

2004

Indigenous Children's Literature In Transformation

Angeline O'Neill

University of Notre Dame Australia, aoneill@nd.edu.au

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Everyday Transformations: The Twenty-First Century Quotidian



December 9th, 10th & 11th, 2004

Murdoch University, Western Australia

Cultural Studies Association of Australasia Annual Conference

Acknowledgements

The organising committee would like to thank the following sponsors:

School of Communications and Multimedia, Edith Cowan University

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- Ben Highmore's presence has been sponsored by the School of Communication and Multimedia at Edith Cowan University.
- Dede Oetomo's presence has been partially sponsored by The Asia Research Centre at Murdoch University.
- Ien Ang's presence has been sponsored by the CSAA.

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Food Matters

Morning and afternoon tea will be served on the Club Murdoch lawn area. Please note that we do not have use of the Club itself during these times.

Iced water will be provided during each break.

Lunch will be served in the Banksia Restaurant, Club Murdoch and adjoining verandah.

We have ordered vegetarian and vegan options, as requested and they will be clearly indicated. Could omnivores please be aware of this and “hold back” a little on these options to ensure that everybody’s needs are met.

Afternoon tea will not be served on Friday afternoon but drinks and nibbles will be served after the Plenary Panel at the Maritime Museum.

Enjoy!

Menus

Thursday 9th December

Morning Tea 11.00 am to 11.30

Handmade biscuits, lemon & pistachio slice

Coffee & Assorted Teas

Buffet Lunch 1.00 pm to 2.00

Chicken, coriander and lemongrass Korma

Thai red beef curry

Pumpkin and green bean curry

Steamed jasmine rice, cucumber raita

Fresh fruit platter

Afternoon Tea 3.30 to 4 p.m.

Coffee and Assorted Teas

Friday 10th December

Morning Tea 11.00 to 11.30

Handmade biscuits, strawberry friands

Coffee and Assorted Teas

Buffet Lunch 12.30 pm to 1.30 pm

Assorted Baguettes and Lunch Sandwiches:

Roasted Meats, Continental Smallgoods, Chicken,

Turkey, Eggs, Local Cheeses,

Char-grilled Vegetables, Bocconcini, Roma

Tomatoes, Egg, Spinach, Moroccan Couscous,

Field Mushrooms, Amaranth. Fresh Leaves,

Homemade Relishes and Condiments.

Saturday 11th December

Morning Tea 11.00 am to 11.30

Handmade biscuits and chocolate brownies

Coffee and Assorted Teas

Buffet Lunch 12.30 to 1.30 pm

Finger-food:

Vegetarian Vietnamese mint rice paper rolls

Handmade chicken, mango and feta sausage rolls

Field Mushroom, Persian Feta and Pinenut Money

Bag

Little lamb korma pies with mango chutney

Smoked salmon and rye squares

Fresh fruit platter

Afternoon tea 3.30 to 4.00 pm

Coffee and Assorted Teas

fresh fruit platter

Time Matters

Session chairs and delegates

Please be aware of the time limit for sessions. The conference committee agonised over this decision. In order to accommodate the number of papers offered during the three days and to avoid too many parallel sessions (and too many missed options) we had the choice of limiting the time or rejecting many papers; something we were loath to do.

One-hour sessions will allow speakers no longer than 20 minutes. We ask session chairs to find out before hand if speakers will finish at 15 minutes to allow for 5 minutes each of discussion. Otherwise a brief discussion may take place during the break period.

Ninety-minute sessions will also allow only 20 minutes per paper. Session chairs please find out if speakers prefer to finish at 15 minutes to allow an immediate 5-minute question time or if they prefer to take the 20 minutes knowing that there is 10 minutes of discussion time available – to be shared.

Delegates are requested to show consideration for each other and compassion for the session chairs faced with the task of keeping to time.

Thank you for your assistance,
CSAA Conference Committee

DAY ONE: THURSDAY, 9TH DECEMBER 2004.

9.15 Nyungar Welcome: Marie Taylor

9.30 Key Note: Dédé Oetomo,
University of Sarabaya, Co-founder GAYa NUSANTARA

Dédé Oetomo was born in Pasuruan, East Java, Indonesia, on 6 December 1953. He studied English as a Second Language at the Institute for Teacher-Training and Education in Surabaya (1972-1975) and Malang (1976-1978), and finished his PhD in linguistics and Southeast Asian studies at Cornell University (1984). In March 1982 he helped found Indonesia's first homosexual organization, Lambda Indonesia (1982-1986). He is also co-founder (1987) and a member of the board of trustees of GAYa NUSANTARA Foundation, an organization originally working for the sexual health of gay men, transgenders, and male sex workers, based in Surabaya, East Java, Indonesia. Recently the organization expanded its mandate into research and education in the area of gender, sexuality and sexual health, in which he is the senior expert. He is also active in the Asia/Pacific Rainbow network of lesbian, gay, bisexual, transgender, intersex/indigenous and queer (LGBTIQ+) organizations. In 1998 he received the Felipa de Souza Award from the International Gay and Lesbian Human Rights Commission. He is also a member of the Advisory Committee of the South and Southeast Asian Resource Centre on Sexuality. Academically, he was a Reader in Linguistics and Anthropology at the School of Social Political and Social Sciences, Airlangga University (1984-2003), and is now a Special Reader in the social sciences at the Postgraduate Program of the University of Surabaya. His latest publication is 'Diversity in Sex, Gender and Sexuality,' in *One World, Many Voices*, S.I.: Amnesty International Australia, [2004]. He is also active in Indonesia's pro-democracy movement since his student days.

10.30 President's Address: Ian Buchanan

PARALLEL SESSIONS: 11.30am – 1pm

Session 1: Creative Industries

Paper 1: State of the Creative Nation:
Rebranded State Interventions in the Creative Economy

Author: Ned Rossiter and Danny Butt (Read by Ned Rossiter)

Abstract:

In our 2002 paper 'Blowing Bubbles', we explored important elements missing from discussion of the emerging 'Creative Industries' discourse in Australasia that are characteristic of frontier culture and new media discourse. Since that paper, issues of uneven development have been addressed in an increasing number of Creative Industries publications (see e.g. Florida 2003, UNCTAD 2004). The role of the state, however, remains an under-explored phenomenon that is nevertheless central to the conception, promotion and development of the Creative Industries in most countries. A paradoxical antipathy toward the limitations of the 'state-funded culture industries' is consistent within Creative Industries discourses. However, through a comparative analysis of trends in international Creative Industries policy and research, we identify a consistent justification for state intervention to ameliorate 'market failure' due to the unique characteristics of these industries. These characteristics include the 'public good', non-rivalrous characteristics of creative products, various 'externalities', imperfect competition, joint consumption, scale economies and imperfect information. The policy prescriptions include the development of 'innovation', stimulation of foreign direct investment, increased R&D spending, and support services for SMEs (small and medium enterprises).

In this paper we compare these internationally fashionable modes of state support for creative activity to pre-Creative Industries policy prescriptions that sought to develop creativity with an eye to the knowledge economy, such as Australia's 1994 'Creative Nation' policy. A comparative reading highlights the limitations of an unreconstructed nationalism inherent in both cultural policy and Creative Industries development. With an eye to the history of cultural and technology policy developments, we outline a research agenda that focuses on the emerging transnational and intranational flows of cultural and economic power.

Paper 2: Fashioning An Entrepreneurial Creative Cultural Self

Author: Terry Flew

Abstract:

In 1983 Stuart Hall was brought to Australia by the Communist Party for the 100th anniversary of Karl Marx's death. In 2004, Richard Florida was brought to Australia by Melbourne Fashion Week and the Hornery Institute, an urban planning advisory body supported by property developed Lend Lease. The first of these academic blockbuster tours would be considered a 'cultural studies moment', but should the second? This question, I will argue, takes us to some threshold issues about how cultural studies will develop as an academic discipline over the next decade, as culture and creativity are increasingly being identified as valuable resources to be cultivated in the knowledge economy context. This paper will reflect upon recent debates on these issues with particular attention being paid to whether the concept of creativity constitutes a 'conceptual black hole' that threatens to envelop cultural studies scholarship in a mire of what James Donald has referred to as 'narcissism studies', or whether it opens up potential new research vistas, that can link cultural studies researchers to leading-edge work in fields such as law, geography and organizational sociology.

Paper 3: Creative Industries or the Industrialising of Creativity in Singapore?

Author: Terence Lee

Abstract:

On 26th September 2002, as Singapore faced up to its worst economic year since attaining full political independence in 1965, the Creative Industries Working Group (CIWG) of the Economic Review Committee (ERC), a government-appointed high-level body tasked with identifying future economic growth sectors and opportunities for Singapore, unveiled its report entitled Creative Industries Development Strategy: Propelling Singapore's Creative Economy (CIWG, 2002). This was the first time the vogueish concept of the 'creative industries' was publicly acknowledged and embraced in Singapore. It is believed that the development of a 'creative cluster' – or a creative network comprising the arts and cultural sector, the design sector and the media industry – would propel Singapore's new innovation-driven economy by 'industrialising' the cultural (and culture-related) sectors in Singapore. Among other envisaged outcomes, this policy aims to encourage risk-taking, entrepreneurship and attract creative 'talents' to set-up shop in Singapore. Whilst the notion of the 'creative industries' has been objectively modelled after global trends and policies, its application in a society notorious for its censorious political and cultural climate is fraught with problems. This paper offers a critical examination of this new creative industries policy direction spearheaded by the Singapore Government, and considers how, if at all, Singapore may achieve its prescribed goal of becoming a 'New Asia Creative Hub' of the twenty-first century (CIWG, 2002: v).

**Paper 4: The creative potential of new media technologies:
Youth Internet Radio Network**

Author: Tanya Notley and Jo Tacchi

Abstract:

New media technologies are thought to be significant tools for enabling creativity and innovation. We examine this through a project where young people create content for distribution on the internet and consume content created by other young people. How does this challenge the traditionally understood separation of the producer: consumer? How can we encourage creativity through the use of new media technologies?

This paper describes the early development of the Youth Internet Radio Network (YIRN) - a research project funded by an ARC Linkage grant. YIRN is designed as an 'open architecture' platform for experimentation, dissemination and exploration of the potential of streaming technologies to network young people across Queensland - focusing on content creation. Previous research and project development experience in Australia and South Asia has suggested the strong potential for combining old and new technologies, and clearly indicates the importance of creating a project development approach and project 'ethos' and space that encourages innovative and flexible applications. This paper draws on some of these experiences, which have contributed to the conceptual development of YIRN. YIRN aims to encourage participants to explore the full potential of its online network and encourage interactivity and communication across the network. To achieve this we have designed a twork architecture that is essentially 'open' using the idea of the 'end to end network', so that the network and the website are responsive to the 'intelligence' that users add at the 'ends'.

Session 2: PANEL: Sensational: The everyday deployment of affects

PANEL ABSTRACT:

How do you research the sense and the affects? What methods are appropriate to which sites? How does disgust, perversion, bravado circulate in contemporary culture? What were the effects of the sights, sounds and smells of Australia on colonial invaders? This panel will showcase the research of postgraduate students in the department of Gender Studies, who are in different stages of their research on the sensations effects of affects.

Paper 1: Terror Australis Incognita: Strange Sensations and Colonial Gothic Australia

Author: Gilbert Caluya

Abstract:

Should Captain Cook's crew encounter natives on their voyage, James Douglas, 14th Earl of Morton and President of the Royal Society, suggested that shooting at an animal nearby 'would strike them with amazement and awe' and 'convince them of the Superiority of Europeans.' Whilst Douglas' suggestion was aimed to 'restrain the wanton use of Fire Arms' and hopefully reduce casualties of the natives who 'may naturally and justly attempt to repel intruders', it was also a calculated display of visible and audible violence in the affective management of the colonial encounter. Restraint becomes a façade that alludes to the violence yet to be felt, in order to better deploy fear. How might such instances of 'civil restraint' be used to consider the relation between terror and territory in Colonial Australian history? Drawing on recent literary criticism on 'gothic imperialism' I analyse the rhetorical devices employed in the sensational production of fear in Colonial Australia. Furthermore, I extend the historical research by Morris and Taussig on colonial 'cultures of terror' to consider how fear was employed in the management of processes of de/territorialisation.

Paper 2: 'That's Disgusting': Media Commentary on the Bulldogs

Author: Michael Moller

Abstract:

In February 2004, up to six members of the Canterbury Bulldogs rugby league team were alleged to have gang-raped a young woman at a hotel in Coffs Harbour on the north coast of NSW. In the ensuing weeks and months, as these allegations were investigated by local police, the Sydney media vigorously debated the actions of the young woman, the Bulldogs players, the Bulldogs club and National Rugby League (NRL) officials. Leaving to one side the issue of how the club and the NRL managed the fallout from this scandal, I analyse the way in which interest in the case was shown by the media and its publics. More precisely, I examine the way commentators - both paid and unpaid - strove to make sense of the allegations at an affective as well as cognitive level. Drawing on Miller's (1997) important work on the topic, I argue that disgust was crucial to how the gang-rape allegations were narrated by the media, as well as the broader claim that a culture of group-sex exists in rugby league. I demonstrate how disgust was used as a rhetorical device, undoing claims by commentators that they were not engaged in moralistic judgement of the actions of players or fans.

Paper 3: (B)anal Sensing affect in a culture of image

Author: Damon Young

Abstract:

In Dennis Cooper's *Try*, Roger pulls a finger from Ziggy's arse and exclaims: 'This, after all, is what our son is.' For Jean Baudrillard, the 'sexually disenchanted' body of postmodernity has become a 'mannequin', an image devoid of sensual materiality. I will explore how Cooper's writing intervenes sensationally into this banal culture of image, where the 'essential self' has become sensible, but sense-less. Aligned with the radical Queercore movement, Cooper is a 'gay' writer whose anti-gay stance throws the shit, so to speak, back in the face of the 'tall, thin and neat' stereotype of gay masculinity. He inverts the 'good sense' and 'sensitivity' of hyper-scopophilic culture bringing beauty face-to-face with its abject other: disgust. What is the status of the sensual body in a cultural landscape strangely devoid of presence? What is the place of affect in the world-as-image?

Paper 4: Affect, Research, and 'The Boys'

Author: Clifton Evers

Abstract:

A group of six guys are sitting on the bonnet of a rusty station-wagon. The sun melts the wax on surfboards. There is pushing, shoving, and laughter. It is the middle of a discussion of my research about masculinity and surfing. Comments about men, sex, homosexuality, politics, bodies, and surfing are forthright eliciting jovial debate and raised voices. I am allowed to disagree passionately with some of their stereotypes. A tattoo of the same six guys is on my arm indicating belonging. Furthermore, we have bonded during many surfing adventures. The bonding means our bodies have felt joy, fear, shame, anger etc. together and with particular circumstances. Problems and issues arise when my felt belonging polices the research such as excluding other stories that struggle to belong with surfing in the same way as my own white, middle-class, heterosexual sensibilities allow. In this paper I will discuss what bonding, care, codes, and trust mean for my research of masculinity and how I negotiate them. These concerns offers the chance to consider possible and affective strategies for engaging a politics of masculinity.

Session 3: TV 1 – Industry, Technology, Policy

Paper 1: The advent of advertising in everyday life

Author: Lelia Green

Abstract:

Drawing upon unpublished fieldwork in Western Australia, this paper addresses the introduction to remote WA of broadcasts by the Remote Commercial Television Service (RCTS) license-holder, Golden West Network (GWN). Most of these services were introduced between 1986–7, before which time broadcast television had been limited to the major population centres.

The introduction of advertising via GWN allowed viewers a novel program element. Even those with prior satellite TV services (such as Broome, with the ABC available on Intelsat for some six to seven years before RCTS broadcasts) had not had daily exposure to television advertising. Before GWN broadcasts, the ABC alone had constituted the minimum service provision, and advertisements were only seen when viewers were travelling outside their area. The beginning of the RCTS – and of television commercials – spelt a sea-change in everyday life.

For some respondents there was frustration at the advertisements interrupting programs, and at their exposure to adverts for products which could not be obtained locally. For others there was a sense of ‘consumer authenticity’, a sense of having finally (or again) achieved acceptance within the ranks of Australian (consumer) society, and of their television as having come of age: as if carrying advertising marked an end of ‘consumer innocence’. At the same time, GWN was welcomed as non-metropolitan WA’s own station – differentiated from the national public-service broadcaster.

This paper addresses the many ways in which the introduction of commercial television advertising is recognised in everyday life.

Paper 2: Pay TV and the politics of the living room

Author: Donell Holloway

Abstract:

This article explores the notion that the introduction of pay TV in Australia challenges the general movement towards an individualisation of media consumption in the everyday family home. Pay TV’s limitation of one outlet per household (typically located in the main living area) has children and teenagers leaving the privacies of their own bedrooms and returning to the family living room. This paper has its origins in a research project aimed at exploring how Australian parents and children make sense of their engagement with media technologies and uses an audience reception approach to investigate audience’s ‘situatedness’ within the practices of everyday life.

Family television viewing is part of a relatively recent (round the hearth) tradition, which followed from the family piano, phonograph and the radio. David Morley (1986) explored television consumption in the context of the everyday family during this time, at a time when only one television set was available to most families—a time when dads, and the occasional mum, ruled the television viewing habits of the family. Nowadays, however, the inclusion of multiple television sets and other new media (game consoles, PCs and the Internet) in most Australian family homes has seen domestic media consumption become a more individualistic or fragmented practice. However, with the introduction of pay TV it appears that the family living room is once again the focal point of everyday television consumption and somewhat reminiscent of David Morley’s 1986 Family Television where television viewing was ‘situated firmly within the politics of the living room’(p.19).

**Paper 3: 'If You Don't Want To Know, Look Away Now':
 Television's Time and Tide.**

Author: Ricardo De Vos

Abstract:

This paper will consider the effects of new technologies and viewing patterns on the temporality of television production, programming and viewing, by way of a comparison of the transmission of specific 'live' events on free-to-air television in Australia over the past four decades. Changes in our viewing contexts and habits have produced changes in the way we assume, experience and value 'television time'.

Paper 4: Where it belongs: channel branding and the construction of a youth space

Author: Joshua Green

Abstract:

This paper considers channel branding on Australian television. Continuity material and channel branding serve a dual purpose, defining the nature of a television network and describing the target audience. This dual functionality is used by networks to articulate the nature of the imagined community they invite their audience to become a part of. Looking at Ten's shift away from privileging images of the nation, Ten's branding and continuity strategies are contrasted with those of competing networks. Dislocating images of the network from images of the nation, Ten represents the network itself as a distinct semiotic space. This is a space devoted to the practice of 'youthfulness', where the international vectors of youth culture intersect in a nationally oriented but spatially dislocated site. The economic viability of this shift is enabled in part by the fact Ten emerges as a site where youth is ritualised across the entire schedule rather than just in specific slots. Constructing itself as 'youth focussed' also performs a translative function, contextualising international and particularly American product within a semiotic environment where discourses of nationality and cultural origin are ultimately subsumed to the markers of youth culture.

Session 4: Panel: Political Activism and the Everyday

PANEL ABSTRACT:

With increasing flows of refugees and asylum seekers, and instant global news reporting intensifying concerns about security, everyday life in Australia today has become a terrain of rapid and unsettling change. Discourses concerned with these events and changes are a well established part of our everyday life, and are publicly circulated and ratified by way, for instance, of letters to the editor, editorials, talk back radio etc. Further, these discourses are circulated in such a way that our attitudes to certain events and topical issues can be legitimated in particular ways. For these reasons it is necessary that public discourses and attitudes are critically examined and investigated. Particularly important is to examine the ways in which certain discourses and attitudes receive legitimisation in the public sphere. An investigation such as this also raises the question to what extent do we need new concepts and categories to enable differing ways to think through the kinds of representations promulgated by news media in the public sphere? The presenters in this panel examine this question from different perspectives.

Paper 1: Discursive Australia: the articulation of refugees in the Australian public sphere

Author: Debbie Rodan, and Jane Mummery

Abstract:

Recent events and phenomena within the last three years such as 9/11, the Bali Bombing, the Tampa affair, and the Children Overboard Event, as well as the numbers of refugees approaching Australian shores (also termed 'asylum seekers', 'illegal immigrants' and 'boatpeople' by politicians and the media), have led to an apparent dichotomy in discourses in public use concerning these events. With discourses binarised as either 'Protectivism' or 'Humanitarianism' (Mummery & Rodan 2003), they have had a profound effect on what it means to be Australian, and who is or should be included or excluded from national identity. The role the media has played in these events, then, is to shape and reinforce particular kinds of agendas such as the need to protect our way of life (whether from internal dissension or external threat). In this paper we analyse the editorial columns and the letters to the editor in both The Australian (national newspaper) and The West Australian as sites for the construction and dissemination of these discourses. In particular the paper will focus on the reporting of the mass hunger strike at the Woomera Detention Centre and more recent reports about families being released from detention centres. As Karin Wahl-Jorgensen confirms, such sites represent instances of public debate, albeit in a limited form, and additionally represent sites for the development of public opinion. What these representations raise, then, is the important question of how discourses are constituted and disseminated within the public domain. How do discursive positions and attitudes become ratified, utilised and rigid?

Paper 2: Opinion: The Australian and the Looming War in Iraq

Author: James Hall

Abstract:

The 2003 Iraq War was surrounded in controversy and introduced a number of issues relevant to modern, Western democratic societies. This paper looks at how the global and domestic issues directly related to the approaching war were discussed in the Opinion pages of The Australian newspaper in the three weeks leading into the war (March 1 to 20). The Australian being one of the nation's leading agenda setting newspapers holds an important place in Australia's popular media. Its circulation implies national, rather than state specific concerns, which in turn reflects on its capacity to inform or shape certain arguments or viewpoints on a national scale. On the Opinion pages, readers might have expected to see a semblance of debate, yet the flow of discourse was predominately one way. Only 5 of the 23 relevant articles offered anti-Coalition sentiments, an obvious imbalance given the strong public debate at the time. Furthermore the framing of these 5 articles worked to undermine their content and ultimately the writer's viewpoint. In this paper, I will examine these 23 articles, looking specifically at their content in relation to the war debate and discuss the implications of their imbalances. Finding that, in the end, The Australian isolated political activism as an action that lies outside of the mainstream even though it potentially echoes the majority opinion, as it is shown in various opinion polls. In this process we can see that democratic ideals are not prevalent in the behaviour of the mass media industry.

**Paper 3: When East is West and West is East – the curious experience
 of viewing Al Jazeera-sourced footage on Australian television news.**

Author: Jackie Cook

Abstract:

If CNN won the television ratings version of the Gulf War, it is possible to argue that Al Jazeera, and not Fox, won the Iraq coverage. Its access to on-the-ground images and its capacity to report personalised outcome-stories for Iraqi civilians allowed its coverage to travel to the core of Western news bulletins.

Al Jazeera's footage is now in standard and regular use on Western news networks, including those in Australian free-to-air and cable services. But it sits oddly inside news feeds and commentaries which otherwise source mainly from official Western sources, or limited-access agency and foreign correspondent reports.

In Australian Bulletins at least, Al-Jazeera continues to be used to cover stories not otherwise accessible, and to optimise the dramatic impact of event coverage. Its insertion operates within a narrative in which West frames East: Al Jazeera is presented as if a window of 'authenticity' onto what Western news sees as an Islam-in-conflict. But Al-Jazeera itself is a news service constructed under complex conditions of hybrid cultural practice. Its origins combine Gulf State politics with BBC news infrastructure and training; its services navigate a maze of off-again/on-again support, criticism and outright bans across the states of the Middle East; its coverage of the Iraq conflict operated under an economic imperative, with its foundation funding running out and the necessity to win coverage in lucrative Western markets to maintain its service. The perversity of its current positioning inside both Western and Islamic news services invites study of how Australian audiences view its footage.

This study uses focus group discussion by groups of high-intensity news viewers: professionals in decision making positions in Government, business and academe; to examine how Australian viewers who are likely to translate their news-sourced information into activity influencing policy and public opinion, interpret the double-framing of news events afforded by Australian use of Al-Jazeera sourced mate

**Paper 4: Terrorism and the Daily News:
 Reporting in Australia and the Southeast Asian Region**

Author: Denise Woods

Abstract:

This paper examines how newspapers, as part of everyday life, represent terrorism. In particular, it is a comparative analysis of the ways in which terrorism is reported in Australia and the Southeast Asian region.

The Bali bombings in October 2002 brought the reality of terrorism home to Australians. The existence of active extremist groups in the region was now part of Australia's everyday life. The Howard government's decision to send Australian troops to Iraq to join to fight terrorism was controversial, raising concerns that this would make Australia an even more attractive target for terrorist activities. These events underlined that Australia and countries in Southeast Asia share the same geo-physical location, but that difference in political approaches has meant different responses to global terrorism. Through a textual analysis of news stories and images, this paper will explore the different discourses surrounding the discussions of terrorism in Australia and Southeast Asia. It will look at the ways in which terrorism is represented and the significance/signification of this representation.

Session 5: Writing Identities

Paper 1: Indigenous Children's Literature In Transformation

Author: Angeline O'Neill

Abstract:

Children's Literature makes a significant contribution to the diverse and dynamic cultural geographies which constitute contemporary Western society. Indigenous children's literature, in particular, reflects both the way a society likes to see itself and the way it actually is. Not surprisingly, these two visions rarely coincide, although they are constantly under revision in response to the pressures of twenty-first century life. This is evident when a comparative approach is taken to Indigenous children's literature in such countries as Australia and Canada, whose treatment of their Indigenous peoples is both strikingly similar and remarkably different. For example, movement from the early treatment in Australia of David Unaipon's work to such recent picture-books as Henry Cook Jakamarra's (Warlpirir) *Dreaming narrative The Two Wallabies* and Matingali Napanangka Mudgedell's (Kukatja) *The Cocky, The Crow and the Hawk* is illuminated when considered alongside Susan Jeffers' *Brother Eagle, Sister Sky* (Canada) and Mohawk Chief Jake Swamp's *Giving Thanks, A Native American Good Morning Message*. Each of these texts engages with everyday life, mapping as it does so a diversity of cultural geographies and utilising the visual as well as written text in which a variety of voices can be heard in dialogue and dispute. As such, it can be argued that much children's literature could also be described as a form of resistance literature. Possibly its greatest power derives from the fact that the process of communicating stories to children – whether in the spoken or written form – is integral to the development and continuation of ideology in any society. An understanding of this process provides valuable insight into the socio-cultural and political transformations that marked the latter part of the twentieth century and continue to mark the early years of the twenty-first.

Paper 2: Ariyoshi Sawako, Post-War Japan, and the Text as the Everyday

Author: Barbara Hartley

Abstract:

The purpose of this presentation is to examine the operation of the text as an element of the everyday through an analysis of selected works of Ariyoshi Sawako (1931-1985), one of the most prolific writers of post-war Japan. Response to Ariyoshi's text production among the Japanese literary community glitterati was, with the occasional exception, lukewarm. This inability to be granted the recognition she craved as a serious writer undoubtedly contributed to the insomnia and depression which resulted in her abrupt death following the ingestion of a cocktail of prescription drugs and alcohol at the age of 54.

Nevertheless, Ariyoshi's importance is attested to by the fact she commanded a large band of dedicated readership and successive reprints have been made of many of her texts into the new millennium. Explanation for her popularity can be found in the fact that she had the ability to relieve what Michel de Certeau has referred to as the 'oppression of the present' which characterises everyday life. Nevertheless, even as she provided this relief, Ariyoshi created texts which intimately bound her readers together in a textual experience of shared intimacy which acknowledged the importance of matters such as olfactory memory, the body, and familiar pleasure. In other words, Ariyoshi was also able to create the everyday in her texts.

In this presentation I will particularly focus on a text entitled *Fukugō Osen* (1975, *Compound Pollution*). This work case studies a number of environmental mishaps and forewarns the consequences of pollution. I will argue that one explanation for the success of the work lay not just in the fact that the author had the perspicacity to recognise the emergence of a nascent market related to environmental terrorism, but that she created a narrative space which permitted her readers to enter a highly specialist area of knowledge without any necessity to compromise or sever the ties which bound them to the everyday.

Paper 3: Return of the Real. The Role of Domestic Spaces and Objects in Australian Women's Post-Domestic Writing

Author: Jennifer Mitchell

Abstract:

In this paper I discuss some popular contemporary Australian women's writing which I suggest can now be termed post-domestic. I argue that in post-domestic writing as in popular lifestyle culture, an attempt to 'return to the real' is located in an idealisation of the material culture and spaces of everyday life. Domestic spaces once politicized in feminist fiction as places of women's institutional oppression, are re-framed here as creative retreats from mass consumer culture, which prioritises the acquisition of economic status, and from the immersion in paid labour this status requires.

This return to the real is not what it appears. Rather than elucidating aesthetics of 'down-shifting' in economic, ecological or ethical terms, post-domestic writing romanticises an elite kind of consumerism based on ideals of artistic practice and imagined female community. The post-domestic aesthetics operating here feature the material objects and spaces of a woman centred and designed domestic environments in which the real in life can be nurtured.

The idealised post-domestic space also represents retreat from the public sphere into which earlier Australian women writers sought to bring their protagonists from the constraints of patriarchal domesticity. This retreat is politically significant. Key narrative moments occur in familiar homely places which, I suggest, are uncannily haunted by women's past domestic oppression. Women appear newly housed, safe among beautiful domestic things which represent their freedom of expression, but which also represents the potential for re-entrapment.

Paper 4: Writing Whiteness: the personal turn

Author: Anne Brewster

Abstract:

Much recent writing on the subject of whiteness, in Australia and elsewhere, has been characterised by the turn to a personalised (sometimes occasionally autobiographical) first-person address. This trajectory engages with that of new ethnographical methodologies and ethical practices of knowledge production, from the 1980s onwards, which aimed at recognising and avoiding orientalism, unreflexive othering and objectification of minoritarian peoples and cultures. It is also partly an interlocutory response to writings of minoritarian experience – in particular, in Australia, to the life writing and similar forms of commentary by Australian indigenous peoples in the past three decades.

Scholarly work on whiteness which deploys a range of personalised modes including life history, autobiography, personalised narratives and interviews has been particularly interested in the place of everyday life in these discourses. This paper investigates the everyday as the scene of 'micropolitics of racial cross-traffic', that is, the performances of self staged within institutional structures and practices of whiteness. It investigates the leakage of the categories of the private and the public in recent writing about whiteness.

Session 6 : New Media

**Paper 1: Playing every day: are computer- and video-game players
also unpaid workers in the digital information economy?**

Author: Simon Ryan

Abstract:

The analytical inseparability of the production, circulation and consumption of commodities in the digital information economy (Graham) suggests a new line of inquiry into the political economy of computer and video games as advanced digital commodities and, in particular, into the widely accepted leisure status of gaming. This paper examines the construction by the games industry of the player's experience of gaming as an unproductive everyday fun or leisure activity and calls into question the adequacy of the concepts of 'play' and 'game' in the broader context of the 'military-industrial-media-entertainment network' (Der Derain). For players as participant-consumers (as well as for the members of any typical game production team) computer- and video-gaming is a labour-intensive activity in which the borderlines between play and work are becoming increasingly blurred. If it is indeed the case, as recent studies of the post-Fordist information economy in its digital phase strongly suggest (Luttwak; Kline et al), that capital is rapidly expanding its ability to commodify what remains of the most free and intimate spaces of our daily life, the suspicion is not unwarranted that the still partly sub cultural zone of home-computer and video gameplay is steadily being transformed by the games industry into a borderless zone of economic production. In the wake of the failure of Sega's Dreamcast launch in 1999, the rapid and seemingly relentless concentration of the computer- and video-games industry into a globalised, vertically integrated system of production, publishing and marketing, a system that is at the present time considerably less subject to the threat of competition from independent production sources than Hollywood, threatens to negate any egalitarian or emancipatory promise gaming may enjoy and cancel its status as an unproductive leisure activity by transforming computer and video game players into unwitting producers of surplus value. This paper will examine modes of player identity in recent games in relation to the concept of work in the digital information economy and suggest that as complex objects of new media, computer- and video games are increasingly acquiring the characteristics which Luhmann has observed in the other sectors of the mass-media system.

**Paper 2: Drifting in the video game city:
Max Payne as microcosm of cybernetic control**

Author: Brett Nicholls

Abstract:

Digital culture consists of diverse, layered, and heterogeneous images and sounds unfolding in decentred and under motivated ways. Many celebrate this culture as a fluid and open-ended form that has finally dispensed with the stifling panopticism of industrial capital. But 'fluid' does not necessarily mean out of control. Power merely reforms within digital culture and new structures for experience emerge. In order to engage with the new structures of experience, I propose to consider a relatively recent, yet well organised, form of digital culture, video games. With roots in film noir, hard-boiled detective fiction, and video games, the popular Max Payne serves as an interesting instance of the multiple digital form. Engaging with concepts of the drift (Debord, Lyotard, De Certeau), which resonate in the non-linear and non-Euclidean structures of digital culture, I argue that the space of game-play in Max Payne can be understood as an interface for structuring experience. This structuring works in two ways. Firstly, with its multiple remediated forms – cinema and the graphic novel – and system for measuring and rewarding performance, Max Payne provides a model for mapping experience in and of the digital. The paper contends that this mapping works as an invisible architecture for organising power in what Deleuze calls 'control societies'. And secondly, the game as interface transforms everyday concepts of 'game'. Max Payne is a striking example of the work of the military-industrial complex, where game becomes the model for understanding the performance of the self within technocapitalism.

**Paper 3: Hallucinations of the real, of lived experience, of the quotidian:
 Genomism, Slippery Slopes & Autoneurotic-Dystopic
 Hysterical Imaginaries in Popular Culture**

Author: Raymond Younis

Abstract:

There is a discernible trend in many works of popular culture which is perhaps most apparent in a number of recent Hollywood films that deal with emerging biotechnologies and their social cultural and ethical dimensions. Such films (The Matrix trilogy, Godsend, the Jurassic Park films, Star Wars II, Blade Runner, Deep Blue Sea etc) look broadly and often spectacularly at these biotechnologies and their impacts on culture and society. This trend deserves close scrutiny. It presupposes a set of ideologies which seem to be linked to a kind of new conservatism in Hollywood and more broadly, in the USA; it appropriates almost without exception a kind of hyperlogic that incorporates elements of ignorance, uncertainty, indeterminacy, suspicion, anxiety, fear, conflict, hysteria and panic as well as strategies of repetition, recurrence, acceleration, amplification, dereliction and transcendence; it takes a largely dystopic view of new biotechnologies associated with genetics, cloning and the Human Genome Project. And it is apparent in cultural artefacts with a global reach, and a global influence. This paper will focus on the characteristics of this new and influential discourse in popular culture; on a kind of symbolic order that derives (in ways that are not always made explicit) from pathology and aetiology; and on the validity of its hyperlogical structures.

