ABSTRACTS AND BIOGRAPHIES

Betty Crocker and Betty King: America and Australian Post-War Culinary Culture

Australian collective memory recognises the impact of post-war migration from Europe on its food culture and acknowledges its importance in creating our national cuisine, but fails to acknowledge the significance of post-war American food on Australian cuisine. During the war in the Pacific one-million American servicemen were stationed in, or passed through, Australia. Susie Khamis states that during this time many Australians were introduced to luxury goods from America, and Australian culture shifted away from its British heritage towards an American-style understanding of modernity (Khamis 2007). In the early 1950s, Betty King, modelled on Betty Crocker, was invented by registered Australian company World Foods Pty. Ltd. to market American products to Australian housewives. In America, Betty Crocker’s image, as Laura Schapiro states, was a ‘live trademark’ designed to put a human face on food corporation, General Mills, to attract women shoppers and teach them to use new appliances and processed and packaged foods (Schapiro 2004: 178). This paper examines how Australian advertising adopted and modified Betty Crocker and her sophisticated American marketing methods to promote new American manufactured foods to Australian housewives. It argues that in this way American convenience foods, recipes and cooking techniques made their way into our cuisine.

Jillian Adams graduated with honours in Geography and majors in Literature and Journalism and Fine Arts and went off to Paris to pursue a career in hospitality. She is a qualified teacher, a graduate of Cordon Bleu Ecole de Cuisine in Paris, and was, until recently, Training and Development Manager of Coffee Academy, a joint initiative of Douwe Egberts Australia and William Angliss Institute. She completed a Masters in Oral History and Historical Memory at Monash University in 2011. Her book Barista: A guide to espresso coffee published by Pearson Australia is used widely in espresso coffee training in Australia and overseas. A Good Brew: H. A. Bennett & Sons and tea and coffee trading in Australia, which tells the story of social and cultural change in Australia through the rich stories of people involved in our tea and coffee industries, will be published in 2013. Jillian commenced a PhD in 2012. Her current interest is Australian culinary history post World War II. She has co-edited a special edition of on-line journal MC, published papers in academic journals and presented papers at local and International conferences. Jillian is president of the Oral History Association of Australia.

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Dr Prudence Ahrens Griffith University

Modern Femininity and American Popular Culture: A Case Study on Osa Johnson

The self-described ‘motion picture explorer’, American Martin Johnson frequently cast his wife Osa (1894-1953) as the star of his African and Asia Pacific expeditionary films. Her appeal to contemporary audiences was evidenced not just by the media hype surrounding the features, but also by the many spin-off activities and enterprises the Johnsons variously produced and induced, from a dance craze ‘Congorilla’, to a newspaper comic strip, a fashion and jewelry line, print commercials for Good Black Tea, De Soto cars and Blatz beer, a series of published memoirs, and a collection of soft toys, amongst others. In each case, Osa performed a public persona that fired American imaginations of what it was to be a modern American woman. She was at once a supportive wife riding shot-gun to her adventurer husband, a mother and mistress of ‘jungle babies’ and native peoples, a girl-woman of the imperial frontier and a fashion-plate sophisticate styling her body to fit cosmopolitan trends. This paper interrogates how Osa Johnson problematized any singular notion of feminine modernity in early twentieth century American popular culture.
Dr Prue Ahrens is a lecturer in Art History and Theory at Queensland College of Art, Griffith University. She has published widely on visual histories of modernity and empire in the Asia-Pacific region. This paper is based on research for her most recent book Across the World with the Johnsons: Visual Culture and Empire in the Twentieth Century, co-authored with Lamont Lindstrom and Fiona Paisley (Ashgate, 2013).

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Margaret Anderson Central Queensland University

Recently Published Aboriginal and Torres Strait Islander Cookbooks: What do they highlight about you and me?

In the past ten years there has been an increase in the number of Aboriginal and Torres Strait Islander cookbooks published. Most of these are a result of projects undertaken in association with Indigenous groups and large non-government organisations, for example, Kukumbat gudwan daga ’Really cooking good food’ cookbook (2012) published in conjunction with the Fred Hollows Foundation. While others are published by Government Departments, such as the Living Strong: healthy lifestyle cookbook (2008) published by Queensland Health. What many of these cookbooks have in common is the desire to improve the health status of Indigenous Australians along with others who might use them. Aside this commonality we ask what else do these contemporary Aboriginal and Torres Strait Islander cookbooks tell us about Indigenous Australians and broader Australian society? This paper will showcase a number of recently published Aboriginal and Torres Strait Islander cookbooks and provide an analysis that demonstrates that they also reflect broader Australian society.

Margaret Anderson is a Torres Strait Islander woman from Far North Queensland. She is a Home Economics Teacher at Bentley Park College in Cairns. Margaret holds a Bachelor of Education (Home Economic/Design & Technology) and is presently undertaking a Masters in Creative and Performing Arts, CQUUniversity Australia.

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Associate Professor Jason Bainbridge Swinburne University of Technology

Sex, Violence and Lawyers: Towards a Vernacular Jurisprudence of Law

Taking Thomas McLaughlin’s idea of vernacular theory as its starting point, this paper explores the evolution of what can be termed vernacular jurisprudence, popular theories of law as presented in visual media. From case studies of Andrea Yates and the CSI effect to the increasingly problematic portrayal of law and lawyering in legal television dramas, this paper outlines how popular visual media both challenge and are challenging for the discipline of law and thus serves to contextualize the papers in this session.

Jason Bainbridge is Associate Professor and Discipline Leader of Media at Swinburne University of Technology. He has written widely on media representation, law and popular culture and toys and franchising and is PopCAANZ area chair for both the Toys and Gaming and Law Areas.

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Action heroines and gothic sensibilities: an examination of the feminine in Aliens and Prometheus

Alien (1979) first screened 30 years ago and was followed by Aliens (1986) the successful sequel to the original film. Aliens is full of gothic associations with the bleak planet suggestive of the gloom, ruin and desolation of Gothic architecture and landscape. The film introduced the character of Ripley who was to become the action heroine of the 20th century. Ripley it has been suggested is the quintessential gothic heroine, while embodying androgynous sensibilities. Creed (1999) has described the second film in the Aliens franchise as full of symbolism of the monstrous feminine while pushing the boundaries of the acceptability of the action heroine. 2012 saw a revisit to gothic sensibilities in the latest film in the franchise with the character Dr Elizabeth Shaw, the latest action heroine from Ridley Scot. The characterisation of Shaw is very different to Ripley as she becomes impregnated and undergoes an emergency caesarean in a medical pod. The caesarean sequence contrasts with the earlier films where it was often the men who experienced the birth process shown in the chest buster sequences. This paper considers the role of the female protagonists and discusses the latest representation of the female action heroine Dr Elizabeth Shaw in contrast to the earlier Ripley character.

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Dr Dallas Baker  Southern Cross University       QUEER & GENDER

/ˈwöːtər/ SHed/S: 1980s Queer Culture and the Bending of Gender

This paper argues that the 1980s was a queer “watershed moment” with regards to gender and sexuality. The paper outlines the idea that key moments in cultural history have contributed to transitions (and changes in trajectory) around thinking about gender and sexuality.

The paper focuses on 1980s queer club culture and pop music. The paper discusses the ways that gender representations within music videos and performance were taken up in a queer “self-making” process. This queer self-making process led to the emergence of new (often ambiguous) genders within club culture of the time. Adherents of these new genders were described as “gender-benders”. The paper argues that the gender-bender culture of queer clubs and popular music had an impact not only on social conceptions of gender and sexuality of the time, but on critical thinking around gender and sexuality in the academy up to the present day. The paper uses extensive examples drawn from the music and club culture of the era to illustrate its point.

Dr. Dallas J. Baker is an academic in the School of Arts and Social Sciences at Southern Cross University. He has an M.A. from Swinburne University and a PhD from Griffith University. His study and research intersect with a number of disciplines: writing, media and cultural studies. Dallas is also a writer with creative work published in a number of journals and anthologies. His current research interests are Queer Theory and its application to subjectivity and self-making in cultural practices like creative writing and music.

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Kim Balnaves  Charles Sturt University       CYBER CULTURE

The rise of multi-media sub-cultures

Participation in popular sub-cultures developed through new technologies involves learning rules and protocols for participation that are cross-cultural and cross-lingual. Television programmes and the new multimedia games (for example; Pokemon and Yu-Gi-Oh) create and incorporate international rituals or protocols for a group of consumers. The development of communication technology has seen
increasing numbers of these multi-media games emerging, with increasingly large and diverse groups of children participating. These multi-media games involve full immersion into a created world. One of the most popular, recent and most researched of these sub-cultures is Yu-Gi-Oh.

This paper discusses the ways in which viewing and learning are now both seen as an activity not passive absorption of information. As Combs (2002) states with the internationalisation and decline of a common religion and culture it is necessary for children to communicate in ritualistic and symbolic acts with one another. In order to participate in the popular cultures children must learn social skills and develop a common culture, building their social and communicative competencies. According to Tobin (2003) programmes such as Yu-Gi-Oh encourage these skills, both by modelling and providing a ‘common culture’ for children to rehearse in.

Kim Balnaves is completing a PhD in Education at Charles Sturt University studying Yu-Gi-Oh, in particular looking at the literacies, learning and culture of global multi-media games and online communities. Prior to this she completed a Master of Education with a thesis that looked at teachers’ uptake of technology in the classroom and a post-graduate diploma in multimedia development. This ongoing study has led to a fascination with the learning that occurs through online global cultures and multi-literacies for new technologies. Kim has worked as the Teaching and Learning through Technology Co-ordinator at Presbyterian Ladies’ College Junior School and Scotch College Junior School. Before this was employed in a number of government schools in a range of positions and taught at ECU in digital multi-media education design and multi-modal literacies.

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Amy Bauder Macquarie University MUSIC

“Every Day is a Festival” - The “Everyday” Experience of Australian Country Music Festivals

Often studies of popular music divorce the music from the concrete contexts in which it is performed and consumed, such as festivals, this paper aims to meet the challenge laid by Graeme Smith and others to explore the ‘whole range of social relations through which the music produces its meanings’ (Smith 2005: xiii).

The country music festival is one of the key activities of the Australian country music scene with small, local festivals held in at least one town, somewhere in Australia, each weekend and major festivals held across the country throughout the year. While there are recognisable resemblances across the Australian country music festival circuit, there are also distinct divergences of experience across these festivals. Drawing on both my ethnographic research of Australian country music festivals and interviews with festival organisers and artists, this paper will explore how those aspects of festivals experienced as being “everyday”, such as the location, accommodation, food, availability of alcohol, crowd, arrangement of space and programming of music and events work to establish, produce or reflect Australia’s country music cultures.

Amy Bauder is a PhD candidate in the Department of Media, Music, Communication and Cultural Studies at Macquarie University. She was awarded First Class Honours in Gender Studies at the University of Sydney for her thesis on subjectivity, embodiment and sexual health promotion. Her PhD research is on the culture of the Australian country music scene, with a particular focus on the relationship between the ‘mainstream’ and emerging Australian Alt-country and Americana scenes.

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Laughing at the Law: Literary Representations of the Criminal Consultant

The appearance of the authenticity consult in the pages of fiction provides a unique set of case studies that explore the ironies and idiosyncrasies around the idea of truth in representation. Drawing on examples of fiction in which criminals and police function as authenticity consultants, such as the work of Elmore Leonard and James Ellroy, this paper will evaluate the most common representations, the similarities and differences in these depictions, discuss the dysfunction between veracity and the allusion of veracity in the creative process, and position these against theories of representation.

Carolyn Beasley is a lecturer in postgraduate Writing at Swinburne University. She was written and researched widely on crime fiction and taught in a maximum security women’s prison for over five years. She is also a widely published and awarded fiction and non fiction writer.

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Mum, what’s a ‘blow queen’?: Tracking the emergence of the “Steamies” genre.

General anxiety about levels of violence and sexuality in the media and its impact on young people has seen interest groups such as parents, teachers and the church voice concern about the content and impact of such forms as films, computer games and social media. In these discussions, the novel has been historically shielded from censorship to some degree, and its consumption instead supported by campaigns to view the written word as an instrument of inspiration and positive cultural change. The fast-changing sub-genres within contemporary Young Adult (YA) fiction are, however, leading to a wide range of emerging themes and concepts that are, moreover, being read by an increasingly younger market. In this context, this paper will analyse a successful and controversially themed popular novel (The Perks of Being a Wallflower by Stephen Chbosky), to identify the variables that present as contributing factors impacting on the perception of sexuality and violence in YA literature. A case study of the emerging “Steamies” genre (aimed at the “New Adult” market) will elucidate evidence of parallel indicators that have the potential to impact upon the YA field. The implications of this discussion are relevant to a wide range terms of stakeholders in YA popular fiction: authors, publishers and their marketing departments; readers and their families; teachers; librarians and curriculum designers; scholars of YA fiction, and others.

With a background in public health and education, Denise Beckton is currently a higher degree by research student at Central Queensland University in Noosa, Queensland, where she is writing a Young Adult/crossover novel and a related dissertation exploring the new sub-genres of fiction being read by, and written for, this market.

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Wanting to Believe: Fan culture, Re-enchantment, and Religio-spirituality

In 1994 Michael Jindra made the assertion that the fandom following of the science fiction franchise Star Trek was a religious phenomenon. This paper will discuss how fandom in general can be seen as religious, but also how popular culture media can change the audiences’ religio-spiritual outlook. Looking primarily at Rick Riordan’s Percy Jackson and the Olympians young adult novel series, and a couple of other media, how fans engage with their favourite media will be discussed, and the way it has altered the beliefs and practices of some of them will be analysed. Is the changing of religio-spirituality because of consumption of popular culture something limited to children and young adults, or are adults also affected by their engagement with beloved media. Ideas of re-enchantment will be discussed in relation to Percy Jackson and other media that present contemporary enchanted alternate realities, and how these re-enchant the consumers’ lives.
Lauren Bernauer is a PhD candidate in the Studies in Religion department at the University of Sydney. She completed her MPhil in 2007, writing on the computer game Age of Mythology and its portrayal of pre-Christian religion and deities. Her PhD is continuing this topic, though expanding it to include the young teen novel series, Percy Jackson and the Olympians, the computer game World of Warcraft, and the Japanese video game Okami.

