ig_web_copy_link&igsh=NTc4MTIwNjQ2YQ==

be) in relation to Palestine. We have our own mistrust of the institutions despite working within them.

The challenge for us, was to create a timely event that was safe for participants, that contributed to collective efforts to resist silence, was uncompromising in its truth-telling, and had a nuanced understanding of the power dynamics and racism at play. As RMIT employees and practicing artists, we saw this as an opportunity to demonstrate leadership and accountability by using our privileged access to resources and public forums to mobilise constructive conversations about how our artistic and academic freedoms were under threat and to consider the options available where we could build effective communities that could collectively resist.

Philosopher Olúfẹ́mi Táíwò has noted, the impulse to defer to representatives from culturally diverse, marginalised groups can often operate as a way to insulate those with privilege from criticism and abdicate responsibility for doing the collective, coalition building work across difference that is all of ours to shoulder. “Deference”, Táíwò observes, “places the accountability that is all of ours to bear onto select people” (2020). With this in mind, we concluded that by proceeding with an event featuring speakers who had demonstrated a deep commitment to acting in solidarity with Palestine, we could build trust, community and accountability in ways that would enable us to host further events with artists and academics of First Nations, Arab and Palestinian descent in the future – we were in fact encouraged to do this by the originally selected speakers. In the meantime, we could build capacity amongst our direct community of artists and academics to collectively resist by hearing from others from our community who had successfully done so.

Consequently, we proceeded with a panel of speakers comprised of Greens State Member for Richmond and former artist Gabrielle de Vietri, as well as artists and researchers Dr James Nguyễn, Liang Luscombe and Dr Leslie Eastman, a lineup of people who had actively modelled solidarity and resisted censorship and silencing in their workplaces across contemporary art, political and academic contexts. We extend our deepest gratitude to these speakers for their generosity and willingness to contribute their knowledge and expertise in this first panel discussion.

Figure 1: Panel Discussion Proceedings, Image by: Isabella Capezio, 2025.

Resolution to Challenges and event structure

In response to the challenges of organising the panel, we came up with the idea of a strength based 'skillshare' format, where individuals who had experiences of working in solidarity and resisting censorship and could share their story and approach. Press articles and social media had largely focused on the drama of artistic censorship, rather than how it had been actively and successfully challenged through organised resistance. Likewise, the repressive methods of censorship meant that some of these stories had not been publicly shared. This was particularly true of Dr Leslie Eastman, who experienced a stressful human rights complaint and death threats for making artwork about Palestine. We encouraged panelists to speak from lived experience as it was important to us that their stories were demystified and made visible.

The event began with Thao Nguyễn welcoming everyone into the space and offering an Acknowledgement of Country. Nguyễn spoke for five minutes about how censorship and silencing had operated across the creative and cultural sectors, citing prominent examples. She described the backstory of organising the panel, including how First Nations and Arab artists and arts workers we originally approached had no capacity or opted not to speak this time, while expressing interest in a future event. We felt it was important to be transparent about this, as it reflected the reality of the situation as well as our panel structure.

Isabella Capezio then introduced a short film titled *I signed the Petition* (2018) by the Palestinian-Danish film director Mahdi Fleifel. This film uses a recorded phone-call between the film director and a trusted friend to explore the filmmaker's concerns after he signed a petition calling for a cultural boycott of Israel. Director Mahdi Fleifel playfully asks what are the costs of speaking out against injustice from small individual decisions like signing a petition, to larger ones like making a film about it.

As we did not have any Palestinian voices in the panel for reasons we discussed, we thought that opening with a short film could assist in framing the issues historically, personally, and creatively. We aimed to be clear from the outset that we were speaking of, and to, the genocide in Palestine and the censorship that was tightening in our institutions. The screening allowed a Palestinian perspective to set a historic yet subjective scene, reminding us there is no one unified Palestinian experience. Screening provocative, at times humorous, personal work also set the stage for hearing personal stories from the panelists. It helped the audience see how the topic of censorship is an ongoing part of the Palestinian identity and struggle.

Laresa Kosloff introduced each speaker before they presented a ten-minute overview with slideshow images. These visuals were highly engaging, revealing the tactical use of wordplay, humour, mobilising events, creativity and aesthetics in their activist approach.

Dr James Nguyễn's presentation began with a story about the backlash that Australian-Vietnamese artist Mai Nguyễn-Long faced in 2006 when the local Vietnamese diaspora strongly objected to her exhibition at Casula Powerhouse Arts Centre in Sydney. The community took matters into their own hands, protesting inside the gallery and attempting to physically alter the work. Mai responded by covering her painted sculptures in shrouds. This experience informed her future works, including a sculpture series titled *The Vomit Girl Project* (2024).

Nguyễn explained that navigating censorship is not new for his community, and that Vietnamese artists are practiced in addressing it. He went on to describe his own complex experiences of artistic self-censorship, including being told by an institution that their work culture was being negatively disrupted when he and his collaborator decided to shut down an artwork in respect for Palestinian people. Nguyễn discussed a series of text-based works and political anagrams published on social media that ridicule institutional responses to censorship. He described humour and word play as a liberating agent within his work, which allows him to explore these power dynamics at a physically safe distance. Social media is a space where James can operate on his own terms, although he has also experienced a predictable amount of online trolling and doxing through this medium.