Paper 4: Not Just Interfaces: Household Media Spaces as Windows and Containers

Author: Ingrid Richardson

Abstract:

Some of the most significant transformations to everyday life over the past decade have been effected by new media technologies. This paper focuses on the specific domain of household media spaces, and in particular those of TV and its hybrids – game consoles, DVDs, VCRs, interactive TV, online devices.

Beginning with the post-phenomenological premise (pace Ihde) that all human-technology relations are also body-technology relations, I argue that all media generate specific modes of embodiment – specific modes of perceiving and being-in the world. On one level the televisual interface – the ‘boxiness’ of the TV apparatus and the framing qualities of the screen – might be interpreted as carrying forward the ‘windowed’ perception of perspectival vision. Conversely many have maintained that TV and other contemporary media screens offer a polymorphic, postclassical and fragmented way of seeing. In the context of such claims I suggest that televisual media are more than screen interfaces, and that our somatic involvement with remote controls, hybrid devices and content reveal that they are quite complexly experienced as spatial and informatic ‘containers’. Thus, both mundane and new interactive media in the home work to confound our embodied familiarity with physical space, and transform our culturally specific and everyday representations of space and vision.

Paper 1: Slow Food, pleasure and the global everyday

Author: Wendy Parkins

Abstract:

If 'the domain of eating is reintroducing concepts of pleasure into the realm of the popular' (Probyn 2000: 6), then Slow Food is interestingly placed to tap into an emerging new emphasis on pleasure through food. From its origins in Italy in the mid-1980s as an anti-fast food, anti-globalization movement, Slow Food now has 80,000 members around the world and has developed a concept of 'eco-gastronomy' which seeks to combine the pleasures of food and conviviality with an ethical and environmental agenda. This paper will explore how notions of pleasure and slowness in everyday life are deployed by Slow Food within a framework of ethical cosmopolitanism.

Paper 2: Ordinary Yearning: Fragments Towards A Biography Of Laksa

Author: Jean Duruz

Abstract:

This paper maps a journey from the Malaysian seaport of Malacca to the 'mediterranean' city of Adelaide during the late 1970s and early 1980s. The 'entangled object' in this journey is the Nyonya dish, laksa – a rich soup in which the blending of Chinese noodles with Malay spices echoes the history of Peranakan households in Malacca Straits' settlements and the production of a distinctive cuisine. The adoption of laksa as a signature dish within metropolitan centres of Australia has interesting nuances for a nation whose sense of 'Asian' belonging is ambivalent, to say the least. Perhaps this is Appadurai's 'culture in the making' – a fashionable, 'Asian' cosmopolitanism for global cities, disengaged from the kitchens of women, culinary 'secrets' and the presiding spirit of bibik (the grandmother)? Accounts of laksa's introduction to Adelaide, however, suggest other resonances. These are not only stories of everyday place-making in the Central Market's hybrid spaces during the 1980s, but also ones of ethnically-diverse student cultures of cheap, collective, 'adventurous' eating, and of a seemingly benign state with culinary and political sympathies towards 'Asia'. Piecing together fragments from interviews, food writing, conversations and a corpus of local knowledge, the paper argues that, through nostalgic remembering, laksa is produced and re-produced, not simply as longed-for comforts of 'home', or as the exotic 'other' for Anglo stomachs, but as familiar/strange tastes of dreaming and loss, ingested alongside shifting meanings of 'Australianness' and 'Asianness'.

**Paper 3: Eating Images: Culinary Television and the Aestheticization of
Everyday Life**

Author: Isabelle de Solier

Abstract:

One of the features of postmodern consumer culture is the aestheticization of everyday life, as our world has become saturated with signs and images. This has led to the increasing stylisation and simulation of food, as the media has transformed food into an aesthetic object, an image, to be consumed visually rather than orally. The practice of ‘eating’ images, where pleasure is gained from the aesthetic form of food as opposed to its taste, has been referred to as gastro-porn. This paper will examine the rise of gastro-porn in recent years in the genre of the television cooking show. It will suggest that the decline of the family and changing gender roles have led to an institutional shift in the transmission of culinary cultural capital from the family to the media, and that the judgement of taste, previously transmitted via the family, has also been transferred to these cultural intermediaries, which may lead to a democratisation of food tastes. It will argue that the new breed of celebrity chefs have transformed the genre of television cooking shows away from a focus on family and cooking as labour, towards an emphasis on friends and cooking as a site of leisure and pleasure. These programs are concerned with promoting the aestheticization of everyday life in the sense of lifestyle, in particular the hedonistic lifestyle of the new middle class. Such programs not only teach viewers how to cook, but how to live.

**Paper 4: ‘Secret books’: Cookbooks, recipes and food making knowledge in 1950s
Australia**

Author: Sian Supski

Abstract:

Lisa Heldke suggests that foodmaking is a ‘thoughtful practice’ where practice and theory converge. Rather than their hierarchical dualistic separation, in which theory is privileged over practice — a separation that has burdened traditional western philosophy — the theory and practice of foodmaking is relational: practice is informed by theory, which is altered through practice. Following Heldke I contend that foodmaking, as women’s work is both philosophically significant and meaningful in the ‘everyday’. I argue in this article that women’s understanding and experience of cooking explicitly articulates these theoretical underpinnings of foodmaking. Heldke argues that the separation of knowing and doing determines the representation of knowledge, and these preconceptions find their way into everyday life ‘where they shape and are shaped by attitudes and structures that categorize and oppress people’. Informative over time: mothers, daughters and granddaughters practise differently.

In this article I will examine specifically the importance of cookbooks and recipes used in consolidating and extending foodmaking knowledge. Cookbooks are important in this analysis because women utilise them to improve their foodmaking practice, but they also gain pleasure from their ‘collection’. Coward argues that women often go to ‘bed with a good cookbook’ to read. Women in my study discuss a fascination with cookbooks, sometimes buying them for only one recipe, and having a collection of cookbooks that are not used very often. Duruz examines the mythology surrounding 1950s and 1960s cookbooks as viewed from the present. She argues that such cookbooks are viewed with nostalgia, and construct the ‘Fifties Woman’ as a ‘mythical figure resonant of particular foods, and encouraging particular narratives of nurturing’. However, as Duruz argues, there are alternative stories and memories that disrupt the mythology (and nostalgia) of women’s foodmaking in the 1950s — as the women of my study testify.



HALF LIVES: Experiencing the Atomic Age is a pre-Museum of Western Australia installation, aimed at a generalist audience, that evokes the cultural detritus of the 'atomic age' by tracing the way in which responses to the development of nuclear technologies have been registered at the level of material culture. Nuclear references have been extraordinarily pervasive, extending to the most unlikely corners of everyday life. The evidence displayed here ranges from self-knowing 'art' objects such as sterling silver earrings fashioned after the Little Boy and Fat Man atomic bombs that destroyed Hiroshima and Nagasaki to the utterly banal or kitsch – Atomic Soap Suds, Atom bomb perfume, Atomic safety razors, A-bomb shaped salt and pepper shakers, Atom Pop Corn poppers, Nuclear Bon-Bons, Atomic Fireballs and Wally Warheads.

HALF LIVES suggests the daily interactions through 'atomic'-branded material consumption may reflect a greater complexity and ambivalence than can be found in the familiar 'pro' and 'anti' debates around nuclear weapons and nuclear power. While it may be tempting to dismiss the material in question as trivial, it is through interactions with such objects, at least as much as through political argument, that basic dispositions towards nuclear technologies – whether of euphoria, flippant disavowal, blithe acceptance, dread, or resentment – have been formed and expressed.

HALF LIVES will be installed at Club Murdoch during the CSAA conference, and will then run from 15 December 2004 to 10 February 2005 at the Museum of Western Australia.

Dr Mick Broderick, School of Media Communication & Culture, Murdoch University.
m.Broderick@murdoch.edu.au

PARALLEL SESSIONS: 2pm – 3.30pm

Session 1: PANEL: Fields of Uncool: Counter-Heroics and Counter Professionalism in Cultural Studies.

PANEL ABSTRACT:

This panel draws together writers in cultural studies, sociology and new media to explore shared interests in cultural studies' peripheral vision—what we describe as the un-hip, the amateur and the mundane. We focus on how so-called experimental, radical and avant-garde practices are experiencing renewed contestation through vernacular activity in the diverse sites of weblogging, super-8 film communities and digital storytelling initiatives. Providing first-hand accounts of these media forms and their applications, each paper mounts an implicit challenge to processes of consensus formation which judge a practice worthy of notice, interest or study. Our examples draw attention to the scriptural economies and sanctioned discourses surrounding media use, leading to a wider discussion of the dominant epistemologies and investigative preferences of contemporary scholarly work in cultural studies. In so doing, the panel endorses the value of academic approaches which break with the celebratory diagnostics of a developing 'new media' field and the unhelpful gate-keeping effected by high standards of popularity and the looming threat of unpopularity. Offering a combination of ethnographic, quantitative and critical analysis, this panel will instigate an important international dialogue on emerging issues in new media and cultural studies theory.

Paper 1: The ‘No’ of the Mundane

Author: Kris Cohen

Abstract:

Bloggers’ own descriptions of self, blog and blogging emphasise the mundane activities which, on their own, may leave no trace in memory. Many people maintain their blog precisely to create a record of these minor events, and take pains to sustain this focus on mundanity in the content, practice and representation of their blogging (a measure of their success in this might be the popularity of jokes which lampoon blogs precisely for their boring mundanity). Meanwhile, commentators (including some bloggers) tend to sensationalise blogs either as a uniquely modern form of narcissism or as a revolutionary form of self-expression in an otherwise constricted media landscape.

While many researchers of new media and technology address so-called everyday behaviours like blogging, they too often apologise for (resist) their subject by telling us that, actually, the ordinary is extraordinary, or by treating it as such. Blogs urge a more expansive reckoning with mundanity, not just as a new form of the exotic in research, but as a methodological and an affective trope of research and a tactic of self-determination or resistance. This paper tracks the comings and goings of the mundane in two projects: my research with UK photobloggers and my research on the adoption of photomessaging by four British teens. Throughout, I argue that mundanity operates as a nexus and tactic of resistance.

**Paper 2: Hearing Ordinary Voices:
 Digital Storytelling, Cultural Participation and Cultural Value**

Author: Jean Burgess

Abstract:

Non-professional, grass-roots cultural and media production has long been a favoured site of cultural studies exploration, an orientation which has carried over to the study of new media, as represented by the research attention granted to fan fiction, gamers, and ezines. At the same time, the aesthetic codes of amateurism have been adopted by various avant-gardes (Super-8 film communities, punk musicians, and zine producers), so that a very particular construction of amateurism fits neatly within contemporary reconfigurations of aesthetic value: in the cultural studies imagination as well as in commercial aesthetics, cultural value is no longer exclusively tied to modern classbound cultural hierarchies, but is instead articulated to youth, hipness, and a reconfigured politics of resistance.

By contrast, digital storytelling movements aim to increase access to digital production and public voice for ‘ordinary’ people. Digital stories are short multimedia tales, narrated by their creators, that emphasise highly specific personal narratives and ‘universal’ themes such as identity, belonging, and relationships. In so doing, digital storytelling movements teach a particular aesthetic form that is based around simplicity and emotional impact, and that is closely allied to vernacular (as against high cultural or avant-garde) reading and writing practices.

It is a founding premise of much cultural studies work that ‘culture is ordinary’, but the persistence of constructions of new media practices as ‘extraordinary’ leave research on digital culture with some conceptual gaps to fill. This paper uses the example of digital storytelling programmes (BBC’s Capture Wales programme in the UK, and the Youth Internet Radio Network content creation training schemes) to investigate how cultural studies might yet again rethink cultural value in the service of cultural democracy: how can ‘ordinary’ voices be heard in the context of digital media?

Paper 3: Amateurism, Experimental Film and Australian Super 8 Culture

Author: Jane Simon

Abstract:

This paper contributes to discussions which situate experimental film genres within a wider history of cultural production. Focusing on the practice of small gauge Super 8 film making, I suggest that the concerns of experimental and amateur film making can usefully be considered within the same critical framework. The simple and inexpensive attributes of the Super 8 format position it as a tool of amateur film makers. Using the Sydney Moving Image Coalition (SMIC) as a case study, I link the aesthetic and social concerns of amateurism to Australian experimental film practice. I present Super 8 film culture as an example of how the desires and concerns of avant-garde experimentation and those of amateur cultural production coincide. These connections highlight how experimental film in Australia can be usefully considered alongside other genres of film such as documentary, ethnographic film and video art.

Super 8 film practice is an example of how new technologies redefine and resituate, rather than replace, earlier technologies. While Super 8 filmmaking may be considered obsolete given the availability of digital recording technologies, I locate digital processes on a continuum with photographic analog media. The conversion from analog film to computer based media is often framed in terms of lost materialities and dialectic opposition. This approach limits an understanding of how 'new media' contains residues of earlier practices and technologies. I refer to the oft-cited concerns of the interactive and non-linear potential of 'new media' within the context of experimental filmmaking which has a history of engaging with similar issues.

Paper 4: Feeling Ordinary

Author: Melissa Gregg

Abstract:

Building on the examples introduced throughout the panel, this paper reflects on some of the discursive conventions and modes of intellectual performance endorsed in contemporary cultural studies. It asks whether the same sympathies and frameworks used to analyse the practices of others might also provide a better understanding of our own everyday work as academics. I suggest that a more variegated affective register for scholarly practice can improve our sense of its political usefulness. Avoiding the heroics of an insistent emphasis on radicality, I use the recent work of Eve Sedgwick to draw out the range of critical possibilities often negated in the preference for familiar hermeneutics. Issues of particular interest will be the competing economies of business and creativity which plague scholarly endeavour: how does the contemporary university environment allow time for incubation and enjoyment of ideas? How can intellectual work resist neo-liberal packaging? How can diverse modes of academic performance continue against the pressures of careerism? And how to spark scholarly desire and interest in students whose schedules leave little time for exercises in wayward thinking? This paper concludes the panel with a reflection on some of the theoretical and methodological questions raised by the three case studies.

Paper 1: Captain Cook, ‘Discovery’ and the Banality of Everyday Evil

Author: Katrina Schlunke

Abstract:

‘Australia was discovered by Captain Cook’ falls within an order of knowledge that is both banal and horrific. Banal in its iteration of a lie that still circulates, still ‘works’ at one level of ‘ordinary sense’ and horrific because of that very articulation and its casual enunciation of Indigenous destruction and cultural war. Typical of the everyday it is a statement that is fought over by political factions, most recently in the critical report on the National Museum of Australia which sought to re-centre Cook as a ‘foundational myth’. What kind of work does this deeply ambivalent phrase do to maintain its place in the everyday? What does such a phrase do to the idea of everyday Australianess? Is it a productive contamination? A past irritatingly made a constant present? Or is it quite simply the way ‘routine racism works’?

Paper 2: Parading the Past: Anzac Day as a cultural event in Australasia

Author: Alison Wilson

Abstract:

Australia and New Zealand share the same day of remembrance – 25 April, Anzac Day, and this paper will compare and contrast how the two countries celebrated that day on television in 2004.

Anzac Day and the Gallipoli campaign became cultural myths of nationhood in the history of both nations. The attendance at Anzac Day ceremonies has risen enormously in the last decade and that, combined with the celebrations at Gallipoli, has revived interest in the significance of it as a cultural event.

The television coverage of Anzac Day in our respective countries shows us how to view past events by focusing on some aspects and ignoring others and it also provides lessons on how to behave when celebrating those events.

There were noticeable differences in the television representation of this day. While the Australian stories showed a strong nationalistic and celebratory focus, the New Zealand stories showed the day to be more one of remembrance.

The paper will critically examine some of these differences and draw some conclusions as to their cultural significance.

Paper 3: The Cultural Impact of the Chamberlain Case

Author: Deborah Staines

Abstract:

It is clear that the Chamberlain Case enters the parameters of the everyday for most Australians – the public attention devoted to the disappearance of Azaria Chamberlain in August 1980 and subsequent legal proceedings against her mother Lindy Chamberlain ensured that, as do recurrent headlines. Now, nearly a quarter of a century on, it is time to revisit the Chamberlain Case and enquire as to its place in Australian history and memory. This paper explores the relationship between Lindy Chamberlain and the Australian public through a reading of the Chamberlain Collection located at the National Library of Australia, and related artefacts located in the National Museum. What do these collections say about a prominent Australian and the public that alternatively condemned and admired her? Narration of the Chamberlain Case and the figuring of Lindy Chamberlain also continue across painting, poetry, opera, news, film, and television drama. This paper explores those representations, by asking: did the Chamberlain Case transform Australian culture, and in what way? This paper provides new insights into the cultural permutations of this significant event.

Paper 4: The ‘everyday’ and the National Museum of Australia

Author: Andrea Witcomb

Abstract:

Can an understanding of the contemporary everyday, balanced so delicately between global pressures for change and the need to maintain some continuity with the past, be used to illuminate the nature of the public debate around the National Museum of Australia? The Museum is currently rethinking its approach to exhibition and collecting practices in the wake of a Federal Government Review which criticised it for a lack of historical narratives to inspire the ‘ordinary’, ‘everyday’ Australian. For the panel such narratives are to be found in the extraordinary - in narratives of discovery, exploration and settlement - as well as in representing everyday lives as extraordinary. The ‘everyday’ is thus a site of contradiction - at once a vehicle for representing all Australians but also something which the Museum needs to stand above in order to inspire Australians into celebrating past achievements. As it stands at the moment, the figure of the everyday is captured by conservative elements to limit the role of the Museum as a forum for public debate - a function which could be understood as one response to the complexities of our contemporary everyday. Could it be otherwise? Could the everyday actually become a tool for answering the current conservative backlash? This paper will suggest that an understanding of the rhetorical uses of the figure of the everyday in debates around the National Museum can provide both an insight into the nature of the culture wars in Australia and a possible way forward.

Session 3: Everyday Life Theory

Paper 1: **Blinded by the Light: The problem of Psychoanalysis in Everyday life**

Author: **Christina Gordan**

Abstract:

Throughout the work of Deleuze and Guattari, a critique of psychoanalysis emerges that argues against its assumptions in regard to a signification of subjectivity. This critique suggests that psychoanalysis operates as an over-coding, machinic discourse, which has ‘spread into all sorts, of techniques of therapy, adjustment or even marketing’ at the same time as it has ‘hardened [in a] . . . ‘return’ to Freud [which] . . . wants no more pacts except with linguistics.’ In this argument, drawn here from Deleuze’s writing in *Dialogues*, it is suggested that three general shifts have nevertheless taken place along both these opposite directions. In the first instance Psychoanalysis is no longer concerned with the family model, but has become ‘a ‘political’ micro-contagion instead of a ‘private’ macro-lineage. In the second; it has taken on a ‘mass function’ creating a ‘whole ‘psychopathology’ of everyday life.’ And in the third, it has become the creator of events, ceasing to be ‘an experimental science in order to get hold of an axiomatic system’ (82 - 86).

In this paper, I would like to extrapolate from Deleuze’s arguments within the context of considering how right-wing pop-psychologist Steve Biddulph produces a psychoanalytic discursive authority which is being appropriated to institute the language of a men’s movement as a set of order words in boys in education programs. Further, I will consider from a Deleuzian perspective how such constructions consist of botched bodies without organs, rather than the more nomadic, revolutionary desire, which the movement nevertheless over-codes.

Paper 2: **Everyday transformations in Frederic Jameson**

Author: **Paul Magee**

Abstract:

Jameson has come out kicking in ‘Politics of Utopia’, an article published in the Jan-Feb 2004 issue of the New Left Review. The article explores the possibility of treating ideology as a science of the future (rather than a term for the dead letter reproduction of pre-existent social forms). Jameson does this by way of a redemptionist reading of Sir Thomas More 1516 Utopia. In drawing his readers back to this classic renaissance text, Jameson seems to be re-establishing a certain canonical humanism too. As does Perry Anderson, whose rejoinder, in NLR 24, concludes with quotes (and the imprecation to learn) from Lao-Tse’s 4th century B.C. Tao te Ching.

What has happened to these everyday Marxists? Is this the announcement of a new aestheticism? What did the NLR say when I asked them, in response, to publish my ‘New Life of Lenin’ (a cultural study of Lenin’s private life, including his dining practices, his fondness for bushwalking and his love of cats)? - Not much. The question remains: is dialectical materialism mutating into a revolutionary aesthetics?

This paper provides a cultural study of that possibility.

**Paper 3: When Worlds Collide:
Comparative Literature, World-Systems Theory And Science Fiction**

Author: Andrew Milner

Abstract:

The paper argues that literary studies is best understood as an aspect of media and cultural studies, rather than as a separate discipline, and that both are best understood as comparative, rather than national, enterprises. It develops a critical account of Franco Moretti's work in literary sociology and cultural geography, in particular his more recent attempts to apply Immanuel Wallerstein's 'world-systems theory' to comparative literature. It concludes with an attempt at a 'world-systems' model of the cultural geography of science fiction, from its inception in Britain and France in the nineteenth century through to its most recent manifestations in contemporary Australia.

Paper 4: Axiomatics

Author: Ian Buchanan

Abstract:

Politics is by no means an apodictic science. It proceeds by experimentation, groping in the dark, injection, withdrawal, advances, retreats. - Deleuze and Guattari, A Thousand Plateaus

The fourteenth proposition of the treatise on nomadology is entitled, 'Axiomatics and the present day situation'. The latter part of this title is worth remarking upon because very few readers of Deleuze and Guattari treat their work as contemporary, by which I mean a deliberate and conscious attempt to engage the present. More often than not their work is treated as timeless, as belonging to some 'other' time we might for the sake of argument call the postmodern. But from this section of A Thousand Plateaus, at least, it couldn't be clearer that their whole endeavour is what Foucault called a history of the present. It is thus surprising that of all the many terms Deleuze and Guattari coined in the course of their prodigious collaboration, axiomatics is among the least observed. In the dozens of monographs on their work produced in the past decade, axiomatics is rarely even indexed. Yet by rights it should really be the one key word we associate with their work, it being easily of the same order of importance as discipline is for Foucault.

Session 4:Home

Paper 1: Everyday life and everyday place: Local Oral and Natural History

Author: Rod Giblett

Abstract:

This paper focuses on the sense of lived place in everyday life and the way in which that can be aligned with local political activism in order to conserve that place. Local political activism is construed in terms of three inter-related aspects: green politics; nature conservation; and ecological sustainability. Living in a place is a human activity and our sense of place is a human construct. Place is home, or 'home is here' as Thoreau said. It is also home for non-human beings. This paper considers both the human and non-human beings who live in a particular place and for whom it is home. It overcomes the nature and culture, people and place divides and argues for a holistic sense of place that acknowledges and respects other living beings besides human beings that live in a home place. To live sustainably in a place knowing and appreciating the local natural history and local oral history of that place are vital in order to know what was there before one and what is still there with one. This paper draws on a local oral and natural history of the Forrestdale area of south-east Perth and presents an overview of the project and some of its highlights. It suggests that similar sorts of projects in other places would assert the richness of place in everyday life and support conservation of local cultural and natural heritage.

Paper 2: Scandinavian Dreams: Ikea and the Consumption of Home

Author: Buck Clifford Rosenberg

Abstract:

The home, a pillar of 'everyday life', is a central and vast site for consumption. It is also a site of immense importance for the production of identities, and traditionally regarded as the true space of individuality. In recent decades the home has been especially transformed by consumer culture. Late-capitalism offers little time or desire for self-built homes and furnishings. Individual homes are produced via the careful selection of commodities, reflecting individual identities. Failure in careful selection may even jeopardize a house's 'home' status. Homes have also been regarded as immobile objects, connected to place. Yet homes are connected to the world via telecommunications and global commodities. This paper will explore the connections between the transformation of the home and consumption, by analysing the example of the global 'home' brand: Ikea. The Scandinavian furniture company is particularly important for analyzing the cultural shifts in the meanings of home within what I term Australia's 'home culture' – a culture increasingly focused upon the importance of 'home'. I will argue that Ikea is interesting (and successful) because it combines both global and individualized elements. It combines the globalized aesthetics of Scandinavian design, with the (cost-saving) requirement that people personally assemble the furniture. Ikea sutures the cosmopolitan Scandinavian design to the home via the personalised practice of assemblage. For although the products are not designed for specific places, they are 'glocalized' through such individualizing work. The commodities become personalized through their very assemblage. Hence the paper seeks to analyze Ikea, to examine how the home has been transformed as an identity-sphere by global consumer culture, to examine consumption's impact upon our 'sense of home'.

Paper 3: Work, Home and Slow Living

Author: Geoff Craig

Abstract:

The pressures of speed and general ‘busy-ness’ have made the living of everyday lives more arduous for many people and this is profoundly experienced in the shifting spatial contexts and dynamics of work and home life. This paper will consider some of the responses to an increasing work culture that have arisen in recent years, including the phenomena of ‘down-shifting’, ‘sea-change’ experiences and ‘cocooning’. The paper in turn will outline an ethic of slow living in the global everyday that makes explicit the linkages between individual actions and their social ramifications.

**Paper 4: ‘Politics, public policy and the media:
 the closure of the Swan Valley Nyungah Community 2003’.**

Author: Sharon Delmege

Abstract:

Media coverage of the Alistair Hope coronial inquiry into the death of a 15 year old girl in an urban Aboriginal settlement in Perth (2001) revealed the common, everyday experience of sex abuse in the Aboriginal communities across Western Australia. This prompted public calls for government action and lead to the ‘Gordon Inquiry’(2002). Importantly, the Gallop government accepted 195 of its 197 recommendations to redirect government agencies to cooperate and work collaboratively with indigenous communities to address domestic violence and child abuse. However, it rejected the only recommendation specifically related to that community, which was to enter into a Memorandum of Understanding and, nine months later, introduced a Bill to close the community and dispossess the occupants. The Reserve (Reserve 43131) Bill 2003 was pushed through in two days and received favourable media coverage and public support. The extraordinary nature of the legislation was justified on the grounds that it was a response to a unique and extraordinary situation but, within weeks, a parliamentary inquiry was established to inquire into the reasons for this legislation and its passage at such short notice.

This paper analyses evidence provided to the Select Committee on the Reserves (Reserve 43131) Bill 2003 to reveal a disturbing process of intervention, whereby the timing, procedure and actions suggest media and political opportunisms that set a precedent for government intervention and raised serious questions about the social and political forces guiding this extraordinary governmental action.

Session 5: Creative Production and Everyday Life

Paper 1: **Clever women, sickness and suburbia:
Women artists/intellectuals in contemporary film**

Author: **Lorraine Sim**

Abstract:

This paper explores how two contemporary films (*The Hours* and *Sylvia*), represent the relationship between women intellectuals/artists and their everyday, suburban environment using these texts as a means to reflect upon this relationship from an historical perspective. Both films present domesticity, suburbia and the everyday as an obstacle to women's happiness and creativity, a critique that is directed towards aspects of patriarchal culture in these films. While I argue that the feminist agenda of both films is compromised by a tendency to reiterate other patriarchal myths, such as woman as inherently mad and sick, I suggest that they also fail to acknowledge the ways in which Sylvia Plath and Virginia Woolf exploited and celebrated the everyday in their writing. My discussion highlights the complexities that contemporary critical debates about the everyday and female experience must negotiate when thinking about the issue from an historical point of view, and argue that these two films fail to represent that complexity due to their conventional and reductive representations of the woman writer.

Paper 2: **Asking For Trouble –
Ethics, risk and control in contemporary art practice**

Author: **Kirsten Hudson**

Abstract:

Drawn to philosophical questions regarding aesthetic experiences versus everyday experiences, contemporary artists explore ways to transfer the quotidian or simply appreciate the everyday in an art-like way. Seeking to disturb or shock in ways that involve false, mystified or ethical constructions of art, identity, agency, desire, subjectivity and the body, contemporary artists explore and challenge traditional normative conventions and assumptions. Moreover, as well as bringing art into conflict not just with taste, but with the law, contemporary artists invite ethical and political condemnations which seek to go beyond the predictable forms of media outrage.

However, over the last 3 years, events such as September 11, Bali bombings, Iraq and 'The War on Terror' have affected a major shift in the global psyche. Federal Government terrorism handbooks call for the 'community' to be 'alert but not alarmed', while the media continuously proclaims the level of risk we now face – everyday life is now 'at risk', a dangerous and uncertain terrain of rapidly shifting cultures. By investigating current local and international cases in which contemporary artists have been investigated, had property seized or been subjected to intense police questioning in regards to their engagement in activities perceived to be 'threatening' to the community, this paper investigates the risk now faced when questioning everyday life in the 21st century. By considering the body of the artist as a body at and of risk, an outlawed and convict body, this paper challenges perceptions of risk as well as the role of the artist in the 21st century.

Paper 3: Sampling Tradition: Three Recent New Zealand Digital Art Projects

Author: Janine Randerson

Abstract:

The term 'new media' is often used to describe digital artwork that is as much about engaging with history as imagining the future and pioneering the 'new'. This paper focuses on recent digital art projects by Rachael Rakena, Sean Kerr, and Veronica Vaevae that fuse traditional cultural forms with current technology. What happens if you mesh a text-message with a realist painting, hypertext with a kapa haka performance or turntablism with tapa cloth patterns? Experimentation with apparently paradoxical media is a key element of the work under discussion. Drawing on Lev Manovich's notion of a 'remix culture' that exists in contemporary digital art, I will examine techniques of sampling, looping, and layering within these three projects.

Rachael Rakena's digital video work 'Rerehiko', (2004) is a play on the Maori word for computer, 'rorohiko', literally translated as 'electric brain'. The fluid space of Internet communication is Rakena's metaphor for the continual movement of Kai Tahu collective identity. Similarly Veronica Vaevae's work 'Mix that Scratch' combines tapa cloth patterns, the pioneering direct film technique of Len Lye and the turntable scratching characteristic of Polynesian hip hop music. Sean Kerr remixes Don Binney's iconic New Zealand painting 'Pacific Frigate Bird', (1968) into an interactive work for seven computer screens. The birds can be interactively manipulated on screen by text-messages or the Internet. With these digital 'translations', the artists enter into a dialogue with tradition in Maori, Cook Islands or Pakeha (New Zealand European) culture.

Paper 4: Performing Adoption: Translating The Self

Author: Judy Durey

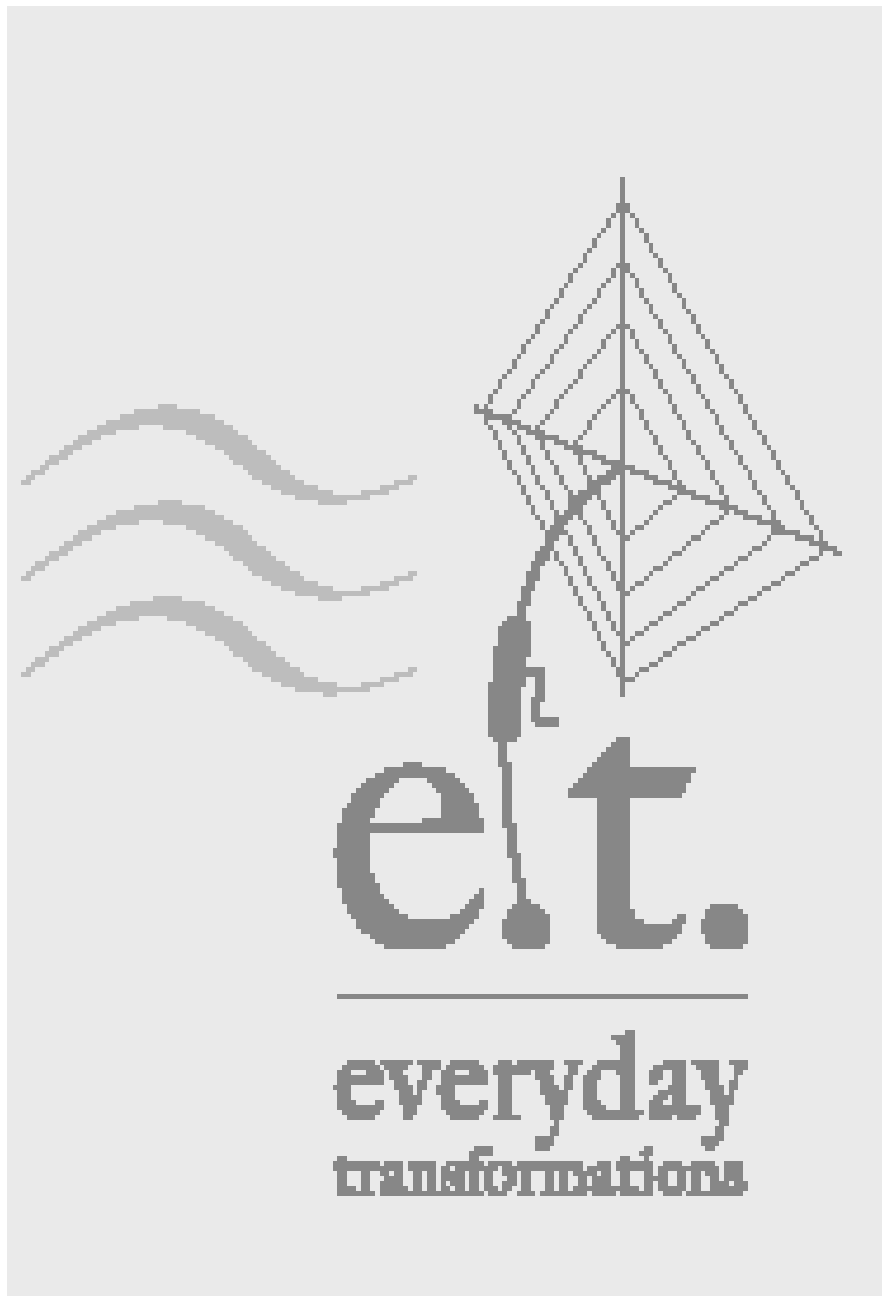
Abstract:

'Closed adoption' provides an emotional, critical and performative site for examining the complexities of 'family' – the dialogic nature of narrating live silences across cultures, places and pasts. Through the interrelationship between lived emotional experience, creative production, critical reflection, and social interaction, I 'touch' on the contingent yet ambiguous process of (art)iculating the 'self' across discontinuous and dispersed identities.

The past /present of living necessarily draws on 'nostalgia critically' with an archaeological sensibility that is forward thinking. Gomez Pena has a way of talking about transformation. He says, 'it is something that happens over time. It may be situated in the future, engendered by an event in the present, born in memory'(1996). Within the story I use the experience of 'return' as a proximal 'act' of translation from within the present - an ongoing performance which undergoes change still as I write.

'Cyfrwng' is a welsh word meaning 'medium / a means of / between'. Using a 'cultural phenomenology' and drawing on the agentic qualities within 'cyfrwng', I reference previous works in Perth, an '(im)placement' project in Wales, and a range of significant 'events', to reflect on autobiographical praxis as a generative force of expression, and a means of cultural production.