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Dr Prudence Black  University of Sydney  ARCHITECTURE

Architectures of Space: Flush rivets and fly screens

In the 1950s, MacRoberston Miller Airlines would fly the shiny flush riveted, fixed-wing propeller Douglas DC3s into Port Hedland. These planes, known as ‘work horses of the skies’, would carry 26 passengers, with a crew of three. The crew would stay at The Esplanade Hotel, which before the 1939 cyclone was an old federation filigree building taking up a corner block facing west to the Indian Ocean. This paper looks at the social relations of spaces, in this case of the working spaces of the interior of the aircraft through to the sleeping spaces on the verandah of the old 1904 hotel. This is not the modern world of Marc Augé’s Non-Places: An Introduction to Supermodernity (1995) which attributes a homogenised version of place to the modern airport terminals and hotel rooms where ‘people are always, and never, at home’. Instead, drawing on other parts of Augé’s argument and recently elicited oral histories, this paper argues that these crews used and created specifically new and detailed spaces to work and live in. Place, in this sense, using Auge again, is ‘defined as relational, historical and concerned with identity’, and revealed as charged with transformative emotion and memory.

Dr Prudence Black has published widely in the areas of fashion, design and modernism. She is well known for her broadcasting on local and national ABC radio about fashion and contemporary design issues. Her current research includes modernist forms of transportation from the twentieth century till now.

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Dr Micheal Sean Bolton  National Chiao Tung University  GOTHIC

Deckard Is a Replicant!: The Shift to Posthumanity in the Director’s Cut of Blade Runner

In making the case for the identification of a new subgenre of Gothic studies, ‘the posthuman Gothic’ is necessary to identify the features that distinguish Fred Botting’s postmodern Gothic and Maria Beville’s Gothic-postmodernism, from the posthuman Gothic. After all, the relationship between the Gothic and technology traces back to the beginnings of Gothic literature, for example, in the works of Ann Radcliff and Mary Shelley. In postmodernity, in works such as the Alien and Matrix film franchises for example, the Gothic continues to shore up the humanist values of the Enlightenment. In the case of postmodern Gothic works, humanist values are no longer defended against religious superstition or belief in the supernatural, as with earlier Gothic literature, but against the annihilation of the human subject overwhelmed by technologies of its own creation. The posthuman Gothic, by contrast, finds instances of terror and horror arising from the integrations of humans and technologies. My presentation will demonstrate the distinction between the postmodern and the posthuman by viewing and discussing key scenes from two versions of the film Blade Runner.

In the theatrical release of the film, human qualities are constantly privileged over the ruthlessness and incompassion of the Replicants, genetically engineered androids that threaten humanity. Rick Deckard is police officer who specializes in “retiring” Replicants that return to Earth illegally. Deckard’s humanity allows him to overcome the physical and mental superiority of the Replicants, as well as to inspire a human-like compassion in the Replicant leader, Roy Batty. The director’s cut of the film, however, introduces a complication that transforms the film from postmodern to posthuman: Deckard is revealed to be a Replicant. This revelation necessitates a reassessment of his actions throughout the film. In this
version of the film, his ability to hunt and kill Replicants may very well be due to his implicit understanding of their motivations, as well as to a certain inhuman ruthlessness on his own part. However, Deckard is a new type of Replicant, one that has been implanted with human memories that not only leave him unaware that he is a Replicant but also provide him with emotions similar to those of humans. Deckard is, thus, a posthuman hybrid of humanity and technology, a human consciousness uploaded into a Replicant body.

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Rebecca Bower  Powerhouse Museum  ARCHITECTURE

Unpicking Joan Marsh: The crochet lady of Oatley

Joan Marsh was neither a trained nor established artist. Her creative output never saw an audience outside her immediate circle, with only a select few having full access to the entire house. Much of it she kept private with very limited access. Yet her home and garden, 'her little corner of paradise' was the means by which she expressed a quirky and prodigious creative streak through arrangements of found objects, ceramics, glass and textiles in whimsical installations and in her personal dress style. While it was not possible to preserve insitu the contents of her house, the Powerhouse Museum recognised the significance of her creative and religious vision so documented the house and acquired components into the permanent collection.

This paper will take you on a virtual tour of her house, a visual and spiritual journey through Joan Marsh's rich inner life as manifested in the installations in her domestic space. It will decipher some of these complex spatial arrangements in the house and garden: between exterior and interior, private and public, formal and casual. This, combined with the use of light and mirrors that alter the viewer's perception, reveals hidden stories of friends and family, Joan's deep faith and her merit as a talented outsider artist.

Powerhouse Museum Social History Curator, Rebecca Bower, enjoys telling stories of communities outside mainstream Australian culture. She has contributed to exhibitions on Australian performing arts, photographic history and 1980s youth culture. Rebecca collects in the areas of childhood, vernacular photography, Bollywood poster art, subcultures and religious faith.

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Dr Annita Boyd  Griffith University  TEXTILES

In the Service of Clothes: Elsa Schiaparelli and the War Experience

This chapter offers a detailed case history in the story of Elsa Schiaparelli, or Schiap, as she became known, one of the fashion industry’s most iconic personages. From her famous 21 Place Vendôme atelier in Paris, Schiaparelli was able to flourish and fulfil her destiny as a true haute couturier. In particular, Boyd argues, her ‘look’ – ‘sharp, hard chic, rather masculine, fitted look of padded shoulders, nipped-in waist and narrow hips’ became synonymous with global stars, such as Katherine Hepburn, Greta Garbo and Joan Crawford. Further, Schiap’s war work while driving an ambulance in the 1940s seems to not have advanced her fashion designs to appeal to younger women (especially American women) after the war was over. Here, considerations of nostalgia, longing, and new abundance of fabrics, illustrated in the überv femininity of Dior and Chanel, signalled a reactionary movement in fashion that left Schiap out in the cold.

Dr Annita Boyd is a lecturer in the School of Humanities at Griffith University in Brisbane, Australia, teaching in Screen Studies and Cultural Sociology. Her research interests include the intersection of fashion theory with film and television, and its uptake in various sites of popular culture.

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Percy and Sadie

In September 2011, whilst sorting through old cards from my late mother, I came upon twenty-one letters and postcards sent to my maternal grandmother, Sadie Grieve, from a young Australian soldier, Percy Lather, during WWI. As I began to read through these precious letters it became evident that Percy and Sadie had been sweethearts. Sadly, Percy was killed in France on 29 September 1918, six weeks before Armistice, on my grandmother’s birthday. Percy was a gunner in the 4th Field Artillery Brigade and had already been subjected to the effects of mustard gas on two separate occasions, before taking a direct hit to his gun at the Battle of St Quentin Canal. This paper is about the struggle to find a voice. I consider what it means to tell my grandmother’s story, a woman whom I never knew, as I was born on the first anniversary of her death. It is also about the process of discovery and of locating primary sources, of uncovering lives, and a contemplation of how the course of history can turn on unforeseen events. Two years following Percy’s death Sadie married my grandfather, also a soldier. It is an ANZAC story and a Brisbane story.

Annita Boyd is a lecturer in the School of Humanities at Griffith University in Brisbane, Australia, teaching in Screen Studies and Cultural Sociology. Her research interests include the intersection of fashion theory with film and television, and its uptake in various sites of popular culture. She has a number of articles forthcoming for Intellect fashion journals: “Hermes and the Transformative Process”, and with David Adair, “Returns From the Margins: Little Edie Beale and the Legacy of Grey Gardens”, and a book chapter on Elsa Schiaparelli in Fashion and War in Popular Culture, edited by Denise Rall. Annita also has an interest in Victorian fashion and the forgotten histories of Australian women. Her article, “The Private and Public Life of Nellie Stewart’s Bangle” is forthcoming in The Journal of Popular Romance Studies, and focuses on the hidden story behind the widespread craze for a plain gold bangle, named after a much-adored star of the Australian Victorian stage.

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"Our Val" and the Mad Man-Woman from Belarus: Gender, race and Olympic scandal

The day after Belarusian shot-putter Nadjeza Ostapchuk won gold at the 2012 London Olympics, it was announced that she had tested positive for a banned substance and would be stripped of her medal. Ostapchuk’s disqualification meant that New Zealander Valerie Adams, the reigning Olympic champion, would again be awarded gold. The response within New Zealand’s media was utterly predictable. Ostapchuk’s apparent ‘masculinity’ fit comfortably into long-remembered cultural narratives of eastern European female shot-putters suspected of anabolic doping, and thus her gendered anomalousness became one of the defining media discourses about her. Those narratives are always already informed by a discourse of gender that positions the female sporting body as in need of explanation. What I am particularly interested in here is the contrast with Adams. Why does her body, a powerful female brown body of Tongan descent, seemingly require no similar explanation? What this paper suggests is that the mediation of Adams’ embodiment ‘as powerful, intimidating natural champion’ are informed by primitivist discourses of race that position her, like Ostapchuk, outside the register of the recognisably female.

Dr Anita Brady is a lecturer in Media Studies at Victoria University of Wellington, New Zealand. She is the co-author of ‘Understanding Judith Butler’ (Brady and Schirato, Sage, 2011), and has recently published articles on Adam Lambert and celebrity ‘outness’ (Celebrity Studies 2:3), the transgendered nature of ‘New Zealand identity’ (Sexualities 15:3), and celebrity same-sex kisses (The Australasian Journal of Popular Culture 1:3). Brady is currently working on a book that historicises same-sex kissing in the media.

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In the second half of the twentieth century, New Zealand attitudes to troubled marital relationships and to divorce underwent considerable change. Alterations to beliefs about what was normal and appropriate in married life are often associated with the 1960s and 1970s, however this study examines the “agony aunt” columns of the widely-read The New Zealand Woman’s Weekly (1932 - present) over a single year in the immediate post-war period, 1950, to determine social norms about marriage in the preceding period. It reveals a world where early marriage was the norm, and some of the disharmony resulted from young couples living with their in-laws, as a result of the housing shortage. Problems that were to prove more enduring had to do with complaints about infidelity, and disrespect from spouses which ranged from personal criticism to regular beatings. The “agony aunt” Lou Lockheart’s brisk, no-nonsense advice reflects a world where, despite women’s choices being limited, they were expected to have the fortitude and dignity to either conquer or endure their hardships.

Rosemary Brewer is a Senior Lecturer in the School of Communication Studies at AUT who teaches on interpersonal communication, rhetoric and business writing papers. Her main research interests are at the intersection of historical popular culture in New Zealand, narratives and evolutionary psychology. She believes that our enduring and universal love for stories, and the stories we tell, are powerful influencers and reinforcers of evolving cultural attitudes, values and beliefs. Her current research is a comparison of representations of marital conflict and divorce in the New Zealand Woman’s Weekly in 1950 and 1980.

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Eating Disorder Memoirs as Food Writing

Food writing texts are not just practical manuals of culinary education. They are important but relatively unexplored narratives, which serve a range of other purposes and contain an abundance of meaning, ideas and significant cultural insights. These narratives can reveal what factors were shaping a society, how social roles have changed (and what was driving that change), as well as the personal stories of the individuals who wrote these texts. Memoirs of anorexia, bulimia and other eating disorders have attracted considerable popular, critical and scholarly attention as life writing, and these memoirs have also been noted by, and incorporated into, the medical and psychological discourse on eating disorder. Rarely, if ever, however, have these memoirs been read, categorised or discussed as a form of food writing. In doing so, this paper proposes that while much food writing concentrates on gastronomic, culinary and personal matters, many personal memoirs of disordered eating narrate a revealing concern with the act of writing, the author’s motivation towards producing this unique form of food writing, and its intended consumer. Surveying the eating disorder memoir in this way, and investigating its themes, tropes and prominent metaphors, contributes to our understanding of food writing as a sub-genre of nonfiction prose.

Murder, They Cooked: the role of food in crime fiction

The idea of analysing the role food plays in fiction is not new. Writers, across a range of genres, have utilised food to generate realism within their works and to communicate a variety of complex concepts – such as love, grief and social standing – for centuries. For these writers, food is predominantly used to signal
‘good’, as it courts, soothes and conveys messages of privilege and wealth. For crime fiction writers, food can represent all these things and more, moreover, in this context, food can also be ‘bad’ as culinary items as innocuous as chocolate, marmalade and omelettes are laced with poison, allowing some characters to dispose of others. Such murders see victims as participants in their own demise, as it is natural for them to think of food as ‘good’ and not realise that food is ‘bad’ until it is too late. This makes poison a particularly devious way to commit murder because, unlike guns, knives or the ubiquitous blunt instruments, there is no obvious danger. This paper examines poison’s complex and symbiotic relationship with the culinary, and some of the different ways poison – and especially poisoned food – has been utilised by crime fiction writers with a particular focus on the long-running television production Murder, She Wrote (1984-1996) and the very successful books based on this popular series.

Donna Lee Brien, BEd (Deakin), GradCert HighEd (UNE), MA (UTS), PhD (QUT), is Professor of Creative Industries and Assistant Dean, Research & Postgraduate, Creative and Performing Arts, at Central Queensland University in Noosa, Australia. With a background as a museum curator, and widely published in the areas of writing praxis and pedogogy, creative nonfiction and collaborative practice, her biography John Power 1881-1943 is the standard work on this expatriate artist. Donna is the Commissioning Editor of TEXT: Journal of Writers and Writing Programs, a Founding Editorial Board member of LOCALE: The Australasian-Pacific Journal of Regional Food Studies, on the Advisory Board of the Australasian Journal of Popular Culture and Aeternum: The International Journal of Contemporary Gothic Studies and Past President of the Australasian Association of Writing Programs. Donna has been writing about food writers and their influence in scholarly and popular publications since 2006. In 2012, she co-edited the food-themed special issue of the Australasian Journal of Popular Culture with Dr Toni Risson.