Liang Luscombe was the next person to present. She spoke about an advocacy group that formed at Monash University made up of students and staff protesting the "indefinite postponement" of an exhibition at Monash University Museum of Art (MUMA) titled *Stolen Press: Flat Earth*. This decision had been made by Monash University leadership in response to intense media and political pressure regarding Khaled Sabsabi's inclusion in the exhibition. Luscombe described a collective sense of disappointment and betrayal brought forward by the decision to censor the curated exhibition.

The group developed a range of tactics to put pressure on the university, including film and poetry events that featured Palestinian creatives, poster and social media campaigns, large scale petitions and working with the National Tertiary Education Union (NTEU). Monash University reversed its decision after two months of sustained pressure, and the exhibition opened on 29 May 2025. Luscombe described the importance of making activist work fun to avoid burn out; utilising individual skill sets; the visual appeal and cultural capital of a creative approach; normalising Palestinian discourse within academia and the power of working in groups.

Dr Leslie Eastman delivered a presentation about his unexpectedly controversial exhibition at Haydens Gallery in Melbourne in 2024, titled *The Cave, The Flood.* The exhibition explored the spiritual and geopolitical significance of the Dome of the Rock in Jerusalem, which held special significance for the artist as a practising Muslim. Pro-Israel groups swiftly condemned the exhibition as 'worshipping Hamas' terrorist attacks' and calling for it to be shut down. The artist received defamatory media reports, social media backlash, death threats and a human rights complaint. Eastman underscored the importance of finding legal representation quickly, and how vital family and his local mosque were in supporting him during this stressful time. He also described the impact that the experience had on his (younger) gallerist and his family, who attended the panel event. The public disclosure of this story was particularly significant in presenting resilience in the face of the character assassination and legal pressure Eastman had experienced.

The final panel presentation was by Greens State Member for Richmond and former artist Gabrielle de Vietri. De Vietri recalled a seminal point in her art career when she was commissioned to make a major work for the 2014 Sydney Biennale. She described this as one of the biggest opportunities that she had received as an emerging artist. When de Vietri found out that the Biennale was funded by Transfield Holdings, a company that managed offshore detention centres on Manus Island and Nauru, she withdrew her work along with four other artists. Momentum gathered, and 28 participating artists signed a critical open letter urging the board to cut ties with the company.

Following significant public pressure, Transfield Holdings' Executive Director and Biennale chairman Luca Belgiorno-Nettis resigned. The Biennale severed all ties with the Transfield Holdings company, which had been its founding partner for 40 years. In November 2014, Belgiorno-Nettis and his brother changed the business model of Transfield Holdings by divesting from the publicly listed company Transfield Services. They stripped the company of its family name and restructured their business so that it no longer benefited from offshore detention.

De Vietri described her involvement in several activist groups before entering state politics. She was generous and candid in recounting the difficult and often toxic work culture of Parliament. She talked about her activist approach to politics, which has included advocating for an end to trade relations with Israel's Ministry of Defence (she was removed from the

lower house chamber after holding up placards with three other Green's politicians); supporting climate demonstrations inside Parliament; and platforming the marginalised voices of public housing tenants facing eviction. De Vietri described how she feels energised by her work and believes that change is possible by working within power structures.

Facilitator questions were shared with the panelists two weeks before the event to hone the conversation and establish safe parameters and consent. Audience questions were also taken, and this led to an interesting discussion around refusal to participate versus working within systems. James Nguyễn responded by asking why precariously employed artists do so much of this work. There are few if any examples of institutional leadership or personal sacrifice higher up when it comes to Palestine-related solidarity.

In summary, the tactics and skills that were shared by the panelists included resistance through artmaking, resistance through refusal to participate, the subversive use of humour and text, working from within and outside of existing power structures, effective mobilising, making activist work fun, self-care under pressure, the importance of family and communities outside of the institution, and the benefits of legal support and hindsight.

Lessons/Conclusions

Lesson one: Slowing Down
Writer and translator Deborah Kapchan in *Slow Activism: Listening to the Pain and Praise of Others*, asserts that listening "demands that we linger in the space of discomfort" (2016:116). The rapidly escalating situation created a strong temptation to respond immediately. However, rather than rushing to deliver a one-off, symbolic event, we felt the importance of working at a slower pace, one that could hold complexity with care. Despite our feelings of agitation at the state of media representation and the lack of institutional empathy, agency and allyship, we decided to postpone the event until later in the year to ensure that speakers had sufficient time to prepare, decline or withdraw without pressure.

Through this slowing down, the event format did take shape. The event was designed to be a space for practitioners in arts, education, and politics, to share their knowledge and strategies based on their lived experiences. Community building and education became central aims, reflecting our shared experiences as educators working within the university. We hoped that through that collective sharing and learning, participants were equipped with practical ways to respond and act.