I reflect on the process of tracing and reconnecting with my birthmother in Llanelli, and my father's family, in North Wales – a family who are 'welsh speakers', members of Plaid Cymru, and, who for generations have worked on the Penhryn slate quarries near Bethesda.



PANEL ABSTRACT

This panel examines Road Movies and the epistemological implications of travel, touring and moving through different kinds of space/place. It teases out some of the implications of the postcolonial road movie, or what Catherine Simpson and Fiona Probyn are calling the 'No Road' movie - movies which disrupt the traditional road movie format by highlighting different settler/indigenous perceptions of space, land and place. This idea of the 'no road' movie is built on Stephen Muecke's *No Road* (1997) which, they argue, lends itself to a reading of Australian cinema's fascination with the road movie genre.

Fiona Probyn will be presenting research relating to the figure of the indigenous Tracker in recent Australian films while Catherine Simpson will be discussing car crash culture in Australia cinema. Adam Gall will present a paper on *Beneath Clouds*, thinking through some of the epistemological implications of the road beneath clouds. Stephen Muecke will present a paper called 'On tour in the Mediterranean with Fernand Braudel and *Pierrot le Fou* (1965)' which simultaneously traces a tour with his son, a tour through travel narratives, a specific road movie (Godard's *Pierrot le Fou* 1965), and the circularity of these different narratives of movement.

Panel Participants:

Fiona Probyn
Catherine Simpson
Stephen Muecke
Adam Gall

Session 7: Sound

Paper 1: Radio, poetry, and the transnational sound

Author: Lucy Van

Abstract:

We see ourselves in a world increasingly saturated with visual information, and, within cultural studies, visual theory. As a result, the flow of aural information becomes relatively undertheorised. Nowhere is this more apparent than in the study of radio, which in comparison to television - that emblem *par excellence* of postmodernity - has fallen by the wayside. Radio, the oldest, and once the 'king' of electronic media, has been sidelined to the periphery of the media pack. Yet even in the technologically sophisticated West, radio is still the ubiquitous medium. Cheap and portable, the radio is found in the home, in the workplace, in the car, in the shopping centre. And significantly, in many parts of the non-Western world, radio is still the most pervasive and influential of all media.

How do we theorise this dissemination of aural information? We might think about how sound changes the way we think about space. Radio embodies certain paradoxes in relation to the spatial organization of communities, enabling both national and transnational 'imagined communities' ('broadcasting' v 'narrowcasting'), and in special cases, even international listening groups. We might think about how the radio aesthetic is simultaneously one of all-pervasive background noise – filling the empty space of silence, and also one that codes multiple silences – such as the censorship by the FCC of spoken-word poet Sarah Jones in the late 90s.

My concern here relates to the implications of the pre-eminence of aural codes fostered by the radio medium, to a version of postcolonial poetry whose texture usually has a certain relationship with a culture of orality, performance, and a listening audience. In particular, I want to examine the confluence of radio and poetry in a number of postcolonial poets, and the different ways in which certain types of radio programming embodies an optimistic projection of 'grassroots', or 'folk' communal space. I want to argue that through various creative strategies, radio constructs and perpetuates a listening audience, which responds and dialogues with a seemingly monolithic media superstructure.

Paper 2: Against Noises

Author: Christopher Arneaud-Clarke

Abstract:

In *Noise*, Jacques Attali has set on music as 'the transcending of the everyday, the herald of the future' (11). With the idea of 'composition', he looks forward to a musical practice that would allow us to reclaim actual, lived experience, requiring a new relationship to noise as the very substance of life; in daily activity each person could 'hear the noises of others in exchange for one's own, to create, in common, the code within which communication will take place' (143).

We might think of Henri Michaux's poem, 'On Music', with its declaration, 'Against noises, my noise'. Michaux is radically threatened by the noises of others, and it seems that, here in a strict sense, his aim is 'especially not composer's music'. If the poem is read in opposition to Attali, however, it should be made clear how *both* these accounts of noise miss something important.

With a basic reference to psychoanalysis as it figures in Slavoj Žižek's work on ideological 'enjoyment', this paper takes up *Noise's* 'political economy of music', but criticises the theoretical compromise attesting to Attali's eventual political defeatism. Perhaps only psychoanalysis can render the 'truth' of everyday noise.

Paper 3: Real Time in Music: DJs, computers, and semiotics

Author: Thomas Reiner

Abstract:

The paper explores real time in music. It briefly demonstrates the music software Ableton Live to illustrate the relevance of real time in music technology. It discusses the DJ set as a real-time event. It assesses the fashionable idea of real-time composition in the context of computer music. It assesses the extent in which the concepts of simultaneity, singularities, and the present can inform our understanding of real time. It examines real time in music from a semiotic perspective to establish its relation to the world of signs and symbols.

**Paper 4: A Gateway to Annihilation?:
Death metal and the reorientation of music listening practices**

Author: Michelle Phillipov

Abstract:

Rock's 'authenticity' has long been predicated on its ability to somehow 'represent' the everyday lives of its audience, with the singing voice functioning as the primary identificatory locus of listening. But a framework which sees music primarily as 'life attitudes translated into sound gestures' (Diehl, 2000: 115) risks literalising music's affective power. As such, how might death metal's gruesome lyrical themes and abrasive musical sounds be conceptualised as something other than an encounter with anger, aggression and alienation?

This paper will argue that the musical and thematic conventions of death metal problematise the 'representational' role conventionally ascribed to popular music. What is expressed by death metal may be less a *reflection* of the values and ideologies of its audience than an *escape* from those values in a space of 'extreme toleration' (Berger, 1999).

References:

Berger, H.M. (1999) *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*. Hanover, NH: University Press of New England.

Diehl, G. (2000) "...the fleeting association is a flash of inspiration...": On the Dimension of Aesthetic Intensity in Music-Related Expressive Forms of Youth Culture'. *The World of Music* 42 (1): 111-124.

Plenary Panel: The Antipodean Everyday

Speakers:

Steve Kinnane, Murdoch University, Author *Shadowlands*

Steve Kinnane is a writer and researcher who has worked on a variety of community based cultural heritage projects and has published on history, social justice and sustainability. He co-wrote and produced *The Coolbaroo Club* (1996) (Awarded the 1996 Human Rights Award for the Arts) an ABC TV documentary, and collaborated with Lauren Marsh and Alice Nannup on the completion of *When the Pelican Laughed*, (1992) the story of Mrs Alice Nannup (Fremantle Arts Centre Press). He has also collaborated on a number of other film projects such as *After Mabo The Amendment* (1997), *River of Dreams* (2000), and *Whose Land* (1998), as well as working as a script assessor for the New South Wales Film and Television Office and the Australian Film Commission. Steve has also worked as a producer, heritage officer and policy officer for independent research organisations and Aboriginal community organisations. He holds a BA (Hons) in Sustainable Development, and his work of non-fiction, *Shadow Lines*, was short listed for 2004 Western Australian and South Australian Premier's Awards for Non-fiction, and received the 2004 Fellowship of Australian Writer's Award for Non-fiction.

Steve Kinnane was born in Perth and is a descendent of the Miriwoong people of the East Kimberley, the country his grandmother was removed from as a child. While much of his work has centred around investigations of Aboriginal history, removal of children and the surveillance and control of Aboriginal community members by various state regimes, other areas of interest include growing Indigenous International movements and the need for incorporation of Indigenous approaches to 'country' in future resource management of our natural-cultural world. Steve Kinnane currently lectures at Murdoch University in Australian Indigenous Studies and Sustainability.

Graeme Turner, University of Queensland

Graeme Turner is Professor of Cultural Studies and Director of the Centre for Critical and Cultural Studies at the University of Queensland. He is one of the key figures in the development of cultural and media studies in Australia and has an outstanding international reputation in the field. His work is used in many disciplines-cultural and media studies, communications, history, literary studies, and film and television studies-and it has been translated into seven languages. Graeme's research interests are largely in Australian media and popular culture, and his current research project is an ARC-funded study of talkback radio.

His most recent publication is a study of the production and consumption of celebrity, *Understanding Celebrity*, to be published by Sage (UK) in May 2004. Other recent publications include *The Film Cultures Reader* (Routledge, 2002), and (with Stuart Cunningham) *The Media and Communications in Australia* (Allen and Unwin, 2002), (with Frances Bonner and P.David Marshall) *Fame Games: The production of celebrity in Australia* (Cambridge University Press, 2001).

Fiona Nicoll, University of Queensland

Fiona Nicoll is Lecturer in Communication and Cultural Studies in the School of English, Media and Art History at the University of Queensland. She is author of *From Diggers to Drag Queens: Configurations of Australian National Identity* (Pluto Press, 2001) and various publications in the areas of queer theory, reconciliation and Indigenous sovereignty, and critical race and whiteness studies. Her current research includes 'Cultural Economies of Gambling in Australia'.

She is also the curator of the 2002 'Aunty Nance' exhibition about the life of Nancy De Vries, a community leader and survivor of the stolen generations of Aboriginal children who delivered an address to the NSW parliament in 1997 when the Carr government apologised after the publication of the findings of the HEREOC report Bringing Them Home. The exhibition was displayed at the Liverpool Regional Museum, the NSW Parliament House and the Liverpool City Library.

Day 2

December 10th, 2004.

9am

Keynote Speaker: Ben Highmore

University of the West of England, Bristol

Ben Highmore teaches cultural studies at the University of the West of England, Bristol. He is the author of *Everyday Life and Cultural Theory* and the editor of *The Everyday Life Reader*. His latest book is *Cityscapes: Cultural Readings in the Material and Symbolic City*.

Session 1: Time and Memory

**Paper 1: Remembering Aboriginality on TV:
 The politics of memory and the everyday**

Author: Chris Healy

Abstract:

If Aboriginality is a space of dialogue and disputation over 'things Aboriginal', then the politics of remembering Aboriginality has played an important role in shaping the terrain of the postcolonial in Australia. This paper argues that an analysis of the politics of remembering rather than a focus on 'history wars' provides a more useful orientation to questions of cultural negotiation between indigenous and non-indigenous Australians. 'Remembering Aboriginality' thus becomes a concept through which it's possible to think about the historical and proleptic networks that constitute the postcolonial historicity of the everyday. This paper explores some of these possibilities by contrasting the forgetting of Aboriginality in the 1960s with the presence of images of and stories about Aborigines on early TV.

Paper 2: Around the Clock: Transforming Everyday Time

Author: Laurence Johnson

Abstract:

The notion of the 'everyday' in cultural theory suggests a realm of relative stasis, wherein cultural practices are mundanely repeated ad infinitum. The relative stability of 'everyday life' makes it a viable object of study, or so the rationale on which many cultural studies approaches are grounded would also suggest. Yet this stability also renders everyday life an unsuitable site for contestations of the status quo or for the emergence of counter cultures and subversive practices. In short, the notion of the everyday functions conservatively, in spite of those theorists whose liberal principles demanded that everyday life be legitimated as a field of interest for academic inquiry.

Using different approaches to time and time consciousness, we might be able to breathe new momentum into ways of thinking the everyday. What is the relationship between repetition of everyday practices and our sense of being in time? Does repetition imply a lack of agency, or could we more usefully conceive of a nostalgic cultural agency, which always invokes a past in the present as a process of effecting a state of being in the world, here and now, in the face of temporal exigency. Everyday life repeats everyday life, yet it also transforms the past every day.

**Paper 3: Leisure-talk, Faithfulness and ‘Dracula’:
 A Small-scale Discourse Analysis Study.**

Author: Bruno Starrs

Abstract:

This paper employs the techniques of discourse analysis to explore empirically originating understandings of how concepts of faithfulness of a screen adaptation to its source novel are constructed and assessed by audiences. First is established the contextual background – examining prominent challenges to adaptation theory, including conceptualisations of faithfulness, and looking at possible relationships between language and experience – before describing and analysing the findings of a small-scale exercise in audience research. Through participant-directed discussions of Bram Stoker’s 1897 novel ‘Dracula’ and Stephen Sommers’ 2004 motion picture ‘Van Helsing’, the study reveals the audience’s centrality of shared memory, respect for the privileged source and a common inability to articulate a distinct perception of faithfulness but an enthusiasm to nevertheless use the term in evaluative discussion. The terminology relating to audience’s ‘leisure-talk’ about the faithfulness of screen adaptations is discussed and suggestions are made for a new terminology of faithfulness.

Session 2: Panel: Altered Vision – Celluloid Beyond the Centre

PANEL ABSTRACT:

Celluloid has long been a source of startling vision in terms of representation. While the laws of economics and the burgeoning global audience demand continued innovations of spectacle and excess, cinema grants a space to the banal and the commonsensical. This panel explores filmic approaches to three elements of experience that are often overlooked or taken for granted in traditional modes of representation: disability, time and the notion of the everyday. Employing the lens of film and cultural studies to discuss seminal works – abnormal bodies, nonlinear trajectories of time, and aesthetic simplicity are transformed into complex, textured renderings of existence that push the boundaries of meaning and the filmmaking process.

Paper 1: At least I'm better off than you: disability diversity in Australian cinema

Author: Kathleen Ellis

Abstract:

Disability reminds us of our vulnerability, that we will die. While social factors have been recognised in discussions of other minority groups in Australian cinema, particularly race, gender and sexuality, disability has remained outside questions of discourse, culture, communication and meaning. Disability has long been considered as suited only to a specialty, or medical field of inquiry not covered in the scope of the humanities and social sciences. While disabled people see the changes they make to their lived environment ordinary and every day, most people view this group as tragic and helpless due to the medicalisation of these accommodations. Most disability research has been within the medical model with its in-built assumptions seeing disability as an individual pathology rather than through a social model. A cursory review of cinematic representation of disability in Australian national cinema during the 1990s reveals a sense of uneasiness about the human condition. This paper examines the way disability is individualised and impairment becomes a cultural sign in a selection of recent Australian feature films. A comparison of two films dealing with disability and sexual eligibility reveals the way disability has been excluded from an Australian identity. While *Lucky Break* relies on pre-existing prejudice to convey information about character and plot, *Dance Me To My Song* offers the possibility of pride in a disability identity.

Paper 2: You Must Remember This – The Teen Time Traveller

Author: Christina Lee

Abstract:

Modern society is saturated with the influence of time. We are bound to the wristwatch, hectic schedules and the rising and setting of the sun to dictate daily events and our memories of them. It has become commonsense to 'keep time' – so naturalised that biorhythms coincide with the mechanical clock. We forget that even after the work day has concluded, 'time' is not our own because the regulatory mechanisms of industry and progress seep into our personal spheres. The time traveller in science fiction articulates the awesome power that the control of time permits. This figure vaults through temporal dimensions to reinstate social order by asserting masculine dominance over the past, present and future. I explore this idea through the 'rites of passage' narrative in youth cinema. By mapping the teenage boy's entrance into the adult world of manhood in the sci-fi genre, these filmic texts serve pedagogic functions for the formation of identity and the 'rightful' inheritance of power. I look at *Donnie Darko*, juxtaposed with *Back to the Future*, as case studies into the strained relationship between (loss of) time, history and (masculine) authority which implicates issues of generationalism, gender and social hierarchies in contemporary America. It indicates that time is not natural or egalitarian, but highly political.

Paper 3: The Cinema of the Everyday

Author: Adam Trainer

Abstract:

Recently cinema has seen a backlash against the effects-laden blockbuster and the plotless star-vehicle. In 1995 four Danish film-directors created the Dogme manifesto: ten commandments for a new aesthetic and political approach to cinematic storytelling, which emphasised a return to narrative and character development and ignored flashy visual techniques in an effort to create a return to the cinematic form as a legitimate tool for the expression of human emotion and create a more accurate representation of everyday experience. In Britain directors such as Mike Leigh and Ken Loach had been using a similar approach in an effort to express genuine emotional engagement in a cinematic context and to represent the experiences of the working class in a supposedly gritty, no-hold-barred fashion. This was dubbed social-realist cinema. Lately others such as Harmony Korine and Richard Linklater have taken these approaches and manipulated them to their own ends in an effort to create genuinely original cinematic visions. This paper looks at the various cinematic approaches that have been utilised by independent filmmakers in the last decade in order to represent the everyday on celluloid and their varying political and aesthetic approaches.

PANEL ABSTRACT:

This panel collates some early inquiries into the pedestrian in cinema soundscapes and everyday change. From the ways in which we think of the human to very situated soundscapes of particular localities, sound affects experiences of daily life. Cinema sound speaks to the politics and power of what we hear and the ways we hear. Film soundtracks perform this pedagogical function through rendering transparent the ways soundscapes fold in to (and) constitute our experiences of being human. Beginning with the devisioned body in film soundtracks of Rolf De Heer, the panel moves from a broad conceptual focus across a politics of the sensory on film, to a concentrated appraisal of sonic rhythms and paces in everyday life. We are looking towards a politics of cinematic sound, yet we are also concerned with the utility of cinematic soundscapes. Noise affects us. What we hear changes the ways we feel and think. Cinematic soundscapes offer us opportunities to listen to other ways of being, to tune into the sensory politics of the everyday; to hear and understand our everyday experiences differently.

Paper 1: **Everyday affects: transformation and the mundane**
 in the cinematic soundscapes of Rolf De Heer

Author: Anna Hickey-Moody and Melissa Iocco

Abstract:

This paper mines the affective properties of irreducibly human moments in the soundscapes of Rolf De Heer's films. We all shit, eat; wash and (some with more frequency than others) fuck. The ways in which we perform these often mundane activities are specific to our corporeality, context and so on. Within the realist and experimental genres, Australian cinema has offered audiences a comprehensive sonic index of pedestrian activities.

Rolf De Heer's work can be seen as a particularly forceful or striking example of the ways in which sound can be mobilized to affect the listener's sense of what it might mean to be a human body. We are interested in the idea of 'auratorship' as a vehicle for sonic and aural becoming, particularly with a view to moving beyond the emphasis on disruption of spectator pleasure. Specifically, we are concerned with the ways in which embodied responses to soundscapes (such as disgust, revulsion and boredom) can be transformations of the ways in which we think about and experience our quotidian lives. The foldings of visceral noise that constitute soundbites in De Heer's work invite a stomach turning yet humble, engaged and sensitive experience of being human, or being subject to humanity.

Paper 2: Sonic punctuation and gesture: vernacular communication.

Author: Felicity Colman

Abstract:

On screen, topographies of auditory gestures locate and politicise even the most banal of daily activities. In establishing a register of the sonic activity of the vernacular, the gestural influence and impact of affective sound within screen media can be noted. Through the cinematic techniques of mise en scene, spatial awareness built through sound, lighting, dialogue, actions and movement of characters and things, filmmakers create what Deleuze summarizes (after Bertold Brecht) as 'the gest' of the image. The gest is the relational knot of 'attitudes' of entities as they come together on film, whether sonic, optical, or haptic, the gest forms the essential associations for the creation of the image by the filmmaker. The gest is a theatricalization of the body, according to Deleuze, the body being an important component for the relationship between image and thought: 'a topological cerebral space'. This paper will focus upon the ways in which auditory gests of the vernacular provide a daily register of aesthetic, social, political, bio-vital, and metaphysical dimensions of the screen as a map of its contemporaneous cultural domain of communicative activity.

Paper 3: Pacing the everyday: minimal sound aesthetics in Koufuku No Kane (The Blessing Bell)

Author: Luke Stickels

Abstract:

In sharp distinction to Anna and Melissa's exploration of the visceral body in film sound, I want to show how a minimalist aesthetic and highly stylised use of sound can reveal the potential for sublime transformation of everyday urban experiences. To this end I want to explore Sabu's (2002) *Koufuku No Kane* (The Blessing Bell) as a playful meditation on daily rhythms and pace in everyday life.

Igarashi (Terajima Susumu) arrives at work one day to find the factory closed down. This initial disruption to his daily routine clears the way for an urban odyssey which eventually evolves into a contemplative, reflective sojourn.

Igarashi's unerring steel-capped boot steps move him from one static episode to another, linking events narratively. However they also provide a regular minimalist beat that establishes the central theme of mundane modern ritual.

I will show that this beat provides an even pace ready to be disrupted by various effects: visual slapstick, sparse dialogue, stylised silence and tragic events that build in significance throughout the film. These fluctuating rhythms on the sound track become a lyrical metaphor for the haphazard unfolding of an experience that is poignantly human and urban.

The minimalist sound aesthetic in *Koufuku No Kane* invites us to look closer at the quiet banality of the everyday.

Session 4: Panel: Channelling Maori

PANEL ABSTRACT:

The three papers in the proposed panel, collectively address what is unquestionably a significant moment within the mediascape of Aotearoa — the emergence of Maori Television early this year — and its relationship to the discursive currents that constitute the everyday including ideas about the nation, indigenous representation, multiculturalism, globalisation and so on. This is both a timely inquiry as well as one that is urgent, motivated by the socio-cultural and political climate within Aotearoa, where the race-relations debate has come to occupy a central position, and where television is the crucial site where contemporary cultural politics is played out. It is within such a framework that the three papers can be located.

Paper 1: Maori Television

Author: Chris Prentice

Abstract:

This paper explores how 'culture' is articulated in relation to the Maori Television channel. It briefly outlines the ways 'culture' is deployed in Aotearoa/New Zealand as the object of techno-bureaucratic strategies for protection and promotion (policy), and as the basis on which Maori claims in relation to the Treaty of Waitangi are mounted (politics). The currently widely embraced concept of 'Maori development' links these ostensibly different postcolonial agendas, and as such the channel represents a valid broadcasting initiative in policy and political terms. However, such positivist understandings obscure more difficult questions of the relationship between culture as object of knowledge and culture as articulation of difference, and the role of television in negotiating these relations. Similarly, there is a tension between television's quotidian status and the function of cultural promotion that has been identified with the Maori Television channel. In postcolonial Aotearoa/New Zealand the name 'Maori' itself has become caught between its original meaning of 'normal' or 'usual' (cf. everyday), and an identity whose status is in varying ways understood to be 'special' or 'distinctive'. Because television/media are no longer understood to 'represent' prior cultures, identities, or 'realities', but to constitute them (as imaginary rather than imagined communities), Maori Television must negotiate 'Maori cultural identity' as articulated through the national/international or indeed 'global' forms and formats of televisual media, while Maori aspirations to language and cultural revitalisation risk entering the hyperreal condition that attends strategic construction and management of the real. After elaborating of this argument, I make comparisons with examples of indigenous television in Australia and Canada, and explore the implications of articulating indigeneity through electronic media more generally, including the advent of 'cyber-iwi'-a website listing whakapapa/genealogies-to propose some political challenges at the intersections of culture/identity, media, globalisation and the everyday.

Paper 2: Television-Culture in Aotearoa

Author: Vijay Devadas

Abstract:

Since March this year, the flavour of the national television smogasboard in Aotearoa has been transformed with the introduction of Maori Television Service (MTS), the first indigenous television station as flagged by the media release announcing the launch of the station. The materialisation of MTS in a postcolonial nation currently debating the status of the socio-cultural and political landscape, and more specifically questions concerning national and cultural identity, begs a number of critical and crucial questions, which are explored by the proposed paper. And this includes an exploration of the role of the television service as an apparatus to screen indigenous culture and view national politics, and an investigation of the television service within the larger multicultural discourse that frames the nation. Writing against a certain kind of optimism which frames investigations around media and multiculturalism, as evidenced in *Television in New Zealand* (2004) for example, this paper argues, through a close examination of some of the programs currently screened on MTS, that while these programs foster and build a sense of ‘Maori’ culture and politics, it does so in the service of established narratives of multiculturalism and does not offer the possibility of fostering a radical critique (of the nation, the articulation of culture, and cultural politics). This is because the trope of culture, specifically indigenous culture, the bastion upon which the call for materialising MTS was set forth, is staged as a given, always-already constituted domain. In and against these concerns, the paper concludes with the question of the possibility of theorising MTS as participating productively and critically in the formation of what Stuart Hall calls an insurgent multiculturalism. Such a possibility can be materialised insofar as indigenous culture is conceptualized in a much more radical form, one that takes into consideration some of Spivak’s suggestions in ‘The New Subaltern,’ such that the issue is no longer about the legitimacy and naturalness of culture but is about the differences inherent in any staging of indigenous culture. It is in these terms that MTS must urgently screen culture and view politics to open the everyday national landscape of Aotearoa.

Paper 3: Maori TV On Air: parallel quotidian flows

Author: Jo Smith

Abstract:

Acting CEO of Maori Television Services (MTS) Wayne Walden states that the key objective of the station is to ‘normalize Maori language and tikinga (culture)’ and to provide a training ground so that young Maori can ‘move on to the mainstream networks’ (*Canvas*, March 27-28, 2004, p. 9). As such, the station is part of a process of cultural revitalisation that seeks to heal the impact of European colonization, provide a viable future for its youth and promote Maori language as a part of the culture of everyday life in New Zealand. Rather than examine the failings of MTS as a strategy of decolonization that must, by necessity, inhabit the very thing it might seek to critique or interrupt, this paper considers how the entry of MTS into the broadcast system of Aotearoa/New Zealand might act as a spectral presence interrupting dominant narratives of New Zealand nationhood. To do this, the paper takes Raymond William’s concept of televisual flow seriously and reflects on how channel surfing between mainstream NZ television and MTS might somehow introduce incremental changes in New Zealand’s national imaginary. By way of example, the paper discusses programmes from MTS in relation to the mainstream TV One series *Explorers*, a series that rehearses and celebrates the received history of European settlement. While the roots of broadcast technologies and the national imaginary enabled by these technologies assert the enduring history (and future) of colonial settlement, can MTS add an insurgent element to the quotidian flow of television culture in Aotearoa/New Zealand?

Session 5: Everyday Water

Paper 1: Everyday Water: Life-Worlds, Emotion And Embodiment.

Author: Fiona Allon

Abstract:

Water, it is often said, is nothing more and nothing less than ‘life itself’. Without it, we would die. This kind of highly emotive language frequently appears in debates about water use, while the subject of water restrictions also leads to intense and passionate public discussion. Water authorities are using punitive measures such as restrictions and fines to shock the public into a recognition of the crisis of water shortages, and into reducing water consumption. From this perspective, though, the public appears simply as an object of social discipline and control, in need of regulation. There is little understanding of the wider cultural, and importantly, emotional field in which values and practices around domestic water exist.

In contrast to this view, this paper focuses on water as a ‘structure of feeling’, a medium connecting people with natural and non-natural worlds. For many people, water is a vital resource for maintaining plants and gardens and, as such, is one element within a complete ‘life-world’ of both living and non-living things, everyday routines and practices to which people have significant emotional attachment and engagement. The paper argues that to neglect the sensory, emotional and habitual dimensions of domestic water use is to exclude a range of affective registers of experience that are in fact central to understanding how people actually engage with the environments around them. In response, this paper develops a multidimensional, multisensual, understanding of the complex relationships and interconnections between all the elements in the environment, but particularly in domestic homes and gardens.

Paper 2: Tapping Participatory Desires: The Everyday Water Research Process

Author: Marnie Campbell (Read by Zoe Zofoulis)

Abstract:

‘The hip pocket nerve’ is a popular phrase within capitalist culture that suggests that money is a primary ‘driver’ for action in everyday life, and that we are best motivated to perform, ‘to lift our game’ and to even make changes to behaviours by financial incentive. However, in conducting the Everyday Water research project, the researchers found their own assumptions about public motivations to participate questioned. In this project the public of western Sydney was asked to participate in a research process to ‘have a say’ about water and water use practices in everyday life. While only a small percentage of the public responded to our calls for participants, those that did had strong desires to participate.

Participants were asked to take part in an interview which took approx one hour of their time and in which they were offered a shopping voucher as a reward.

Following this participants could voluntarily complete a research diary, taking approximately half to one hour of their time each day over a 10 day to two week period. The interviews and diaries revealed a complex set of motivations behind participation and desires to save water which will be discussed in the paper.

Amongst government and community sectors, there is a popular belief that the community is over-consulted and disinterested in public debate and is therefore more likely to respond to requests to participate if the request is for a quick, practical and concrete action. Our project findings challenge that belief.

The paper considers the fact that the public, through interviews and diary entries that probe questions of the social and personal significance of water in everyday life are asked to construct responses in very different ways to conventional ‘attitudes and opinions’ surveys, and it also considers the ‘quality’ of these responses in the public and the personal voices recorded.

Session 6:Panel: Ordinary Affects and Everyday Pedagogy

PANEL ABSTRACT:

What does pedagogy mean? By and large we all teach, but increasingly it is something to be evaluated, performed and measured in accordance with quality assurance guidelines. Many of us welcome the recognition of the importance of teaching well, yet for all the lip-service to pedagogy it's sometimes unclear exactly what the term means – and to whom. T&L committees have one understanding, students and teachers may others. The institutional move to monitor teaching also fails to grapple with the deep affective investments we have as teachers, as well as the feelings of our students.

In this panel we discuss some of the following questions: What do we do when we teach? What does it feel like to learn? Does an attention to affect theory help or hinder understanding the emotions of the classroom? How does the everyday connect with pedagogy? What do these questions mean within cultural studies?

The panel brings together four lecturers with different backgrounds to discuss some of these questions. Dr. Greg Noble (CCR, UWS) has a background in education, as does Dr. Megan Watkins who now teaches in Education at UWS. Dr. Ruth Barcan (Gender Studies, University of Sydney) has published widely on the role of the affective within teaching. Prof. Elspeth Probyn has some twenty years of trying to teach well in a number of different national contexts. They all have an interest in affect, which they will discuss widely: from Spinoza's theory to ideas within psychology (Tomkins). The object of the panel to use ideas about affect, embodiment and emotion with and against ideas about teaching and more broadly about what pedagogy feels like in the everyday. The panellists will present short papers and leave at least half an hour for a discussion with the audience.

Paper 1: Pedagogies of the Everyday

Author: Greg Noble

Abstract:

Cultural Studies emerged, at least in part, from a critique of what it saw as simplistic models of cultural acquisition - the transmission and hypodermic models in communication, the media effects approach, crude forms of socialisation and reproduction assumed in much of the social sciences, and so on. It adopted what were seen as more nuanced approaches - around notions of interpellation, embodiment and appropriation - but without ever adequately unpacking the pedagogic dimensions of these processes. This paper asks how our understanding of everyday life can be enhanced by examining cultural practices as pedagogic processes, extending insights from educational research. It will argue also, following a number of theorists of infant development, that affects are fundamental to our primary learning processes, and hence central to the pedagogic practices of the everyday. It will draw on diverse examples of everyday life - experiences of racist abuse on the street, the ways young children learn spatial orientations, the role of material artefacts - to explore these pedagogic processes and the role of affect within them.

Paper 2: Pedagogic Affect/Effect - Embodying the Desire to Learn

Author: Megan Watkins

Abstract:

Pedagogy and affect are two terms used with increasing regularity within contemporary cultural analysis. Within this field pedagogy tends to be located within the everyday referring to the embodiment of particular practices constitutive of subjectivity. It is generally conceived as a term synonymous with learning but lacking any engagement with instruction and conscious intent. Affect likewise is a term arising from increased interest in the body, viewed variably as a function of the discursive or as corporeal imprint. This paper will explore the relationship between these two terms with a focus on the processes of institutionalised schooling. Within education, however, a notion of pedagogy does not simply denote learning it refers to the practices teachers employ in classrooms, which can generate the affects that promote learning. The conception of pedagogic affect to be discussed here is also not simply understood as bodily phenomena. Drawing on the insights of Spinoza's psychophysical parallelism it will consider the ways in which pedagogy and affect must take account of the corporeal and the cognitive in understanding subject formation both within the context of schooling and the everyday.

Paper 3: Respondent

Author: Ruth Barcan

Abstract:

Ruth will act as a respondent in this panel session, summarising the material and arguments from the other speakers, and posing questions, key challenges and provocations.

Session 7: Panel: Edgy Empire

PANEL ABSTRACT:

The first paper by Mike Kent interprets the specificities of the Digital Empire through the changing notions of sovereignty and citizenship. Kent tracks the shifts in communication structures, data flows and transportation routes that have serviced Roman and British Empires. He then uses the digital realm to explore the fundamental structures of digital information highways to the maintenance of the US Empire.

Dr Leanne McRae then explores what happens when the Empire begins to fail. By using Mike Moore as a case study, the corrosion of the crisp colonial meanings is mapped through changing critical consciousness and the interventions in the political and the personal, the national and international.

Associate Professor Tara Brabazon investigates the shrinking of the British Empire back to Slough. Through the BBC series *The Office* she demonstrates what happens as an Empire fades. The great British industrial machine that supported the Empire has been replaced. Queen Victoria, the Empress of India, has been superseded by David Brent, the Boss from Hell.

Paper 1: The Invisible Empire

Author: Mike Kent

Abstract:

The rise of the Digital Empire is often seen as synonymous with the rise of the American Empire. This is however an erroneous linkage. To paraphrase Douglas Rushkoff, it may have been invented there, but electrons have no national allegiance. That is not to say the United States does not have a great influence on the content and operation of the Internet. The United States Empire has left its residue of vocabulary, ideology and grammar behind for the Digital Empire, if for no other reason than it was the environment inhabited by almost all of the early adaptors, when the codes and interfaces were first delivered.

The Digital Empire, like all empires, builds on the strengths and weaknesses of that which preceded it. All empires provide a template of that which follows. It was during the British Empire that the telegraph was developed, and then followed the trade routes of Empire to span the globe as a way of transporting digital messages. The Interface of the Digital Empire with the off screen world to an extent also mirrors much of the old empires, with the Internet used to extract value from India, this time for the use of firms at the digital core of Empire.

Whereas traditional Empire, and more specifically traditional colonisation, mobilises the mode of citizenship bound to the Nation State, the Digital Empire interfaces with the new mode of citizenship, the digital citizen. As might be expected in this new type of environment, attempts at resistance to the type of colonisation that the Digital Empire embodies require very different strategies than resistance to a traditional colonisation with its understanding centred in the off screen analogue world. It is hard to formulate resistance when the core and periphery exist side by side invisibly within the population of the same Nation State.

Paper 2: The Sharp edges of Empire: Mike Moore and U.S. imperialism

Author: Leanne McRae

Abstract:

Mike Moore is a controversial figure for contemporary conservative politics. He is not easily categorised, restricted or monitored by social stabilising forces. This is because Moore is working through and within destabilising tropes and knowledges.

The US is currently undergoing a crisis. Not only is the (post) war in Iraq becoming more difficult to support, but the secrets and lies from the White House are being publicly aired by Mike Moore. His interventions – in *Stupid White Men*, *Dude: Where's My Country*, *Bowling for Columbine* and *Fahrenheit 9/11* – have activated a chorus of complaint that is collectivising an increasingly popular distrust of George W. Bush and his administrators.

This paper reconfigures the US Empire through the eyes of Mike Moore and the individuals – both US and others – that must deal with the consequences of imperial interests masquerading as social guardians and defenders of freedom. It maps the contradictions and connotations embodied in Mike Moore's work that generates a language for understanding the global blurring of boundaries that coexists with the reification of the sovereignty of the nation-state.

By visualising an Empire that is crumbling under its own duplicity, a dialogue between empowered interests and everyday lives can forward the conversation between social justice and structures of power.