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Dr Sven Brodmerkel | Bond University


In recent years, popular culture seems to be fascinated by "revealing" the inside workings of the advertising industry. From the dramatized period series Mad Men to the self-proclaimed “bullshit-detecting” panel discussions of the Gruen Transfer to reality TV formats like The Pitch and consumer advocacy in The Checkout, the exposure of the persuasive techniques and workplace culture of the advertising industry has become a common feature on Australian TV. Once regarded as "Hidden Persuaders" and "Depth Manipulators" (as in Vance Packard’s 1960s bestselling critical view on the industry’s supposedly powerful and shady persuasion practices) or "Captains of Consciousness" (Stuart Ewen), advertising practitioners might nowadays rather appear like the proverbial emperors without clothes. And, maybe surprisingly, they are often willing participants in this exposure. But what do these shows really reveal about advertising practices? And why popular culture’s sudden fascination with this industry? By taking the successful Australian TV-show The Gruen Transfer as an illustrative example, the presentation addresses these questions and locates these shows in the broader context of popular culture and critical advertising studies.

Dr. Brodmerkel earned a Ph.D. in Political Science at the Hochschule Vechta/Germany. His doctoral research focused on the impact of globalization on federal systems, comparing the cases of the Federal Republic of Germany and the Commonwealth of Australia. Dr. Brodmerkel earned a Master of Political Science, History and German Literature at the University of Muenster/Germany in 1998. Dr. Brodmerkel has 7 years of experience working in the advertising industry, developing communication concepts for clients including T-Mobile International, Bayer AG, Nokia AG and Nestlé PURINA.

His current research focuses on the following areas:

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- The use of social media and popular culture by alcohol brands
- Critical approaches to branding and culture
- Critical approaches to participation and interactive media

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Design thinking: re-thinking the tourism experience.

This paper presents some preliminary research being conducted as a part of an innovative project bringing together critical approaches to design thinking at the intersection of popular culture and tourism. The research investigates systems of social inclusion and knowledge shared through tourism experiences providing opportunities for increasing respect for and awareness of both local, and tourist, perspectives and ways of being and seeing. The authors have conducted a literature review as a prelude to a sustained community engagement program aimed at exploring philosophies around design of 'the event' and the 'experience'. In particular how participants/tourists 'experiences' in destination communities living destination communities of Australian society might work towards disengaging participants/tourists from their existent ecology of mind so they can see different philosophical foundations in these communities as options for alternative futures in mainstream society. What might the participants (tourists) walk away with and take to their localities as a different mode of living in their worlds? Whatever they walk away with, how does this add to cultural expansion? Considering multiple global and local crises in need of urgent answers, what can be learned from these destination communities? How can this 'designed event' go on ontologically designing the tourists' perspective long after the tourism 'experience'?

Dr Liam Burke  Swinburne University of Technology  COMICS, ANIME AND MANGA

How to Adapt Comics the “Marvel” Way

In 1976 Stan Lee, the co-creator of iconic Marvel Comics characters Spider-Man, Hulk and Iron Man published the instructional art book How to Draw Comics the “Marvel” Way. Claiming it to be the first guide on how to create comic book superheroes, Lee identified many of the formal aspects of comic book art and how to tailor them to the “mildly magnificent Marvel style”.

Today, with comics being regularly adapted to other media, cinema, television and videogames are developing a comic-book inflection. This paper uses Lee’s guide as a starting point to examine how adaptations have attempted to achieve equivalents of comics’ unique means of expression and the consequences of this process. Cross media exchanges explored will include: how the cinematic frame has become more dynamic, fragmented and even changed shape; a return to a performance style that predates Stanislavsky; sparser and more controlled mise-en-scene; and how comics have frozen motion pictures, affording spectators a semblance of the discourse time enjoyed by comic book readers. The recent trend of comic book adaptations is having a discernible effect on wider media, which this paper will quantify and demonstrate using Stan Lee’s landmark publication, How to Draw Comics the “Marvel” Way.

Liam Burke is a media studies lecturer at Swinburne University of Technology (Melbourne). His research interests include: Digital Culture, Comic Studies, Adaptation Studies and Film Studies. Recent publications include articles in the journals Participations, Adaptation and Estudios Irlandeses, as well as the Pocket Essential Superhero Movies. Intellect Books will publish his edited collection, Fan Phenomena: Batman, in August.

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Malcolm Burt  Queensland University of Technology  ENTERTAINMENT

Thrill Doctors and thrill seekers - The Role of Rollercoasters in Modern Day Society

This paper aims to discover why rollercoaster’s - the signature attraction of a theme park - exist. Why have they become such enduring icons of popular culture and globally recognised symbols of
entertainment? What does our ongoing love affair with these short rides to (seemingly) nowhere tell us about ourselves? This question is being explored on a sociological, psychological and evolutionary level via interviews, questionnaires and ethnographic research in Asia, the UK, Europe and the USA.

Malcolm Burt is a documentary producer behind two broadcast television series (ABC TV, SBS TV) in Australia, and has over a decade of experience in advertising. He is also a Queensland University of Technology Masters student and recently completed a full-length documentary about sexuality and organised religion. His current project is a feature-length documentary asking the question “Why do rollercoasters exist?”

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Jillene Bydder University of Waikato

Sleuths and Spies: the rise of the ‘everywoman’ in detective and thriller fiction of the 1920s

The 1920s, frequently referred to as the Roaring Twenties or the Jazz Age, are often associated with opulent lifestyles and the emergence of striking fashion and furniture trends. Themes in the history of women in crime and thriller fiction show that this decade was also a difficult period in the West, one of widespread financial hardship and of living in the shadow of social turmoil: anti-Semitism, conspiracy theories and fear of the foreign dominated the mainstream press as well as popular fiction. This paper examines some of the well-known detective and thriller fiction writers of the 1920s - Agatha Christie, Dorothy L Sayers, John Buchan and William Le Queux - and shows how their characters chart the sexualisation of women as well as women’s resistance to the prevailing views of the day. Fictional women of this period represent ‘everywoman’: independent and intelligent and, most importantly, sleuths and spies in their own right.

Jillene Bydder (University of Waikato) and Rachel Franks (Central Queensland University) are librarians and popular culture researchers. Jillene and Rachel are both interested in the development of detective and thriller fiction of the late 19th and early 20th centuries; with a particular interest in issues around gender and the emergence of the ‘everywoman’ within crime and spy novels. Their research, on a wide range of topics, has been presented at numerous conferences and appears in books, journals and magazines.

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Dr Lloyd Carpenter University of Canterbury

Writing a New Colonial New Zealand Narrative

Historical fiction has an increasing attraction for male readers. Violence, realism and fast-paced action and an attention to historical detail has made authors like Bernard Cornwell, Conn Igguldon and others, must-reads for this growing readership. New Zealand’s recent historical fiction serves a largely female audience and books like Jenny Patrick’s Denniston Trilogy and Maxine Alterio’s Ribbons of Grace have attracted the sort of following their attention to detail and taut narrative deserve. New writers are appearing, and I read them. Some are good. Some seem blighted with the ‘New Zealand Novel’ tag: dour, introspective, bowed down under the weight of ethnic guilt and filled with cloying adherence to the methodology of the past.

I want to write for men: stories that tell the nitty-gritty of wartime violence, of the thinking of men in conflict and of tough, flawed people in tough, no-win situations. For this, I want to introduce you to a tall, former member of the 17th lancers who as a 18 year-old charged in the front rank of the Light Brigade at Balaklava. Discharged from his regiment and dispatched on a boat to America by an embarrassed army leadership covering up certain events in the charge, he blundered across the worst excesses of lynch law in Nevada City, emigrated to Victoria where his tangles with the law and desperadoes
worsened until he washed up in New Zealand. Encounters with bush-rangers, dishonest officials and his own inner demons all changed when a chance meeting with a crusading Otago judge saw him reluctantly begin afresh as a goldfields policeman. This is Alexander Nelson, the elderly man who narrates the story of his life and times, sitting in his judicial offices in the law courts of Dunedin in 1907.

Dr Lloyd Carpenter University of Canterbury

Hayboxes, the Norwegian Apparatus, Eco Warriors and Doomsday Preppers

At the Paris exhibition of 1867, an exciting new product wowed visitors and won a gold award. It promised to unchain housewives from long hours at the fire, hotel cooks from the difficulty of having hot food ready to eat and consumers from the misery of imperfectly-cooked casseroles and over-done beefsteaks. The product was a commercial model of a technology which had been in popular use for centuries; now it was the new, big thing for colonial kitchens. The patented Norwegian Cooking Box was greeted with the same excitement in the 1860s as microwaves were in the 1970s.

Since its widespread popular release, this technology has never actually died away, as successive new generations discover it and celebrate it as a revolutionary idea. Now, as a new generation of eco-cooks and doomsday-preppers discover it, haybox cookery or retained-heat roasting, baking and casseroling in what was once known as a Norwegian fireless oven is making a come-back. I will discuss the development of the Norwegian Fireless Cooking Apparatus, outline how it was introduced in New Zealand and Australia and how it entered - and never quite left - popular culture.

Lloyd Carpenter is a 48 year-old scholar of Ngati Toa Rangatira, English, Irish, Cornish and Highland Scottish descent. He has worked in sales, the insurance industry, has taught at both an exclusive private school and a low socio-economic high school, was a Salvation Army officer and has completed his PhD at the University of Canterbury, New Zealand. His thesis focuses on the Central Otago gold rush of the 1860s.

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Joe Carter Queensland University of Technology

Extreme Sports - Sponsored Entertainment or the Real Deal?

Extreme sports have grown in popularity on broadcast schedules and YouTube playlists around the world, with potential sponsors lining up to take advantage of audience ratings and viewer demographics. Red Bull has led the charge with massive investment in new and seemingly dangerous sports, becoming synonymous with extreme risk and epic achievement. Even the US Navy now sponsors the X-Games, the extreme sports alternative to the Olympics controlled by US sports TV network ESPN. But at what point do these sponsored athletes become performers, and sporting achievements become structured entertainment?

This paper examines the role of corporate sponsors in transforming niche extreme sports such as BoarderX into internationally recognized sports (in fact BorderX became an official inclusion at the Winter Olympics in 2006). It will also look at the financial benefits for athletes seeking to fund their own development and sporting achievement by engaging sponsors who recognize the pure entertainment value of their proposed objectives. By exploring the experiences of audiences, brand developers and extreme sports athletes, I aim to investigate the emerging trends and new opportunities within the ‘extreme sports as entertainment’ genre. To what extent have audience’s needs and brand expectations defined sporting prowess?

Joe Carter has worked in the advertising and television industry since 1994 and as a university lecturer for the past 15 years. He has produced and directed advertising campaigns, international television content and adventure films in Australia, Europe and North America, and recently relocated to Brisbane.
after almost two decades living in Italy and the UK. His most recent extreme sports film “Taming the Bear” followed a team of British athletes led by Berghaus-sponsored Julia Pickering as they attempted to become the first people to climb and then snowboard down Mt Bear, one of the highest and most remote mountains in Alaska. For the past 15 years Joe has taught TV and Film Production at Sunderland University in the UK, and in February 2013 he joined QUT to teach on the Entertainment Industries degree in the Creative Industries Faculty. He is currently planning a new extreme adventure film.

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Antonija Cavcic  Murdoch University  COMICS, ANIME AND MANGA

From dashing to delicious: The gastrorgasmic aesthetics of contemporary BL manga

The prominence (and even fetishization) of food in Japan is not a recent phenomenon, Western media’s current infatuation with food and the concept of ‘food porn’ and/or the sexing-up of food media culture (as demonstrated in such programs as No Reservations, The Naked Chef, or in Nigella Lawson’s series), is a cultural movement which I define as ‘global gastrorgasmic texts.’ While audio-visual media have a certain sensory advantage, Japanese gourmet manga, have attempted to embrace the fetishization of food since the 1980s with titles such as Oishinbo (“The Gourmet”), Cooking Papa, or Bambino! (an ambitious Japanese chef-in-training at an Italian restaurant). This presentation concerns the incorporation of the fetishization of food and the shift of focus from the aesthetics of beauty in the bishounen/beautiful youths in boys’ love comics to the gastrorgasmic aesthetics of food in boys’ love (BL) manga. Drawing examples from mainstream BL manga (such as Yoshinaga’s iconic Antique series, the more recent What did You Eat Yesterday? and Not Love but Delicious Food), as well as several minor publications, I will demonstrate how BL manga artists and its fan readership have arguably incorporated and embraced gastrorgasmic themes and motifs. I argue that BL narratives amplify the pleasure derived from visually "consuming" beautiful boys as well as the tantalising treats they prepare. Furthermore, this paper questions what these gastrorgasmic texts might reflect about Japanese and global culture in the current socio-economic climate.

Antonija Cavcic is a PhD candidate at the Faculty of Arts, Murdoch University. Her research interests include Japanese popular culture, manga, the fetishization of food and queer studies.

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Anne Cecil  Drexel University, Philadelphia, USA  FASHION

There is no hipster in Hong Kong: a case study in cross-cultural and inter-cultural communication and contextualization.

Despite the assumption that we are increasingly living in a global village based on closer shared meanings centred on popular culture texts and digital media, the reality may not be so simple on the ground. For the past 5 years on a cross-institutional global fashion communication class various teams of American students have tried to explain hipster sub cultural style to Hong Kong students working on a joint store branding project with little success. They have shared imagery, fashion brands, street style, written and oral information using a variety of digital media platforms, but Hong Kong students continue to struggle with conceptualising the hipster concept. A recent Wall Street Journal Asia article revealed that there is no significant or definable underground scene in Hong Kong (Brzeski, 2012) stimulating local online debate on the topic (Death Noodle, 2012). This prompted the instructors on this global fashion course to investigate relevant cross-cultural and inter-cultural (Samovar and Porter, 2000) communication theories to better understand these cultural barriers between collectivist and individualist cultures (Hofstede et al., 2010) and to create strategies to overcome them in preparing students for the global workplace. The paper will examine the cross-cultural interactions of the students in trying to conceptualise the hipster style central to their group project and also will incorporate the
intercultural dimensions of the issue based on individual participant interviews. Findings will suggest that style is an open-ended text subject to interpretation (Barthes, 1977; Eco, 1984) and the collective understanding of a youth style for commercial branding purposes is more elusive in its localised execution than we might imagine.

Anne Cecil is Program Director, Design & Merchandising in the Westphal College of Art & Design at Drexel University; Her professional career is a bricolage of experience - Retail, Product Design, Fitness Professional, Speaker, Award-winning Artist, and Art/Design Educator. Currently Cecil conducts research and presents nationally and internationally on sub-cultural style and its intersection with music and fashion to form systems of identity. Cecil is area chair of Punk Lifestyle! for the Popular Culture Association of America (PCA) and the Exhibition Editor for the Journal of the Popular Culture Association of Australia and New Zealand (POPCAANZ).