Throughout the process, we were acutely aware that speakers, audience members and organisers all carried personal and emotional investments in these issues. This required an approach grounded in reciprocal care and listening. For example, after the panel was announced, there were some important and valuable concerns about the lack of Palestinian and Arab speakers raised by a few members of our community. As we had considered our motivations for proceeding carefully, one of the organisers reached out personally to those

who raised concerns to begin a conversation, explaining our intentions while remaining open to critique and further dialogue. These exchanges were perhaps unexpected given that the event was promoted by a large institution. Responding in a personable way created opportunities for connection and reinforced our commitment to organise through listening and accountability.

Lesson two: Smart Scaffolding

The schedule and pace of the event was arranged to engage, inform and share skills and experiences in relation disruption, disobedience and resisting censorship. The introduction contextualised the event and set a tone of reflection rather than reactivity, at one point Thao asked the audience to take a few deep breaths, pause and algin with an intent of sharing and learning. This was followed by the short film screening, and introductions of the speakers. The panelists then presented followed by questions from the Laresa the moderator who facilitated responses from the audience. Some of the speakers found it difficult to keep their presentation to the time allocated. Their situations and experiences were complex and in hindsight more time allocated to the conversations and questions from the audience would have invited more collectivity to the event. Catering by Falistini Food Truck offered Palestinian food to event attendees for eating in the common spaces or to take food home. Having food and drinks available after the panel discussion invited people to debrief, speak directly to panelists, and continue conversations and extend dialogues between panelists and audience members. Audience members were invited to donate directly to mutual aid fundraisers with small print outs on each seat that included information of the fundraiser and a QR code to take them to charities such as 'The Sameer Project', which is Palestinian-led and supports diaspora and displaced families in Gaza.

Lesson three: Collective Partnerships and Communities

Affirming the actions of artists, activists and politicians in our communities resists the cognitive dissonance apparent in art systems and cultural institutions. The group collectively used our professional relationships and personal networks to engage in partnerships beyond an academic bubble. This strategy helped share the load, reach broader audiences, and bring different people with different experiences together to work collectively.

In *Resistance as Value Creation*, Isabelle Graw suggests that resistance should not be measured or defined solely by an idea of success or a "scale of revolutionary upheavals", rather she emphasises the power of "low threshold" resistances that are exercised in small groups, in secret or outside of public spheres (Graw, 2022:67). Inviting panelists to share their experiences in and out of the public light added to the complexity of the artist as a public figure going through private litigations, death threats, and smear campaigns. The necessity for humour, friendship, allies and legal advice was echoed by all panelists as ways to confront and deal with the backlash of speaking out. Their creative resistance to censorship and the event itself was designed for candid discussion and expanding practice in a literal sense to dissolve boundaries between art and life, thus creating a "[r]eciprocal exchange between art and life in the frame of which the two parties can continually collectively reconfigure themselves" (Graw, 2022:66).

A Note to Close

Writing this paper required us to reflect on the different ways to navigate the complexities of organising a skill sharing panel event. In documenting this process, we hold ourselves accountable to our intentions whilst acknowledging our own positions and privileges. The relationships formed through this process continue to grow into a network of trusted and trusting artists, educators, and organisations that will shape our future collaborations. In the future, we hope to convene a follow-up panel discussion that situates recent acts of censorship within the longer histories of silencing in so-called Australia. As artists, educators and researchers located within a university and who have access to resources, we have a responsibility to critique the systems that perpetuate silence on settler colonial genocide and violence, and when necessary, to find our own disobedience within them. We are grateful for the opportunity to share our learnings at the 2025 ACUADS Conference on the theme of *Disobedience*. We have argued throughout this paper, that disrupting institutional hierarchies is slow and relational work. It requires many hands, sincerity, care and a commitment to listening. As ACUADS continue its role as the peak body for art and design education in Australia, we offer the reflections of this paper as an invitation. We invite institutions, and those based within it, to consider how the practices outlined here – slowness, listening, accountability, relationality – might inform their own responses to institutional censorship and exclusion.

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Nguyễn Ngọc Thảo (Thao) is a Vietnamese-Australian artist, educator, and researcher based in Naarm. She teaches in the Art History and Theory program and is the Deputy Lead of CAST research group. She is currently completing a practice-led PhD which examines how creative practice can notice, understand, and ultimately challenge systemic and institutional Whiteness.

Dr Amy Spiers is a queer, white settler artist and senior researcher of Scottish, English and European Jewish descent artist and senior researcher based at RMIT University's School of Art in Naarm (Melbourne, Australia). She is a current recipient of an Australian Research Council Discovery Early Career Researcher Award (DECRA), undertaking a three-year research project exploring settler artists' roles and responsibilities in the collective work of truth-listening and upholding First Peoples' sovereignty. She is leader of CAST research group.

Isabella Capezio is a queer white settler of Italian descent living and working on unceded Wurudjeri Country. Isabella is a lecturer in photography at RMIT University and the co-lead of IDEA within the School of Art. Isabella's art practice and research explore ideas of failure, queerness, the environment and how alternative and expanded forms of photography can unsettle existing colonising forms of representation.