Paper 3: ‘What have you ever done on the telly?’ *The Office's* Little England

Author: Tara Brabazon

Abstract:

In an era of the post – postmodern, postcolonial, postindustrial and postfordist - the certainties of origins and endpoints, narratives and their resolutions, disappear as rapidly as weapons of mass destruction. In such a moment, the most radical of acts is to laugh at the establishment, ridiculing their pomp, confidence and hypocrisy. The key is, through this ironic humour, to maintain the tether between laughter, popular culture and political representation. After September 11, the televisual domination of cooking, shopping, gardening and makeover programmes is implicated in a political system where the United Nations is sidelined, a Coalition is willing to ‘liberate’ a sovereign nation, and news journalism is hopelessly conflated with infotainment and uninformed interpretative commentary. While citizens are occupied with sundried tomatoes, bargain hunting, water features and plastic surgery blunders, there has been an acidic corrosion of thinking, questioning and critique. Kalamata olives will not create peace in the Middle East. The *Backyard Blitz* team never makeover downtown Baghdad.

Through this leisurification of politics and fascination with the miniature, minor and irrelevant, cultural studies theorists have neglected two topics: the changes to the workplace and innovations in comedy. Focusing on the grassroots democracy of reality television programmes means that we have vacated discussions of the ‘work and life balance’ to the Men's Movement, burgeoning Third Wayers and Neo Conservatives. Further, we have resisted critiquing – strongly and firmly – the nonsense that has filled night-time programming, including tea-bag weak ‘current affairs’ and pallid situation comedies where the laughter soundtrack rings hollowly and unaccompanied in our lounge rooms. This presentation reconnects cultural studies with both work and comedy through attention to one of the finest British satires ever made: *The Office*. I track a post-Empire England through the three intertwined ‘crises’ of our era: in television, work and masculinity.

Parallel Sessions: 11.30am – 1pm

Session 1: 'Where Shall We Have Lunch?' (2)

Paper 1: **The People of the Corn:
Food, Identity and Globalisation in southern Mexico**

Author: **Bethany Turner**

Abstract:

Corn is life to the Maya of southern Mexico. It not only constitutes the principal source of sustenance for the many impoverished Maya, accompanying each of their everyday meals in the form of tortillas, but, according to their creation myth, the gods made their first ancestors from this indigenous Mexican plant, ordaining them the 'people of the corn'. However, corn has other meanings in Mexico. When NAFTA came into effect in 1994, American corn, the agricultural commodity, flooded the nation's markets, lowering the prices paid to local producers. In 1999, as further evidence of the Mexican Government's commitment to the principles of neoliberalism, the price of tortillas was deregulated and consequently spiralled out of control. In 2001, strains of genetically modified corn, which is banned from being grown in the country, were found in local crops. Thus, in the past decade the meanings ascribed to corn in southern Mexico have not only multiplied, but have been transmogrified. In response to these occurrences, and encouraged by the Zapatista uprising, indigenous communities have been actively engaging in politicised resistance movements which centre on a reappropriation of corn as a marker of cultural identity for the Mayan people. Through this specific case study, this paper seeks to demonstrate that research within the field of cultural studies must be reacquainted with its politicised, ameliorative roots in order to counter the hegemonic neoliberalist discourses that seem to shape, and delimit, the overwhelming majority of our experiences of the everyday.

Paper 2: **The Cut-and-Come-Again culture of children's eating:
Coca-Cola Amatil and the re-structure of South Australian
Primary School Tuck-shops.**

Author: **Trudy Rudge and Jackie Cook**

Abstract:

In the wake of 2004 moves by the Federal Government to address 'problems of childhood obesity', Coca-Cola Amatil in South Australia announced 'good corporate citizen' plans to voluntarily withdraw its soft-drinks from the state's Primary Schools. Company policy however is to expand its range of fruit drinks and water-based drinks in Primary Schools, to maintain its brand presence – and not to remove its soft drinks from Secondary Schools.

This paper outlines new ways of examining contemporary patterns of eating and meal-provision among metropolitan school-aged children. It examines child-targeted food-marketing policies and practices, in combination with 'food sourcing': the ways children in the 21st century are able to self-select and purchase, or dictate the purchase, of food items, and to govern meal provision and snack eating within the family home. Proposals for 'management' of food intake by 'children at risk' in the new anti-child-obesity campaigns are juxtaposed with contemporary patterns of family food marketing, and storage and unmonitored use of household food stocks. Formal education programs in nutrition and diet are contrasted with the informal learning of food selection and constant availability, afforded by processes of Supermarket shopping, café and cafeteria food-ordering, and the re-supply mechanisms of food-vending machines. The research suggests that children's food in urban Australian contexts of consumerism is technologised in ways that have constructed a *Magic Pudding* culture of 'cut-and-come again' unbounded consumption – and that these patterns need to be considered alongside any proposed changes in childhood health policies and educational.

Paper 3: Eating Scared: GM Foods in a Brave New World

Author: Danielle Gallegos

Abstract:

Being frightened of the food we eat is not a new concept. Indeed it is an inbuilt physiological requirement. Consequently, food consumption is risk taking that everybody indulges in every day. Eating is risky for a number of reasons. At a pragmatic level there is, with every mouthful, the risk of choking. There are risks associated with microbiological and chemical safety, social mores, health and identity.

Genetically modified (GM) food is one food scare along with fast food and carbophobia that has emerged or re-emerged in recent times. All three are global phenomena that are played out in the local arena. All three link society, class and community with nutrition and health. GM food fright demonstrates the depth of mistrust in the food supply and in the globalised infrastructure that supports that supply.

The consumption of GM food antidotes occurs within a framework of the ‘risk society’, where nutrition is a form of governmentality and ethics. As such GM food antidotes are signposts used in the creation of the self as a reflexive project. These signposts effectively join the past with the present and project the self into a future that is made more predictable and certain. They provide a link across space, connecting developed and developing communities and connecting farm space with home space. For the middle classes, the active pessimistic reaction against GM foods provides a way to become a ‘good’ global citizen. If ‘good food is all about risk’, and, if the excitement inherent in risky behaviour is to continue, then we will always be eating scared.

Paper 4: Could You Just Pass the Gefilte Fish? : Performing Secular Jewish Identity

Author: Felicity Newman

Abstract:

In this paper I discuss the role that Jewish food plays in the way secular Jews express their cultural affiliation. Many Jews do not comply with Jewish laws and their complex dietary code and yet they identify as Jews on an ethno-cultural basis. It is my intention to demonstrate how these secular Jews redeploy Jewish foodways, adapting and recreating tradition to suit very particular circumstances.

My concern is with the diversity of practices of Passover observance and the deployment of the seder, the Passover banquet, as an expression of diversity, secularism and indeed dissidence. I argue that this contemporary practice is only the latest episode in an extended history of adaptation.

The seder is of particular significance because it is a ritual which was created in response to the second destruction of the Temple. The shifting of Passover observance from Temple to home, changed the position of women, authorising their responsibility for the ‘table altar’. This shift was responsible, in part, for the Jewish emphasis on domesticity and the sanctity of the home; since women, not the priests, became responsible for the purity of this altar within the home. Thus I argue that the new tradition of the ‘women’s seder’ in particular, reflects established Jewish practice.

Session 2: Queer 1.

Paper 1: Getting Stuff Done: Some Queer and Quotidian Uses of ‘Community’.

Author: Reece Plunkett

Abstract:

The late 1960s and early 1970s saw a resurgence in ‘community’. Now, some more than three decades later, there is little that cannot be described by recourse the term. Nearly any social, political or professional grouping can be a ‘community’. Further, as such a grouping, communities are routinely made the target of considerable resource deployment. An array of professionals and volunteers work to ‘develop’, ‘enhance’, ‘educate’, ‘consult’, ‘strengthen’ and otherwise ‘build community capacity’. Such endeavours are routinely funded by government, large business and philanthropic organisations. ‘Community’, it seems, is a both a site of, and cure for, everyday social troubles. As such, it is clearly approached as if it were a substantive entity. That is, ‘community’ is seen largely in anthropological terms — as groups of people who, in this case, are awaiting, demanding, fearing, resisting, etc. their group’s development, enhancement, education, consultation, strengthening and so on. In this approach, communities are loci of action, the place in which social deeds happen. In this paper, however, I explore the analytic consequences of reversing the logic. Rather than seeing ‘community’ as the site of social action, I consider it as a device, or a means by which persons get ordinary, routine, everyday activity done. ‘Community’ is not a site of action, but an indivisible product-of-and-resource-for action. Working largely from an ethnomethodological and conversation analysis framework, I investigate the practices of queer ‘community’ archiving, focussing on the activities of the Lesbian and Gay Archives of Western Australia.

Paper 2: ‘To be continued...’ Fan fiction and the queering of everyday life.’

Author: Deborah Hunn

Abstract:

The paper draws on the de Certeau/Jenkins model of textual poaching and on arguments in queer theory about the fluidity of sexual identity to consider the ways in which the discourse of fan fiction can work to explore the everyday in lesbian experience. Specifically I will focus on fan fictions generated by the British TV prison drama *Bad Girls* (a cult show in the UK, with a small but devoted following in Australia) and will argue that in writing beyond the endings imposed by the twinned constraints of genre (the challenge of envisaging a narrative future after ‘coming out’ of both prison and the closet) and the dominant culture of media production and consumption, such fictions can be understood as participating in significant contemporary debates about the lesbian quotidian - ranging over such diverse anxieties and pleasures as gay marriage and parenting, infidelity, travel, shopping and cooking.

Paper 3: Negotiations around Memory

Author: Rosslyn Prosser

Abstract:

Noel King suggests that 'cliche can be understood as a pervasive and productive form of discourse'; and that, 'far from signalling a debased form of thinking and composing, clichés constitute one of the more insistent representational forms to be found in contemporary culture'.

How to read the cliched lesbian life, the clocking up of relevant television shows watched and commented on, the need to attend to the everyday with its demand for comment on gay marriages, children of lesbian and gays, access to superannuation and recognition under the law.

In this paper I want to talk about some ways in which a poetics of memory can be read in negotiations around the everyday lesbian body.

Paper 4: Kerryn & Jackie: Everyday sexual performativities

Author: Barbara Baird

Abstract:

This paper will consider the everyday performance of lesbian coupleness in the 21st century.

It will do this via the telling of a story of a public meeting held in Adelaide in August 2002 organised by the Let's Get Equal campaign in its push for legal recognition of same sex relationships. The meeting was called 'An evening with Kerryn Phelps and Jackie Stricker' and took place in one of the less imposing halls at the University of Adelaide. The evening was chaired by a local gay activist and the two main speakers were introduced by the Minister for Social Inclusion from the SA ALP government. After their speeches, Kerryn & Jackie joined another local gay activist, appearing in his drag persona, in lounge chairs on the stage and responded to questions from the audience. The evening was filmed by a crew from '60 Minutes' and featured some weeks later in a segment on Kerryn & Jackie that coincided with their biography *Kerryn & Jackie* by Susan Mitchell.

Arguably Kerryn & Jackie are Australia's most significant, if not the only, lesbian or gay couple who repeatedly publicly perform their coupleness. Since being 'outed' by Sydney media in 1998 the publicity and legitimacy accorded their marriage relationship, alongside the success of Phelps' career in the AMA, has been unprecedented with respect to that given to homosexual relationships. This paper will consider the significance of their performance of lesbian coupleness at the Adelaide public meeting and propose that we think about it in terms of a moment of intersection of differently located everydays, as well as a moment rich with both everyday pleasures and the simultaneous authorising and de-authorising of new sexual performativities.

Session 3: Music 1.

Paper 1: Scratching the Surface of Hip-Hop

Author: Collin Chua

Abstract:

This paper will look at the subject of hip-hop music, which is a cultural product that has become immensely popular over the last decade. Hip-hop has undergone a significant transformation, where its purpose and role in everyday life has morphed from its origins as a subcultural mode of resistance and identity for a racial minority to a hugely commercialized form embraced by white suburban kids. The sounds of hip-hop have become fashionably fused with images of ‘resistance’ and ‘revolution’.

There has been a ‘reification of agency’, where avenues of resistance and revolution are celebrated despite the increasing instrumentalization of these paths of agency. Hip-hop should be read as a complex, contradictory entity possessing both negative and positive moment – capitalist deceptions, but also utopian aspirations. What channels are left to pursue this utopian impulse? This paper is interested in the critical reaction to this transformation; what does this reaction reveal about Cultural Studies?

The discussion will reflect on some of the ideas put forward by Adorno and Benjamin, two thinkers who occupy different perspectives regarding the radical potential/instrumentalization of mass media and mass art. Their debate has been famously described as ‘torn halves of an integral freedom, to which, however, they do not add up’ – this ‘integral freedom’, increasingly at stake in our present social, cultural, and economic conditions, will be discussed in miniature, via the conjuncture between Cultural Studies and hip-hop.

Paper 2: Indigenising Subcultures: Cruising the Tianguis del Chopo in Mexico City

Author: Tony Mitchell

Abstract:

The tianguis del Chopo in Mexico City, has been described as ‘a temple to Mexican counterculture’ (Monsivís 1995:120), and ‘a classic Aztec place of barter - the only place that exists - in the whole world where there is room for everybody, without exception, without censorship, without authority, without police or tabloid press, without laws, and of which the only master and love is Rock’ (Grande Garcia 2001). Originally established in October 1980 outside the Universidad Nacional Autónoma de México’s Museo del Chopo, it has become a weekly swap meet where up to 5,000 members of diverse music subcultures from punk to ska to reggae to hip hop to heavy metal to goth to blues and all subgenres of rock music in both English and Spanish congregate around up to 150 stalls to buy, sell and exchange CDs, DVDs, records, cassettes, fanzines, flyers, T shirts, posters, patches, jewellery and other accessories at affordable prices, in open contravention of copyright laws. It is a counter cultural hangout which intriguingly integrates Herman Gray’s tropes of ‘museum’ and ‘road’ (1993), while continuing to maintain what Berthier has described as ‘a contestatory, rebellious and irreverent presence’ (2002:339) and increasingly attract international attention, although it is still not mentioned in any of the major English language tourist guide books about Mexico. This paper describes and illustrates a trip to El Chopo in July 2004, and relates it both to a history of youth countercultures in Mexico and a global recuperation of ‘classic’ subcultural theory, especially in the realm of hip hop.

**Paper 3: Everyday Bling:
 ostentatious display in Australian urban music cultures**

Author: Melissa Campbell

Abstract:

In US hip-hop culture, ‘bling-bling’ or just ‘bling’ describes the ostentatious display of wealth, especially by wearing gold, platinum and diamond jewellery. George Lipsitz has called this hip-hop aesthetic a politics of style ÷ answering ‘a culture of surveillance’ with ‘a culture of conspicuous display.’ A counter-discourse in hip hop holds that bling’s relentless consumerism erodes hip-hop’s authenticity as an expression of inner-urban black struggle, and entrenches the gap between poor ‘ghetto’ kids who aspire to be rap stars and white suburban kids who now constitute a large proportion of hip-hop consumers. In Australia, the bling phenomenon is even more complicated. In the almost complete absence of a mainstream local hip-hop industry, Australian-produced hip-hop music attracts a subcultural audience that invests heavily in a politics of authenticity, resistance and indigeneity. These consumers reject bling as cultural imperialism and as inauthentic, incorporated mainstream taste. However, it’s interesting to examine how ‘ordinary’ teenagers and twentysomethings, who have little contact with either subcultural Australian hip hop or the American scene, might wear and interpret bling on an everyday basis. Is bling pleasurable because it transgresses white bourgeois notions of taste, because its spectacular nature commands admiring glances, or just because it makes you feel rich and glamorous? Is bling best when it’s expensive, or when it’s cheap and nasty? Can Australian everyday bling make political statements? Does it inevitably replicate the American music videos and glossy magazines consumed by its wearers, or does it forge a new kind of hybrid identity?

Paper 4: ‘Pissed On Another Planet’

Author: Jon Stratton

Abstract:

While the title of this paper comes from a track on the Scientists’ first album, this paper will concentrate on the mostly unsung pioneer of Alternative Rock in Perth, Dave Warner. Warner is best known for his album *Mug’s Game* released in 1978. Inner cities were the site of the evolution of the Alternative Rock movement in Australia: the Saints in Brisbane, Radio Birdman in Sydney, the Boys Next Door in Melbourne. However, in the 1970s Perth could boast of only a very small, and indeed diminishing, inner city. One of the things that makes the Perth sound different from that of other Australian cities was the importance of suburbia, another was the much greater influence of English culture, an effect of the high level of English immigration to Perth. Warner’s music shows both these characteristics. In this paper I shall discuss these. My intentions are to suggest first, why Warner has tended to be left out of histories of Alternative Rock in Australia (for example and most importantly Clinton Walker’s *Stranded*) and second, and more importantly from a cultural studies perspective, to think about the importance of the local in the development of popular music in Australia. What does it mean, for example, to talk about a ‘Perth sound’?

Session 4: Internet and the law

Paper 1: The Blogging of Everyday Life

Author: Tama Leaver

Abstract:

While the increasing digitality of everyday life situates the utilisation of information and communication technologies as the norm, there is also an increasingly tension between the accessibility of information and the need for mechanisms of attribution and citation. Recent media reports have noted that huge percentages of students readily admit having plagiarised information found using the World Wide Web. Online essay warehouses entice students into buying ready-to-hand-in papers and institutionally licensed corporate solutions such as TurnItIn.com start from the premise that the solution lies in catching plagiarisers, not preventing it from happening. However, in this supposedly cut'n'paste culture, the internet may also be facilitating practices which instil a social culture of citation. Blogs (short for online 'web logs') are often characterised as either an annotated list of hypertext links or an online diary or journal of an individual's day to day existence. However, the vast majority of blogs exist as a combination of these two types, and within the description of a bloggers banal existence, readers will almost always discover links to other websites of interest, including clearly marked textual quotations or images from these linked sites. Here, I argue, is the beginning of a social practice of citation which occurs almost independently of academia (although a sizable number of bloggers, especially in the US, are from academic backgrounds). Moreover, the email and online attacks or 'flaming' which occur when one blogger knowingly steals from another illustrates self-regulating mechanisms which (sometimes painfully) educate bloggers in the everyday practice of digital citation.

Paper 2: Pirates Of The Everyday

Author: Olivia Macassey

Abstract:

In the year 2003, the film *Pirates of The Carribean* (dir. Gore Verbinski) fuelled the internet meme International Talk Like A Pirate Day, on which participants used text generators and online quizzes to translate text into 'pirate-speak' and 'discover' their pirate names. Yet 2003 was also a year of increasing lawsuits and legislation aimed at internet piracy, and of the startling claim that CD piracy is used to fund terrorist groups.

With the rise of new technologies has come the rise of new forms of everyday piracy. The ability of individuals to copy and distribute media such as music, films, games, and computer program with little effort has broadened the range of 'ordinary' copying. However, this has also meant an increased awareness of, and reaction to, these practices from mainstream media industries that is both punitive and condemnatory. Furthermore, the practices of everyday piracy are driven by many of the same mechanisms and ideologies as those of the consumer capitalism they ostensibly undermine.

Despite the existence of active modern seafaring pirates, the popular figure of the pirate remains romantic and anachronistic. The identification of copyright violators with this figure is resonant in more ways than one. This paper examines ways in which those who commit everyday piracy negotiate the treacherous waters and competing discourses which seek to define and contain them.

Paper 3: Common Concern:
Internet cultures and intellectual property alternatives.

Author: Chris Moore

Abstract:

The dominant institutions of intellectual property are not the fundamental requirement for promoting intellectual capital and innovation. This paper will argue that online communities and everyday Internet practices can contribute to alternative and competitive models of ownership and production of intellectual and cultural material.

I will introduce some of the emerging online groups who have harnessed the legal institutions of copyright and discuss how reversing the traditional polarity of the law helps to encourage the diffusion of knowledge and the potential value of the public domain. I will discuss why the creation of alternative intellectual property regimes, through online interaction and community production, is an important concern within the current critical cultural studies environment.

I will then explore how the methods and philosophies employed by the Open Source and Free Software movements have encouraged a new generation of Internet-based groups promoting alternative models of copyright ownership.

This section of the paper will focus on the achievements of the online computer games development communities, or Modders, who have demonstrated evolving methods of social collaboration and new practices for dealing with intellectual property. I will discuss how these groups have disrupted the normative economic discourse of globalised intellectual property.

To conclude I will argue that by contributing to the expansion of an unowned intellectual commons, these groups provide evidence that an enhanced public domain based on the dynamic relationships between common production and public ownership can simultaneously benefit private investment and further market innovation.

Paper 4: Online Defamation: A Case Study in Competing Rights

Author: Julie Dare

Abstract:

On September 3rd, 2003, the Supreme Court of Western Australia awarded an academic at Edith Cowan University damages that set new ground for online defamation cases in Australia. (Malcolm, 2003). Despite the Court's finding of false imputations arising from defamatory words published on the Internet, and acknowledgment of the very great damage caused to the plaintiff, Dr Trevor Cullen, many of the defamatory web sites can still be accessed on the Net almost 12 months after the judgment. What follows is an outline of the circumstances leading to the court case, set within a broader discussion on the difficulties entailed in balancing competing rights in an online environment. How do people's communication patterns impact upon each other in an online environment, given the relative absence of regulation, and how should society manage situations where those communications threaten to impinge other's rights, without inhibiting freedom of expression. This will involve an examination of key areas: the role the Internet has played in facilitating a 'marketplace of ideas', given that almost anyone (in modern Western society) can be a publisher; the borderless, anarchic nature of the Internet; and the importance of freedom of expression for both personal self-fulfilment, and for a healthy, dynamic public sphere.

Session 5: Make-Overs

Paper 1: 'The Lynx Effect': creativity and masculinity in popular culture

Author: Jenny Burton and Christina Spurgeon

Abstract:

In *Advertising Cultures* (2003) Sean Nixon explores the gendered nature of the Cool Britannia creative moment in British advertising – represented by the intensification of 'laddish' campaigns aimed at young men – by focusing on the excessively youthful masculine cultures of the creative departments in London agencies and the cultural capital of the key creatives, particularly as they are used in the performance of gender, commerce and creativity. Nixon suggests the informal knowledge and cultural proximity of advertising art directors and copywriters to the young male target market was crucial in mediating a commercially productive, gendered connection with them which drew from the idioms and humour of the popular 'new lad'.

This paper explores the gendering of creativity through a case analysis of the multi-platform Lynx deodorant branding campaign, and examines the close cultural conversation between advertising creatives and consumers by addressing the laddish masculine scripts of the campaigns, particularly the discourses of DJ culture, rave music, digital technology and gendered marketing in the new economy. From advertising based on a tongue-in-cheek sexist masculinity, Balearic dance parties, club events, viral marketing, computer games and interactive communications across all digital platforms, 'The Lynx Effect' has become a popular cultural phenomenon among its target audience of 18-24 year old males, while the tight campaign synergy of a team of networked global communications and marketing agencies is typical of the connectivity and idea-sharing of the 'weightless economy.' This paper proposes to address this commercially productive gendering of creativity and symbiotic cultural conversation in the context of the new marketing of toiletries and beauty products to men.

Paper 2: Renovation: Market Populism, Aspiration and Lifestyle Television.

Author: Ron Blaber

Abstract:

Thomas Frank, in *One Market Under God* argues that corporations have captured the language of populist political expression. Whereas the corporation, the financial system was traditionally the target of populist critique, according to Frank, the market now uses the same forms of rhetoric to assert that it is the market that will deliver the individuals dream, satisfy the individuals desires, not only in a material ways but also in terms of democratic, social and familial terms. For Frank, market populism delivers the individual to the market.

Further, market populism underscores any number of political performances. Politicians regularly extol a nationalist populist sentiment, one that is possible by virtue of the market in and of itself. The alignment of official political expression with market populism fuels aspiration as embodied in so called aspirational classes.

The idea of aspirational classes appears to be coincident with advent of the credit explosion, greater participation in the stockmarket, and a housing boom that at once seems to be without end and about to crash spectacularly. Thus aspiration tied to the optimism of market populism is not without a trace of anxiety.

This paper argues that the relationship between market populism and aspiration is narrated through lifestyle television programs that focus in particular on various forms of renovation, whether it be backyards or makeovers for auctions.

Paper 3: Makeover Culture and Cosmetic Surgery

Author: Meredith Jones

Abstract:

If you're over 40, you've been there: That face in the mirror — it just isn't you anymore. Like a good house in an older neighborhood, it's time for remodeling.

'Makeover Culture' is a term I have constructed to describe a set of cultural logics where becoming is more desirable than being. I take the word makeover from contemporary popular culture where it is applied to a range of lifestyle practices including cosmetic surgery, home renovation, gardening, and even business invigoration. For individuals, the paradigm of makeover rewards the display of continual development, improvement, and growth made via intellectual, emotional, physical, and aesthetic means. I argue that within makeover culture success is judged on the exhibition of a never-ending renovation of the self. This paper identifies the ways in which makeover culture is strongly embedded in the specific arena of contemporary elective cosmetic surgery, using as its primary example the television program *Extreme Makeover*. Makeover culture connotes the spatial and temporal period of change or transition: most importantly, it concentrates more on the process of development than on the idea of completion. This paper points to the possibility of makeover culture leading to new understandings of, and experiences of, space and time.

Paper 4: Fairy Godmothers' Rewards: Ordinary Television and Everyday Virtue

Author: Frances Bonner

Abstract:

Conventionally, fairy godmothers reward those who have been ill-treated or who have not had their virtue recognised. Television programs often fancy themselves in this role and makeover shows are some of the strongest instances there are of television in its fairy godmother mode. *Ground Force* rewards family-related community service with its garden makeover gifts, *DIY Rescue* liked to help wives suffering through their husband's incomplete renovations, while the large makeover specials when personnel from several shows all improve the well-being of a single family, prefer victims of domestic tragedy. Makeover shows focussed on the individual body however, like *What Not to Wear* or *The Body Specialists*, do not now justify why they choose to reward some members of the public rather than others. It is as if looking less than one's best (as defined by the televisually anointed experts) is itself a tragedy worthy of remedial intervention. And what are we to make of the makeover gifts on real estate shows like *Location, Location*? Perhaps wanting to maximise the return on the sale of one's property is itself now regarded as a virtuous act.

This paper will examine the ways in which television makeover shows construct a version of everyday need and virtue to justify the choice of particular people to receive gifts. It will do this in the context of regarding television as one of the new locations Anthony Giddens and Nikolas Rose see as having developed to articulate ethical guidance following the contemporary crisis in subjectivity.

Session 6: Crossing Borders 1

Paper 1: Effects Of Domestic Violence On Afghan Refugee Women In Pakistan

Author: Alay Ahmad and Maher Bano

Abstract:

Main purpose of the investigation was to find out psychological and physical effects of domestic violence on Afghan refugee women.

Domestic violence was independent variable shown by husbands towards their spouses has been defined as physical abuse, battering, sexual abuse, burning of sensitive parts of bodies. Dependent variables were negative psychological including self-efficacy and physical effects on spouses. Forty married women ranging in age from 25-40 years were randomly selected from Shalman. They belonged to lowest socioeconomic class of whom 86% were illiterate while 4% were class two. They were living with their families for the last 20 to 25 years. Female interviewers, interviewed wives with the permission of their head of the family but man aim were not disclosed. Content analysis of responses show that they developed psychological and physical problems. Our 82.5% respondents accepted decision of the family in all matters. Majority of husband considered their wives as inferior while majority of wives supported that they were inferior because of tradition. In response to question about enduring sufferings in relation to domestic violence, 82.2% women were of the view that women should endure sufferings because it's a matter of their survival. Violence developed adverse effects such as lack of self-confidence, feelings of hopelessness, suicidal thoughts. They have also functional effects like headaches, gynecological pains, suicidal thoughts and self-inflicted wounds. Our hypothesis confirmed that those subjects who were tortured obtained low score on Self-efficacy Scale.

**Paper 2: From Abstracting to Personalising Refugees:
the Everyday as a Political Strategy**

Author: Hendrik Huijser

Abstract:

The starting point for this paper is the recognition of a shift in media representations of refugees in Australia during the three years between the last election and the impending one. Whereas three years ago dominant media constructions of refugees were largely based on abstracting them as a group of 'boat people' or 'queue jumpers', desperate to penetrate the nation's protective shield, more recently we have seen a marked increase of personalised stories about successful interaction between refugees and local communities. Tom Zubricki's documentary, *Molly and Mubarak*, exemplifies this shift and will be used as a reference point, but similar stories are increasingly appearing in the mainstream media. This paper argues that this shift not only coincides with an increasing focus on the everyday in the mainstream media (epitomised by an ever-increasing flood of reality tv), but that it is actually driven by this shift. In the context of a shrinking political space (in the Habermasian sense) and a ubiquity of the everyday as media spectacle, the central question from a cultural studies point of view becomes: how can the everyday be utilized through existing media channels to effect social and political change?

This paper argues that the increasing focus on the everyday can potentially create a bottom-up groundswell for political change (the 'Merlin incident' on *Big Brother* can be seen as symbolic here), and is thus able to bypass the top-down, PR-driven and 'managed' constructions of refugees.

Paper 3: Australia As A Holiday Destination In Chinese Travel Journalism

Author: Jiannu Bao

Abstract:

This paper looks at the constructs and representations of Australia as a holiday destination in Chinese travel journalism to see how the tourist experience of the Other is contrasted with everyday routines at home. Australia is constructed and represented as an exotic place with unique natural environment and a developed modern society with Western cultural traditions. Linking 'Australiana' with 'Westernness', Chinese travel journalism constructs and represents Australia as a perfect holiday destination which offers exotic and modern experiences. Exoticising and romanticising strategies are used to construct such experience. The constructs and representations of Australia fit the general picture of the Western countries in Chinese travel journalism. They are based on an intrinsically interwoven complex of the admiration of the West and self-consciousness of underdevelopment existing among Chinese journalists, and many Chinese people at large.

**Paper 4: The Tourist:
The Invisible Third Body In The Mexican Intercultural Dialogue.**

Author: Gabriela Coronado

Abstract:

The relationship between indigenous peoples and the tourist industry has increasing importance in contemporary Mexican society, arousing some concerns in this sensitive area for the negative and positive effects it has had on the life of communities and their cultures. The increasing interest from travellers to witness, learn about and participate in traditional forms of life and cultural diversity have increased the relevance of tourism, and the tourist industry, as an area involving indigenous people. It represents an important source of economic development for countries, and access to new economic resources for indigenous groups. At the same time concerns have been raised in tourism literature about potential negative impacts of tourism on cultural practices. One major debate focuses around the question of authenticity of the indigenous cultures on offer, and the risks that 'authentic' cultural practices may be destroyed by commercialisation of indigenous culture, and the mass production of handicrafts to accommodate to the tourism demand.

Most interpretations represent the situation in a linear, positivistic way, depicting indigenous people as victims of tourism and its non-indigenous agents. From such a perspective, indigenous people who participate in tourism activities are seen as passive, exploited by other interests which merely reproduce old forms of colonial domination. In this framework, the tourism industry and its agents become the new 'colonialists', who construct the indigenous culture by orientalising it and selling to the visitors. Although this picture has some basis, and it is specially relevant at the national level, for example in the way that national governmental agencies promote tourism, it is also possible to interpret the impact of tourism in the life of indigenous people from a different perspective.

The aim of this paper is to explore the impact of tourism on indigenous everyday life in Mexico, using a complexity approach in which indigenous participants in the tourist industry are active agents, negotiating and fighting for a position in contemporary society. Using a tridimensional model of dialogue, incorporating the imaginary other of Bakhtin and the three body system of Poincaré, I will focus on the impact of the tourist, as an invisible witness of the interethnic conflict and collaboration that has evolved from the historic interethnic conflict between indigenous people and Mexican mestizos. I will use two cases, one in Chiapas and the other in Puebla, Mexico, to show some unintended impacts of the presence of tourism, which has transformed the dynamics of interethnic relationships which have been part of the everyday life conflicts between sectors in Mexican society. Instead of reproducing colonial domination, the presence of some kind of tourism is actively used by indigenous people to empower themselves in contemporary Mexican society.

Session 7: Journalism and Everyday Life

Paper 1: Apolitical Abstractions: Media communication and local government elections

Author: Phil Chase

Abstract:

The media are central to political communication in western liberal democracies. All media - and television in particular - have become primary sources of voter information, theoretically allowing citizenry to make informed decisions at election time. But increasingly voters are dependent on fragmented, dramatised discourses devoid of substance or political meaning, fuelled by a journalistic culture of indifference towards the 'body politic'.

This paper explores the recent triennial Auckland local government election coverage - public television, regional daily press and advertising - in terms of critical discourse analysis and cultural style.

Despite divergent form and styles, and incidents of press censorship, the paid political advertisements better met voter information needs. In contrast the press and television focused on differing facets of the election, and employed divergent linguistic and visual presentational styles; yet the resulting coverage was highly repetitive, with a notable absence of genuinely insightful analysis. Both media focused on story constructions which militated against public understanding of policy platforms or public interest issues, and reinforced negative cultural perceptions of the political world.

Paper 2: Just another suburb of Perth: the portrayal of Australian culture in the Singapore media.

Author: Maria Pieter Aquilia

Abstract:

Each year, thousands of Singaporeans apply to migrate to Australia. Professionals look towards the land down under for a relaxed future for their families. However, Australia's migration requirements are the very tenets on which the island state builds its future: a young, educated, childbearing, and entrepreneurial Singaporean population.

The great Singaporean dream has found itself infiltrating popular culture with the country's latest feature film focusing on a local taxi driver yearning to escape his humdrum heartland existence for a glorified existence in Perth.

The historical animosity between the two countries, which hit an all-time low when SM Lee predicted that Australians were in danger of becoming the 'poor white trash' of Asia, plays out in the latest National Day MTV, *Home*. The video features young Singaporeans enjoying the great outdoors and culminates with a children's choir poised against a wide open space, reminiscent of Qantas' 1994 advertisement, *I still call Australia home*.

The national newspaper, *The Straits Times*, is an important site for this contest of nations. Framed against the narrative of the double murder of two Singaporean students at the University of New South Wales, this conference paper will publish the results of a content analysis which tracks the intensification of editorial control and ideological management as the story took an ironic twist, whereby a Singaporean was charged for the killings.