Joyleen Christensen
University of Newcastle

“Let the World Know We are All Chinese”: The Role of the Music Video in Andy Lau’s ‘New’ Patriotism

Although Andy Lau Tak-wah has been a leading figure of Asian entertainment for over thirty years, there is very little English-language scholarship on the actor/singer. Starting in the Hong Kong television and film industries, Lau quickly became a local heartthrob and made the expected transition into Cantopop music early in his career, yet it is his ongoing role as a cultural text and cultural agent for Sinophone communities that is one of the most striking legacies of Lau’s career. This paper examines the role of music and, more specifically, the music video, in the reconstruction of Lau’s celebrity persona as he made a remarkable mid-career transformation from a highly-Westernised pop idol in the 1980s and early 1990s to a Pan-Asian cultural icon in the new millennium.

Joyleen Christensen is a Lecturer in Literature and Film at the University of Newcastle. She is currently completing a doctoral thesis on Hong Kong entertainer Andy Lau Tak-wah.

Associate Professor Christy Collis
Queensland University of Technology

Entertainment Industries - Understanding the Producer

Although the commercial entertainment industries are broad and diverse in scope, they all depend on one key professional role: the producer. Entertainment producers source, manage, and deliver entertainment products. Despite the centrality of this role to this massive sector of the economy, the role of the entertainment producer remains understudied, and only vaguely understood. This paper draws on research with commercial entertainment producers to anatomise their roles, work, and concerns. In doing so, it sheds light on this key role at the centre of the growing entertainment sector.

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Design thinking: re-thinking the tourism experience.

This paper presents some preliminary research being conducted as a part of an innovative project bringing together critical approaches to design thinking at the intersection of popular culture and tourism. The research investigates systems of social inclusion and knowledge shared through tourism experiences providing opportunities for increasing respect for and awareness of both local, and tourist, perspectives and ways of being and seeing. The authors have conducted a literature review as a prelude to a sustained community engagement program aimed at exploring philosophies around design of ‘the event’ and the ‘experience’. In particular how participants/tourists ‘experiences’ in destination communities living destination communities of Australian society might work towards disengaging participants/tourists from their existent ecology of mind so they can see different philosophical foundations in these communities as options for alternative futures in mainstream society. What might the participants (tourists) walk away with and take to their localities as a different mode of living in their worlds? Whatever they walk away with, how does this add to cultural expansion? Considering multiple global and local crises in need of urgent answers, what can be learned from these destination communities? How can this ‘designed event’ go on ontologically designing the tourists’ perspective long after the tourism “experience”?

Martine Corompt  RMIT University, Melbourne

The morphological riddle of a cartoon hand

The appeal and effectiveness of the cartoon caricature has been commonly discussed in two ways, one in terms of the representation of ‘type’ (the averaging of all like things to create a stylised standard) and secondly the minimalist nature of its representation, as a type of linear short hand, or abbreviated reproduction of a veridical source. Using a very specific example – the caricatured cartoon hand, this paper will trace the cultural and perceptual morphology of this particular cartoon representation via the perspectives of varying and sometimes conflicting fields of research (science, psychology, art history, art practice) including examples of my own studio experiments as a continued endeavor to understand the potentials of these variant of points of view and the possible origins and explanation for one of the most enduring of all cartoon canons.

Martine Corompt has been working with mixed media installation for over 15 years with a specific interest in researching aspects of animation, such as reductive representation, caricature and the animate space. Much of her work is collaborative and interdisciplinary, seeking to incorporate sound, space and image together, as well as highlighting the more direct relationship between spectator and artwork. Martine continues to lecture and co-ordinate Media Arts at the RMIT School of Art in Australia and is currently undertaking her PhD at VCA Melbourne University titled: Forced perspectives; cartoon and the cult of reduction.

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Anna-Maria Covich  University of Canterbury

Heroes with issues: Why fans identify with Batman

In this New Zealand based study adult superhero comic book readers were interviewed about their readership practices and superhero fandom. When asked to pick a favourite hero and explain why they enjoyed that character, Batman (and his ‘humaneness’) was a common theme. The potential for ordinary people to do what Batman does and achieve similarly super feats was important to many fans when they discussed the pleasures they find in Batman comics.

Batman is a human who has created his power through hard work. He has no superpowers. Instead, his mind, training, and utility belt are his super powers. Many of the fans who took part in this study saw Batman as like them in ways. Many fans identified with Batman because he has his own personal problems and difficult relationships to negotiate. This imagining of Batman works to highlight his
similarity to any other person. While they did not always enjoy his emotional reaction to his circumstances, the fans appreciated Batman’s potential to serve as a model and teacher, letting them ask (often in a humorous fashion) “what would Batman do?”

Anna-Maria Covich is a recent graduate of the University of Canterbury where she gained a Master of Arts in Gender Studies. She currently works as an Academic Manager at the University of Canterbury. As a lifelong ‘geek’ her current and recent research interests have focused on issues of Gender in and around Popular Culture and the Sociology of Popular Culture. Her thesis ‘Alter Ego: Comic book superhero fans, gender and identity’ investigates the relationships that superhero fans have with the heroes they read and how these intersect with their understandings of themselves, the superheroes, of other fans, and of non-fans.

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Jemima Cowderoy
University of Queensland

Warning - Generally Irresponsible: Ratings and content advisories in non-commercial online fiction

The idea of slapping content ratings or advisories on book covers is a hot button issue in libraries, newspapers and the blogosphere. While some commentators compare books to other forms of media with longstanding ratings systems, others hear echoes of book burning, bans and insidious censorship. In the vast space of non-commercial publishing online, however, content warning is a well established norm, if one that still attracts argument around the details. Advisories attached to non-commercial works of fictions vary from an MPAA-esque ‘PG13’ to long descriptions of disturbing content. Why are such warnings able to exist in non-commercial spaces while inspiring horror in lovers of commercial fiction? What impact does advance notice of a sexual assault or a character’s death have on a reader’s experience of a story? Do the ‘forbidden fruit’ or ‘tainted fruit’ effects documented in studies of media ratings influence the stories selected by readers online, or do content advisories here work in a different way? This paper explores these questions through my work on online non-commercial rape fiction, a world where ‘includes violence’ or ‘sexual content’ are only the beginning of content advisory as a way of publishing, browsing and reading.

Jemima Cowderoy is currently working on her doctorate in the School of English, Media Studies and Art History at the University of Queensland, exploring representations of rape in non-commercial publishing online.

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Professor Jennifer Craik
RMIT University

Australian Indigenous Inspirations in Contemporary Fashion

The incorporation of Australian indigenous motifs in contemporary fashion in Australia is a long-standing but increasingly contested area. Some motifs such as stylised boomerangs and kangaroos are regarded as generic symbols that can generally be used but as art works are appropriated or modified for use in textiles (in particular) questions have been raised about the appropriateness of this use. There have been a number of media, public, copyright and legal challenges which have raised the awareness of the issue but not definitively resolved it. Despite the introduction of Codes of Conduct and Certificates of Authenticity, the inspiration of indigenous motifs remains a hot potato. This chapter explores the issue, taking as its starting point the writings of Margaret Maynard on the topic. To give a contemporary flavour to the issue, I explore the work of Caucasian designers who have engaged in extensive collaborations with indigenous artists and designers (notably the ongoing works of Linda Jackson, Jenny Kee, Roopa Pemmaraju, and the QUT Fashion Incubator) and indigenous individuals or collectives who have developed a strong presence in the field of fashion (such as Bronwyn Bancroft,
John and Ros Moriarty of Balarinji Design Studio, Tiwi Design and Art, and Jimmy Possum homestuffings). Reflecting the growth and maturation of indigenous inspiration in mainstream fashion, the lead up to the inaugural Australian Indigenous Fashion Week which will be held in Sydney on 30-31 August 2013 will also be used as a case study.

Jennifer Craik is Research Professor in the School of Fashion and Textiles at RMIT University, Melbourne; and Adjunct Professor of Cultural Heritage at the Australia National University, Canberra, Australia. She also teaches into the Bachelor of Design (Fashion) at the Canberra Institute of Technology, Canberra, Australia. Her research interests include interdisciplinary approaches to the study of fashion and dress, contemporary culture, media studies, cultural and media policy, cultural tourism, and arts funding. Her publications include The Face of Fashion. Cultural Studies in Fashion (London and New York: Routledge, 1993), Uniforms Exposed: From Conformity to Transgression (Oxford and New York: Berg Publishers, 2005), and Fashion. The Key Concepts (Oxford and New York: Berg Publishers, 2009). She is currently preparing for publication The Fashion Studies Book (London & New York: Routledge) co-authored with Dr Sharon Peoples.

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Robert Crocker University of South Australia BUSINESS

Moralizing the Brand: The Challenge of Sustainability

Corporate PR was first professionalized in 1920s America, out of a need for credible positive narratives that could speak to the values, beliefs and expectations of ordinary Americans, and turn often large and previously rapacious conglomerates into corporate ‘good citizens’ with a positive role to play in building a ‘better future’ for a nation ravaged by economic difficulties and hard times. Developing narratives of good citizenship, the corporations visibly ‘moralized’ themselves in print, image, expositions and advertising. In many respects the history of PR itself is a history of this struggle to control the ‘news’, and if possible, the legislative frameworks in which the company must work.

More recently ‘CSR’ and ‘sustainability reporting’ have become important vehicles for corporate marketing to present ‘evidence’ for a more credible narrative of corporate good environmental and social citizenship, a narrative often complicated by the global reach of many corporate businesses. Stories of workers’ suicides, of slave-like living conditions, and damaging environmental practices, surface regularly from activist websites and blogs, placing these idealised moral narratives under considerable strain, and threatening the ‘brand philosophy’ they seek to nurture and extend. This paper will argue that ‘sustainability reporting’ has become an increasingly challenging field for many companies struggling to ‘control’ the positive narrative of their own image, and can expose them to cynicism and anger when they seem to fail the standards set both by their idealised image and their sometimes over-exuberant published commitments.

Robert Crocker is a Senior Lecturer in Design History and Theory in the School of Art, Architecture and Design at the University of South Australia. With an Oxford doctorate in Modern History, Robert became interested in sustainability twenty years ago through his community work on pedestrian rights and safety, and this led him to help develop the University’s interdisciplinary Master of Sustainable Design program, which he now teaches in. He is currently working on a book on Consumerism, Design and Sustainability for Greenleaf. His most recent publications are Designing for Zero Waste, co-edited with Steffen Lehmann (Earthscan/Routledge, 2012) and Motivating Change: Sustainable Design and Behaviour in the Built Environment, also coedited with Steffen Lehmann (Earthscan/Routledge, 2013, in press). His research interests include the history of modern consumer culture and design, and the use and representation of the past and the future in design and consumerism. Some more information on his research interests and publications can be found at www.robertcrocker.com.au.

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The Bitter Taste of Gastronomy

There has been too little public conversation around equality in the gastronomic workplace. Instead, traditional gender stereotypes are reinforced, analysis of working conditions across the industry fails to reflect the true impact on workers' health, and those without flamboyant personalities that shoot them to food fame subsist on minimum wages. Just as Australian cuisine moved away from the tutti-frutti palate freak-outs of Pacific Rim and fusion experiments to allow emerging talent to specialise, thereby appealing to niche markets and creating unique dining houses, the emphasis turned to theatrics and a Sylvania Waters-style kitchen. In-house intrigues were once reserve energy boosters for a burnt out work force; now, public demand is a far cry from emancipated ingredients and respect for culinary arts presented by revered industry maestros. Participation in the theatre of taste has been diverted to criticism rather than discernment, resulting in food appreciation classists of the worst kind. Faced with a society where the disenfranchised are enabled to be idle and poor quality diet is a wise economic decision, what will be the impact on the intellectual and social contributions will they will make to the greater community?

Staci is of Greek-American heritage, having been born in Houston Texas in 1966 and migrating to Sydney in 1971. Between 1982 and 2010 she worked in front-of-house, kitchen, and middle management roles in the hospitality industry. She has witnessed and participated in the industry practices of fast food outlets, cafes, bistros, hotels, fine dining restaurants, mobile catering services, industrial canteens, aged care facilities, conferencing and accommodation services, tourism resorts, hotels, motels, mining camps, private schools, university campus catering facilities and food and beverage concessions for large scale public events and festivals. Staci currently works for the Department of Family and Community Services in NSW and studies ceramics for pleasure.

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Thomas Dick    Southern Cross University

Design thinking: re-thinking the tourism experience.

This paper presents some preliminary research being conducted as a part of an innovative project bringing together critical approaches to design thinking at the intersection of popular culture and tourism. The research investigates systems of social inclusion and knowledge shared through tourism experiences providing opportunities for increasing respect for and awareness of both local, and tourist, perspectives and ways of being and seeing. The authors have conducted a literature review as a prelude to a sustained community engagement program aimed at exploring philosophies around design of 'the event' and the 'experience'. In particular how participants/tourists 'experiences' in destination communities living destination communities of Australian society might work towards disengaging participants/tourists from their existent ecology of mind so they can see different philosophical foundations in these communities as options for alternative futures in mainstream society. What might the participants (tourists) walk away with and take to their localities as a different mode of living in their worlds? Whatever they walk away with, how does this add to cultural expansion? Considering multiple global and local crises in need of urgent answers, what can be learned from these destination communities? How can this 'designed event' go on ontologically designing the tourists' perspective long after the tourism 'experience'?

Tom has lived and worked as a cultural impresario in Melanesia for over a decade. He is now based in Brisbane and completing his PhD on the intersection between indigenous cultural heritage, tourism and performing arts in the context of the water music of the Leweton community from northern Vanuatu.

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Australia’s Graphic Gift

Since the early days of Federation in Australia, the map has been a pervasive graphic device. The visually distinct form of Australia’s cartographic outline is rapidly becoming the country’s most used symbol to represent the nation. My presentation has been created through a designer’s lens and shows how this unique image has been commercially used in many different circumstances as a form of visual shorthand to represent Australia.