**Paper 3: Seize the Day: what online news consumption can tell us about
 communication in the emerging space/time of everyday life (online)**

Author: Liz Ferrier and An Nguyen

Abstract:

This paper addresses on-line forms of communication by attending to the uses of online media. It focuses in particular on the consumption of online news, drawing on recent studies of on-line news consumption (Nguyen). The paper adopts an 'ecological' analysis (Hacking) to understand online communication and consumption practices in the context of the broader social and cultural environment that they have developed within - ie. in the context of the institutional, social and cultural conditions that have enabled their emergence. It is argued that particular forms of communication and consumption have developed in response to opportunities afforded by flexible and transformed spatial and temporal boundaries articulating everyday life in the new media context. After identifying the 'ecological' context - the convergence of certain institutional, governmental, commercial and consumer interests - the paper examines the way that forms of online communication, such as online news, capitalise on the opportunities presented by the ambiguous position occupied by online media in everyday life - a space/time that sits somewhere between leisure and work, home and office, production and consumption. Another area of communication of relevance is direct marketing, and 'permission' marketing, which depends on relationships established with particular consumers/users of new media, and is linked with the consumer's work and 'personal' lives. Traditional spatial and temporal boundaries are blurred, and practices enabled by this are more fluid and opportunistic. de Certeau's work on the practices of everyday life is useful for analysis of the spatial and temporal dimensions of such strategies and tactics. The paper suggests some of the limitations of de Certeau's military model for discussion of these practices, and presents some alternative models for thinking about online communications.

PARALLEL SESSIONS: 2PM – 3PM

Session 1: PANEL: Reflections on Everyday Communities: Understandings, Transformations, Practices.

PANEL ABSTRACT:

‘Community’ is increasingly offered as a positive response to the generalised anxiety and dissatisfaction concerning the speed of change, homogeneity, and loss of authenticity and connectedness, seen to characterise contemporary Western society. This panel addresses the notion and contemporary practice of ‘community’ through three differentiated perspectives and Western Australian case-studies which together provide a critical interdisciplinary approach to ‘everyday communities.’ Together these presentations offer and integrate explorations of the contemporary ‘creation’ and marketing of Perth communities, and community action / agency in relation to the politics of inclusion/exclusion surrounding the acceptance of asylum-seekers, and the production and consumption of specific, empowered local community identities. Each presentation seeks to stimulate discussion around key questions as described in the individual abstracts below.

We are proposing a ninety-minute session in which each speaker will present a twenty-minute paper as described in the individual abstracts below. This leaves thirty minutes for questions and dialogue.

Paper 1: The Search for a Neo-gemeinschaft?: Reflections on Communities in Sub-urban Perth.

Author: Daniela Stehlik

Abstract:

This paper emerges from intersections between early reflections on the changes in the Perth metropolitan area in the past decade as well as the potential for research and development projects within the Alcoa Research Centre for Stronger Communities.

Current large-scale developments being undertaken in Perth appear to be framed around notions of ‘community.’ The marketing of these suburbs, their design and layout and the services being created can be seen as reaching back to what Tonnies termed ‘*gemeinschaftlich*’ communities – that is spatial, horizontal connections, once through blood and kin, but now through a common desire for interconnectedness. Or so we are led to believe. How much can such communities be ‘created’ by planners and developers? To what extent are people ‘buying a dream’ when they purchase into these developments? And how much of the constructed *neo-gemeinschaftlich* environment do they actually connect with? These and other questions will be explored further in this presentation.

Paper 2: Layered Reflections on Community

Author: Angela Fielding

Abstract:

This paper will present contextual information and discussion points from a research project about features of liveable communities. Two selected rural communities offered to resettle displaced people in the midst of widespread confusion about asylum-seekers and refugees. How has the term ‘community’ been used in the context of these examples? What can these examples tell us about the social, political and economic structures, which support community action?

Paper 3. Community Autobiography: Everyday Transformations

Author: Robyn Mayes

Abstract:

Tourism and heritage are increasingly promoted in Australia as an everyday means by which local communities, in the face of globalisation and attendant dislocations and anxieties, can prosper and take charge of not only their economic futures but also their cultural identities. As key drivers of this process, however, heritage and tourism privilege exclusive and often reductive community roles and identities. This presentation examines specific local community heritage and tourism sites as instances of ‘community autobiography,’ which is offered as a new way of thinking about, and undertaking, the production of community identity. As a result, several important questions are foregrounded: What are the everyday politics of local heritage and tourism sites? How much agency do local communities have in the production of these sites? How is the notion of ‘community’ deployed and reproduced? And, most importantly, what are the possibilities for the production of specific yet inclusive community identities?

Session 2: PANEL: Interrupting the Everyday: Deleuze and the Imperative of Global Politics

PANEL ABSTRACT:

Writing in *Theory & Event* after the World Trade Centre attacks, Michael Hardt comments 'I do not think, in any case, that the nature of the world order shifted on 11 September 2001. There was already in formation a new form of global sovereignty and it is perhaps more urgent today, in light of the tragic events, that we identify it. Global flows of capital and weaponry, the peddling of 'freedom and democracy', the multitude of the dispossessed – all point to, and are consequences of, the emergence of a global sovereignty that has no outside.

This panel explores through the work of Deleuze, and Deleuze and Guattari, some of the major questions facing an increasingly globalised 21st century; a century taking place not simply at the level of nation-states and their relations, but operating through, and coming to mark, the very rhythms of our everyday lives. Although contemporary forms of political subjectivity become sedimented through everyday acts of consumption (of image, of word, of object), there is also present a potential for interruption and appropriation; actions which can reconfigure the discursive regularities governing the experience and potential of the everyday.

The three papers in this panel are thus tactical mediations about what forms of body, and of living, are produced within these globalised flows of capital and power. What sorts of movements and connection are blocked, and what sorts are impelled? What are the limit-points? Beginning with an exploration of global capitalism through the specific affective movements of the drug using body (Peta), the panel moves on to explore two critical contemporary events. In the first, Helene explores the smoothings and striations of refugee bodies, asking whether the concept of 'holey space' might offer an ethical 'welcoming'. In the second, Antonia considers David Hicks as a Deleuzian event; as a limit for both the horizon and ground of national democracy. The panel aims to open up discussion of these global social issues in new terms, and encourage the exploration and development of new forms of possible resistance.

Paper 1: Capitalism, desire and the drug using body

Author: Peta Malins

Abstract:

The drug using body is continually being stratified. It is constantly being locked into unhealthy and unproductive identity categories (such as those of the 'addict' or 'junkie') and its lines of escape (to other modes of being, to other becomings) are constantly being blocked. Yet at the same time the desiring potential of the drug using body is being strategically harnessed by capitalism in the marketing and selling of goods such as perfume and fashion. Through both the 'heroin chic' era of fashion marketing in the 1990, and the current era of drug-induced perfume and cosmetics ranges (Dior's 'Addict' and YSL's 'Opium'), corporations have successfully exploited the affective and desiring potentials of the drug using body to market their goods.

In this paper I draw on Deleuze and Guattari's (1987; 1983) understanding of capitalism (as an axiomatising and de-coding force that tends toward the BwO), along with their approach to social governance (as something that necessarily moves toward fascist coding and catatonia), to explore the ways in which drug using bodies are – simultaneously – becoming both *stratified* and *destratified*. What are the politics and ethics of these two movements? Broadening out this question to explore flows of capital and desire in a wider global (and globalisation) sense, I will explore the possibilities for developing a mode of resistance to both fascism and capitalism: one that might strategically counter the destructive tendencies of global capital, while simultaneously warding off the catatonic tendencies of stratification. A politics which might enable bodies to resist rigid identity categories, whilst strategically navigating and moving beyond the flows of capitalism that currently tend toward an empty BwO of global ethics.

Paper 2: Holey Space and the Smooth and Striated Body of the Refugee

Author: Hélène Frichot

Abstract:

An everyday evasion is at work in the socio-cultural geography and imaginary of the Australian Community. This evasion circulates about the figure of the refugee, or asylum seeker who arrives on our Antipodean shores. In December, 1992 the Australian High Court found that mandatory detention of asylum seekers was lawful as a means not of punishment but of migration control. Subsequent to this ruling, a network of refugee camps, or to use the prevalent political rhetoric, Immigration Reception and Processing Centres, have begun to silently organise the Australian socio-cultural geography, instigating the paradox of a permanent 'state of willed exception. To use the vocabulary of Gilles Deleuze and Félix Guattari, this decision marks a desire to make space more striated, to inscribe a space of capture and control regulated by the State apparatus and its juridical rules. Deleuze and Guattari tell us that striated space always operates in a complex relationship with what they call smooth space. They write 'smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space'. In addition to these two spaces and their complex articulation, Deleuze and Guattari note in passing a further space, holey space, about which they say very little. Should we turn to the work of the Italian theorist, Giorgio Agamben, who writes explicitly on the figure of the refugee, we find that he too describes a formation that can be likewise named, holey space.

This paper will ask how this scarcely formulated notion of holey space might offer a way of welcoming, and not evading, what Deleuze calls a life, and Agamben, bare life through the figure of the refugee.

Paper 3. David Hicks in/as the Event of Terror

Author: Antonia Quadara

Abstract:

Since December 2001, David Hicks has become a fixture in the Australian media, an everyday regular in the snap-and-fold of our morning papers. Indeed, the rapidity and regularity of information about David Hicks, Guantanamo Bay, legal challenges and counter-challenges regarding his detention have become difficult to manage: facts wash over themselves to catch up to the latest development, and smooth away the imprint of yesterday's news.

As an interruption to this regularity, I approach 'David Hicks' as an event in the Deleuzian sense, a singular composition of words and things which erupts between the linearity of past-present-future, and in a time which has always just past and is always about to come. In this interval out of which the sense of meaning emerges, I wish to raise questions about the nature of Australian citizenship and sovereignty in a post-September 11 world. Here, the relation between David Hicks and the Australian government becomes the expression not only, and perhaps not even of Hicks' own suffering and privations, but is a statement about the generalised apparatuses of power and control into which Hicks is 'plugged' and which have come to define modern life. I want to suggest that in the limit-space that the event 'David Hicks' instantiates, we necessarily confront the constitutive foundations of not only of democracy's reach (i.e. to who does it apply?) but to its constitutive foundations.

Session 3: Girl Cultures

Paper 1: 'Shame in Love, and other girlhood tales of emotion'

Author: Elspeth Probyn

Abstract:

If anything stands out about girlhood, it's the memory of shame in love. Being thrown over for a childhood sweetheart, I remember the revenge of sleeping with all of his friends. Or conversely that moment when a boy threw up in me on a school outing and I fled from him and his shame. Evidently girls and boys feel shame in love. There is however a sizeable difference in how girl popular culture circulates, mediates, interprets and trains girls's emotions about being in love. In this paper I will draw on a three-year study conducted by Catharine Lumby and myself to investigate how shame is experienced in love. This material will be complemented by an analysis of several popular girls' magazines and the ways they publicise embarrassment and shame. Columns devoted to 'how embarrassing was that' offer key insights into how girls' emotions in love are trained from an early age. I'll conclude with an evaluation of the positive outcomes of this pedagogics of shame.

Paper 2. 'Show Girls: representing the Australian country girl'

Author: Catherine Driscoll

Abstract:

It's a standard of Australian cultural histories that rural Australia has a mythological force in popular and public representations of Australian-ness. This paper reconsiders the current standing of that representative status through the figure of the country girl. Part of a much wider study of Australian country girlhood, this paper will trace not only the importance of gender and age in changing representations of rural and regional Australian life, but also the changing modes of producing Australian-ness. Utilising ethnographic and policy analysis as well as archival research, this particular paper uses Miss Showgirl competitions and the country girl's role in Australian soap opera as examples of how such representative status is produced. These are different modes of representing country girls and singling out the country girl as representative. Both, however, differentiate an identity for country girls to which they not only have ambivalent relationships, but which continues to pervasively define them by the broader political utility of myths about country Australia not only in public debate but in their own lives.

Paper 3: Respondent

Author: Stephie Donald

Abstract:

Stephie will act as a respondent in this panel session, summarising the material and arguments from the other speakers, and posing questions, key challenges and provocations.



Session 4: PANEL: Engendering the Body Politic

PANEL ABSTRACT:

Rachel Shave opens with a paper that problematises the heavily gendered and classed formations of sweat. She questions how this ideology impacts women's lives on a daily basis through analysing the disjunction between cosmetics and sweat.

Felicity Cull follows with a paper that turns its attention to the male body – specifically to that of the father. Using Steve Biddulph's work as a starting point, Cull explores the male body as a political site of negotiation and examines how the father's body is being renegotiated as the politics of fatherhood change.

Finally, Debbie Hindley examines the bodies of male AFL players as a site for consumerism for a female audience and market. She explores how the sexualised masculine body has become a commodification that not only has an economic benefit but also maintains the AFL's dominant position.

Paper 1: Horses Sweat, Men Perspire, but Ladies Merely Glow

Author: Rachel Shave

Abstract:

Sweat. Perspiration. Hidrosis. The Australian climate ensures that sweat is an issue that we deal with on a daily basis. To be more accurate, it is an issue that we attempt to avoid and overcome on a daily basis. To date, there is no detailed cultural analysis of sweat. It remains firmly entrenched within medical and sporting discourses, with the occasional break out into the health benefits of sweat lodges.

This paper argues that the lack of analysis of sweat is not merely oversight but is a result of societal taboo, while simultaneously breaking this taboo by discussing and analysing sweat. Utilising a Foucauldian perspective, it probes the heavily classed and gendered formations of sweat and uses the problematics of sweat and cosmetics to question current ideologies of sweat.

Paper 2: The Body of the Father: Fatherhood, Men's Studies and the Body

Author: Felicity Cull

Abstract:

This paper examines issues of fatherhood as they pertain to the body and men's studies. Just as a woman's body is marked with the ideology of Motherhood, so to are men's bodies marked by ideas of Fatherhood. This paper particularly focuses on the mode of fatherhood which is discussed in men's studies texts such as *Manhood: An action plan for changing men's lives* by Steve Biddulph. In such texts, the father's body is a sweaty, earthy stronghold of authentic virility. Biddulph, in particular, deals with fatherhood through politics of the body, through physicality and the 'naturalness' of a father's flesh. This paper examines how the father's body is used to frame men's studies theorists' ideas of masculinity and how the body is used to construct an 'authentic' masculinity – through the physical contact between father and child, or the natural smells and physicality of the male body. Biddulph's book teaches a specific, embodied, masculinity that prescribes a way for men to regain a place in family life which it theorises have been lost. This paper demonstrates that the father's body is a productive site for politics, sexuality and theory.

Paper 3. Never Mind the Quality Feel the Width - AFL Players are the Goods

Author: Debbie Hindley

Abstract:

This paper examines players of the Australian Football League as the site for consumerism for a female audience and market. In their primary activity as footballers, players are treated as commodities and can be drafted, traded and delisted by clubs in the AFL throughout their careers. Implicit within this primary role is selling the game, selling their club and facilitating an aura of winning for associated sponsors. Player's athletic performance that brings them on field success may also bring them off field success with lucrative endorsements, sponsorships and marketing opportunities. Football leads to the commodification of the masculine body, including the sexualised masculine body, and the production of celebrity. Through a number of examples the case will be made that there has been a careful cultivation of footballers' images. This masculine archetype is designed not merely for economic benefit but also for maintaining the AFL's dominant position in Australian patriarchy.

Session 5: PANEL: Four on the Floor – Contemporary Perspectives on Modified-Car Cultures in Australia

**Paper 1: Machinic Enthusiasm, Machining Streets:
Locating the Enthusiast in Modified-Car Culture**

Author: Glen Fuller

Abstract:

The visual and aural intensities of modified cars produce a territory that transforms the space of the car and the space of the street. To some extent all modified cars are territorialising ‘street machines’; they are not only machines that belong to the street, but through ritualised practices machine a territory in the street. Within modified-car culture the capacity of modified cars to be territorialising machines is continually discoursed through the representation of the technical attributes of cars and modifications according to their territorialising affects. Furthermore, the modified-car ‘enthusiast’ is not a singular subject position, but is produced through three main subject positions that discursively define the relationship between enthusiasts and cars. These subject positions – Driver, Spectator, and Mechanic/ Technician – are discursively constructed through the ways cars, modifications and practices are represented in magazine and film based media.

Working from Bert Moorhouse’s (1991) suggestion that hot-rodders are better understood as ‘enthusiasts’ of the practice of hot-rodding rather than participants in a subcultural formation, and based on research into the media of modified-car culture, this paper attempts to identify the ways the ‘enthusiast’ is discursively constructed. It shall be argued that the repeated representation of the three basic ‘enthusiast’ subject positions alongside street-machining discourse produces an economy of affect that allows ‘enthusiasts’ to be located not only in relation to other enthusiasts, but to the cars, modifications, and practices of modified-car culture.

Paper 2: Buying someone else’s dream

Author: Ursula Frederic and Katie Hayne

Abstract:

Car-enthusiasts invest considerable resources in modifying cars to suit their own needs and desires. Based on our observations and film-based interviews with car-enthusiasts in inner-city Canberra we suggest that the process of car modification is

a key way through which people gain entry into and reinforce their place within Canberra’s car culture. As well as identifying them as car-enthusiasts, car modification offers people the opportunity to express their individuality and creativity through the car they drive or the car they dream of driving.

This paper and supporting film excerpts will explore differences between internal and external car modification as expressions of identity, affinity and tactics of subversion. Beyond the physical realities and material measures of this process we suggest that the language of car modification is an important instrument and indicator of community belonging. Visibly or audibly modified car components become a focal point for discussion, and an opportunity to engage with others who share a similar appreciation of cars. Sharing and showing one’s views on car modification – on what is and what is not desirable or even ‘acceptable’ – establishes one’s own position within and relative to others in the car-enthusiasts’ community.

While it is uncertain how or by what means an individual enthusiast’s stance on the particularities of car modification take shape it is clear that once formed opinions are strongly held and evocatively expressed. Having the intent and knowledge of how one may wish to modify a car requires a degree of interest and expertise in cars that extends beyond that communicated by the ‘everyday’ car user. We propose that the desire for and talk of creating one’s own ‘dream’ car is another avenue by which car modification may function to assert self-expression within a broader context of group identification.

Author: Sam Ward

This paper presents preliminary results from an ethnographic study of two of the major modified-car shows in Perth: Auto Salon and the Holden versus Ford show. The research will continue at other shows like Motorvation and the Western Australia Hot Rod and Street Machine Spectacular. These events attract hard-core enthusiasts, less committed enthusiasts and a few people who are not part of the scene but attend with friends or out of curiosity. While this mix of people may complicate the setting for ethnographic research, the advantages of having most participants and facets of the sub-culture on display at one place and time make these shows compelling sites for research.

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Session 6: PANEL: Creative Consciousness

Paper 1: Creative Space

Author: Kathryn Locke

Abstract:

The principal consequence of the de-industrialisation and globalisation of the developed world is the shifting shape of its economic function. The structure, the content and the purpose of cities have changed. This transformation introduces new challenges to every corner of society, not simply the financial sector. This paper examines only one of these corners: the social geography of the city. In suburbs and cities in Britain, Australia, Europe and America examples can be found of new and intense gentrification patterns that are not only providing a concrete picture of a new knowledge and creative based economy, but are also displaying some of the social implications the next decade will face. Income polarization, dominated by an undefined middle class is colonising cities across the globe.

Using examples from the inner-city suburb of Hackney in London and the California Bay area in America, this paper considers the impact that prospering 'creative milieus' have on the social map of its cities. Most importantly, it reveals a problematic relationship between creative industry development and social inequality.

Paper 2: McBackpackers: Unpacking the pleasures of globalisation

Author: Rebecca Bennett

Abstract:

'Backpacking, or 'independent travel', is a fluid and contested tourist space. It plays on postmodern, unfinished, unpredictable and ambiguous readings of tourism tropes such as authenticity, nation, culture, artefact, host and guest. Travelling for indefinite amounts of time to unfixed destinations places independent tourists in multicultural, multilingual and multinational contexts. Independent travel thus easily aligns itself with interdependent economic and technological matrixes revealed in globalisation debates. The complex merger between individual autonomy and imagined community in backpacker discourse reflects the powers in the precarious positioning of postcolonial identity in increasingly plural, individualised, fragmented and fluid new capitalist times.

This paper aims to problematise tropes and ideologies that fuel desire for – and justify the practice of – independent tourism in a 'global' context. It constructs 'backpacking' as a *pleasure* of globalisation - making it a challenging industry (and community) to locate and thus critique. Searching for politics in pleasure I dwell in the margins of backpacker discourse revealing limits and exclusions. I argue the power of globalisation as a trope has moved from visible, standardised and Fordist (multi) national icons such as McDonalds, Microsoft and Nike to ambiguous, mobile multicultural industries, such as independent travel. Without revealing the margins and exclusions in backpacker tourist spaces, independent travellers become unknowing participants in the maintenance of the prevailing economic and political status quo.

Paper 3: Creativity: not the economics, but the art, of living

Author: Sue North

Abstract:

Traditionally, creativity was linked with romantic notions of genius, and specifically was *not* part of the everyday. Creativity has become part of the everyday through a usurping of the term by economics. It is requisite for an innovative, mobile, advancing society when annexed by an economic and political agenda rather than an artistic one.

Creativity is now a necessary and generalisable skill in the field of education. Universities have been forced to join the economic push to be creative. No longer are they just ‘educating professionals professionally’, but ‘creatively educating professionals professionally’. Creativity has become an attribute that can be measured, and must be synonymous with innovation if it wants to be taken seriously in the current climate. In the past, cultural studies played an important role in critiquing the notion of creativity as solely an artistic, elitist pursuit. Contemporary concerns demand cultural studies plays an equally important role in critiquing the notion of creativity as a cog in the economic machine.

In the everyday, creativity is specifically *not* economic. Creativity is part of the everyday as something fundamentally uncertain. Creativity acknowledges the limitation of our own knowledge through its part in producing an imitation of the limitless world that is the human condition. This paper seeks to show, through the use of Bourdieu and Certeau, the importance of cultural studies for the conservation of *this* notion of creativity as part of the everyday.

Session 7: PANEL: Talkback

PANEL ABSTRACT:

This panel examines the often neglected but increasingly important role of talkback as a central part of the Australian cultural, political and social landscape. The papers presented examine the content, influence and consumption of the programs as well as presenting a detailed investigation of the processes of presentation and transformation. Graeme Turner's work focuses on the audience's interest in the format, the relations between the host and the callers, and the social, political and cultural placement of the format. Richard Fitzgerald's paper uses the detailed study of everyday language of talkback in order to gain an understanding of the way talkback is used to generate a sense of community articulating between the public and political life world, attracting and creating political and social discourse. Maureen Burns shifts the emphasis from radio talkback itself to the ways that online chat sites of broadcast programs remediate radio and television. In the case of radio websites, elements of talkback are extended online, and in the case of television sites, dimensions of radio talkback are added to television programming.

Panel Participants:

Graeme Turner
Richard Fitzgerald
Maureen Burns

Plenary Panel: Media and Everyday Life

Speakers:

Alan McKee

Alan McKee runs the Television degree at Queensland University of Technology. His most recent books are 'The Public Sphere: an introduction' (Cambridge University Press, 2004) and 'Textual Analysis: a beginner's guide' (Sage, 2003). He is currently researching the positive effects of pornography on its users; and editing a collection for Blackwell entitled 'Beautiful Objects in Popular Culture'

Barbara Creed

Barbara Creed is a graduate of Monash and La Trobe Universities. Her doctoral thesis was on the cinema of horror, feminism and psychoanalysis, and was published as *The Monstrous-Feminine* (1993) by Routledge. Her areas of research include contemporary film, surrealism, feminist and psychoanalytic theory - areas in which she has widely published.

She has recently published *Media Matrix: Sexing the New Reality* and *Pandora's Box: Essays in Film Theory*. She is currently writing a new book entitled *The Darwinian Screen: the evolution of film theory*.

She has also co-edited the anthologies *Body Trade: captivity, cannibalism and colonialism in the Pacific* (Pluto Press & Routledge, 2001, with Jeanette Hoon), *The Sexual Subject: A Screen Reader in Sexuality* (Routledge, 1992) and *Don't Shoot Darling: Women's Independent Filmmaking in Australia* (1987, with Annette Blonski and Freda Freiberg). Barbara is also an active figure in the film community as a reviewer, speaker and writer.

Andrew L. Urban

Creator & interviewer, Front Up (SBS TV)

Channel Host, World Movies Channel

Editor, Urban Cinefile www.urbancinefile.com.au

A career journalist, Hungarian born Andrew L. Urban has been writing specifically on film and filmmaking since 1985; in February 1997, he and his wife Louise launched Urban Cinefile, Australia's award winning weekly online movie magazine, publishing movie and DVD reviews, filmmaker interviews, news, box office and movie trailers.

Andrew conceived Front Up, a weekly prime time series of half hour social documentaries of spontaneous and personal interviews with people he meets in the streets of Australia. The program began in 1992 on SBS TV, and series 9 went to air in 2003/04.

He was commissioned to interview past and present graduates of the Australian Film Television & Radio School (as well as other key players in the school's history) for *Edge of the Known World*, a book celebrating the school's 25th anniversary in 1998; the interviews were also the basis of the 60 minute ABC TV documentary, *Brilliant Careers*, which he wrote and narrated. This featured interviews with Phil Noyce, Gillian Armstrong, Jane Campion, Phillip Adams, Sir John Gorton and dozens more.

Andrew's first novel, *If You Promise Not To Tell* (Hodder Headline, 1995) was nominated in the inaugural Ned Kelly Awards for Best First Crime Fiction.

Andrew & Louise have two grown up children, Gemma and Sebastian.

CSAA Discussions Groups

Beginning in 2005 CSAA is launching a new service for members – discussion groups. Modelled on the Modern Language Association's concept of the same name.

What is a discussion group?

Essentially a discussion group is a small collegial association of researchers with a common interest in a particular topic area under the broad umbrella of cultural studies. Their function is to facilitate conversation and develop connections between researchers with a common thematic interest at and between CSAA conferences.

Discussion Groups are facilitated in the following ways:

- Appointment of a group leader to co-ordinate the group.
- A group dedicated forum on the CSAA website bulletin board.
- A group dedicated email discussion list.
- Every discussion group would be offered a panel session related to their theme at the annual CSAA conference. Discussion groups with large memberships would be offered more than one panel. The theme leader of the discussion group would convene the panel and take responsibility for organising speakers.
- The discussion group will be listed on the CSAA homepage and would be open for all members to join.

So how do I get started?

To create a discussion group you need to write a brief proposal outlining the theme for the discussion group and identifying at least 20 members. Group members must be members of the CSAA. Discussions groups need a theme leader to administer the mailing list and convene the discussion group's conference panel. We recommend that each discussion group should form an executive group of at least 3 people to insure continuity of the administrative function.

The proposal needs to be sent to the Secretary of CSAA Susan Luckman (Susan.Luckman@unisa.edu.au) before April 22.

We've set up a forum page on the bulletin board (under the category 'CSAA Services') for members to post expressions of interest for discussion groups. The bulletin board is linked from the 'Discussion' Menu on main site, or you can go directly there by clicking: <http://csaa.asn.au/phpBB2/index.php>

If you want to post a proposal or expression of interest, you need to register on the bulletin board by clicking 'register' on top right of screen on entry page.

You don't need to register to view posts and proposals. If you click on the forum title 'CSAA Discussion Groups: Proposals & Expressions of Interest' you will notice we've posted a sample proposal for a Discussion Group called 'Migration & Multiculturalism' so that members have an idea of the format required.

DAY THREE: SATURDAY, 11TH DECEMBER, 2004

9.30AM:

Keynote: Zoe Sofoulis,
University of Western Sydney

Dr Zoë Sofoulis, a member of the Centre for Cultural Research, has a long-standing interest in the intersections of culture, technology, irrationality, and corporeality. After undergraduate studies in science then humanities in Western Australia, she obtained her doctorate from the University of California, Santa Cruz. She has gained an international reputation in the fields of feminist and cultural studies of technology and art through her distinctive application of philosophy of technology, psychoanalysis, feminist cultural studies, and cultural studies of science and technology, elaborated in numerous publications on such topics as computer technology and cyberculture, science fiction film and high-tech advertising, the irrational and gendered dimensions of scientific curiosity, women digital artists. Her current interests are in container technologies and extending ideas of the sociotechnical to applied cultural research with practical outcomes, including through work on *Transforming Drivers* (an ARC Linkage project on young driver cultures, with Sarah Redshaw APD(I) and NRMA (Motoring & Services) industry partner); and *Everyday Water*, a UWS Research Partnership project with Delfin Lendlease benchmarking domestic water values and practices in Western Sydney.

PARALLEL SESSIONS: 11AM – 12.30PM

SESSION 1: PANEL: Gender, Media and the Everyday

PANEL ABSTRACT:

Changes to the spaces and times of the everyday are often described in terms of a collapse between public and private spheres. This rupture is seen as creating new kinds of polity which transcend traditional gender relations. To what extent have notions of public and private spheres been challenged and relativised by new (and old) media? What is the role of media constituting the gender of the everyday? This panel will seek to explore these questions in historical and contemporary contexts through case studies that scrutinise breaks and continuities in the connection between gender and media.

Paper 1: Girls Get A Voice On Regional Radio: A Rockhampton Case Study

Author: Kate Ames

Abstract:

Rockhampton, Central Queensland, has three major 'players' in the FM radio stakes. These are Triple J (commenced broadcasting into Rockhampton in 1996), and SEA FM and HOT FM (commenced broadcasting into Rockhampton in 2000/2001). These three stations currently attract the vast majority of Central Queensland's radio audience in the 17 - 39 year age bracket.

Triple J was overwhelmingly popular as the only youth/rock oriented FM station in the Rockhampton and Gladstone area (Ames 1997). However, Triple J's traditional alliance with rock/masculine influences how its presenters interact with their predominantly male audience. The approach by commercial FM stations is very different, and based on a content and discourse analysis of breakfast shows of all three stations, this paper discusses the significance of the 'female voice' and associated representations on local commercial FM stations.

The paper examines the relationship between announcer and audience, and ideologies that influence this exchange. Where female voices are less evident in regional print media (Macklin 1995, p. 295), this research to date suggests that the introduction of commercial FM stations into the Rockhampton and Gladstone area has provided significant opportunity for a higher female profile in a regional media context.

Paper 2: Self Help Me: The making, management and marketing of the self in Dr Phillip C. McGraw's self-help

Author: Kiley Gaffney

Abstract:

The confessions of celebrities and ordinary people demarcate our media landscape, defining a process of private introspection, acknowledgement and aspiration that is celebrated in the public domain. As entertainment and exemplar, these confessions are the narratives of literary and televisual self-help, shaped into significance through the interaction between the expert and the subject. Through self-help texts, the marriage between psychology and consumption becomes ideal and this is where the work of Dr Phil McGraw becomes highly significant. The economic and political reality implicit in McGraw's books is that of the binary of American liberal democracy, where the downside is marginalisation and the upside is 'The American Dream'. McGraw's voice articulates the matrix of everyday experience with expert knowledge and thus, his salience comes through his ability to understand and negotiate the difference between authoritative advice and everyday conversation. This blend of authority and the everyday reflects McGraw's 'pivotal person', Oprah Winfrey and like Winfrey before him, McGraw's brand is now spread across a wide range of media. This burgeoning success provides him with the most salient exemplar of his expertise – himself.

Paper 3: Gendering Media: The circuit of everyday culture

Author: Justine Lloyd

Abstract:

This paper speaks to my concern to move beyond available narratives of women and media see gender either as an audience with shared understandings and agency only in meaning-construction of text, or as an identifiable market with tastes and buying power. Instead of traditional audience analysis, I want look at public broadcasting as a cultural form unique to a particular stage in the constitution of a middle-class female subject. I want to open up the question of how a new subject position for women was constructed in the challenge that public service radio broadcasting made to divisions between public and private spheres: a new form of agency, which began in the domestic and personal experience but was not limited its location in the home. This subject position has often been ignored in media studies written from a feminist perspective because it's neither fully public nor recognisably feminist.

Rather, I wish to advocate the use of cultural studies method in a media studies context to articulate 'the relationship between different sites' of the production of gender and make connections between 'everyday practices, institutional inscriptions and cultural habits' (Craik 1992, 89-98). This paper is therefore an argument for examining question of gender and media through the lens of the 'circuit of culture': the schema developed by Paul de Gay and Stuart Hall to examine the interactions between the spheres of cultural production, regulation, consumption, identification and representation (du Gay et al. 1995).

In the first section, I outline my approach and how it fills some absences in current histories of broadcasting, particularly public broadcasting. In the second, I describe some case histories of this cultural form from Australia and the UK.

Paper 4: Maid in China: Media and Translocal Imagination

Author: Wanning Sun

Abstract:

For an increasing number of households in the Chinese city, having a maid — whether part-time or full-time live-in — is either an affordable and necessary way of coping with domestic duties on daily basis, or a convenient and common way of signifying one's social mobility. Using materials from popular journalism and television dramas, this paper demonstrate a number ways in which the maid is portrayed as a threshold figure who is poised to transgress the urban/rural, public/private, and family/outsider boundaries. captures the urban imagination. How does the maid figure in the state discourse of moral regulation? What is the array of discursive positions in the mass-appeal media's perennial construction of the 'maid'? Finally and most importantly, how do the urban media negotiate the tension between emerging urban, middle-class sensibilities and a sense of compassion, on the one hand, and a perennial need to address audiences' fear, anxiety and desire in relation to the maid, on the other? In addressing these questions, I hope to start unraveling a paradox whereby domestic workers, a most marginalized social group in urban China, are nevertheless endowed with an enduring capacity to capture the urban imagination.

SESSION 2: Everyday Spaces of Contemporary Japan

Paper 1: Japanese Internet Response to 'Terror': Protest from the Home

Author: Maria Flutsch

Abstract:

Sixty million Japanese are online: virtually half the population of Japan. Thousands of blog sites, personal sites, group sites, as well as university web-pages engage in the issues arising from 9/11 and the subsequent Afghan and Iraq wars. This paper explores, following Baudrillard, Olkowski, Andrew Benjamin and others the home-based Japanese internet response, particularly in the form of the traditional modern genres of poetry, to the visual and virtual experience of 9/11 and the Iraq and Afghan techno-wars. How has the experience of daily TV updating of these events combined with the opportunity for daily internet self-expression affected the attitudes, content and styles of that expression? What is the relationship between consumption of the image (on a daily basis) with the response to that image, and how does the speed of response possible with the new technology affect the nature of the response? Is the protest cyber-community really a community or only the illusion of a community? How is the effectiveness of cyber-protest to be measured? What do the on-line Japanese themselves think about these issues?

Paper 2: Subterranean Terror?: The '95 Tokyo Subway Gas Attack and the Narratives of Everyday

Author: Rio Otomo

Abstract:

'Everyday' is a repetition of the present, which allows us to conceive it in a spatial term. 'Everyday' can be delineated against the other space: the space of the extraordinary; the space where something unexpected takes place; the space of the unfamiliar. On Monday morning of 20 March 1995 the familiar everyday space of Tokyo subway crisscrossed with the other space – the Aum Shinrikyo – where the perfected control of the guru mobilised four dedicated followers to carry out terrorist attacks on subway commuters, using the invisible and odourless force of sarin gas. Two years later novelist Haruki Murakami produced his interview report of the victims/the subway commuters entitled, *Underground* [*andaaguraundo*, 1997], following which was another interview report of the former members of the Aum, *The Place that was Promised* [*yakusoku sareta bashode*, 1998]. Murakami postulates that the space of the Aum is not the mad-and-evil reconcilable other, but a mirror image of 'our' space, the everyday space of normal-and-good Japanese. In this paper I focus on the nature of the narratives that appear in these two texts, in view of examining Murakami's position. Each interview produced a private narrative which was an individual effort to recover his or her own story as well as the public testimony that claimed truth. They even begin to look like a short version of 'I-novel': a genre peculiar to modern Japanese literary scenes.

Paper 3: Embodying White-Collar Masculinity in Japan

Author: Romit Dasgupta

Abstract:

This paper draws upon research conducted with young male white-collar employees in Japan still in the process of making the transition from non-productive, student masculinity to productive, adult masculinity (specifically the discourse of masculinity associated with the white-collar ‘salaryman’). This transition occurs within a wider framework of gendered social and cultural expectations relating to the appropriate conduct surrounding the discourse of hegemonic masculinity. Integral to this process is the inscription of hegemonic expectations of masculinity onto the bodies of young males entering corporate organizations. This inscription occurs through a variety of channels including popular culture media and the specific training efforts of employers.

Discussion in this paper will focus on these processes of social and cultural embodiment, through drawing upon popular culture texts such as magazines targeting the ‘salaryman’, ‘pop-management’-style human resource training and self-improvement manuals, and fieldwork observation of company induction training workshops. In particular, the paper seeks to explore some of the complexity surrounding the body-reflexive practices through which the inscriptions of the ‘correct’ speech, body-language, deportment, consumption choices, and sexual conduct considered axiomatic to hegemonic masculinity are carried out.

Paper 4: The Everyday Life of the Artist: Mishima Yukio’s House

Author: Vera Mackie

Abstract:

The life of the writer Mishima Yukio (1925—1970) was anything but ordinary. He is said to have kept a disciplined lifestyle which involved bodybuilding, writing from midnight to dawn and sleeping till noon. Much of his life was carried out in the media spotlight and in addition to his extraordinary literary output he contributed short essays to newspapers and weekly magazines on a range of subjects —the design of his house and garden, clothes, accessories such as cufflinks — thus presenting an image of the everyday life of the artist. He also allowed photographer Shinoyama Kishin to photograph his house, his garden, his possessions, his study, his bookshelves, his manuscripts and even his diary in obsessive detail. These photographs were published in book form in 1995. This photographic collection has taken on the character of a fetish, which stands in for the absent author. This paper will contrast Shinoyama’s book *The House of Mishima Yukio* with the better-known collection of surrealist photographs of Mishima by Hosoe Eikoh, *Ordeal by Roses*. The analysis will focus on photography as a genre, the place of these photographs in the visual culture of postwar Japan, and the place of Mishima Yukio as celebrity in postwar Japan.

SESSION 3: Literature and the Everyday

Paper 1: A Savage Torpor: Don DeLillo's *Players*

Author: Leonard Wilcox

Abstract:

This essay explores the relation between boredom and terrorism, focusing on Don DeLillo's 1977 novel *Players*. The novel depicts an urban couple, the Wynants, whose deep ennui emerges from a life of regularity and consumer conformity. Both seek out clandestine worlds that will open secret possibilities of self. Lyle is drawn to a terrorist group, for terrorism, with its sense of plots and narrative, 'mazes and intricate techniques,' promises to give depth, shape, and meaning to existence.

Just as Wordsworth claimed that 'a state of almost savage torpor' induced by modern life produces a craving for 'extraordinary incident,' DeLillo explores the relation between boredom and 'the glamour of revolutionary violence, the secret longing it evokes in even the most docile soul.' The novel suggests that boredom, a product of the infinite replication and uniformity of late capitalism, also contains within it the transgressive desire to see late capitalism exploded. The novel is an incisive examination of the uses of boredom, and a provocative exploration of the parameters of a generalized postmodern 'savage torpor.'

Paper 2: 'Pure Australiana': Why Meat Pies Matter

Author: Tanja Schwalm

Abstract:

In Peter Carey's novel *Illywhacker* the processes that transform animals into commodities such as 'pets' or meat pies are inextricably linked to the idea of 'what it means to be Australian'. Carey shows that both the identification with victimised indigenous animals and the use of animal products that pervade everyday life contribute to the construction of Australian national myths and identity. However, throughout *Illywhacker*, which Graham Huggan calls 'an allegory of Australian nation-building', the narrator draws attention to the marginal position animal victims occupy in our awareness of everyday practices, a concept that Mary Midgley has described as 'relative dismissal'. Carey connects the hierarchical orderings of Australian culture that form the basis for the exploitation and victimisation of animals with the mechanisms that marginalise and silence the (historical) experience of 'other' groups of Australian society.

Furthermore, *Illywhacker* illustrates that 'nation-building' and writing are intertwined with representations of animals and animal economies. Peter Carey argues that it is 'a writer's responsibility to imagine what it is to be others. It's an act of empathy, and it's not only what we do, it's a socially useful act to imagine oneself to be other than one is'. This paper seeks to extend this act to include animals whose daily lives and deaths are normally perceived as a trivial matter, and I will explore how a consideration of animal economies can provide useful insights into human-animal and inter-human relations in Australia, both within and outside of the text.

Paper 3: Family, Marriage and Hegemony in Shashi Deshpande's
As a Matter of Time.

Author: Reshmi Roy

Abstract:

This paper explores the hegemonic influences portrayed within the novel. Using Gramscian ideology, the paper looks at the 'consensual control' exercised upon the protagonists in the spheres of family and marital interaction within an urban Indian socio-cultural discourse. The disruptive effects of hegemony and consequences of this disruption are brought into focus. The paper observes the subversion of the fundamental discourses of Hinduism by patriarchal hegemony and subversion of the dominant discourse by the protagonists. The authorial questioning of patriarchal hegemony uses the protagonists as instruments of resistance. Other related issues explored within the paper are the requirements for a model reader. James Clifford's and Trinh T. Minh-ha's theories support the analysis of readers in the roles of 'cultural insider/outsider', 'participant observer' as well as 'in-between-zone' figures. Stuart Hall's concept of 'encoding and decoding' of cultural messages is used as it substantially affects our understanding of the subversive devices employed by the authors, protagonists and audience.

Paper 4: Representing 'Reality': Australian Playwriting and the
Rise of the Right in the 1990s

Author: Ben Payne

Abstract:

This paper aims to contextualise Australian playwriting in the 1990s by examining it with regard to the increasingly conservative political climate of the time. It will examine the ways in which the work of mainstream theatre authors such as David Williamson, Louis Nowra, Stephen Sewell, Hannie Rayson and Joanna Murray-Smith all betray the influence of the dominant cultural narratives of the times.

Thematic and rhetorical convergences covered will include the appropriation by these authors of the terminology of the New Right, a growing dissatisfaction with what the right termed 'political correctness', and its ideological companions, feminism and multiculturalism, and an attendant focus on the rewritten perceived boundary between 'ideology' and 'reality', the policing of which functions to denaturalise alternate, more radical viewpoints and therefore to maintain the status quo.

It will be argued that in retrospect there emerges a clear indication that the work of these authors is inextricably bound to the emerging cultural and ideological narratives of Australian politics and media, heading into the conservatism that marked the millennium's end, and that the work of these authors primarily serves to contain dissent by buying into the delineations of 'natural' and 'unnatural' thought which permeate the dominant precepts of economic rationalism and perpetuate its continuing power as a shaper of behavioural values and norms.

SESSION 4:	PANEL: Institutional Sites, Resistant Bodies, Being and Becoming
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**Paper 1: Penetration of the Male Body as a Masculinising Practice
for Both the Penetrator and Penetratee**

Author: Terry Evans

Abstract:

In this paper I want to firstly explore the notion of penetration as a masculine and masculinising practice. This exploration will involve an analysis of penetration within masculine/male discourses in areas such as football, war and business/corporate cultures. The theoretical framework in which this analysis will be located is Sedgwick's contention that many of the major nodes of Western thought and knowledge have been structured and fractured by the hetero/homosexual definition constituted in the late 19th Century and indicatively male. In this paper I explore a particular set of binaries structured by the hetero/homosexual definition, namely active/passive, masculine/feminine, insertive/receptive and penetrator/penetratee. My argument is that while the first terms in these binaries are generally read as dominant and masculine it does not follow that the second terms can only be read as submissive and feminine. I will use an example from my thesis on men who have sex with men but don't identify as gay to show how some men construct their experience of being penetrated as a masculine and masculinising practice.

Paper 2: Body, Technology, Habitat, Becoming, Resisting, Being

Author: Vicki Crowley

Abstract:

In a recently filmed appearance at *Gurlesque* in Sydney Sherona Mbsekewene presents, outlines, displays and narrates her intersexed body. Is this an act of resistance? Is it an act of being? Is it an act of becoming? Are these three terms, these practices, these positions of inquiry and of political and philosophical import separable? How do 'we' think about intersexed as becoming given the deliberate, the harsh and material impression of sex-gender that continues to be routinely enacted on non-consenting bodies? This paper makes some tentative steps into terrains of corporeal, psychic and material worlds that are routinely hidden and still more, turned away from. What might such acts of looking, turning away, being and becoming mean for our understandings of bodily inscriptions?

Paper 3: (Un)desirable Acts of Death: Gendered Truths in the Cultural Production of Suicide

Author: Katrina Jaworski

Abstract:

Drawing upon the conceptual resources of continental and feminist philosophies, this paper interrogates psychopathology's production of gendered truths constituted within corporeal acts of self-destruction. More specifically, the paper argues that through particular inscriptive practices, suicide is produced as a masculinist discourse within which particular methods are typified as masculine and feminine – the former being described as aggressive and the latter as passive. This dichotomous matrix is installed through what is interpreted as visible on the visceral surfaces of the body. To question this matrix, the paper deploys the concept of desire to examine how self-destruction is produced through gendered bodies. As such, desire is positioned as a discursive inscriptive practice that both hails and conceals meanings of gender – meanings that proclaim a certain truth about the very existence of self-inflicted death. In doing so, this analysis also considers the possible ways in which the workings of desire can be problematised as means of disrupting masculine norms of violence.

Paper 4: The Rapture of the Ride: Making Hearing Disabled Masculinities in Motorcycling

Author: Cassandra Loeser

Abstract:

Drawing on an interview conducted with one young man with a hearing disability, this paper will explore motorcycling as arena for the choreography and performance of body practices of pleasure. Explicitly, the paper will theorise the hearing disabled masculine body as a site situated between work and team sport-driven discourses and pleasure-driven motorcycling activities. The young hearing disabled man's experience of both finding a stable occupation, and participating in institutionalised team sports, is marked by ongoing difficulties. By contrast, participation in the individual activity of motorcycling is an occasion by which he (re)constructs and enhances his masculine identity. In relation to this, the paper advances an argument that the discursive multiplicity of identities experienced in motorcycling destabilises utilitarian precepts that privilege paid work and institutionalised team sports as absolute bastions of masculine existence in Australia. The embodied experience of motorcycling invokes possibilities for an interconnection with the masculine and dialogic exchange of the identity of hearing disability.

SESSION 5: Security/Terror

Paper 1: 'Everyday Apocalypse & The Cultural Re-Armament Of America'

Author: Mervyn Bendle

Abstract:

Popular culture is awash with images and narratives of apocalypse in various forms. These range from those which have some basis in actual and potential events, especially forms of terrorism involving 'Weapons of Mass Destruction', to science-fiction, horror, and fantasy representations of the 'End Times', depicted in a wide range of media including novels, comics, film, television and video games. They include also allegedly 'biblically based' presentations, notably the 'Left Behind' series of 12 best-selling novels based on a Fundamentalist application of millennialist teachings to the contemporary world.

Using examples from various media, this paper explores this phenomenon, defining and locating it within cultural history, especially of the United States with its historical associations with millennialist ideas. It asks whether this preoccupation with the 'End of the World' signals a growing cultural fatigue and antipathy towards 'civilized life' in Western societies. It also discusses whether this phenomenon has intensified since the terrorist attacks of September 11, 2001 and how this is currently expressed through the 'War on Terror' as the 'cultural re-armament of America'.

Paper 2: The Apocalyptic and the Everyday

Author: Juha Tolonen

Abstract:

This paper intends to explore the entropic spaces of modern urban life. Entropy describes levels of disorganisation and disorder in the material world. The term has also been appropriated from its scientific origins to describe apocalyptic events on earth. Its initial use, however, was to provide a measure of disorder in a closed system.

Meanwhile, our everyday life is one that corresponds to order. The modern urban network of roads, suburbs and shopping centres are designed for apparent efficiency. It is an often-uncontested order, which has heavily inscribed our urban landscape, instructing our navigation through everyday life. This order would seem in conflict with the dynamics of entropy. Modern urban design opposes the forces that create entropy, that is, we build to divert the onset of disorder and chaos. However, when you consider that the final outcome for the universe through the laws of entropy is an all-encompassing sameness (as energy or heat dissipates), the homogeneity of our planet's urban centres suggests a closer link to this law than first appears.

The apocalyptic nature of some 19th century interpretations of entropy have been transformed from a destructive vision to one of monotony and blandness; 'the hell of the same'. The apocalyptic has been incorporated into the everyday. This paper intends to examine the ways in which the apocalyptic can be reinvigorated with more dynamic interpretations. This will be done by exploring urban sites that operate on the peripheries of our vision, sites that reveal the destructive and decaying elements of the forces that entropy describes.

N.B. The exhibition 'Shrinking Cities' in Berlin, which I will be attending in September and October this year, will inform this paper also. This exhibition will explore the abandoned spaces within some large urban centres as a result of population flows into other regions.

Paper 3: The ‘Everydayness’ of Terror.

Author: Dennis Wood

Abstract:

The destruction of the World Trade Centre on September 11, 2001 was a shocking occurrence but, I want to suggest in this paper, that it was invested with, and embedded in, ‘Everydayness’. The images reiterated in the media of the twin towers devastation was quickly subsumed into the ‘routine’ of the ‘flow’ of the newspapers, radio, the televisual and the filmic (just one of the many scenes from disaster movies(?) – for most people I know, including myself, the initial reaction to the twin towers was that it was a ‘promo’ for a Hollywood Blockbuster!). Similarly, the suicide bombings throughout the world offer traces of the ‘everyday’: from the chosen methodology, to the make up of the ‘weapons’ involved, to the bombers themselves, all these carry within them the ‘ordinary’. There are (as yet) no nuclear or chemical-biological weapons only (among the many mundane materials used to great effect) packing knives and petrol, fertiliser and phones, radios and razor blades. Even the exhortation of the Australian Prime Minister and his government to ‘be alert, not alarmed’ seeks to locate the terrorist threat within the everyday. Thus in this paper I want to suggest that ‘waging a war on terrorism’ means combating the commonplace - a conflict which is being proved to be not easily contested.

Paper 4: The Gender of Borderpanic

Author: Suvendrini Perera

Abstract:

What is the gender of borderpanic? While the raced nature of the current wave of borderpanic has been at the centre of most discussions about national security, the simultaneously gendered and sexualised aspects of this racial borderpanic are less clearly articulated. Yet discourses of nation, national identity and the security of borders are constitutively gendered discourses, as are discourses of war, and rallying calls for the protection of the "homeland" -- to invoke that highly emotive construct that has become resurgent in the rhetoric and practice of borderpanic. This paper examines the positioning of the gendered subjects of borderpanic in an uncertain, multifaceted context of negotiation between the rising power of security as the key principle of governance and other national, regional and global processes, including the emergence of what Barbara Ehrenreich and Arlie Rochschild refer to as "Global Woman." The paper attends to stories of women and children as they are situated in this complex field of practices, technologies, discourses and representations.

SESSION 6: Media/Sex/Identity

Paper 1: Sexual Identities In Everyday Life

Author: Rebecca Walker

Abstract:

There is an almost universal assumption in mainstream commercial media texts that Australian audiences are anti-gay, lesbian, bi and transgender. The debates that occurred in the internet forums attached to the television show Big Brother 2 in 2002 are one example of audiences speaking in their own voice and debating issues, including sexuality. The forums themselves can be seen as an extension of the public sphere where members of counterpublics such as out lesbian and bi communities engage with mainstream publics.

They debated issues such as les/bi identities. The contestant Sahra was in a long term relationship with a woman but identified as bisexual. She claimed that she did not like labels and would prefer not to be labelled anything. Forum members disputed or defended her right to define her own sexuality. Many asserted that she was a lesbian, others that she was bi or that labels shouldn't matter.

They debated the representation of these identity groups. Was the inclusion of a les/bi token? Was this particular les/bi contestant representative of all les/bis, or typical of les/bis who participated in the lesbian scene? Should she be judged as an individual or an envoy of an imagined les/bi community? What constitutes a les/bi community? What type of people and comments are homophobic?

The forums gave this segment of the Australian audience an opportunity to express their views about sexuality. They expressed far more sophisticated and less homophobic reactions than is usually assumed in the mainstream media.

Paper 2: The Discourse of the Serial Killer

Author: Sherri Dickinson

Abstract:

The most widely accepted myth of the serial killer is that *he* is usually an American-white-middle-class-male psychopath. I will argue that the representation of the serial killer as being predominately male works to delegitimise the discourse of the female serial killer whilst at the same time reinforcing male dominated ideology that render men as powerful killers and women as victims. Female serial killers if not represented in culture as victims or at least, less powerful than their male counterpart, are viewed in binary to this; as being more evil, more dangerous to patriarchy simply because their femininity that has been denied through mainstream discourse, undermines the power of the masculine.

In addition, I also content that the female serial killer can work as a pastiche of the representation of the male serial killer, thus undermining her cultural power. The idea of the female serial killer performing as a pastiche, and also how she is represented in binary to the male serial killer reinforces the idea that empirical criminology is male biased and cannot interpret or represent the female serial killer in popular language/knowledges.

I will also be looking at the arrival of the female serial killer in culture and how she differs from the abovementioned discourse of the male serial killer. Hierarchical dualisms such as man/woman, nature/culture, human/nonhuman, can be re-worked through the epistemology of the female serial killer because it allows for a cultural critique of language that constructs women inferior to men.

**Paper 3: How Magazine Journalism Constructs Brazilian Black
Women Identities In Late Modernity: A Critical Analysis.**

Author: Rogeria Costa de Paula

Abstract:

This study about Brazilian magazine journalism investigates the ways in which Brazilian black women bodies are constructed by the discourses of beauty and by the advertisements of aesthetics products published on Brazilian female magazines and their implications on constitution of Brazilian black women self-esteem. I work on critical discourse analysis (Fairclough, 2002) and the general approach to my data is that of a social identity concept (Hall, 2000) perspective in the attempt to interpret the Brazilian black women drama inside the culture according to the viewpoint of the subjects themselves. Of particular concern in my study is the phenomenon of banalization of racist practices on Brazil that is on every day discourses of common sense understood as a racial democracy. Thus, I discuss that the subtle racism is adopted in the organization of subjectivities of Brazilian black women in late modernity.

Paper 4: Only magazines?

Author: Diana Ward

Abstract:

This paper presents the results from a qualitative study of the attitudes of professional women towards women's magazines.

The study hypothesised that the role of women's magazines has not changed, that content is made up of meaningless information such as gossip, the beauty myth and the odd 'empowering' or factual story to let Australian women know how lucky they are and that professional women believe they can read between the lines but cannot avoid being affected anyway.

The study considered the cognition and reading habits of nine educated women towards women's magazines gathered through focus group and in-depth interviews. The results of this research were subsequently interpreted with the aid of theories of feminist Naomi Wolf, Marxist critic Slavoj Žižek and Frankfurt School critic Herbert Marcuse.

The aim of the study was to indicate how the potentially radical position of educated women in Australian society towards consumerism and patriarchal norms is effectively undermined, and possibly neutralised through normative, prescriptive media such as women's magazines.

The findings indicate that while educated female consumers of women's magazines are to some extent aware of the attempt of these magazines to influence their consumption patterns and awareness of beauty standards, most of the women interviewees nonetheless continue to purchase and thus support the beauty and fashion industry in Australia, not mention existing patriarchal forms of capitalism.

SESSION 7: Identities and Space/Place

Paper 1: Gender (un)Certainty in Terminator 3: The Rise of the Machines

Author: Peta Cook

Abstract:

The combination of disparate elements into hybrid beings has traditionally been viewed as a violation of nature. As a result, such entities have been subject/objects of human fascination, intrigue, and fear. In contemporary society, the cyborg (*cybernetic organism*) has continued these emotive reactions in filmic production. According to Haraway (1991), the dualistic challenge of the cyborg, like the hybrid, allows hierarchical bodily-based dichotomies to be confronted, challenged, and subsequently dissolved. At the same time however, theorists such as Dery (1996) and Springer (1996) have shown cyborg films can (re)create the same oppressive, structural, bodily-based binaries. In this essay the cyborg film, *Terminator 3: The Rise of the Machines* (2003), shall be examined through themes of gender certainty and ambiguity, thus demonstrating how the cyborg is characteristically paradoxical, enabling it/he/she to be simultaneously emancipating and subjugating.

**Paper 2: Shopping Malls In Australia:
The End Of Public Space And The Rise 'Consumerist Citizenship?'**

Author: Malcolm Voyce

Abstract:

This article reflects on the issue of the privatisation of public space with the recent development of a shopping mall in Sydney. The article argues that the development in Hornsby does not coincide with the need for an open and 'democratic' public space. Rather what has developed is a privatised space, which reduces and controls diversity.

This new type of physical space creates a discursive 'rupture' with older accounts of public space which were based on equality and open access. The older discourses of public space have I argue been displaced by three new discourses. The three discourses reflect, firstly, notions associated with the traditional ideas of property and suburban order. Secondly ideas of neoliberalism and self sufficiency. Thirdly, the notion the new public space is coterminous with safety and particular discourses on consumption. It follows that any activity detrimental to consumption must be limited and that all disruptive potentialities, real or imagined, should be removed.

**Paper 3: Forging cultural identities in peripheral neighbourhoods:
 The Halswell Christmas lights**

Author: Julie Cupples

Abstract:

Every year around Christmas time, a number of the residents of Halswell, a Christchurch suburb on the southern edge of the city, extensively adorn their homes with an array of Christmas lights and decorations and by so doing attract large numbers of visitors and tourists.

I argue that in the context of the post-colonial environment of urban Christchurch covering homes in various indoor and outdoor lights, dancing santas and reindeer, spray-on snow and electronic gadgets which play Christmas carols should not be seen as a harmless pastime. The responses of both participating and non-participating Halswell residents in particular and Christchurch residents more generally to the phenomenon of the Halswell lights provides important insights into the ways in which cultural identities in Christchurch are forged and into the contestations over place and place-based identities which emerge during this process. While for some residents and outsiders the lights should be seen as a positive manifestation of community spirit, for others it is seen as a threatening example of the Americanization of kiwi society. It is also clear that the lights rework existing geographies, creating new exclusions and inclusions by the ways in which visitors to the suburb are constructed and the ways in which the decorations are encouraged, managed and policed. An in-depth exploration of this phenomenon provides important understandings of how concepts such as gender, family, community and identity are deployed and contested and the tensions surrounding cultural identities as local place-based identities intersect with global and globalising processes.

Paper 4: Ordinary signs

Author: Julie Fairless

Abstract:

This presentation/paper will examine how the ordinary becomes extraordinary when the context changes and the contemporary cultural vernacular is seen through alien eyes.

Perception is framed by context and it can change meaning when the context is changed. It is a truism for visual culture as well as design that a familiar framework will not be consciously noticed, but if a novel or unfamiliar framework is used, then the framework becomes noticeable and both the perception and cognitive understanding of an object are changed. Once the difference is seen and recognised it cannot be unseen – the alien as well as the native environment will become obvious to the viewer.

In the twenty-first century road signage is ubiquitous, quotidian and mundane. We assume that our relationship with these signs is passive and we barely notice the medium of the sign itself, yet road signs are more than information transferring devices: they are design artefacts and cultural signifiers.

The purpose of this presentation will be to present international examples of road signage so the viewer sees these objects with and without their usual contextual reference points. This will create a sharp awareness and insight into the cultural vernacular of signs, relationships between the local and the universal, the alien and the ordinary, uniformity and individuality, will be discussed, demonstrating and analysing the nature of the cognitive relationship between sign and context on the part of the observer.

PARALLEL SESSIONS: 1.30pm – 3pm

SESSION 1: T.V. 2 – Texts and Audiences

Paper 1: Heroes and Villains: Identity and Identification in *Angel*

Author: Jane Stadler

Abstract:

This paper is concerned with the mechanisms of identification that position audience members within the popular television series, *Angel*. A text-based analysis of the semiotics of sound, cinematography, editing and *mise en scene* will be used to explore spectatorial identification and engagement with characters in the story world. The form of identification associated with television celebrities and fans of television programmes (as distinct from film stars and their devotees) also affects the relationship between spectators and screen characters in *Angel*. As a ‘domestic medium’, television and its characters occupy a unique place in everyday life and can thus influence, transform or reinforce existing social relationships.

In *Angel*, the textual content, style, and narrative structure work together to articulate a discourse of heroism and villainy. I will analyse how the kind of character engagement elicited by *Angel* interpellates viewers into particular subject positions and situates the screen characters in relation to each other, and in relation to the power dynamics of postmodern society. The process of identification solicits consent for the ethical framework that structures conflict and its resolution within the series. It also offers an understanding of identity that is fluid and transient, yet grounded by social relationships. The objective of this paper is to explore the place of *Angel* in the shifting discourses of gendered identity, ethnicity and sexuality, and to contribute to existing debates about the relationship between media and identity in the ethical realm of everyday experience.

Paper 2: *The Sopranos*: Everyday Life on Television

Author: Ian Hutchison

Abstract:

This paper focuses on the commercially successful and critically acclaimed television series *The Sopranos*. It takes as its point of departure the view that much of the show’s popular success rests on its ability to provide its audience with a range of spaces or forms of engagement which relate to and allow them to identify with issues and concerns rooted firmly in the ordinary and everyday. The paper argues that this concern with ordinariness and everyday life is what characteristically marks *The Sopranos* and accounts for its appeal. The paper explores how and in what ways the series is fundamentally focussed on and structured around notions of the ordinary and the everyday and what forms of engagement and identification it offers its audience.

Paper 3: Time Shifted Television: Industry Responses To Audience Fragmentation

Author: Callum Gilmour

Abstract:

Recent figures suggest that the US television broadcast networks' overall share of the primetime audience has decreased to as little as 30-40 per cent. The rapid expansion of multi-channel subscription services and other forms of digitised entertainment, in combination with shifting patterns of work and leisure time have contributed to a significant fragmentation of the television audience. Audiences have been cut up and divided into ever smaller niche markets, challenging the traditional scheduling practices of the broadcast networks.

Shifting patterns in the organisation and consumption practices of television have catalysed a number of industry responses, primarily the introduction of the Personal Video Recorder, time shifted channels, Video on Demand services and repurposing. This paper investigates these industry responses, and in particular the practice of repurposing, where networks are attempting to expose their expensively produced programmes to a greater audience by scheduling them across a number of delivery platforms. It argues that such practices further blur the lines between modes of delivery and reflect the increasing concentration of ownership in US media industries.

Paper 4: TV/positive ageing/passage into retirement and institutionalised care

Author: Jane Hall

Abstract:

Retired people embrace popular culture enthusiastically, particularly television, as they utilise additional leisure time to keep in touch with local and global affairs, stay informed and 'engage' with society - particularly if physical and economic constraints limit social activity. Similarly, in institutionalised care, TV can be seen as providing a portal to the outside world and a means by which disempowered older people can gain a degree of mastery over their environment.

However, whilst TV can be seen as offering much to facilitate 'positive ageing', research in the U.S. points to underrepresentation and a propensity to negatively stereotype older people in a predominantly youth-orientated arena. This cultural alienation of older audiences has been shown to be particularly entrenched here in Australia - my analysis of 73 hours of programming and advertising on the three commercial channels reveals a profound disdain for older viewers.

The implications of this are far-reaching and may influence inter-generational relations, older people's self-esteem, and how we all make the transition to 'seniors'. Ageist portrayals and a symbolic denial of the ageing process may impact negatively on baby-boomers as they approach retirement and become unattractive, irrelevant and defunct consumers in the eyes of marketers; and older people making the transition into institutionalised care may feel doubly alienated from a society which fails to adequately recognise the value of its senior citizens.

SESSION 2: Music (2)

Paper 1: 'We're here to sell chart music': record shops and the logic of the Top 40

Author: Alison Huber

Abstract:

The fantasy of working in a record shop is vivid in the popular psyche: a casual day doing nothing much other than listening to music and shooting the breeze with fellow music fans. The reality of music retail employees' everyday work practices at the mainstream record store is much more prosaic. Many of their daily activities are dictated by the logic of the Top 40 chart—itself an ever-changing signifier of popularity and success in the music industry—and employees must work methodically to maintain their store's hold on contemporaneity. This paper suggests that not only does the Top 40 signify the predictable dominance of chart music, it can also provide some suggestive ways of thinking about the everyday presence of cultural dominance.

Paper 2: 'Wanking About Rain' : Understanding UK Rock Music Journalism

Author: Marc Brennan

Abstract:

Journalism studies have provided many insights into the profession and practice of news journalism, but work remains to be done that considers other forms of journalistic practice. Understanding the emergence of tabloid journalism, for example, has provided some interesting conclusions that challenges established meanings of the public sphere. Analysis of women and men's magazines has also providing new and interesting observations, often within a framework of gender. But not all forms of emerging journalism can be explored within similar paradigms. While the profession of journalism has many similarities, performances of journalism are varied, and as such they cannot, and should not, be approached in the same way.

Employing findings from a larger research project, this paper looks at music journalism in the UK rock music press. While describing music journalism as a 'textual system' (Hartley, 1995) is possible, discovering differences within this system unveil a greater depth of understanding. By looking at four titles in the UK rock music press, I will argue that the dialogue between reader and writer is established and maintained in these titles through 'sub-discursive' frameworks. Recognising these frameworks leads to a greater understanding of why different types of music journalism coexist and contributes to new possibilities for understanding emerging performances of journalism.

Paper 3: What is the 'mainstream'? Music as everyday distinction.

Author: Catherine Strong

Abstract:

This paper attempts to deal head-on with the often-used yet under-theorised concept of the 'Mainstream'. In studies on popular music (and other cultural fields) the 'Mainstream' is used casually as a marker of the ordinary and the common, and as a referent to 'the masses' who are unthinking consumers of mass-produced cultural goods. Yet what exactly is meant by this term? Does the 'mainstream' really exist? What is the importance of its common-sense usage in the building of identity and marking of difference? Relying on the work of Bourdieu and de Certeau, and using the preliminary findings of my own empirical research into audience use of music, I will attempt to locate the concept of the 'mainstream' in both academic and popular writing on music. I will then show how the reliance on the 'other' of the 'mainstream' is central to narratives concerning 'good' and 'bad' music, and hence people's tastes and their positioning of themselves in relation to others. Although writers such as Frith and Thornton have concluded the 'mainstream' is nothing more than a concept, I will attempt to argue that such a thing may indeed exist and in fact, probably does but that it is unlikely to be uncovered or understood in a field where focus is on the conspicuous, passionate music fan, and where the disparaging use of the term has made it unlikely that anyone would admit to membership of this group.

Paper 4: Everyday transformations: chamber music as social redemption

Author: Pauline Griffiths

Abstract:

This paper examines the role of high culture in everyday Australian lives and make two main points: first, high culture continues to require particular cultural precursors that facilitate access and participation. Second, for those with access, high cultural events such as chamber music concerts provide a range of unique gratifications: they are sources of pleasure, meaning, intellectual stimulation and social interaction. For those who value them, chamber music concerts transform our mundane commercial world to a wondrous place of beauty and redemption.

The paper draws on a recent ethnographic study of the Melbourne chamber music audience to report the enduring conditions of concert cultivation that are primarily expressed through the domestic sphere. It shows how patterns of music practise and public music-making in childhood, and adolescence serve to cultivate musical peer groups, provide musical mentors and develop a sense of concert knowledge and competency that translates into concert attendance through all stages of the life cycle.

We have known for a long time that arts-audiences require special knowledge and the investigation of the Australian musical 'habitus' offers a new explanation of the elite and exclusionary composition of audiences such as those of chamber music. Concert performances of serious music remain off limits to most Australians not because producers and supporters want it that way, but because of the complexity of social transactions that produce the necessary habitus.

The paper concludes that detailed micro-studies of particular audiences of 'high cultural' forms are a valid part of the ecology of arts attendance and should inform creative industries policy and creative city agendas.

SESSION 3 : Consumption and Identity

Paper 1: 'I'll get a BMW before you do':
social inclusion and entrepreneurship in young people's music practices.

Author: Gerry Bloustien

Abstract:

Drawing on two Australian case studies from *Playing for Life*, our international research project studying young people's music practices, this paper documents the interplay between young people, music arts programs and government policies. It particularly focuses upon some of the technical and performative skills, personal and community resources young people draw upon in their everyday popular music practices and through which they establish meaningful cultural identities, employment pathways and socio-economic inclusion. In creating a 'whole of systems' approach, the research team recognises that there are three crucial components to understanding the significance of young people's music practices, namely a) that there are already high levels of voluntary and spontaneous engagement with the Arts among young people, particularly in the areas of music and new technologies; b) that there are a wide range of arts education programs currently operating or planned through educational and arts bodies; c) that social policies at the state and federal level deliberately and/or inadvertently shape the nature and structure of arts educational programs. An examination of the dynamics and interplay between these three factors is the integral focus of the project:

Here I narrow my analytical lens to examine the ways in which 2 youth-run entrepreneurial projects, *Da Klinik* and *Patterns in Static* have developed and flourished in Adelaide, South Australia. I outline the motivation, skills and strategies which the young people involved deploy to create and market two highly successful 'grass-roots' businesses centring on popular music often in the face of continual economic, political and bureaucratic obstacles.

Paper 2: Spilt Martini: James Bond, Parody And Intertextuality

Author: Paul Stock

Abstract:

Popular texts frequently embed themselves in a culture, and propagate as much as represent a whole range of ideological positions in social memory. Spilt Martini examines the traces of one mnemonic device, James Bond, as an example of a temporally persistent figure in popular culture, continuing to circulate ideas about empire, masculinity, and the place of Britain in the world. Spilt Martini initially treats Bond as a metonym for Britain, but goes beyond metonymy and metaphor to propose a form of semiotic aphasia—where signifiers are substituted for one another within the same sign system—and demonstrates that the serialisation of Bond in his multifarious forms continues to embed Bond and Britain in Western culture and consciousness. This paper explores those traces of Bond in parodic texts and intertextual moments as evidence of his embeddedness, and examines those moments in relation to three of their major thematic concerns: masculinity, the past and an underlying preoccupation with international relations. Through an analysis of a series of Bond parodies—including *Carry On Spying*, *Casino Royale*, as well as the Derek Flint and Austin Powers films—this paper examines the failure of parody to critique Bond, and argues that they naturalise his ideological position.