I became fascinated by this unique design phenomenon shortly after moving to Australia in 1988. Having experienced nationalism through the visual elements of the American flag and its red, white and blue, and its stars and stripes, the sight of Australia’s cartographic outline in a wide range of applications and contexts within popular culture appeared to me as an unusual use of imagery, and I was intrigued by the ability of a single image to appear in such a diverse range of permutations, from the conventional through to the creative, and the quirky and yet still to represent the nation.

As a graphic designer, I questioned whether the map’s widespread use as a symbol was due to more purely design related factors. The findings from my research on this subject confirmed my belief, but it also became apparent that there was a lack of discussion of maps as recognizable graphic symbols, particularly within a design context. A significant reason for the Australian map’s popularity as a recognizable national image can be attributed to the versatility and enormous graphic flexibility of the shape as a unique form. Nature’s design process has resulted in a geographical outline that is a designer’s dream image, a gift that can provide virtually unlimited possibilities for iconography. At the same time, since it is instantly recognizable in all its permutations, it has helped to promote a sense of national identity and pride, and to support economic and commercial interests.

Kate Dilanchian completed her Master of Design (Research) thesis ‘The Graphic Gift: A study of the map of Australia’s visual qualities’ in 2011 from the University of Technology, Sydney. Kate is originally from New York, and after completing her BFA from the Rhode Island School of Design she moved back to the city to work as a graphic designer for leading design firms that specialized in corporate communications. In 1988 she moved to Sydney Australia and worked for Pierce McDowell Design Management until starting her own design studio in 1993, specializing in corporate, government and educational work. In addition to her design practice, Kate also teaches at the School of Design, UTS. She has also held both President and Vice President positions with the Australian Graphic Design Association (NSW).

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Supernatural Teen Television: A Mystical Wonderland for Spiritual Exploration

Over the past twenty years there has been a gradual decline in teen religiosity in Australia. During the same period there has been a dramatic increase in the number of supernatural television programs produced in the United States and the United Kingdom. These shows are being consumed by Australian viewers and a surprising number of these television programs are aimed at a teenage demographic such as; Buffy the Vampire Slayer (1997 – 2003), Sabrina the Teenage Witch (1998 – 2003), Charmed (1998 – 2006), Angel (1999 – 2004), Dead Like Me (2003 – 2004), Joan of Arcadia (2003 – 2005), Hex (2004 – 2005), Point Pleasant (2005 – 2006), Supernatural (2005), Wizards of Waverley Place (2007 – 2012), The Vampire Diaries (2009 - ), The Gates (2010), Secret Circle (2011) and Teen Wolf (2011 - ). Considering that a large proportion of teenagers have a healthy belief in supernatural phenomena the popularity of these programs is not surprising. Is there a relationship between the decline in teen religiosity and the popularity of these supernatural television programs? Is it possible that teen viewers are engaging with the supernatural elements of the program? Is the content of these shows acting as a spiritual stimulus for teens to explore more profound concepts beyond entertainment?
Clare Diviny has lectured in the Media and Communication Studies stream at Swinburne University. She has a Bachelor’s degree in Broadcast Television and a Master’s degree in Cultural Studies. Her previous research has examined gender and sexual identities in television. She is currently undertaking her PhD at Monash University where she will be investigating the relationship between the consumption of supernatural television and the spiritual identity of young adults in Australia. She has published an essay on Harry Potter and Australian teen spirituality and will be attending a shape shifter conference in Athens in November 2013.

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Dr Glen Donnar
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Mannquins, ‘Final Men’ and Post-Apocalyptic Hollywood: Reifying and Eliding Race, Sex and Consumption

This paper explores the varying significances of store mannequins for the ‘final men’ of three related post-apocalyptic Hollywood films, in keeping with their respective times and stars. Mannequins are used to reconstruct society and simulate sociality through the (self-)conscious performance of identity. However, each ‘final man’s’ ambivalent interactions variously reify and/or elide issues of race, sex and consumption. In I Am Legend (Lawrence, 2007), Neville (Will Smith) uses mannequins to nostalgically reinvigorate ‘appropriate’ consumer behaviours, ostensibly eliding race and sex. In The Omega Man (Sagal, 1971), an earlier version of the same source novel, Neville (Charlton Heston) similarly preserves capitalist ideology, but displays ongoing hostility towards contemporary consumer life and its dehumanising emptiness. Neville’s sexual desire is also disturbingly figured in mannequins, and his black love interest even ‘introduces’ herself as a mannequin. Finally, in The World, The Flesh, and The Devil (MacDougall, 1959), mannequins (re)animate and communicate the post-apocalyptic persistence of ‘civilisation’, marked by racial prejudice and white privilege, and Burton’s (Harry Belafonte) consequent lack of control, which mannequin ‘murder’ cannot erase. This paper thus finally considers how each ‘final man’s’ post-apocalyptic deployment of mannequins ultimately exposes rather than resolves the anxieties specific to him and his time.

Glen Donnar is an Early Career Fellow in the School of Media & Communication at RMIT University, Melbourne. He recently completed a PhD exploring representations of masculinity in response to terror threats in contemporary American cinema. He has published on the mediation of terror, cinema, and gender.

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Dusk Dundler

Fictionalised reality and Emotional Insecurity

Next time a character leaps off the page and tries to strangle you, you’d better have a shotgun handy to blow the mogrel’s head off. No, this is not a quote from Hunter S. Thompson, it is a description of my recent work as a playwright, which I describe as “real fiction”. Recent attempts by those recognising themselves in the words of my script have led to threats of legal action and the cancellation of performances. However, my theory of real fiction research that leads to the creation of the script de-contextualizes the real characters that appear on the script and then the stage. The dilemma for the playwright is not a real one but exists in the imaginary of emotional insecurities and imagined experience.

I will present a short paper based on my recent playwriting experience in which the fictionalised reality has genuinely become “real fiction” because of the reactions of the real characters to their theatrical representation.”
Simon Dwyer Central Queensland University

Influences on Contemporary Rehearsal Practices in Educational Settings

The process of rehearsal has been described as ‘making a public display of what is most private and intimate about being human’ (Perry, 2001, p. 27). Most stage management texts discuss rehearsals in terms of a set of procedures and behaviours, some examine the practices, yet few touch on the influences of this private and intimate activity. This paper examines some of these influences and their application within contemporary rehearsal processes, with a focus on educational environments through two cases studies: a primary school setting (Bugsy Malone, Sydney Grammar School); and a tertiary training institution (A Midsummer Night's Dream, the National Institute of Dramatic Art).

Simon Dwyer has over twenty years of experience working in many technical and production roles in the entertainment industry across Australia and New Zealand. He is currently a doctoral candidate at Central Queensland University examining the theatricality of lighting the Sydney Opera House. He can be emailed at create@4tnsl.com.

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Dr Penelope Eate University of Adelaide

Petrifying Wood: Repertoires of Modern Day Slavery and Lynching Motifs in Three Contemporary Pop Cultural Case Studies

Recent popular cultural texts offer critical scope to consider the ways in which the Black male body, particularly the fabled Black penis, has been represented as simultaneously reviled and desired. White authors of popular cultural texts present the Black penis (and Black male heterosexuality more broadly) as intimidating and subversive. Black authors of popular cultural texts have responded by adapting the phobic representation of the Black penis as a source of pride, self-possession and racial alterity. By examining three recent popular culture examples (Loiter Squad, All My Baby's Mamas and Django Unchained) whereby the Black penis is depicted as at once threatening and alluring, this paper suggests that historical racism, particularly antebellum era stereotypes and Jim Crow era violence of lynching, continue to inform contemporary popular cultural representations of the Black male body as a site for articulating white male anxiety and Black male agency, often in a manner which suggests an ongoing dialogue with the other. It will go on to argue that these depictions reveal an enduring phallocentrism and phallophobia of so-called post-race, post-feminist cultural products which while legitimizing, by rendering visible, Black male suffering and triumph, marginalizes similar narratives of Black women's sexuality within the domain of popular culture.

Penelope Eate completed her PhD in the Department of Gender Studies and Social Analysis (formerly Gender, Work and Social Inquiry) at the University of Adelaide, South Australia in early 2012 exploring the concept of masculine, post modern anxiety as it is represented through the trope of flânerie within selected motion picture films. Her research interests include masculinities in the media, particularly cinema, the intersection of gender, ‘race’ and class in film noir, the Gothic, the celebrity serial killer and rap music.

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John Edmond University of Sydney

Dreaming of a Cinema: Interior and Exterior Landscapes in David Cronenberg's Cosmopolis and Leos Carax's Holy Motors

When Cosmopolis (Cronenberg) and Holy Motors (Carax) debuted at Cannes 2012, the pair quickly became festival icons thanks to the coincidence that both films featured perverse protagonists touring in white stretch limousines. Immediate analysis marvelled at the synchronicity, but after Cannes, further
analysis petered out. This paper is an attempt to redress the lost opportunity. I argue that the central connection between *Cosmopolis* and *Holy Motors* is the way in which Cronenberg and Carax use the films’ white limousines to engage with concepts of cinema. *Cosmopolis* is the negative to *Holy Motors*. Whereas *Holy Motors* uses the limousine to embrace cinematic tropes, *Cosmopolis* employs the limousine to rebuff cinematic tropes. This connection is demonstrated through an analysis of the two films, including their reception, the longstanding metaphor of the windshield as stand-in for a cinema screen, and expectations derived from our own everyday experience of vehicular travel. From this discussion, a superior foundation for understanding how vehicle films foreground their themes is developed.

John Edmond is a PhD student at the University of Queensland. His current research is focused on landscape and the intersection between vehicle and film. His previous work on this topic has been published in the peer-reviewed Studies in Australasian Cinema.

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Anthony Elliot
Swinburne University

Bridgette Engeler Newbury
Swinburne University

Not so plain packaging

Swinburne University Faculty of Design was approached by QUIT Victoria for strategic input and research that would contribute to an advisory paper for the Commonwealth Government submission on changes to Australian tobacco packaging legislation. Using strategic foresight and design methods, the Faculty’s response focused on tobacco product packaging form and identity, and emerging technologies that could be integrated with, or allied to, packaging design and tobacco promotion contexts. The methodology interrogated how tobacco manufacturers might differentiate their products and exploit the proposed plain packaging legislation given its supposed limitations. The final input and recommendations from the research included futures-focused strategic analysis and insights and critical design advice for QUIT Victoria, addressing the potential for subversion of the policy intent of plain packaging. The researchers provided an overview of evolutionary design strategies that considered the effectiveness of generic tobacco packaging and future marketing possibilities with the goal of reducing tobacco consumption as a consumer behaviour.

Anthony Elliot is Program Coordinator for Communication Design and lectures into undergraduate and postgraduate programs in communication design theory, typography, publication design, packaging design, design management and user centred design. Anthony has more than 20 years of teaching and design industry experience principally in identity, packaging and publication design. Industry projects involved a range of high profile national and international corporate clients and included product and brand launches into Asia and the extensive development of publication solutions for Commonwealth Government agencies. Anthony has developed training programs for private industry and taught design and design related technologies across TAFE and Higher Education at several Victorian institutions. His research interest is in developing cooperative research programs with the packaging and packaging design industries.

Bridgette Engeler Newbury lectures on communication design theory, cross-cultural design strategy, design management, design thinking, research and strategy, and strategic foresight at Swinburne University of Technology. She brings almost twenty years design industry experience in brand and communication design strategy, packaging and publication design, and verbal and visual identity. Bridgette has worked on a diversity of design projects from new product and brand launches to corporate rebrand initiatives and innovation projects in Australia, Asia, North America, New Zealand and the Middle East. Her research investigates the nexus between strategic design and foresight, and emergent intersections between design, society and community.
Pocket Pieces for People Power

Can an animated cartoon bring down the Australian government? In July 2010 a 30 second animated TV commercial was credited with the downfall of Kevin Rudd in the infamous change of the Labor Party parliamentary leadership. The very catchy and visually stunning Kevin O Lemon TVC simultaneously went to air and the Internet. It is fair to say it ‘went viral’ with over 40,000 hits in the first 24 hours and is talked about in parliamentary circles as the game changer in urging the Labor powerbrokers to move on Kevin. The rest is history, as they say.

In the long the lead up to the 2013 Federal election will animation once again play a role in the of swaying of opinion? If the 2010 election was any indication there will be plenty of animated budgies, knives, and cartoon cadavers during the segue into September. Kevin O Lemon was not the only animation taking aim at the net and TV screens prior to that August in 2010. Judging by the burgeoning of the use of animation and the Internet through Party-organised ads, individual stakeholders, and guerrilla animators, animation is again poised to play its part in somebody's downfall.

After realising that architecture probably wasn't his forte (it took 3 years) John launched into a career in visual art as an assistant animator in Brisbane and then as an animator for Hanna Barbera in Sydney. As a lecturer in Animation at the Queensland College of Art he has been teaching traditional and digital processes for 2D animation for 28 years.

A Matter of Perspective: A graphically novel approach for an Academic Journal article.

How do you encourage, cajole, or (gasp) threaten students to read a rather esoteric journal article on a lofty sustainable management theory buried in a marginal textbook? Here is a case where presenting such an inaccessible theory has a novel answer, a ‘graphically novel’ answer. We all know the problem. Academics often experience extreme difficulty in having their students read a given text before their next tutorial. Dr Nick Barter’s Journal article summarising Actor Network Theory is such a text but is now the springboard for a graphic novel A Matter of Perspective due for publication this July.

Dr Nick Barter and Dr Luke Houghton have co-written the text for A Matter of Perspective of which the author of this paper is the illustrator. In taking on this project the artist was presented with the diabolical task of humanising a story of two oddly Earth-like aliens who are closely observing Earth in order to study the inhabitants’ relationship with its environment. This presentation discusses the exploration of visual metaphor and graphic problem solving which delivers academic theory in an illustrated form that is more recognizable and digestible for the cultural habits of today’s students.

John Eyley has been lectured and tutored in animation, as well as been involved in Curriculum development and aw a program and course convenor, at the Griffith Film School at Griffith for 28 years.

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"All You Have to do is Turn Your Back on Nature": valorising posthuman desire in Stephenie Meyer’s Twilight Saga

What is exceptional about the Twilight Saga is not that the vampire appears as a figure of desire. The vampire has been eroticised in some form or another almost since its inception as a literary figure. Bella’s desire for Edward however, is not one that exists despite his inhumanity, but because of it. As a millenial xenophile Bella desires not only the vampire, but to become a vampire herself. In this
extension of romantic union as literal transformation, Meyer effectively inverts the predatory nature of vampirism even while maintaining its kernel of monstrosity. While *Twilight*'s heroine is often read as marginalised and weak, what a close examination of the text reveals is that rather than being disenfranchised by her gender, or socioeconomic status Bella is hindered by her species.