Paper 3: You Are What You Read: Consumption, Identity and Fan(tasy)

Author: Michael McAvan

Abstract:

In this paper I use Ulrich Beck and Elisabeth Beck-Gernsheim's individualisation thesis to show how notions of identity in contemporary culture have fragmented down to the individual; older collective identities like class have dissipated to a certain extent. The predominance of consumer culture has meant that identities are increasingly being formed by consumer purchase. Rather than using the reductive modernist media reception theories of the Frankfurt School, or other similarly reductive postmodernist theories of the Jean Baudrillard oeuvre, I examine the reception of texts using Jane Bennett's theories of enchantment, which allows for an audience reception that encompasses the dissonant possibilities of both capitalist consumerist hegemony and consumer subversion. Using examples from fan queer readings of the paradigmatic fantasy text Lord of the Rings, I show how consumer purchase might encompass non-normative identity possibilities not considered by textual producers.

Paper 4: All Consuming Evil: Murderous Reading and Female Subjectivity

Author: Jane Armstrong

Abstract:

A young woman reads *An Evil Love: the Life of Frederick West* (Wansell) on a commuter train heading for the suburbs of Perth WA, and I am fascinated. A colleague tells me her daughter has read this book three times, and my fascination grows. My attention to these incidents is representative of an ongoing cultural attraction to, and apprehension about, the consumption by women of texts focussed on violent crimes committed against and by women. This conjunction continues to provoke a familiar and particularly modern anxiety about the transformation of female subjectivity through reading violent crime. Moral conservatives fear the corruption of the reader by the text, and second wave feminists fear the disciplinary effects on women's freedom. Implicit in both these accounts is the notion of textual consumption as a transformative act, but both focus on the reader as a passive victim of the all powerful text. The text replaces the murderer as the agent which destroys the nice or free woman.

In this paper, I will explore some of the various pleasures and multiple effects of reading true crime texts. Whilst agreeing that textual consumption is a productive act, I argue that the desires that propel the reading, and the pleasures of the reading destabilise any predictable effects on female subjectivity. Using psychoanalytic, queer and cultural theories, I examine the relationship between fantasy and action to demonstrate the multiple pleasures available to the female reader of *An Evil Love*.

SESSION 4: Buildings, Bodies, Spaces

Paper 1: The Quick Brown Fox Jumps Over the Lazy Dog

Author: Rowan Wilken

Abstract:

This paper takes up Georges Perec's call to 'question the habitual' and applies it to the scene of everyday computer use. Taking as its starting point the physical act of keying in the title sentence – a standard sentence long used in the teaching of typing – this paper will detail what might be termed the *expenditure of typing*, as 'seen from an ergological (physiology, muscular effort) and socio-ecological perspective (its spatio-temporal setting)', as Perec puts it. While this may appear an overly trivial exercise, it in fact points to how little understood and largely neglected everyday computer use is as an area for examination: the *how* of computer use seems to be overwhelmed by the *why* and the pursuit of seemingly greater concerns that shape our engagement with this technology (issues like presence/absence, dis/embodiment, etc.). Could it be, however, that media critic Darren Tofts is right when he speculates that 'perhaps there's a new branch of critical theory to be developed around ergonomics and hermeneutics'?

Paper 2: An Everyday Nostalgia: Memory and the Fictions of Belonging

Author: Nicole Sully

Abstract:

In 1984, George Orwell presented the future as a dystopian vision, where everyday existence was governed and redefined by an oppressive regime. Winston Smith's, daily duties at the Ministry of Truth involved the invention, rewriting and erasing of fragments of history as a means of perpetuating contentment, uniformity and control. History, as Orwell described it in the novel 'was a palimpsest, scraped clean and reinscribed exactly as often as was necessary.'

More than a quarter of a century after the publication of 1984, Michel Foucault discussed the cinematic representation and misrepresentation of French history and identity in terms of what he called the manipulation of 'popular memory'. In what was tantamount to a diluted version of Orwell's palimpsestic histories, Foucault stated that 'people are not shown what they were, but what they must remember having been.'

This paper will investigate notions of memory, identity and the everyday through a discussion of the community of Celebration in Florida. Conceived in the 1990s, Celebration was designed around a fictionalised representation of pre 1940s small town America, using nostalgia for a mythologised past to create a sense of comfort, community and conformity among its residents. Adapting issues raised by Orwell, Foucault and Baudrillard, this paper will discuss the way in which architecture, like film and literature, can participate in what Foucault discussed as the manipulation of popular memory, inducing and exploiting a nostalgia for an everyday past that that never really existed.

**Paper 3: Of Quotidian Proportions:
 The Everyday Determinants of Great Modern Architecture.**

Author: Steven Fleming

Abstract:

Historically, the architecture of all continents has been regulated by symbolic mathematics. The Mandala of India, the Ying Zao Fa Shi of China, and the Pythagorean proportions of the Western tradition, all testify to an iron grip of mathematics on architectural production. Be it Bramanical, Imperial or transcendent, Mathematics symbolises authority. In the case of twentieth century architecture – though it is rarely applied in a self-conscious manner – mathematics symbolises the cultural authority of all that is quotidian. A structural engineer can determine the width of a hall according to the maximum span of a commonly available steel section. A services engineer can reduce the overall height of an office block simply by the specifying slimmer ductwork for its ceilings. The height of an auditorium can flow from an acoustics calculation. Architects make a virtue of standard sized products, thus producing symbols of mass-production. Architects today don't calculate proportions so often as they calculate Floor Space Ratios, or fire egress limits, or the number of toilets required in a certain sized cinema. The proportions of buildings are subservient to, and symbolic of, a plethora of apparently mundane concerns. The paper shows this principle to be true, even in the work of a celebrated Modern master, Louis I. Kahn, whose name is often invoked as a synonym for devotion to the art, rather than the business, of architecture. Surely, if any twentieth-century architect had resisted the quotidian obstacles that might fetter an architects' symbolic geometrising, it was Kahn. However, archival evidence, on-site measurement and geometrical analysis confirm Kahn's stated view on the topic of mathematics: that the final proportions of a building are a consequence of circumstantial factors.

Paper 4: 'Suburban Safari'

Author: Hannah Lewi and Rob McLeod

Abstract:

This is a cathartic and somewhat uncomfortable project in looking at a newly invented suburban development that many architects would rather ignore. For, while architects and designers may, in the twentieth century, have adopted the vernacular as a source for the representation of primitive truthfulness, authenticity, and ugliness within the ordinary, they have been far less interested in suburbia. In contrast, this study figures suburban architecture as skilful expressions of fakery in the name of aspiration and mis-appropriation.

The East Perth Redevelopment in Perth is figured as a muse for experimenting with ways of documenting a designed and marketed inner-suburban development. As the architects Venturi and Brown have observed: 'Learning from the existing landscape is a way of being revolutionary for an architect.' In looking 'downwards' towards the popular rather than 'upwards', as Venturi and Brown advise, the typically detached view of architectural place-making may be dislodged.

East Perth is explored through a series of text and photographic studies to reveal the mechanisms of this sophisticated product. The series includes: the first impressions of approaching East Perth via the freeway; the uncovering of some of the area's erased past – now replaced with public art markers and monuments; the documentation of one street as an architectural veneer of collaged styles; the representation and commodification of place via real estate classifieds; and an analysis of the transformations of the scale and spatial order of older suburban houses and gardens to become suited to the aspirations of easy-care, inner-city lifestyles.

SESSION 5 : Crossing Borders 2

Paper 1: Bastard Tohungaism and Some of its Agents

Author: Howard McNaughton

Abstract:

Indigenous health practices are a common field of dispute in colonial contexts, especially in the face of introduced diseases and public health legislation. In such a context, 'everyday spiritualities' of the tangata whenua are likely to be pushed back to become entrenched in a rural environment while the practicalities of urbanisation effect cultural change in the interest of economics and the law. In such a context, the 'Tohunga Suppression Act' of 1907, though supported by all Maori parliamentarians, was quickly seen as a direct violation of a key clause in the Treaty of Waitangi, guaranteeing protection of Maori spirituality, but remained in force among the New Zealand Statutes for most of the Twentieth Century.

**Paper 2: Multiculturalism versus multicultural:
the fragile triumph of everyday Australia**

Author: Bob Hodge

Abstract:

This paper will argue a paradox: that just as multiculturalism as official policy is losing its hold on both sides of politics, battered by theorists from left and right, a multiculturalism is making a come-back as a strong and distinctive aspect of Australian everyday life. Yet by another paradox, the always contradictory and now obsolete policies of Multiculturalism did provide support to this emerging multiculturalism, which still needs to be recognized and understood in theory, and not attacked in policy or practice. Many of the critiques from the left were based on analysis that were insightful but only up to a point, and ultimately dangerous and misguided. In a post-9/11 world, multiculturalism is more relevant, more needed, and still stronger than many theories have been able to recognize.

The paper will look at three specific sites, using concrete instances for purposes of analysis: *defending the veil*, reports of racist attacks on Muslim women; *superficial multiculturalism*, a deep analysis of eating ethnic; *the marshmallows bite back*, small-l liberal protests at Asylum policies.

Paper 3: Everyday places – Philippine place-making and the translocal quotidian

Author: Deirdre McKay

Abstract:

Place is usually considered as the backdrop for motion – the ‘where’ that people move to or from. Yet contemporary processes of migration and circulation of cultures are producing increasingly porous and even mobile places. Places are perhaps now better understood as processes, always linked by people to other places, continually reproduced across difference and similarity and producing distinctive subjectivities. Anthropologists Lee and Li Puma describe places as being produced by ‘cultures of circulation’ - practices of evaluation, constraint, consociality and resubjection (Lee and LiPuma, 2002) that emerge with movements of people and exchanges of value. In this paper, I explore the gendering of these cultures of circulation in Philippine communities where women migrate overseas for contract domestic work. I examine how the gendered practices of daily life are transformed by the absence of local women. I trace how the everyday technologies of translocality – text messaging, e-mail, phone calls and cash remittances – are recreating the local into a new form of transnational place with a distinctive ‘culture of circulation’ as its structuring principle. This form of place – translocality (Appadurai, 1995) – is a new cultural space. I suggest how this new cultural space extends not just to Hong Kong and Singapore, but also touches down in Australia.

**Paper 4: ‘You wouldn’t know what’s in there would you?’:
 The quotidian experience of Chinese language signs among
 Anglo working class elderly**

Author: Amanda Wise

Abstract:

This paper is based on a recently completed ethnographic study of Anglo-Celtic working class senior citizens living in Sydney’s Ashfield, a suburb which has seen a rapid influx of mainland Chinese migrants in the last ten years. The study focused on quotidian experiences of diversity and place-change looking in particular at everyday moments of ‘cross-cultural contact’ in the local suburb. A particular interest was the interface between ‘movers’ – diasporic Chinese migrants, and ‘stayers’, highly localised working class Anglo-Celtic long term residents over the age of 70. This paper reflects on the question of urban place sharing in the main shopping street of Ashfield and focuses primarily on the experience among Anglo seniors of prolific Chinese language shop signage. Via Heidegger, I explore how the material, sensory and aesthetic qualities of Chinese language signage differently constitutes world and locality for the various inhabitants who confront it producing in turn complex forms of belonging and displacement.

SESSION 6: Environment/Ecology

Paper 1: 21st Century Mystics: Ecology and Identity in a Postcolonial Land

Author: Douglas Reid

Abstract:

Contemporary Pakeha ‘ecologically committed’ literature is loaded with moments in which an everyday engagement with landscape spirals into a transcendent, near spiritual encounter. These moments of numinous connection between the human, animal and plant worlds, embodied in the culture of popular environmentalist discourse and practice, are held to dissolve, at least momentarily, the traditional Western divide between ecologies and people, nature and culture. In the postcolonial Pakeha context, such encounters reveal the possibility of naturalisation or indigenisation for Pakeha through an ontologically and culturally meaningful immersion in the land.

Pakeha are frequently vilified as ‘wreckers of a mythical, ancient world that has no need of them’ and portrayed as being ‘spiritually fragile’, torn away from their roots and ancestry in the wake of colonial transplantation. Conversely, I will argue that by preserving, giving voice to and mapping such experiences these texts attempt to craft a tangible sense of the naturalised presence of Pakeha in Aotearoa / New Zealand.

Given that the relationship between Pakeha and land is a central theme in Pakeha literature and the wider culture, a theme at once troubling and highly productive, moments of transcendent encounter, in which writers ‘immerse themselves in [the land] like mystics’, generate an alternative mode of insight into a critical aspect of postcolonial Pakeha identity. Through an analysis of the writing of both contemporary and colonial-era Pakeha nature writers, including Geoff Park, Christine Dann, Monte Holcroft and Michael King, I will discuss how, for many Pakeha, the land is the locus of an emergent postcolonial spirituality.

Paper 2: ‘Radical Openness’: Transformative Pedagogies and the Everyday

Author: Kim Satchell

Abstract:

The paper offers a spatial inquiry of the coastal locale that doubles as a mediative reflection upon the poetics and politics of the practice of surfing. A framework which involves self-reflexive, critical and transformative thinking from a surfer’s perspective, engages with ‘doing’ cultural studies in the twenty-first century. As a cultural practice surfing crosses the borders between sport, art and a way of life. Technological advances, professionalism, commercialisation and popularity have furthered antagonism existing within the so-called surfing community concerning ‘how-it-should-be-done.’ The geo-political implications span from the claims of localism to the annexing of particular surf spots for the exclusive rights of paying customers and beyond, reflecting the worst attributes of colonial-capitalism.

The dynamic experience of surfing, the human and non-human relations and on-going encounters with the ocean does however enable perspectives with possibilities. The coastal locale and its particular bio-region, offers to inform and form surfers with an ecological sensibility concerned with the community of life (bio-centric). A life patterned on the rhythm of the ocean, paced to natural cycles and ocean events by consequence is oppositional to functionalist rationality. The coastal locale therefore can be conceptualised as an arena for experiential learning that embraces and highlights the transformative pedagogical potential of the everyday. The familiarity of the day to day encounter of place (practiced space) rather than breed contempt becomes a site of recovery and insight. The associated pedagogical geographies of the communities of practice these surfers represent, articulate with the ‘wider life’ of communities of resistance and counter-hegemonies.

Paper 3: Growing what belongs: discourses about native species in Perth, WA.

Author: Jane Mulcock and David Trigger

Abstract:

Based on a series of interviews conducted in Perth, WA, this paper offers a preliminary analysis of discourses about the place of native species in urban settings. It explores the reasons given by a group of enthusiasts for planting ‘native’ species endemic to Australia, Western Australia, or the Perth region, in private gardens and public spaces, often with the partial intention of attracting or supporting ‘native’ fauna. These perspectives are considered in relation to wider popular and academic discourses about ideas of indigeneity and belonging in social and environmental contexts. Sense of place, the notion of a hybrid cultural and environmental heritage, scientifically informed beliefs about environmentally appropriate practice, and aesthetic preferences are key themes in this discussion.

**Paper 4: ‘The Huge Organisation in the Background’:
Electricity, Ecological Sustainability, and Everyday Life**

Author: Scott Smith

Abstract:

Electricity underpins the privileged everyday lifestyles of most Australians. It is one of the rare examples in contemporary life of a phenomenon that is both banal (ordinary) and fatal (extraordinary) in the schema of Baudrillard. And while other essential everyday techno-systems such as telecommunications, main roads, and the water supply, intersect with various political or social discourses, the electrical techno-system floats largely free of cultural bearings—it resides ‘in the background’. As a result, a unique challenge looms for ‘energy states’ like Western Australia (WA) that attempt to implement sustainability principles and strategies. This paper will demonstrate how electricity has been naturalised in the post-war era through advertising, journalism, and political rhetoric, to the extent that it becomes an abstraction, as Alex Wilson has similarly claimed (1992). This tendency towards abstraction—a perceived distancing from culture and ecology—can be grounded in cultural and environmental theory to contextualise and critically assess this technological dependency, or what industry terms ‘demand management’. Drawing on the work of Wilson, David Nye, and others, this paper will provide a condensed cultural and ecological history of electricity in WA that traces this trajectory of technological naturalisation. This alternative history provides a platform to discuss a largely unquestioned aspect of contemporary everyday life—a culture of wanton electricity consumption—and the possible implications this has for the transition to ecological sustainable societies.

SESSION 7: Performance/Poetry

Paper 1: Performing a postmodern self: Spalding Gray and postmonologue.

Author: Eddie Paterson

Abstract:

The tension between postmodernism and neo-conservative politics accompanies a continuing drive towards global capitalism and globalisation. This investigation, one which reads the 'performance' of identity in the latter days of postmodernism, concerns itself with the way in which postmodernism repels, but more importantly becomes entwined with the rise of neo-conservative politics during the 1980s (and 1990s). The subsequent creation/acquisition of a postmodern identity, and knowledge of why and how it is formed, may therefore, enable a greater understanding of the everyday transformations of self taking place in culture, politics and the contemporary climate in which we live.

The aim of this paper is to illustrate, through textual and performance analysis of the monologues of Spalding Gray, how the art of Gray might be described as a postmodern performance of self and an expression of what I have titled 'postmonologue'. In particular Gray's work *Swimming to Cambodia* [pub. 1985], arguably his most famous monologue, provides examples of Gray's seeming embodiment of a deconstructed postmodern identity. It is a performed 'self' that encompasses a resistance to closure and textual stability; an embrace of multiplicity in identity; a subjectivity dominated by irony and difference; and a postmodern politic which investigates, satirises and offers alternative narratives to mainstream cultural and political discourse.

In contemporary culture, identity construction and the performance of self seems fraught with difficulty and ambiguity. However, engagement with identity that is fragmented, diverse, and an expression of minority discourse is at odds with contemporary neo conservatism's social and political hegemony. Postmonologue may be an expression of this everyday alternative.

Paper 2: The Representation of Working Class People in Contemporary Australian Poetry.

Author: Sarah Attfield

Abstract:

One aspect of identity that current cultural studies departments seem to neglect is class, which is partly due to the perception that class is an old fashioned concept, no longer valid in our changing society - but class plays an important part in how people's 'everyday' lives are shaped, especially those who are working class, and who continue to find themselves oppressed by an inequitable society.

Working class people are often marginalised from cultural production, and this can be seen in the representation of working class people within the Australian media and the arts. Working class people can be stereotyped as simple but good hearted, as seen in films such as *The Castle*, but are rarely given the opportunity to present their own diverse experiences. Some art forms seem to be deemed as incompatible with working class life, and do not explore notions of class. This can be illustrated by considering how poetry that engages with everyday working class experience is often dismissed as being unliterary, and how some middle class poets misrepresent working class people in their attempts to write about 'ordinary people'. The study of working class poetry also reveals some of the ways in which class impacts on people's lives and provides a valuable opportunity to present working class experience to those who operate from a privileged class position.

Paper 3: Badly Hurt and Beautifully Loved: The Poetry of John Laws

Author: Peter Kirkpatrick

Abstract:

If you've been badly hurt
You've been beautifully loved
John Laws, *Results of Love* (1972)

Bob Ellis once described radio mega-star John Laws as ‘the worst poet in the whole history of the entire universe’ — a position for which there are surely many contenders. Laws’s poetry is only a small part of his achievement, but its aesthetic quality – or lack thereof – is sometimes used to ridicule his other, more powerful and politically influential roles. In terms of the Laws persona, it informs the quasi-Byronic style of the alienated loner with a social conscience outlined in Timothy Hall’s 1985 biography *John Laws: Life by Misadventure*.

It’s often forgotten that Laws was a radical and innovative broadcaster, and helped introduce rock-and-roll to Australian audiences. His own poetic style is clearly influenced by the lyrics of popular music, and in particular the work of singer-songwriter and pulp poet Rod McKuen. But the performative and audiophonic possibilities of radio also had a role to play.

I’m less interested in whether Laws is a good or a bad poet, and more in what his particular kind of populist free verse means for the Laws persona, his radio audience and – by implication – recent Australian popular culture. This paper is part of a long-term research project with the working title ‘The Emotions Are Not Skilled Workers’: Poetry and Everyday Life in Australia’, and it may be said to engage with several of the conference themes: everyday spirituality, ordinariness, creativity, popular media and – if there is indeed a future for poetry in popular culture – sustainability.

PARALLEL SESSIONS: 3.30pm – 5pm

SESSION 1: Queer (2)

Paper 1: Disrupting Transparadox: Coming To Terms With An Embodied Desire

Author: Chris Wing Hoa Woo

Abstract:

The field of transgender theory can be described in one word – divisive. The derogatory leitmotif describes transsexuals as either man or woman, and should be restricted to either masculine or feminine representations of the self. Consequently, the diametrical argument demands that transgenderism perform as the transgressive, queer champion against all normalisation of identities. These hackneyed discourses act as cauterising mechanisms to seal-off identity transformations and fluid significations. It is the lineage and production of transparadox.

This paper tracks the form that transparadox has acquired from specific, feminist theorisations of gender and sex. Transparadox is paranoia of the embodied self, and Cartesian Dualism is enacted to barricade the affectations of mind from bodily senses. It is clear that contemporary transgender theory is in an exigent situation. A circularity of essentialist arguments versus queer-discursive critique can no longer offer a plausible epistemology of transgenderism.

This presentation explores the terms of embodiment and offers a break from the redundancy of transparadox. The exegesis of an ‘embodied desire’ uses psychoanalytic concepts and unconscious, pre-reflective desire as strategic tools to fragment the inimical prejudice against transgenderists.

I ask in conclusion: What is a queer embodiment? Can queerness be used in embodied desire to further understand the complexity of transgenderism without capitulating to transparadox? I summon a Chinese, operatic concept know as *Hu-du-men* to elucidate the crossings of identity transformations unrestricted by either identity politics or essentialist selfhood

**Paper 2: Extraordinary Bodies, Ordinary Lives:
Representations of Gender Variance and the Dialogic Construction of Self**

Author: Deborah Micallef

Abstract:

Most people do not think about gender, they take it for granted. From the moment we are born (more frequently, before birth), we are immersed in a world of regulatory practices that produce a body displaying certain signs and cues, which are ‘read’ by society as signifying a male body or female body, a man or a woman.

My paper will be drawn from my PhD research project Extraordinary Bodies, Ordinary Lives: Representations of Gender Variance and the Dialogic Construction of Self, which focuses on the lived experiences of transgendered and transsexual individuals as opposed to the representations of such individuals conveyed in popular culture. Extraordinary Bodies seeks to (re)present the ordinary lives of transgendered individuals, as they negotiate a culture that recognises only two genders and two sexes, which are considered fixed and immutable.

Behind my project lies the premise that people’s lives (and bodies) evolve from the storying and restorying of everyday life (Goyder, 2001). That transgendered persons and their families feel the need to story and restory their lives is evidenced by the growing number of autobiographies written by such individuals.

Using a Bakhtinian framework that posits dialogue as being central to the formation of the self, my aim is to produce a text that resonates with a multiplicity of voices which, through their similarities and differences, tells the story/ies of the transgendered body in Australia, particularly Western Australia, in the early twenty-first century.

Paper 3: Queer Sexuality, Love and Labels- An Interstitial Perspective

Author: Julia Horncastle

Abstract:

This paper addresses the topic of sexuality from a queer perspective. It is concerned with the ways in which contemporary Australian non-normative queer sexual identity is understood and emerging. It proposes that despite the familiarity of the term LGBT and its less familiar additions there are distinct and simultaneously foggy interstices between categories such as G and L and B and T and Q. This paper looks at what I term ‘interstitial queer categories’ and examines how the queering of LGBT is a critical factor in establishing disseminated sexual knowledge. Of particular interest are the ways in which queer concepts of femme, butch, trans, kink, polyamory, polysexuality/bisexuality and transsexuality, can broaden our understandings of sexual categories.

There are many queer ways of identifying in the world; my research examines particular expressions of queer existence and resistance, many of which can also be understood as radical and hybrid. Being queer in a ‘queer phobic’ world means that there is always room for opposition to sexual hegemony and heteronormativity. This paper highlights the specific ways some queer people manage this opposition; it examines the ways in which non-normative sexual and sex-gender identity preferences emerge and/or how they are subject to societal conditions that can foreclose such emergence.

As a point of entry into a discourse about what might be considered ‘grey’ areas of queer identity I illustrate some of the ways in which the emergence of queer non-normative identity offers the potential to radically dislodge the generic interpretation of a ‘queer community’.

Key points addressed in this paper are:

- 1) Salient features about the nascency and emergence of sexual knowledge.
- 2) Desire narratives currently being produced by transsexuals, femmes and other marginalised queers.
- 3) Concepts of love and labels.
- 4) Who can/cannot speak in an ‘everyday’ way about their sexuality.

Paper 4: Queer Confrontations/Confronting Queers: Desiring Bodies Up Against the Everyday Gay

Author: Dean Durber

Abstract:

The discourse of gay liberation speaks of all sexualised contact between male-d bodies as homosexuality. Articulating ‘I am gay’ reaffirms the existence of a naturalised homosexual type. There has been no shift, therefore, in understandings of same-sex corporeal pleasures even with the rise of a popularised gay movement. Coming out of the closet works to locate same-sex pleasures in a system of corporeal discipline of which the culture already approves.

This paper explores the contradictions and conflicts that exist between the everyday performance of this homonormativity and queer desires for same-sexed bodies. By referring to extracts from my queer fiction writing, I expose differences between the way a man is expected to have sex with other men and alternative kinds of same-sex sexualised intimacies the male-d body may desire. These works of fiction disrupt the containment of all sexualised contact between male-d bodies in the normalised homosexual category, and situate them instead in a wider and more confronting queer framework.

In their refusal to speak of male-male sexualised contact as indicative of a natural homosexuality, these works of queer fiction offer a counter-narrative to the everyday gay model. In their explicit descriptions of forbidden and taboo male-male sex, they disrupt attempts by the discourse of gay liberation to regulate and normalise such pleasures. Such queer desires anticipate an unruly and adverse response. However, as desires that are queer, they also celebrate the kind of deviancy marginalised in the everyday performance of homo-sex.

SESSION 2: Visual Culture

Paper 1: Evading the Everyday: The Rise of Film Tourism

Author: Gemma Blackwood

Abstract:

In seeking to answer the question of 'why do we want to travel?', the general consensus in tourism studies is that it is a necessary aspect of modern life, a strategy for coping with the everyday trials of urban-industrial existence. On the other hand, tourism has become so ubiquitous for most people in developed societies - a marker of social status as much as a desire for rest and relaxation - that it risks falling into the category of the 'everyday' itself, and consequently relies on the construction of novel spaces, an endless phantasmagoria of images to catch the interest of the 'tourist gaze'.

This paper argues that a particular type of special interest tourism has globally (alongside the emergence of blockbuster film) been gathering cultural, political and economic prominence in recent decades - location-based film tourism. Film tourism is inspired by the popular, everyday practice of film and television viewing: it entails a process by which tourists are motivated to visit a specific film location in 'real life' because they have already seen a virtual pictorial representation of this same space in the content of a film text. Moreover, similar to other cases of literary tourism, visiting this film space places the film tourist within two narratives - the narrative of the film and the narrative of the travel - and if they are closely linked can become a way of engaging with and imaginatively participating in the spectacle of the film itself. In particular, this paper will look at the way that recent *The Lord of the Rings* trilogy has reinvented the tourist space of New Zealand.

Paper 2: 'The Everyday and Its Representations: Codes of Realism and Contemporary Media'

Author: Paul Ramaeker

Abstract:

Historically, critical analysis of realism in the cinema has been tied to formal and stylistic techniques regarded as means of more accurately representing the everyday. This is assumed to offer spectators a defamiliarisation of quotidian existence or, alternately, of normative cinematic practice, which promises a more direct engagement with social and political realities. But such assumptions have been complicated by transformations in cinematic codes of realism in both popular and 'art' cinemas; by the conditions of spectatorship in a media landscape pervaded by 'reality' programming; and in particular by an association between particular techniques and technologies (handheld camerawork, digital video) with the 'unmanipulated' documentation of profilmic reality, an association shared by media producers and consumers.

Notions of cinematic or media realism, then, have been shaped by the linkage of spectatorial expectations to the referential status of a documentary aesthetic detachable from any particular production context. How are such codes of realism activated in contemporary, industrially-produced mainstream film and media, and what functions are they performing? What are the implications for critical and theoretical associations between realism and social and political engagement in the cinema? How do contemporary uses of realism shape possibilities for a socially and politically engaged realist aesthetic in both mainstream and alternative media production? How can we locate 'realisms' and 'realities' at the intersections of production and consumption, appropriation and resistance, media representations and the everyday?

Paper 3: Transformation and Transition

Author: Jane Button

Abstract:

Photographic practice is currently being rethought within contemporary visual culture. The transformation of camera technologies, specifically the shift from analogue to digital imaging, are impacting upon photographic practice in information driven society. As digital photography alters the cultural uses of images that in turn impacts on cultural identity so too are the convergence of these technologies profoundly altering broader social relationships and interactions. Critical elements that constitute this deep and complex terrain include the sites of the aesthetic, the technological, the institutional, the historical, the individual and the experiential. Thus, the implications of this change are deep and complex that is ultimately distinguished by ambivalence.

Indeed, photographic practice is both complicated and shaped by broader social and cultural practices that run throughout nineteenth and twentieth century culture. Camera technologies alone cannot be seen outside of the specific cultural, historical, spatial and social contexts in which they have emerged and in which the openness of the digital is now altering/transforming the transportation of images and meaning into new contexts, especially the vernacular, and thus our understanding of experience.

It follows that in order to assess the significance of these new image technologies, one also has to examine how images are used, by whom and for what purpose. What are the social spaces, in which the context of the image is now being distributed, read and received? Such ideas stem from the changing nature of the function and circulation of the image that the proposed paper would seek to explore. Specifically, the digital threshold has enabled images to flow globally and the channelling and dispersion of such information flow, especially through the reproducible nature of photography, means that images have enormous potential to move into other areas. This provides a burden for images in the public domain. As new technological relations give rise to current social configurations, what types of experiences are being maintained and what forms of experience are being altered?

Paper 4: Hey Mum! Check this photo out!

Author: Scott Rickard

Abstract:

Everyday domestic activities such as birthdays and other family celebrations are opportunities to connect with other family members and friends. Traditionally these activities have been recorded in diaries and journals, by photographs and increasingly video. But in an era of increasing levels of broadband usage, ubiquitous computing, and diaspora, journals and hard copy photo albums are a thing of the past. Now families (and individual family members) have migrated their journals and photo albums online and are self-publishing and connecting with each other via a growing number of these web services.

Over the last five years technical convergent combinations between new technologies, such as digital cameras and new media, and the by-products of those combinations, such as customised photo books, has grown exponentially. This particular paper will explore one aspect of 'personal information management' systems - online photo albums. It will examine some of the more popular online photo album services, and other service companies that produce 'family merchandise' as well as other potential album 'host' locations such as moblogs, in an effort to identify new communication practices within families. This paper is an initial exploration into one area of new media and new technologies that will be examined in greater detail as part of a larger body of work on intergenerational communication using new technologies.

SESSION 3 : Spirituality in Everyday Life

Paper 1: Inside Self-Help: Analysing the search for ‘authentic’ identity.

Author: William Tregoning

Abstract:

Analysis of self-help literature inevitably proceeds from the perspective of the outsider. This approach has yielded useful critiques of the genre, particularly those—notably by Nikolas Rose, Barbara Cruikshank, Heidi Rimke and Rebecca Hazleden—which use Michel Foucault’s work on governmentality and on the care of the self to describe self-help as a technique for governing the subjects of liberal democracies. But this paper takes a different tack. It is an attempt, albeit limited, to get ‘inside’ my object of analysis by taking on the everyday practices encouraged by one popular self-help book.

This project arose from my research into self-help literature as exemplary of a persistent cultural attachment to the idea of ‘authentic’ identity. For this paper, I take as a point of departure my own resistance to the way that books of this kind interpolate me as a reader; that is, as a reader seeking ‘authentic’ identity rather than as the analytic reader that I usually take myself to be.

The book that is the basis for this paper is Sarah Ban Breathnach’s *Simple Abundance*: a daybook of comfort and joy (1996). This book is divided into 365 short chapters—one for each day of the year. It provides a year-long day-to-day program involving self-analysis and self-affirmation as well as specific lifestyle activities and writing practices. By following this program, the reader is to attempt to uncover and subsequently live constantly as an ‘authentic self’, thereby achieving a creative, joyous and fulfilling life. This paper will take the form of a report of my experiences of following an adapted version of Ban Breathnach’s scheme every day for a period of three months.

My intention is to investigate the significance of the divergence of the aims of my own research—critical analysis—from the stated aims of the object of that research—what Nikolas Rose describes as ‘seeking to rectify or improve one’s quotidian existence through intervening upon an ‘inner world’’ (*Inventing Ourselves* 1996:192). This paper will seek to draw out how it might be possible to work productively across this gap.

Paper 2: Making love, not war: national culture and everyday concerns

Author: Jennifer Sinclair

Abstract:

This paper draws its title, in part, from Miller’s ‘Making Love in Supermarkets’ (1998) where he asserts that even within a largely secular society many of us still live lives directed to higher goals than those of instrumentality. Through an analysis of interviews conducted with Australian writers and social commentators focussed around the concept of the spiritual, I will suggest that everyday concerns are woven into the public practice of interviewees and that their practice can be understood as a kind of love for the nation. Love here includes Miller’s terms of care, concern, obligation, responsibility and habit. This ‘everyday love’ for the nation, I will argue, stands in contrast to the idea of a ‘public’ nation primarily identified with economic, geo-political and, most particularly, military display and also in contrast to banal nationalism (Billig, 1995). The public practice of interviewees can be understood as articulating the everyday concern of people to live engaged lives, lives that are embedded in the everydayness of home and affective relationships. This ‘homely’ nation does not have to do with John Howard’s notion of feeling ‘comfortable and relaxed’ however but with home as a site where lives directed to higher goals than instrumentality are lived.

Paper 3: Adjusting the quotidian: Ashtanga Yoga as everyday practice

Author: Benjamin Richard Smith

Abstract:

The practice of yoga has recently increased in popularity in the West. A growing number of people have taken up yoga during this period, whilst others have continued longer-running yoga practices. For dedicated practitioners, the cornerstone of their involvement with this form of ‘everyday spirituality’ is the daily practice of a sequence of *asanas* (postures), combined with the everyday application of principles drawn from the philosophical literature which underpins this practice. This paper outlines work undertaken towards a socio-cultural study of the practice of Ashtanga Vinyasa Yoga amongst Western practitioners, drawing on initial research in Australia and India, as well as analysis of the burgeoning field of English-language literature on yoga, including books and dedicated journals, and practitioners’ web-logs.

The analysis engages with varying forms of Ashtanga practice in Australia, ranging from occasional classes in gyms, to daily practice at dedicated yoga studios and practitioners’ homes. It examines the ways in which yoga has become integrated into the wider lives of practitioners, and the experience of its claimed transformative potential in everyday lives. Such experiences are examined in relation to what Nikolas Rose calls ‘etho-politics’, the ‘self-techniques necessary for responsible self-government’ which have become increasingly apparent in the forms of subjectivity associated with late-modern socio-cultural production. Thus the ways in which many practitioners oppose themselves and their practice to consumerism and other aspects of Western (post)modernity may, on closer examination, reveal a complex interplay between the everyday practice of yoga and other aspects of the contemporary quotidian.

Paper 4: ‘Thankyou Lord for this good food’

Author: Matthew Chrulew

Abstract:

The 21st century might be witnessing something of a ‘return of the sacred,’ but for many everyday life has always been a spiritual affair. This paper will use the work of (among others) Michel de Certeau – a writer whose own religiosity has been too often elided – to provide a reading of the practice of prayer, and mealtime ‘grace’ more specifically. Considering the interweaving of prayer through quotidian activities like cooking, eating and gardening might suggest ways for the mainly secularised discipline of cultural studies to apprehend the spirituality of everyday life.

**Paper 1: Everyday Diversions:
 Museums as ‘Culturally Immersive’ Leisure Destinations**

Author: Edwina Bartlem

Abstract:

A shift has occurred in the public image and roles of museums since the early 1980s when a number of cultural theorists including Tony Bennett and Ö questioned the significance and politics of art and history museums as collection houses and secular sacred spaces. In recent years, many art and history museums have moved towards becoming ‘culturally immersive’ leisure destinations that offer diverse activities and experiences to visitors. Their missions are far more ambiguous and open to change than they once were.

In order for Western public art and history museums to make themselves more attractive to casual visitors and tourists, these centres have had to adopt various management, curatorial and presentation strategies that appeal to contemporary postmodern consumers.

New museums, whether they focus on art, heritage or moving image media, are becoming sites of curiosity, entertainment and education. They seek to be locations where visitors become fully engaged, amused and immersed within the materiality, ‘cultural verve’ or living-history of the museum and its surroundings.

Central to this interest in entertaining the museum visitors is the idea that these visitors can be entertained and educated at the same time. Edutainment is a core concept in new museology and curators are using new digital and screen-based technologies in an attempt to enhance pleasurable experiences for visitors and to communicate information with viewers.

This paper will explore the attempt to create entertaining, immersive and interactive environments for visitors with a focus on ACMI and Federation Square

It will address the questions:

How do new museums go about becoming ‘culturally immersive’ leisure destinations?

What lessons have they learned from commercial shopping and entertainment destinations?

How have the public image and roles of museums transformed as a result of their multi-functionality and links with commodity culture?

What roles might museums play in everyday life in the 21st century?

**Paper 2: Agency? Resistance?:
Issues in Interpreting the 'foreigners' at the Midland Railway Workshops**

Author: Jennifer Harris

Abstract:

A common theme in Cultural Studies and History today is agency. The claiming of actions and space by, or on behalf of, people who, by most measures of power appear to be relatively powerless, is encountered frequently in analysis.

This paper examines the concept of agency in the light of research for an exhibition on the Midland Railway Workshops in WA. The exhibition is part of the wider Midland Railway Workshops History Project and focuses on the 'foreigners'. These were objects which were made illegally, that is, made without a work order. People in the workshops had a variety of skills which meant that every day almost anything could and was made, therefore, the 'foreigners' encompass a huge range of goods including a dolls' house, 21st birthday keys, bottle openers, naked lady lamp stands, louvred windows, a model rail set, kettles, teapots, weapons, ashtrays, an outboard motor boat, a china cabinet, car trailers and numerous other items.

Some anxiety was provoked by preparation for the exhibition. On one hand, representatives of the former management complained that they would appear to have been incompetent in failing to stem the production of 'foreigners', while on the other hand, workers were alarmed that they would be interpreted as thieves. These attitudes by those involved in the workshops is complicated by the histories of workers moving into management, a worker elevated to the status of foremen already knew about the practices of 'foreigner' production which technically he was now supposed to stop.

These interpretations by workshop witnesses of the meaning of 'foreigner' production sit uneasily with a Cultural Studies impulse to celebrate worker resistance in highly disciplined environments of which the Midland Railway Workshops was a prime example. This paper looks at the gap between almost canonical Cultural Studies approaches to workers' actions and some meanings of the workers and foremen themselves.

Paper 3: Talking Rocks: Collectors Tell Their Story.

Author: George Karpathakis

Abstract:

Humans have a long relationship with rocks. In the past we have used rocks to make our tools, our homes, as decoration and attributed to specific rocks or types of rocks meanings and understandings of a metaphysical nature. The relationship with rocks is part of our ongoing material and spiritual relationship with the Earth. For some this relationship with rocks is expressed through rock collecting. In contemporary Australian society why do people collect rocks and, as I discovered during my research, other related objects such as minerals, crystals, fossils, pieces of coral, meteors and rock artefacts. What do the rocks mean to the collectors, what stories do they ascribe to the individual or groups of rocks and what pleasures they derive from their collecting? In the paper I also cover how rock collectors view their collection as a whole, and how and why they organise and display or hide it. This paper is centred around interviews of rock collectors – it is an ethnography of rock collectors. The meanings the individual collector ascribes to the rocks, and the activities undertaken by the rock collector to maintain their collection reveals beliefs, values and understandings of everyday life in Australian society. They act as indicators as to how as a pluralistic society, at the beginning of the twenty first century as part of a global, capitalist culture, view the world and our place in it. Rock Stories will tell what the rock collection or rock means to the individual collector. The meaning is personal, but when compared and contrasted with other rock stories it reveals common themes and threads that place rock collecting within the Australian context.

Paper 1: Intimate distance in everyday life**Author: Warwick Mules****Abstract:**

These days, people live in conditions of close familiarity in cities and suburbs, but under conditions of apartness, interconnected by complex relays of communication technologies that deterritorialise immediate face-to-face commune with one another. The immanence that was said to characterise pre-modern communities has not disappeared, but remains as an experience of 'intimate distance'. Familiarity is itself inhabited by a kind of distancing effect, which involves the image as a virtualisation of the body of the individual in space and time, as the spectral other.

In this paper I explore the idea of 'intimate distance' as one of the defining features of modernity. I employ theoretical concepts drawn from Levinas, Benjamin and Deleuze. My aim is to engage with the complex interrelations between technology, signification and power and the formation of cultural life in its virtual, technologically mediated sense.

**Paper 2: Branding Cities:
A case study of collaborative methodologies in Cultural,
Film, and Marketing research****Author: Stephanie Hemelryk Donald****Abstract:**

This paper examines the possibilities offered by multi-disciplinary research in cultural studies, and film studies, marketing and psychology. We discuss the collection, evaluation and analysis of primary and secondary data in a current project, noting both the benefits and challenges of working across quite different paradigms of thought and vocabulary and expected outcome. Our concern in the paper is to demonstrate the value of collaboration in cultural research, whilst also acknowledging the problems of establishing a working and meaningful discursive field across disciplinary boundaries, interests, and methodological habits. Collaboration is presented here as a continuum across researchers, team members and participants in the fieldwork.

The project, Branding Cities on the West Pacific Rim started through an interdisciplinary research group 'technology and culture', when applications for seeding research encouraged academics to combine skills and expertise in both posing and answering cross disciplinary questions. The 'technology and culture' grouping gave rise to dialogue between cultural theorists, new media theorists, psychologists and a research group specialising in electronic commerce (CECIS). Perhaps an unlikely combination, but one which did produce some understanding of how disciplines differ, why they must differ in order to answer the problems that they find in the world, and how occasional strategic partnerships help researchers to achieve intellectual and pragmatic growth. The questions thus asked and answered may be no more or less pressing than those asked within the bounds of accepted disciplinary structures, but the difficulties thus posed force the researchers to re-examine their practices, differentiate their expectations, and acknowledge their weaknesses.

**Paper 3: Imaging China through Olympics:
Government Publicity and Journalism**

Author: Hui Li

Abstract:

Chinese propaganda nowadays is focused on producing soft-sell messages for international consumption instead of hard-core propaganda of agitation. It puts emphasis on ‘image design’ as Jiang Zemin coins it rather than on the propagation of Communist ideals. This shift from the past is brought about by the government's new publicity strategy masterminded by Deng Xiaoping and his successor Jiang Zemin. Under this strategy, Chinese media have been enlisted in this ideological construction of national images. The momentum shows that image construction for the nation-state has become a mission for the Chinese government and its news media in terms of international communication.

This shift is symbolic of the rapid changes taking place in China. It is potent in political, economic, and cultural connotations. My argument of this paper is that a ‘promotional culture’ (Andrew Wernick 1991), has made a positive impact on government publicity but not on international journalism in China. The latter still practices government scripts rather than being creative in form and diversified in content as is domestic reporting. In a promotional culture, marketing strategies are applied to communications well beyond the realm of economic sphere. In the Chinese context, the extension is indicated by the government taking initiative to adopt marketing skills of advertising and public relations to improve government publicity. This paper examines government publicity materials and news reports concerning Beijing's bid to reveal this extension of promotional culture to government publicity and its implications for Chinese journalism.

Paper 4: ‘The Garden City’s Postmodern Identity Crisis’

Author: Kevin Glynn

Abstract:

Postmodernism entails, among other things, crises of hegemony, territoriality and identity. For many cultural theorists, the overdevelopment of administrative rationality and technological control systems, subjects entire populations to universal and expansive networks and webs of monitoring and subordination, even as it ironically gives rise to a multitude of interstitial spaces and micropolitical tactics of subversion: the weapons of the socially weak. For many globalization theorists, transnational flows and complex connectivities introduce deterritorializing energies that operate at hyperspeed, disordering localities, unhinging identities and setting conflicts and complications in motion. For many screen theorists, electronic screen-space supplements, textures, multiplies, displaces and decisively refigures ‘real’ space, generating new frontiers and animating contestation over the meanings that make sense of our selves and our worlds. These dynamics of the global postmodern form the backdrop of this paper, which looks at some of the ways in which contemporary conditions problematize the traditional Anglophilic identity associated with Christchurch, New Zealand’s ‘Garden City.’

The paper traverses three main sites of cultural practice, each of which is at once local, national and global. Nor are these sites mutually exclusive; rather, they overlap, intertwine, and co-construct one another. The first site is lo-tech, tactical and micropolitical; it entails the production and announcement of counter-identities that question subur-banality through the covert inscription of public spaces: tagging. The second site is the urban landscape of the inner city, where signs of Christchurch’s colonial heritage articulate an official identity that is undercut by encroaching emblems of globality: on the one hand, the familiar logos and brandnames of transnational consumerism; on the other, appropriative enactments of a global popular whose exemplary metonym is the style-bank of hip-hop. The third site is televisual: an indigenous program, ‘Mataku,’ whose local inflection of global generic trends negotiates and interrogates the Eurocentric norms and knowledges that have historically underwritten and upheld colonial efforts to ‘civilize’ the non-Western world. Each of these sites discloses an instance wherein ‘respectable’ or ‘official’ Christchurch is confronted by what it takes to be its Other, but which is revealed as a repressed and denied but also strangely desired aspect of itself.

SESSION 6: Transitional Spaces

Paper 1: Globalization, Education & Learning: A Case Study

Author: Jaganathan Marimuthu

Abstract:

The unstoppable juggernaut of globalization appears to affect every facet of our everyday life in the twenty-first century, including the educational sector. It is little surprise that today's tertiary educational institutions in Australia are more and more engaging in internationalization. The universities increasingly rely on overseas students for financial viability. In fact, the process of globalization has not been confined merely to the multitudes of international students in the country. The tertiary institutions have also established off-shore campuses across the globe, making educational and learning a global experience.

This paper investigates the internationalization experience of Monash University. Monash University Malaysia (MUM) was established as the first off-shore campus of the institution in 1998. Since its inception with a pioneer batch of 165 students, the university's enrolment numbers have increased manifold in less than six years time. MUM exemplifies its tagline, 'The World is Your Campus'. Students and lecturers are themselves a potpourri of cultures, ethnicities, religions and nationalities coming together under the Monash banner. Today, MUM boasts a student body of more than 2500 students from more than thirty countries. The cultural diversity is further augmented by the increased exchanges of academics and students between the Malaysian and Australian campuses of Monash University.

Driven by the internet and the growing phenomenon of the global citizen, today's learning environment is dynamic and international to its core. The educational experience in MUM is itself a living example of globalization's far-reaching impact on society. This paper focuses on the impact of globalization on students, academics and management staff in an off-shore campus of a foreign university. The case study of MUM focuses on the changing educational and learning experiences of students amidst globalization, including the management operations, student activities and overall diversity in a global tertiary institution.

What is the future of education amidst globalization? This paper studies how the tertiary educational sector in Malaysia has changed. Further, the paper assesses MUM as a model for internationalization of education and illustrates the new-age learning experience changing the face of education. It is suggested that the globalization of education ala MUM may in fact change society in such a manner that it fosters greater understanding and cooperation amongst human societies in the 21st century.

Paper 3: Speaking from Within

Author: Daniel Chan

Abstract:

Television and cinema are the sites of a mostly unidirectional flow of cultural products imported from dominant centres of media production. Much angst arising from this (commercial) tendency, an angst expressed by the cultural imperialism thesis, stems from a sense of insecurity of a loss of identity, particularly in Asia, and more specifically in Singapore—from where this paper finds its thrust. Nonetheless, these sites of transmission are potentially sites of negotiation, where the discourse of such media would contribute to a dynamic socialisation of active engagement in the everyday. A culture that can tell stories about itself asserts itself in many levels. Conversely, a culture that relies heavily on the stories of others risks losing itself in the tide of globalisation or synchronisation. This imperative to cultural assertion is arguably strongest in Singapore, a country where a majority of its people of Chinese descent are neither considered native speakers of English nor native speakers of Chinese, leaving one to question what their identity would therefore be. The ability to produce its own cultural products is dependent on a wide range of factors, including but not limited to training and economic sensibilities. This ability is currently diminished by embarrassingly low budgets and by an evident lack of documentation and archive management. This paper describes some of these obstacles with empirical evidence and argues for greater attention towards local productions.

Paper 2: Shackled dancer-teachers in Chinese media

Author: Quian Gong

Abstract:

Public perceptions of teaching and teachers in a modern society are intrinsically linked to, and reflective of, the extent to which education is accorded a privileged place in the society and as a way of nation-building. This article examines the imagination of teachers through an examination of a selection of recent news stories. I will examine how the teachers are constructed as a moral leader in tradition and as political subjects by the party/state, as well as how the power of these positioning structure teachers' lived reality. I will argue that the constructions both reflect and constitute a contemporary understanding of power, knowledge, and modernity in China.

Paper 4: ‘Heroin Baby’: Barnardo’s, Benevolence and Shame

Author: Susan Ash

Abstract:

The charity sector relies on voluntary donations in an era typified by the cynical subject with little or no investment in pity or duty to motivate benevolent contributions. Scandal regarding NGOs is all too familiar. For example, we read ‘Money Trouble: Are Terrorist Groups the Real Benefactors of Donations Obtained Under the Aegis of Charity Organisations?’ (*Times International* July 1 2002 v160 i1 p 32) Of course post-9/11 rhetoric is not obligatory to arouse strong affective reactions against charities. This essay considers the Barnardo’s Children’s Charity as a case study to reflect how photographic images inflect both the concept and the work of benevolence.

I begin with the Barnardo’s campaign ‘Giving Children Back Their Futures,’ initiated in 1999 with the controversial advertisement featuring a highly aestheticised image of a white baby geared up for heroin injection. I compare this example of public outrage to Barnardo’s 19th century practice of staging the effects of child poverty in the Charity’s photographic studio. To raise funds, Barnardo sold ‘Before and After’ images of children in packs of twenty for five shillings or separately for 6d. The practice outraged his religious competitors for the charity donation as well as some of the parents of the children posed by Barnardo’s. Both examples follow the (Humean) premise that arousing care for the distant person requires a fictional entity to provoke the illusion of contiguity to the spectator in order to instigate action. However, where the earlier version mobilised feelings of sentimentality (associated with contemporaneous art photography) to coax ‘donations’ from its public, by 2003, Barnardo’s seems to have indeed ‘gone too far.’ In December of that year, after more than four hundred complaints, the Advertising Standards Authority banned Barnardo’s latest ‘Silver Spoon’ campaign which featured images of infants with a syringes and cockroaches in their mouths.

Marketing journalists speak of a current ‘backlash’ against charities for overusing shock tactics. I account for resisting the benevolent response differently. I examine how photographs both ‘perform’ scenarios with semantic content or narrative (child poverty results in drug addiction), but also operate as performative speech acts (J. L. Austin). I argue that ‘Heroin Baby’ is a paradigmatic example of how public images may instigate the affect, shame, as theorised by Silvan Tomkins and extended by Eve Kosofsky Sedgwick (*Touching Feeling* 2003). I consider how organisations, via photographic images, can deploy the performative challenge: ‘I dare you’ not to help, backed up with, ‘Shame on you’ for not responding directly. Through Tomkins’ we can begin to understand refusing benevolence not as cynicism or backlash, but as within the (normal) parameters of the shame-humiliation-anger response. On behalf of an abject referent (actual baby who ‘models’), the spectator effectively turns the dare back on its originators: ‘How dare you speak to me so!’ Ultimately, I show how the nexus between image and shame may account for a wide range of reactionary, decidedly *unbenevolent* reactions and interpretations of public images.

SESSION 7: Transitional Bodies

Paper 1: 'Hair everywhere except where I want it': Masculinity, vitality and authenticity in the Men's Health body hair debates

Author: Christy Newman

Abstract:

The Australian edition of Men's Health bustles with tales of outrage and delight over the globalising transformations of everyday masculinity. In particular, the proposition that the removal of chest and back hair should become a habitual aspect of Australian men's grooming practices has been passionately debated, inspiring rival narratives on 'aspirational' and 'authentic' masculinity. This paper will examine the body hair debates played out in Men's Health editorials and reader letters between 1999 and 2002, accompanied by extracts from an interview with the Men's Health editor in 2002. The apparent transformation in masculine modes of embodiment has become a comical topic for popular journalism, accompanied by earnest marketing campaigns by the beauty industry. However, this cosmetic turn in male consumer culture directly contradicts feminist literature on the gender politics of body hair, which polarises the (disempowered) hairless female body against the (powerful) hirsute male body. This paper will argue that transformations in visual markers of masculine beauty are made possible by the specific cultural, political and economic conditions of contemporary western democratic nations. Men's routine performance of cosmetic self-care evokes an ethics of neo-liberal 'vitality' that is intended to dissolve differences of sexuality, class and nationality within an overarching politics of global citizenship.

Paper 2: Reading Rachel's Breasts: Scripts and meanings for breastfeeding
(with a little help from *Friends*)

Author: Alison Bartlett

Abstract:

This paper forms part of a major project which reads the cultural meanings of breastfeeding, and by extension maternity and women's corporeality, through current representational regimes. For a small proportion of the population, breastfeeding is an everyday practice which is both quotidian and profoundly transforming, which involves the constant negotiation of volatile bodies, vocal talk-back hosts, and the veritable legacies of Cartesian dualism. If 'breasts are a scandal for patriarchy', as Iris Young claims, they have become scandalously metonymic of maternity since Linnaeus first classed us as mammals in 1758. This paper begins with some imagined representations of breastmilk from prior historical times, in order to establish that conceptions of the body – including breasts and breastfeeding – are historically, linguistically and culturally contingent. It then takes an example of the production of meaning in contemporary popular culture which seems to hinge on this very instability of meaning. In particular, an episode of the US sitcom *Friends* ('the one where noone proposes') is used as emblematic of the contradictory discourses around the meanings of breasts and the social (and narrative) conventions which depend on those meanings.

CONTRIBUTORS INDEX

NAME		EMAIL	ABSTRACT page
Ahmad	Alay	alayahmad@hotmail.com	62
Allon	Fiona	f.allon@uws.edu.au	46
Ames	Kate		82
Aquila	Maria Pieter	TMPAquila@ntu.edu.sg	64
Armstrong	Jane	J.N.Armstrong@exchange.curtin.edu.au	101
Arneaud-Clarke	Christopher	carne001@nwstudent.ocs.mq.edu.au	34
Ash	Susan	s.ash@ecu.edu.au	122
Attfield	Sarah	Sarah.J.Attfield@uts.edu.au	108
Baird	Barbara	Barbara.Baird@utas.edu.au	55
Bano	Maher	smaher@brainnet.pk	62
Bao	Jiannu	j.bao@qut.edu.au	63
Barcan	Ruth	ruth.barcan@arts.usyd.edu.au	49
Bartlem	Edwina	e.bartlem@pgrad.unimelb.edu.au	116
Bartlett	Alison	bartlett@usq.edu.au	122
Bendle	Mervyn	bendle@ozemail.com.au	90
Bennett	Rebecca	Rebecca.Bennett@murdoch.edu.au	76
Blaber	Ron	R.Blaber@curtin.edu.au	60
Blackwood	Gemma	g.blackwood@pgrad.unimelb.edu.au	112
Bloustein	Gerry	gerry.bloustein@unisa.edu.au	100
Bonner	Frances	F.Bonner@uq.edu.au	61
Bosanquet	Agnes	Agnes.Bosanquet@vc.mq.edu.au	123
Brabazon	Tara	tbrabazo@central.murdoch.edu.au	51
Brennan	Marc	marc.brennan@arts.usyd.edu.au	98
Brewster	Anne	a.brewster@unsw.edu.au	15
Buchanan	Ian	Ian.Buchanan@cdu.edu.au	27
Burgess	Jean	je.burgess@qut.edu.au	22
Burns	Maureen	m.burns2@uq.edu.au	78
Burton	Jenny	jp.burton@qut.edu.au	60
Button	Jane	j.button2@pgrad.unimelb.edu.au	113
Caluya	Gilbert	sexualiterati@hotmail.com	8
Campbell	Marnie	sing10@bigpond.com	46
Campbell	Melissa	incrediblemelk@yahoo.com.au	57
Chan	Daniel	d.chan@murdoch.edu.au	121
Chase	Phil	Phil.Chase@manukau.ac.nz	64
Chrulaw	Matthew	mnchr1@student.monash.edu	115
Chua	Collin	CollinChua@aol.com	56
Cohen	Kris	k.cohen@soc.surrey.ac.uk	22
Colman	Felicity	fcorman@unimelb.edu.au	43
Cook	Jackie	Jackie.Cook@unisa.edu.au	13/52
Cook	Peta	p2.cook@qut.edu.au	94
Coronado	Garbriela	g.coronado@uws.edu.au	63
Costa de Paula	Rogeria	r-depaula@uol.com.br	93
Craig	Geoff	G.Craig@murdoch.edu.au	29
Creed	Barbara	bacreed@unimelb.edu.au	79
Crowley	Vicki	vicki.crowley@unisa.edu.au	88
Cull	Felicity	homevalet@wn.com.au	73
Cupples	Julie	julie.cupples@canterbury.ac.nz	95
Dare	Julie	mrdare@ozemail.com.au	59
Dasgupta	Romit	romit@arts.uwa.edu.au	85

NAME		EMAIL	ABSTRACT page
Delmege	Sharon	S.Delmege@murdoch.edu.au	29
De Solier	Isabelle	i.desolier@pgrad.unimelb.edu.au	19
Devadas	Vijay	vijay.devadas@stonebow.otago.ac.nz	45
DeVos	Ricardo	R.DeVos@curtin.edu.au	11
Dickinson	Sherri	sherrid19@hotmail.com	92
Donald	Stephanie	Stephanie.Donald@uts.edu.au	70/118
Driscoll	Catherine	catdrisc@arts.usyd.edu.au	70
Durber	Dean	D.Durber@curtin.edu.au	111
Durey	Judy	jdurey@central.murdoch.edu.au	31
Duruz	Jean	Jean.Duruz@unisa.edu.au	18
Ellis	Kathleen	x1999@iinet.net.au	40
Evans	Terry	terry.evans@internode.on.net	88
Evers	Clifton	cliftonevers@hotmail.com	9
Fairless	Julie	J.H.Fairless@massey.ac.nz	95
Ferrier	Elizabeth	e.ferrier@uq.edu.au	65
Fielding	Angela		67
Fitzgerald	Richard	r.fitzgerald@uq.edu.au	78
Fleming	Steven	steven.fleming@newcastle.edu.au	103
Flew	Terry	t.flew@qut.edu.au	6
Flutsch	Maria	M.Flutsch@utas.edu.au	84
Frederick	Ursula	ursula.frederick@anu.edu.au	74
Frichot	Helene	helenef@alphalink.com.au	69
Fuller	Glen	gfuller@uws.edu.au	74
Gaffney	Kiley		82
Gall	Adam		33
Gallegos	Danielle	gallegos@iinet.net.au	53
Giblett	Rod	r.giblett@ecu.edu.au	28
Gibson	Mark	M.Gibson@murdoch.edu.au	--
Gilmour	Callum	c.gilmour@qut.edu.au	97
Glynn	Kevin	kevin.glynn@canterbury.ac.nz	119
Gong	Quian	q.gong@exchange.curtin.edu.au	121
Gordan	Christina	christinagordan@yahoo.com	26
Green	Joshua	jb.green@qut.edu.au	11
Green	Lelia	l.green@ecu.edu.au	10
Gregg	Melissa	m.gregg@uq.edu.au	23
Griffiths	Pauline	pauline.griffiths@canberra.edu.au	99
Hall	James	jllhall@student.ecu.edu.au	12
Hall	Jane	jhall@central.murdoch.edu.au	97
Harris	Jennifer	jharris@highway1.com.au	117
Hartley	Barabara	b.hartley@auckland.ac.nz	14
Hayne	Katie	katie.hayne@anu.edu.au	74
Healy	Chris	clhealy@unimelb.edu.au	38
Hickey-Moody	Anna	anna.hickeymoody@education.monash.edu.au	42
Highmore	Ben	Ben.Highmore@blueyonder.co.uk	37
Hindley	Debbie	dhindley@central.murdoch.edu.au	73
Hodge	Bob	b.hodge@uws.edu.au	104
Holloway	Donell	d.holloway@ecu.edu.au	10
Horncastle	Julia	jhorncas@murdoch.edu.au	111
Huber	Alison	a.huber@pgrad.unimelb.edu.au	98
Hudson	Kirsten	girl_6156@yahoo.com	30
Huijser	Hendrik	h.huijser@qut.edu.au	62
Hunn	Deborah	D.Hunn@exchange.curtin.edu.au	54

	NAME	EMAIL	ABSTRACT page
Hutchison	Ian	Ian.Hutchison@unisa.edu.au	96
Iocco	Melissa	Melissa.Iocco@utas.edu.au	42
Jaworski	Katrina	katrina.jaworski@unisa.edu.au	89
Johnson	Laurence	johnsonl@usq.edu.au	38
Jones	Meredith	meredith.jones@uws.edu.au	61
Karpathakis	George	g.karpathakis@ecu.edu.au	117
Kent	Mike		50
Kinnane	Stephen	skinnane@central.murdoch.edu.au	36
Kirkpatrick	Peter	p.kirkpatrick@uws.edu.au	109
Leaver	Tama	tama@cyllene.uwa.edu.au	58
Lee	Christina	x1999@iinet.net.au	40
Lee	Terence	tlee@central.murdoch.edu.au	7
Lewi	Hanna	hlewi@unimelb.edu.au	103
Li	Hui	h2.li@qut.edu.au	119
Lloyd	Justine	Justine.Lloyd@uts.edu.au	83
Locke	Kathryn	homevalet@wn.com.au	76
Loeser	Cassandra	cassandra.loeser@unisa.edu.au	89
Macassey	Olivia	o.macassey@auckland.ac.nz	58
Mackie	Vera	V.Mackie@exchange.curtin.edu.au	85
Magee	Paul	paul.magee@canberra.edu.au	26
Malins	Peta	p.malins@pgrad.unimelb.edu.au	68
Marimuthu	Jaganathan	jaganathan.marimuthu@artsci.monash.edu.my	120
Mayes	Robyn	R.Mayes@exchange.curtin.edu.au	67
McAvan	Michael	estrangedcognition@hotmail.com	101
McKay	Deirdre	deirdre.mckay@anu.edu.au	105
McKee	Alan	a.mckee@qut.edu.au	79
McKiernan	Steven	s.mckiernan@ecu.edu.au	47
Mcleod	Rob	hlewi@unimelb.edu.au	103
McNaughton	Howard	howard.mcnaughton@canterbury.ac.nz	104
McRae	Leanne	lmcrae@westnet.com.au	51
Mee	Sharon	s.mee@student.unsw.edu.au	123
Micallef	Deborah	dmcfadye@student.ecu.edu.au	110
Michell	Jennifer	jennifer@teksupport.net.au	15
Milner	Andrew	Andrew.Milner@arts.monash.edu.au	27
Mitchell	Tony	tony.mitchell@uts.edu.au	56
Moller	Michael	michael.moller@arts.usyd.edu.	8
Moore	Chris	clm88@uow.edu.au	59
Muecke	Stephen	Stephen.Muecke@uts.edu.au	33
Mulcock	Jane	jmulcock@cyllene.uwa.edu.au	107
Mules	Warwick	w.mules@cqu.edu.au	118
Mummery	Jane	j.mummery@ecu.edu.au	12
Newman	Felicity	f.newman@murdoch.edu.au	53
Newman	Christy	c.newman@unsw.edu.au	122
Nguyen	An	e.ferrier@uq.edu.au	65
Nicholls	Brett	brett.nicholls@stonebow.otago.ac.nz	16
Nicoll	Fiona	f.nicoll@uq.edu.au	36
Noble	Greg	g.noble@uws.edu.au	48
North	Sue	snorth.south@bigpond.com	77
Notley	Tanya	t.notley@qut.edu.au	7

	NAME	EMAIL	ABSTRACT page
Oetomo	Dede	doetomo@indo.net.id	5
O'Neill	Angeline	aoneill@nd.edu.au	14
Otomo	Rio	R.Otomo@latrobe.edu.au	84
Parkins	Wendy	W.Parkins@murdoch.edu.au	18
Paterson	Eddie	edrbp@yahoo.com	108
Payne	Ben	q9323492@mail.connect.usq.edu.au	87
Perera	Suvendrini	S.Perera@curtin.edu.au	92
Phillopov	Michelle	michelle.phillipov@adelaide.edu.au	35
Plunkett	Reece	plunkett@central.murdoch.edu.au	54
Prentice	Chris	chris.prentice@stonebow.otago.ac.nz	44
Probyn	Elspeth	elspeth.probyn@plato.arts.usyd.edu.au	70
Probyn	Fiona	fiona.probyn@arts.usyd.edu.au	33
Prosser	Rosslyn	rosslyn.prosser@adelaide.edu.au	55
Quadara	Antonia	a.quadara@pgrad.unimelb.edu.au	69
Ramaeker	Paul	paul.ramaeker@stonebow.otago.ac.nz	112
Randerson	Janine	jranderson@unitec.ac.nz	31
Reid	Douglas	dwr19@student.canterbury.ac.nz	106
Reiner	Thomas	Thomas.Reiner@Arts.monash.edu.au	35
Richardson	Ingrid	I.Richardson@murdoch.edu.au	17
Rickard	Scott	scott.rickard@arts.monash.edu.au	113
Rodan	Debbie	d.rodan@ecu.edu.au	12
Rosenberg	Buck	b.rosenberg@pgrad.unimelb.edu.au	28
Rossiter	Ned	n.rossiter@ulster.ac.uk	6
Roy	Reshimi	rlahiriroy@yahoo.co.nz	87
Rudge	Trudy	Trudy.Rudge@flinders.edu.au	52
Ryan	Simon	simon.ryan@stonebow.otago.ac.nz	16
Satchell	Kim	Kim.Satchell@det.nsw.edu.au	106
Schlunke	Katrina	Katrina.Schlunke@uts.edu.au	24
Schwalm	Tanja	tsc22@student.canterbury.ac.nz	86
Shave	Rachel	homevalet@wn.com.au	72
Sim	Lorraine	lsim@cyllene.uwa.edu.au	30
Simon	Jane	jane.simon@arts.usyd.edu.au	23
Simpson	Catherine	fiona.probyn@arts.usyd.edu.au	33
Sinclair	Jennifer	jsinclair@crg.com.au	114
Smith	Benjamin	benjamin.smith@anu.edu.au	115
Smith	Jo		45
Smith	Scott	scott.smith@ecu.edu.au	107
Sofoulis	Zoe	Z.Sofoulis@uws.edu.au	81
Spurgeon	Christina	c.spurgeon@qut.edu.au	60
Stadler	Jane	jstadler@humanities.uct.ac.za	96
Staines	Deborah	deborahstaines@gcom.net.au	25
Starrs	Bruno	d.starrs@pgrad.unimelb.edu.au	39
Stehlik	Daniela		66
Stickels	Luke	l.stickels@pgrad.unimelb.edu.au	43
Stock	Paul	paul@silvercay.com	100
Stratton	Jon	J.Stratton@curtin.edu.au	57
Strong	Catherine	catherine.strong@anu.edu.au	99
Sully	Nicole	nsully@cyllene.uwa.edu.au	102
Sun	Wanning	W.Sun@exchange.curtin.edu.au	83
Supski	Sian	s.supski@exchange.curtin.edu.au	19

	NAME	EMAIL	ABSTRACT page
Tacchi	Jo	j.tacchi@qut.edu.au	72
Tolonen	Juha	j.tolonen@ecu.edu.au	90
Trainer	Adam	Christina Lee - x1999@iinet.net.au	41
Tregoning	William	willtreg@hotmail.com	114
Trigger	David	dtrigger@cyllene.uwa.edu.au	107
Turner	Bethaney	Bethaney.Turner@canberra.edu.au	52
Turner	Graeme	Graeme.Turner@mailbox.uq.edu.au	36/78
Urban	Andrew	andrew@urbancinefile.com.au	79
Van	Lucy	lucy_van@telstra.com	34
Voyce	Malcolm	malcolm.voyce@mq.edu.au	94
Walker	Rebecca	rw97@uow.edu.au	92
Ward	Sam	pice@westnet.com.au	75
Ward	Diana	d.ward3@pgrad.unimelb.edu.au	93
Watkins	Megan	m.watkins@uws.edu.au	49
Wilcox	Leonard	Leonard.Wilcox@canterbury.ac.nz	86
Wilken	Rowan	r.wilken@pgrad.unimelb.edu.au	102
Wilson	Alison	awilson@manukau.ac.nz	24
Wise	Amanda	amanda.wise@scmp.mq.edu.au	105
Witcomb	Andrea	A.Witcomb@curtin.edu.au	25
Woo	Chris	cwoo@central.murdoch.edu.au	110
Wood	Dennis	d.wood@ecu.edu.au	91
Woods	Denise	denisewoods@iinet.net.au	13
Young	Damon	c/- sexualiterati@hotmail.com	9
Younis	Raymond	r.younis@syd.cqu.edu.au	17