This paper will examine the mediation of monstrosity and posthuman desire through the vampiric body, and how the traditional fears of the vampire are transformed by their contact with a domesticating and valorising impulse within the text into something fundamentally inhuman but desirable.

Samuel Finegan is in the final year of a PhD in Creative Writing and Literary Studies at the Queensland University of Technology, Brisbane, Australia. His current project Broken Gates and Leaky Graves unravels the complexity of presence and absence in the language of Australian ghost stories.

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Dr Rachel Franks Central Queensland University FICTION

**Sleuths and Spies: the rise of the ‘everywoman’ in detective and thriller fiction of the 1920s**

The 1920s, frequently referred to as the Roaring Twenties or the Jazz Age, are often associated with opulent lifestyles and the emergence of striking fashion and furniture trends. Themes in the history of women in crime and thriller fiction show that this decade was also a difficult period in the West, one of widespread financial hardship and of living in the shadow of social turmoil: anti-Semitism, conspiracy theories and fear of the foreign dominated the mainstream press as well as popular fiction. This paper examines some of the well-known detective and thriller fiction writers of the 1920s – Agatha Christie, Dorothy L Sayers, John Buchan and William Le Queux – and shows how their characters chart the sexualisation of women as well as women’s resistance to the prevailing views of the day. Fictional women of this period represent ‘everywoman’: independent and intelligent and, most importantly, sleuths and spies in their own right.

Jillene Bydder (University of Waikato) and Rachel Franks (Central Queensland University) are librarians and popular culture researchers. Jillene and Rachel are both interested in the development of detective and thriller fiction of the late 19th and early 20th centuries; with a particular interest in issues around gender and the emergence of the ‘everywoman’ within crime and spy novels. Their research, on a wide range of topics, has been presented at numerous conferences and appears in books, journals and magazines. crimefictionwriter@gmail.com

Dr Rachel Franks Central Queensland University FICTION

**Murder, They Cooked: the role of food in crime fiction**

The 1920s, frequently referred to as the Roaring Twenties or the Jazz Age, are often associated with opulent lifestyles and the emergence of striking fashion and furniture trends. Themes in the history of women in crime and thriller fiction show that this decade was also a difficult period in the West, one of widespread financial hardship and of living in the shadow of social turmoil: anti-Semitism, conspiracy theories and fear of the foreign dominated the mainstream press as well as popular fiction. This paper examines some of the well-known detective and thriller fiction writers of the 1920s - Agatha Christie, Dorothy L Sayers, John Buchan and William Le Queux - and shows how their characters chart the sexualisation of women as well as women’s resistance to the prevailing views of the day. Fictional women of this period represent ‘everywoman’: independent and intelligent and, most importantly, sleuths and spies in their own right.

Rachel Franks is a Member of the Creative and Performing Arts Education Group, Central Queensland University and the Area Chair, Fiction and Area Chair, Biography and Life Writing, for the Popular...
Recently Published Aboriginal and Torres Strait Islander Cookbooks: What do they highlight about you and me?

In the past ten years there has been an increase in the number of Aboriginal and Torres Strait Islander cookbooks published. Most of these are a result of projects undertaken in association with Indigenous groups and large non-government organisations, for example, Kukumbat gudwan daga ‘Really cooking good food’ cookbook (2012) published in conjunction with the Fred Hollows Foundation. While others are published by Government Departments, such as the Living Strong: healthy lifestyle cookbook (2008) published by Queensland Health. What many of these cookbooks have in common is the desire to improve the health status of Indigenous Australians along with others who might use them. Aside this commonality we ask what else do these contemporary Aboriginal and Torres Strait Islander cookbooks tell us about Indigenous Australians and broader Australian society? This paper will showcase a number of recently published Aboriginal and Torres Strait Islander cookbooks and provide an analysis that demonstrates that they also reflect broader Australian society.

Bronwyn Fredericks is an Aboriginal Australian woman from South-East Queensland (Ipswich/ Brisbane). She is a Professor and Pro Vice-Chancellor (Indigenous Engagement), BMA Chair in Indigenous Engagement and President of the Academic Board at CQUniversity Australia. Bronwyn holds a PhD, M.Educ., M.EducStudies, BEduc., Dip.T (Secondary: Home Economics).

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Richard Gehrmann is a Senior Lecturer at the University of Southern Queensland where he teaches international relations and history. His areas of research include war and culture in contemporary Afghanistan, the migration dimensions of intercountry adoption and the military relationship between Australia and India during the colonial era. Richard deployed on operations in Iraq and Afghanistan.

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Distinguishing Technology from Magic: *Stargate SG-1* and the Narrativisation of Arthur C. Clark’s ‘Third Law’

Aside from explicit references to its generic forebears, *Stargate SG-1* (1997-2007) is extensively linked to the history and traditions of Science Fiction (SF) via its engagement of certain longstanding intellectual questions. Many such questions are directly related to the philosophy of science including Arthur C. Clark’s ‘Third Law’ – that “any sufficiently advanced technology is indistinguishable from magic”. Clark originally presented this law in the revised edition of his collection of non-fiction essays, *Profiles of the Future* (1973) and it has since become one of his most famous pronouncements. The question is then whether the statement is correct. As a narrativisation of the Third Law, SG-1 suggests that it is indeed possible to distinguish significantly advanced technology from magic. The means of doing so rests on both the possession of a scientific mentality and the application of science. From its very conception the series’ fictional world articulates the stance that accurate understanding can only be achieved from the pursuit of knowledge within an objective framework. In a twist on Clarke’s ‘Third Law’ aliens exploit the pre-scientific mind-set to masquerade as gods providing a direct contrast between technology and magic that can only be resolved through the application of scientific epistemology.

Steven Gil recently completed his doctoral candidature at the University of Queensland. His areas of interest include the cultural history of science, science fiction, genre studies, and television studies.

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The Naked Truth about Raw Food

The Raw Food diet maybe more than a trend but is it good for everyone? Supporters say that vital enzymes in food carry a ‘life force’ or chi and are essential for healthy chemical processes within the body, but that enzymes are destroyed when the food is heated beyond 45 degrees Celsius. The Godfathers of Raw include American nutritionists David Wolfe and Gabriel Cousens, whose principles have been practised in the US for over 10 years and have slowly inspired a dedicated global following. Unlike other food trends and culinary movements, however, raw food is not founded on indigenous tradition, driven by ingredients or steeped in historic gastronomic culture. Is it an emerging cuisine or just another diet fad? Modern cuisine has evolved from the availability of produce introduced by immigrants, and our daily food rituals are declarations of who we are: whether it is the sensual delight of a single ingredient or the progressive showcase of a degustation banquet, nothing defines us more than what we eat and how it has been prepared. This paper will investigate claims that a raw-food diet can reverse degenerative disease such as diabetes and query whether there is a scientific basis for the theory that raw-food diets provide essential enzymes that are destroyed by cooking. A holistic approach is important when it comes to diet.

Samantha Gowing is a former publican and hat-winning restaurateur who loved life at the helm of legendary Gowings Grace Darling Hotel in Collingwood before turning her heart and mind to food as medicine. Since changing her fast-living ways to become a clinical nutritionist, cooking teacher and wellness coach Samantha hasn’t lost her appetite for a good time and claims you can have your wheat-free, dairy-free, gluten-free, sugar-free cake and eat it too. A Melbourne girl at heart, Samantha is now based in Byron Bay where she discovered a passion for surfing. Out of the surf you’ll find Samantha at Cabarita Ocean Health Retreat where she is Executive Chef and Nutritionist.

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In/between places: Connection and isolation in *The Bridge*

Over recent years, Scandinavian detective drama series, known broadly as ‘Nordic Noir’ have captivated audiences the world over. Nordic Noir is characterised by bleak, gothic landscapes, twisting plotlines and obsessive and socially isolated protagonists who push themselves to solve the cases that no one else can. This paper takes as its subject the Swedish/Danish Nordic Noir series *The Bridge* and examines the way in which the show explores connection and isolation through both literal and allegorical bridges. The paper will offer an analysis of the three bridges that are deployed as narrative devices within the series: The Öresund Bridge connecting Sweden and Denmark, a bookend to the story arc of the series, an in/between place and the key visual image throughout the show; the Danish detective Martin Rohde as a bridge between his socially awkward Swedish colleague, Saga Norén, and the world; and the show’s villain, known as both the Bridge Killer and the Truth Terrorist as the bridge between Martin Rohde and his son, August. Through using the notion of ‘the bridge’ as an in/between space, *The Bridge* explores connections in/between nations, estranged families and the isolated to the social world.

Emily originally hails from Walsall, UK and is a lecturer in Education Studies at RMIT University in Melbourne. Her interests within both research and teaching are interdisciplinary and include sociology, cultural studies and education. She is interested in questions of gender and sexuality and with how understandings these identity categories are lived by individuals and experienced within social institutions. Her key research interests therefore lie with questions related to gender, social justice, student and teacher identity work within educational policy and practice and with wider social justice issues within educational discourse and practice. She is also interested in popular culture, public pedagogies and audience studies, particularly with online ‘fandom’ and with media and popular culture as pedagogical tools.

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Derham Groves University of Melbourne

**The Doll Theatre: Project and Process**

*Summer of the Seventeenth Doll* (1955) by Ray Lawler is Australia’s most enduring and perhaps favourite stage play. Even today, 57 years after it was written, it speaks about the Australian character and the Australian condition. In 2010, the 200 third-year architecture students at the University of Melbourne, Australia, each designed a theatre specifically for performances of Ray Lawler’s iconic Australian play. The design brief for this architectural project was developed by Derham Groves, the author of this conference paper, who teaches architecture at the University of Melbourne; Keith Streames, a Melbourne architect who is a theatre specialist; and Lawler himself. Derham Groves will discuss the history and significance of *Summer of the Seventeenth Doll*; Ray Lawler’s interesting response to the doll theatre project; and how the architecture students, many of whom were from Mainland China and were initially unfamiliar with *Summer of the Seventeenth Doll*, interpreted the play via the theatres they designed.

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Jan Guy Sydney College of the Arts, The University of Sydney

**Ceramics - An Unpopular Culture?**

The art of ceramics is everywhere and nowhere. We eat off it, we shit in it and we fill our homes with its decorative forms (whether that is in the shape of knickknacks from the ‘End of the World’ shops; fine, handmade, Scandinavian cups or an exquisite Japanese tea bowl purchased at great cost. Arguably, the most iconic object of twentieth century art is a ceramic urinal. And yet within Contemporary Art it is still ignored, dismissed and mocked by most – a low art, in short discarded, if not invisible.

Its ubiquity marks it as valueless and yet in our two most popular art forms of the last hundred years, first film and then television, it is the constant cultural and historical marker *par excellence* of the mise
en scene. It situates the filmic character in place and time and defines their taste, their cultural values and social status. It acts as cultural backdrop to our morning television presenters and various talking heads. Today, like the archaeological constructions of past civilizations, it is both mirror and subconscious catalyst for definitions of contemporary life.

This paper will examine several filmic examples of ceramics including Peter Greenaway’s oeuvre, an interview with Gilles Deleuze, the Seinfeld series along with news interviews and morning television to reveal how specific cultural information is transmitted and consolidated with your consumption of cereal and popcorn and also attempt to understand why its initial formlessness still makes ceramics a popular vehicle for the formation of contemporary histories.

Jan Guy is an artist, educator and writer. She is a lecturer in ceramics at the Sydney College of the Arts, University of Sydney and is presently completing a PhD on the relationship between touch and the digital image. She presented at the 2009 and 2012 Australian Ceramics conferences on the values of handmade ceramics in a digital age.

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Dr Stephen Harrington  Queensland University of Technology

The ‘De-Mediatization’ of Politics - Entertainment, Journalism and Emergent News Formats

This paper examines how the relationship between politics and the media is evolving in an era where traditional forms of journalism are increasingly being accompanied by new, entertaining modes of political discourse. To do so, I will briefly compare two Australian television programs – Insiders, and The Project – demonstrating that a ‘highbrow’ political chat show (Insiders) actually plays into the communicative agenda of political actors, whereas the oft-dismissed popular, ‘light’ news program (The Project) arguably does a better job of deconstructing the strategic actions of politicians. The diversification in the modes of political analysis, and an increased propensity for the popular media to step away from the ‘rules’ of journalism, may therefore be giving rise to a process of ‘de-mediatization’, that could have positive effects on the way that ordinary citizens understand the political landscape. This analysis would therefore suggests that the much-criticized process of ‘mediatization’ of politics since the early 1990s has actually been because of journalism – or, more specifically, its homogeneity, and therefore exploitability – and its best efforts, not because of an abandonment of journalistic ideals, policy deficiencies, or the supposed ‘trivialising’ effect of entertainment.

Dr Stephen Harrington is a Senior Lecturer in Journalism, Media and Communication at the Queensland University of Technology, Australia. Much of his research has examined the increasingly complex relationship between television entertainment and the public’s understanding of politics. He is the author of Australian TV News: New Forms, Functions, and Futures (Intellect, 2013). From 2013, he will be a Chief Investigator on an Australian Research Council Discovery Project examining the perceived performance of the political public sphere in Australia.

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Dr Anita Harris Satkunananthan  National University of Malaysia

GOTHIC

Thresholds and Transgressions in Helen Oyeyemi’s The Opposite House and White is For Witching

Houses and thresholds feature prominently in Helen Oyeyemi’s novels, The Opposite House and White is For Witching. I describe the connection between the Greco-Roman Underworld and the Yorùbá Otherworld in Oyeyemi’s texts as a liminal meeting place in which Gothic and supernatural metaphors from the Yorùbá culture are syncretised. The Gothic tropes of the House and the Patriarch collide with Oyeyemi’s revisioning of the Yorùbá pantheon and Otherworld. Key figures and symbols from Greco-Roman folklore, Yorùbá mythology and European fairtales are either represented by characters in Oyeyemi’s novels or are present as metaphors. The problematic relationship between authority and articulation in The Opposite House and White is For Witching takes place in these intersections. I connect the struggle to the idea of transgression as agency. The transformation and syncretising of the Yorùbá motif of the abiku in Oyeyemi’s texts with Western/ Greco-Roman motifs related both to twins
and to doubles exemplifies the complicated relationship with authority experienced by the protagonists of her texts. Pursuant to this, this paper interrogates the manner in which these Otherworlds are related to the troubling relationships between women of different generations in the same family in both novels.

Anita Harris Satkunanananthan has been a lecturer at the National University of Malaysia since 2007. She possesses a PhD in Postcolonial Literature from the University of Queensland at St Lucia, Australia. Her PhD research was focused on the postcolonial Gothic in the works of two cosmopolitan writers of third-generation Nigerian origin, Chimamanda Ngozi Adichie and Helen Oyeyemi. Her article, “Textual Transgressions and Consuming the Self in Helen Oyeyemi’s and Chimamanda Ngozi Adichie’s Fictions” was published in *HECATE: An Interdisciplinary Journal of Women’s Liberation* in 2012* and she also has an academic article forthcoming in May 2013 in *Scheherazade’s Bequest: The Loathly Lady Issue*"—“Sovereignty, Agency and Perceptions of the Grotesque in Two Medieval Interpretations of the Loathly Lady.

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Kylee Hartmann-Warren  University of Sydney  FILM

**Wizards vs. Vampires with Werewolves on Each Side: Comparing *Harry Potter* and *Twilight Saga* in a Post-9/11 Context**

The *Twilight Saga* films share several practical similarities with the *Harry Potter* films. Both narratives derive from contemporary adolescent books, and cinematically, rely on formulaic plots, average quality scripts, and stunning digital cinematography. These franchise films also belong to a culture industry (Adorno, 1979) which shamelessly markets such brands to obsessive consumer driven fan bases. Finally, these franchise films share thematic characteristics typical of adolescent fantasy films released after the 9/11 terrorist attacks: their protagonists struggle in worlds eclipsed by national security, oppressed liberty, xenophobia, and imminent warfare (Sanchez-Escalonilla, 2010). Despite these similarities, the *Harry Potter* films were a critical success, whereas the *Twilight Saga* critically failed. However, unlike *Harry Potter*, the *Twilight Saga* breaks cultural norms, challenges gender roles, and concludes with an ending that is unconventional among the post-9/11 franchise films. My paper will compare these franchise narratives, and explore whether *Harry Potter* deserves such elevated critical acclaim, or whether the *Twilight Saga* fails partly because it breaks the stereotypes that film critics expect. This discussion will not favour *Twilight Saga over Harry Potter*. Instead it will reflect on whether either narrative delivers anything authentic as cultural product, and why authentic narratives independent of franchises are vital in today’s post-9/11 world.

Kylee Hartman-Warren is a PhD candidate in Film and Digital Image at the University of Sydney, where she is completing a thesis on the way in which the 9/11 terrorist attacks influenced contemporary adolescent fantasy cinema. Kylee has a forthcoming publication in the book Fashion and War in Popular Culture, and recently presented papers at the Gothic Association of New Zealand and Australia Conference in Auckland, and at last year’s POPCAANZ Conference in Melbourne. Kylee’s academic inquiry reflects on the way policy and socio-political climate influences cinematic visuals and narrative embraced by today’s popular culture movements. Kylee is also Vice President at Sydney University Postgraduate Representative Association, and Education Officer at Council of International Students Australia. She completed her Bachelors at Reed College in Portland Oregon, where she studied Philosophy and Classics.

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Dr Louise Harvey  Griffith University  ANIMATION

**Animation Production in the Digital Art Zone**

Less than 20 years ago, 3D animation was viewed as a technological novelty. Today, it has become commonplace, pervading popular culture through video games, feature film, television, the internet and
other mass media technologies. Unfortunately one thing that hasn’t changed in that period is the amount of time, expense and technical expertise required to create effective 3D animation. I emphasize effective, because audiences are predominantly exposed to and have come to expect the very finest examples of 3D animation, produced by well-funded and well-staffed animation (and games) studios. Novice or amateur animators, while able to access 3D animation software, are usually unable to access these other necessary resources of time, money, and expertise. This means that they are locked out of the animation ‘system’ unable to contribute their artistic vision in a critically meaningful or commercially successful way.

This paper investigates and considers a possible solution that appears to have been overlooked by the broader animation community: the Digital Art Zone (DAZ). This web-based company offers free software, low-cost 3D assets (environments, props, textures, characters) and a multitude of software plug-ins and utilities for lighting, rendering, animation and more. By reviewing DAZ user stories, interviews and galleries, and by reflecting on my own experiences with the product, I will appraise this product’s potential as a production solution for the non-professional animator.

Dr Louise Harvey is currently a full-time lecturer in 3D animation and modelling at the Griffith University Film School in Brisbane Australia. After completing a doctorate in Visual Arts (animation) in 2007, Louise has worked on a number of Australian live action and animation productions, including the film Australia and the animated TV series Animalia.

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Saffaa Hassanein  
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VISUAL ARTS

Street Art Post Arab Uprisings: A Wall Narrative.

This paper explores how drawing has re-negotiated its position in the digital age. Drawing has attained an autonomy and self-reflexivity previously unavailable to the medium. This research explores the shifting nature of drawing, and thereby also subjectivity and the subjective agency of the artist. Drawing is therefore defined as a process of unrepeatability- a process that, while no longer necessary for picture making, this research posits as an essential medium in terms of resistance to the commercialized and frictionless intangibility of the digital zeitgeist. This tension will be explored through different methods of practice, in a dynamic of violable-inviolable and finish-unfinish that is explored on the level of the personal-biological, and in terms of materiality and transcendence. Despite the many leaps in technology, drawing remains vital in terms of speed and immediacy. Graphic art and design is absorbed en masse into the collective consciousness, and into the aesthetics, vocabulary and culture of everyday life, through digital technologies. While the digital can be used as a valuable tool in artmaking, this research explores the tactile and intuitive elements of drawing, offering avenues for human expression that are becoming increasingly rare in the digital age. One of the objectives of this research is to create a system whereby work is created that takes advantage of the qualities of the drawing medium, and contribute to the traditions, philosophies and histories of the medium. This research includes studio and theoretical enquiry made in tandem. Studio practice is discussed in terms of lived meta-narrative and autobiography, cipher, text, sequence, eroticism and material concerns. Artists that operate within the framework of the research will also be discussed, including Raymond Pettibon, Julie Mehretu, and Gary Panter.

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Rebecca Hawkings  
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HISTORY

“It proved to be my nemesis”: ABBA, Australia, and reading (inter)national identity in Australian popular music
In 1977, ABBA descended onto Australian shores, with a hysteria-inducing concert tour and the simultaneous filming of a mockumentary (creatively titled *ABBA: The Movie*). More recently, the relationship between the Swedish pop quartet and Australia was the subject of an ABC TV documentary (*ABBA: Bang A Boomerang*). The ABBA phenomenon provides a fascinating case study for a broader reading of Australian popular music: the cognitive dissonance of Australian music simultaneously defining itself by, and distancing itself from, international popular music.

Using ABBA’s 1977 tour of Australia as an entry point, this paper will explore Australian national and cultural identity in popular music during the 1960s and 1970s. By rendering international music as a less desirable ‘Other’ Australian music sought to create a unique and authentic national popular music sound. This paper will suggest that the relationship between Australian and international popular music was far more complex than historians have previously acknowledged.

Rebecca Hawkings is a PhD candidate in the Department of Modern History at Macquarie University, Sydney. She achieved First Class Honours for her thesis on Australian Prime Ministerial rhetoric, and in 2012 was a recipient of the National Council of Women’s Australia Day Award for academic achievement. Her current research is on reading counter-discursive national and cultural identities in twentieth century Australian music through the ‘Othering’ of international popular music.

Janeese Henaway Townsville City Libraries 

**FICTION**

Connecting with culture through reading: The Murri book club

This paper explores the cultural work of the Townsville-based Murri Book Club. This book club, founded in 2011 by City Libraries Townsville and facilitated by Janeese Henaway, the Library’s Indigenous Resources Officer, is for Indigenous Australians based in Townsville. The book club meets monthly, reading and discussing both Indigenous and non-Indigenous literature.

Although there is an increasing amount of research on book clubs in Britain and the US, little work has been done in the Australian context on what Marilyn Poole has called ‘one of the largest bodies of community participation in the arts in Australia’. The work that has been done, moreover, suggests that book clubs are an overwhelmingly white phenomenon, through which members ‘maintain their currency as literate citizens through group discussion’. But what of an Indigenous book club and its concerns? To what extent does it operate along the lines outlined in the research done to date? To what extent, if at all, does it differ from mainstream Australian book clubs, and their concerns? And what kind of role does the Murri Book Club play in its members’ lives? This paper addresses these questions by looking at how the book club came about, how it approaches books, how it connects with culture, as well as some of the hopes and dreams of its members.

Janeese Henaway is the Indigenous Library Resources Officer of City Libraries, Townsville. Born in Bindal country (Townsville) but raised by her late beloved grandparents of Juru country (Ayr) she has been given the privilege of representing the Aboriginal and Torres Strait Community of Townsville region. At present Janeese is a member of the ‘Welcome Toolkit Working Group’ and she is also involved with kuril dhagun Deadly Stories project which is run by the State Library of Queensland.

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**Dr Lindsay Henderson** University of Southern Queensland

**HISTORY**

Crime Shows and Islam: the modern and the medieval

The medieval appears on our small screens in many guises, some more subtle than others. One of the more subtle medievalisms is evident in the very modern US crime shows: *Criminal Minds, Numbers, NCIS: LA, Bones* and *Castle*. All five shows use modern technology and innovative methods to solve serious crimes, and across their seasons, have addressed the issue of terrorism. Typically, the detectives of the shows catch the terrorists and prevent another serious attack on American soil, but in the process, they opt for a depiction of Islam that is surprisingly similar to the medieval depiction of Islam and the Muslims. In this version, Islam is portrayed as a religion of fanatics, prone to holy war, and devoted to attacking Western civilisation in the form of the USA. This crusading approach is matched by the detectives’ Christian or Judaic affiliations, and whose own violent actions are justified
by the need to protect the innocent. As in the medieval Crusades, the target of the attack - substituting the USA for Europe - has done nothing to deserve such violent attentions. There are, however, some serious problems with the popular continuation of this medievalist approach to Islam, the foremost being the unbalanced depiction of a global and largely peaceful religion, particularly as practiced by Muslims resident in Western countries. Greater awareness of the ideology carried by medievalist Islam in these crime shows is an important part of grasping how the modern West understands this Abrahamic religion.

Dr Lindsay Henderson lectures in Open Access College in the Faculty of Arts at the University of Southern Queensland and researches into popular Welsh historiography and interpretations of Islam. Her current research project is investigating the influence of Christianity on nineteenth century British interpretations of Islam. Her most recent major publication was Writing Wales: Welsh Historians and the Search for Identity 1970-1997.

Dr Barry Hill Southern Cross University

The Sunflower Project at Bluesfest 2013: The Challenges of Technocultural Transformation and Innovation in a ‘Green’ Music Festival

This paper explores the emerging context of sustainable music festivals (documented by Cummings 2008) that can be viewed as potential sites of technocultural transformation and innovation. Music festivals can be seen to offer effective sites for the demonstration of innovations in technology that relate to the range of services and systems needed by festival organisers to stage music festival events using portable infrastructure that feature a light environmental footprint and low cost installation and operation (Mair and Laing 2012).

As an example of the way that music festivals can act as sites of this technocultural transformation, at 2013 Bluesfest SCU launched the Sunflower solar energy generation system. Using emerging digital audio amplification technology and applying creative iconic design principles to current solar energy generation technology, SCU audio technology and professional placement staff and students showcased the way that alternative energy generation can be used to power audio visual equipment at music festivals and in doing so enhanced the environmental branding of Bluesfest 2013.

The SCU Sunflower solar audio project demonstrates the multiple positive outcomes and challenges in engaging contemporary audiovisual production design research with regional music festivals with a view to testing the viability of sustainable/ethical technology design principles in contemporary audiovisual production design. It also highlights the ongoing value of music festivals in promoting the viability of sustainable technologies to a wide ranging demographic of festival goers.

Dr Barry Hill is a musician and academic staff member of the SCU School of Arts and Social Sciences. He is Course Coordinator for the SCU Contemporary Music Undergraduate Program and conducts research into all aspects of contemporary music styles and international music culture. Specialist areas of interest include music technology, music performance, audio production, electronic music, digital media content delivery, and the ethnographic aspects of Australian and global music culture. Dr Hill performs regularly as a bassist with various music projects including The Bird, Cyberbass and Amphibian

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Dr Wes Hill Southern Cross University

Self-Broadcast Aesthetic
Over the last decade, video artists have increasingly mined the ‘self-broadcast’ qualities of YouTube and online social networking sites in their work, favouring an amateur sensibility that reflects the revitalisation of DIY ideals in contemporary culture. In this paper I will examine the significance of contemporary artists who traverse the aesthetics of YouTube, community television and the canonical studio-based video art of the 1960s and '70s. Via this notion of ‘self-broadcast aesthetics,’ I will address the ideologies behind works that foreground a basic right to self-expression; identifying broader shifts in how the language of digital media is progressing.

Wes Hill is a curator, critic, artist, and lecturer based in northern New South Wales. He has a PhD in art history from the University of Queensland, and he currently works as a lecturer of art theory at Southern Cross University.

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Georgia-Lee Hoe Griffith University

Australian History: Online and Insatiable

The Internet has changed the relationship Australians have with information. In particular, as history rises in popularity as a genre for leisurely entertainment, the way people interact with Australian history online is changing. Digital history is democratized; it has never been easier for both scholars and the general public to access historical content, or to develop and broadcast historical productions. However, these progressions in presenting, creating and storing historical data online are not without complications. The proliferation of online histories has created a database of information where it is sometimes hard to distinguish between the credible, and the misinformed. Issues of subscription and accessibility also complicate individual abilities to consume particular histories.

By examining Australian histories online, such as genealogy archives and historical games, the idea of popular history as commodity is explored. In this paper, these complexities and exciting developments in digital history as a popular genre are discussed, as is the potential of digital Australian pasts. This paper examines the complex relationship that Australians have with their digital histories, and how the consumption of these representations influence understandings of Australia's past, and personal histories and identity.

Georgia-Lee Hoe is a Higher Research Degree student at Griffith University’s Gold Coast campus. Her current research explores the consumption and presentation of popular Australian history, and how such contemporary histories then influence individual identity and imagined pasts.

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Olivia Hopkins University of Sydney

White Trash and the US South in Rob Schmidt’s Wrong Turn

Recent scholarship on the socio-cultural construction of poor whites in the US has frequently considered their links to geographical areas such as the Appalachian mountains and the Southern states. My paper will draw on this regionalism to offer a reading of the way in which the 2003 horror film Wrong Turn constructs poor whiteness as a function of historical Northern imperialistic and exploitative tendencies towards the US South. This includes ways in which the hillbilly characters reflect concerns about environmental destruction and socio-economic disparity as victims of nuclear testing, and the way in which their murderous and cannibalistic impulses are seen as an extension of their socio-economic status and rural location. I will also examine the conflation of Appalachian and Southern regional identities into one subset of the wider category of rural poverty, and claims that poor whites are juxtaposed against ‘good’ whites to rid whites as a whole from the historical taint of racism.
Olivia Hopkins is a PhD candidate in the Department of Art History and Film Studies at the University of Sydney. She is currently completing her thesis on the ‘Southern Imaginary’ in modern United States horror films. Olivia has been selected to present at international conferences, including the meetings of MELUS (Multi-Ethnic Literature of the United States Society) and PCA/ACA (Pop Culture Association/American Studies Association) in 2013, and is also a member of the Golden Key International Honour Society, an invitation-only group for the top 15% of university students worldwide.

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Dr Rebecca Johinke  The University of Sydney  BUSINESS

Fitness First magazines and the construction of a Third Place

This paper examines Fitness First magazines from late 2007 until early 2013. During that period the print magazine is increasingly linked to an online presence and the lines between the print and a web or mobile presence are blurred. I examine how a discourse community is shaped in this custom magazine to form the Fitness First ‘family’. I analyse the effectiveness of the Fitness First Magazine as a forum to promote the brand via the rhetorical construction of the clubs as a ‘third place’ or home-away-from-home. I examine how the editor, in conjunction with the Managing Director of Fitness First and staff from public relations firms, craft this free custom magazine into a cohesive publication promoting a Fitness First ‘way of life’.

Dr Rebecca Johinke is a member of the Department of English at the University of Sydney, where she teaches a range of courses on magazines, street cultures, writing and rhetoric. She also heads the Student Support Programs team in the Faculty of Arts and Social Sciences.

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Rosser Johnson  Auckland University of Technology  TELEVISION

Sweetening the product: combining entertainment and promotional messages within and across Chelsea’s Hottest Home Baker.

Once television in New Zealand was deregulated in the late 1980s it began to be characterised by significant levels of non-traditional commercial speech, of which infomercials, product placement and branded content are three obvious examples. This paper will argue that the clearest examples of such developments are found in the light entertainment genre (if only because its formulaic nature ensures relatively low production costs and its formats presuppose high ratings). Specifically, it will show how the 2012 season of Chelsea’s Hottest Home Baker works to deploy an almost perfect example of a combined ‘product’ where the entertainment is constructed to fulfil the sponsor’s imperatives, and the logic of the programme is resolutely commercial.

Rosser Johnson is Associate Dean Postgraduate in the Faculty of Design & Creative Technologies at AUT. His research interests include promotional culture, media and religion and media depictions of mental ill-health.

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Andrew Jones  Southern Cross University  FILM

Musing for Something More: Religion, Ambivalence and the Ruse of Mélange in Tracey Moffat’s Night Cries

Using highly charged moments of Tracey Moffat’s film Night Cries, I intend to flesh out some ideas, possibilities and politics of a ‘mongrel aesthetics’. The cultural and physical miscegenation that is part
of the fabric of Australia's recent history have too often been denied or ignored in official discourses. Moffat’s artworks are marvelously troubling in this regard. Jimmy Little’s performance of Royal Telephone, and Moffat’s reworking of it in Night Cries, is the centrepiece of the paper. I am using it to contemplate the double articulation of Christian faith. Religion is intricately involved in the colonial project, but there are cultural attractions and synergies that also make popular religion and everyday faith fertile grounds for resistance. Via a process of appropriation and incorporation, colonial discourses and practices are bent out of shape and localised, and can serve the interests of subjugated peoples. Looking to the colonial and postcolonial experience in the Americas, and the political edge of mestijaze, I am trying to forge a space here for a reconsideration of the dualistic fashion in which the colonial encounter has been characterised in the Australian imaginary.

Andrew Jones is an Associate Lecturer in the School of Arts and Social Sciences at Southern Cross University. He teaches into the Media Degree and his research interests include film, Latin American studies, the politics and uses of popular culture, and postcolonial studies.

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Anastasia Kanjere
La Trobe University

Encountering the Deep South Imaginary: Romance, Sensuality, Atrocity, Affect-Excess and Magnolia

2012 saw the release from the United States of three blockbusters and one hugely successful art-house film either set in or largely concerned with the Deep South (Abraham Lincoln: Vampire Hunter, Django Unchained, Lincoln and Beasts of the Southern Wild). In light of this topical obsession, it is more important than ever for film and popular culture critics to understand the imagery and imaginary of this most affect-laden epoch of history.

In this paper I explore some of the disturbing and unstable elements of the Deep South imaginary in two seminal texts: Gone with the Wind and Uncle Tom’s Cabin. Each text written from without – the first from 60 years post-war and the second from the North – they reveal what Baudrillard would call the South’s ‘pure simulacrum’: the hyperreal Deep South which has discursively triumphed over any ‘true’ historical understanding in almost all current representation.

Whilst both texts vigorously deny the spectre of interracial sexual contact, both indulge heavily and seemingly unconsciously in interracial sensuality. This sensuality appears forced inexorably upon the raced text much like the ‘slippages’ Homi K. Bhabha describes inherent to the discourse of colonization. This slippage of sensuality mirrors the unceasingly disavowed spectre of racialised brutality which lies at the heart of the precarious innocence of the plantation myth.

Anastasia Kanjere is a postgraduate at La Trobe University, Melbourne, researching Critical Whiteness Studies, popular cinema, aid discourse, and gendered racialization. Her article on the Argentine poet, Alejandra Pizarnik, is forthcoming in Romance Notes this year.

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Mimi Kelly
Sydney College of the Arts, The University of Sydney

The erotic macabre in the video clips of Madonna, Lady Gaga and Rihanna

The notion that art and politics are closely intertwined dates back to at least two millennia ago, when Julius Caesar commissioned his first bust to be made. Street art, however, is the contemporary manifestation of art meeting politics. In late 2010, when revolutionary protests broke out in the Middle East, the world witnessed momentous changes to the political landscape of the Arab world. Simultaneously, while protesters marched the streets demanding change, the streets saw a wave of artists leaving their mark on the walls. Artists have responded to their new political circumstance and transformed their urban environment into a visual form of protest. Yet, freedom of expression and freedom of speech in the majority of the Arab world, even after the uprisings and promises of democracy, is still strictly associated with dissent and in many cases is a punishable crime.
Mimi Kelly is currently undertaking a PhD at Sydney College of the Arts, The University of Sydney. Her research interests include body politics, gender theory and critical theories of fashion and feminism. As a practicing photomedia artist, her self-performative work explores tensions relating to the body as a converged site of the highly aesthetic and that which is somehow other to it: the uncanny, mysterious, macabre or perverse.

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Dr Jayne Keane  Inspiring Australia (Qld) and National Science Week (Qld)  SCIENCE

The Invisibility Cloak

This paper explores science as a ‘cloaked’ or ‘behind the scenes’ endeavour. ‘Science’ the word itself is enmeshed, polluted and idealised in social discourse in ways that deliver mixed messages to the public. Using a case study of Inspiring Australia’s (Qld) Transparent Labs initiative I discuss the social and cultural narratives, policies, ideological positions and image of science in the public domain and the challenges encountered when trying to promote a strategy for ‘making the invisible science of the everyday visible’.

Jayne Fenton Keane is Manager of Queensland’s Inspiring Australia Program which is the National Science Engagement Strategy. JFK is an award winning poet who completed a doctorate in poetics in 2008 and has three published books. In her spare time Jayne is currently working on a digital poetics project with support from the Australia Council. She is based in the Queensland Museum.

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Jason Kennedy  Auckland University of Technology  ANIMATION

Character Acting: A Case for Better Animation Reference

Animators are often expected to film their own acting reference. However, most animators are not trained actors, and as a result, their performances lack depth when dealing with emotionally-rich subject matter. The result is superficial acting in both reference and final animation. This superficial acting is essentially a caricature of an emotion, rather than the emotion itself, and has been used to create ‘many believable characters with individual personalities’. However, while superficial acting may suffice for some caricatured performances, this paper explores how emotionally-driven and authentic acting reference provides benefits to all types of animated performance. I propose a methodology for achieving emotionally-driven acting reference, based on my experience as an actor and animator. I also compare and contrast superficial animated performances with emotionally-driven animated performances. This research extends the possibilities for greater acting possibilities within animation, including a greater emotional range of animated characters and more emotionally-rich subject matter.

Jason Kennedy is a lecturer at Auckland University of Technology’s Digital Design programme, specializing in 3D animation. He left palaeontology to become a 3D artist after he discovered dinosaurs were more fun to animate than to dig up. His research focuses on developing a methodology for creating authentic emotional performance for animation reference.

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Elizabeth Kinder  University of Newcastle  GOTHIC

Harry Potter and the Specular Self

The “specular self”, a form of the “double” allowing a part of a subject to exist outside of space and time, appears throughout J.K. Rowling’s *Harry Potter* sequence (1997-2007) in various forms. These moving images and other separate selves seen throughout the *Harry Potter* sequence can be traced
back to Victorian Gothic works, such as *Carmilla* (1872), *The Picture of Dorian Gray* (1891) and *Dracula* (1897). What the specular self does in the *Harry Potter* novels is act as a metaphor for eternal life after death, and the appeal of making a specular self is linked to the possibility of achieving immortality, despite the creation – or birth – of a specular self generally requiring and resulting in a “death”.

My paper will consider how the specular self is re-visited and re-worked throughout the *Harry Potter* sequence and how Lord Voldemort, the antagonist of the series, through the creation of Horcruxes – objects that hide fragments of a wizard’s soul – becomes a specular self: one that is not only reminiscent of the Victorian Gothic era, but also a commentary on society’s narcissistic desires to “achieve greatness”, defy the laws of nature and defeat death.

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**Alinta Krauth**  
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**The Monstrous Body**

I wish to explore contemporary dubstep EDM (electronic dance music) dance music-festival crowds’ dance behaviour using the current critical view of embodied performativity as an important avenue for understanding sites, space-time, others, and our movements relative to those others and those sites. For this I focus on one particularly popular EDM artist Skrillex. My hypothesis is that the restricted space, plus the specific kind of music listened to, creates certain situations specific to these events that involve not only a newly informed kind of crowd dance (what I term the monstrous body, as inspired by Erin Manning [Relationscapes, 2009]), but a virtual involvement with music that both stems from and creates a synesthetic feeling of change in gravitational force through a unique music-and-space-shaped understanding of crowd members’ proprioception. My aim is to deconstruct this movement in this space from a sociological but also a first-person science viewpoint.

Alinta Krauth is a young researcher and teaching fellow at Griffith University on the Gold Coast, and an avid music production enthusiast. She received first class honours in the area of cultural studies and creative writing in social media, but has now shifted her attention to physiology and physics in contemporary music and dance studies as a potential PhD candidate.

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**Magnum Lam**  
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**Participatory Action Research in Fashion Studies and Education: A Review of Fashionthnography.com**

This paper introduces a participatory action research in fashion studies and education through the analysis of an experimental website project Fashionthnography.com. The goal of this study is to explore the potential of an alternate method for fashion education and theoretical development. Reviewing the current development of the study of fashion, the authors criticize the traditional top down approach (i.e. from lecturers to students and from experienced market practitioners to fashion juniors) dominated in the field of fashion education as a reproduction of fashion discourses and market ideologies in fashion schools and institutes. This paper follows the emancipatory nature of participatory action research and investigates to what extent the voluntary-based website initiated by a group of faculties, market practitioners, and students facilitates the co-creation of an intersubjective fashion world, and thus promotes a sense of agency in creativity and social changes in fashion studies and education.

Mr. Man Lok Lam is a PhD candidate at the Institute of Textiles and Clothing in The Hong Kong Polytechnic University. He holds a MA in Anthropology from the Chinese University of Hong Kong. His research focuses on fashion studies and marketing, sociology of consumption, and qualitative research methodology.

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"When you understand the laws of physics, Penny, anything is possible": Sparking interest in science through The Big Bang Theory

In the past three decades there have been calls to include science in popular culture - including television - in order to spark public interest in science. Research has shown that when it comes to television programs with a scientific basis, audiences are more attracted to entertainment shows rather than their educational counterparts. Thus a scientifically accurate entertainment TV show may have the potential to raise interest as well as increase science awareness among the general public.

The Big Bang Theory is an American sitcom with accurate science, which sets it apart from other sitcoms. The show’s writers and science consultant make an effort to include up-to-date science so people can learn about recent discoveries, but also add little pieces of physics that are taught in school which may spark audience members’ memories and interests. The question is: does it work? In this paper I will report some results of original audience research, asking the question: has The Big Bang Theory stimulated its audience to find out more about science? The paper is drawn from a larger PhD research project investigating audiences’ perceptions of the science and scientists in The Big Bang Theory.

Rashel is a Ph.D. candidate in science communication at the Australian National University. Her Ph.D. research focuses on understanding audiences’ perceptions of science and scientists in the American sitcom The Big Bang Theory. She has a Bachelor of Science (Honours) degree in astrophysics.

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Dr Wing-sun Liu The Hong Kong Polytechnic University

“It is my life” - An aesthetic exploration of Textile Designers

"It is my life" is a response from a participant in this study, when an informant is asked, “what fashion and textiles mean to you?”. This is part of a bigger study of Fashion and Textile Designers’ creative process. The 8th International Shibori Symposium was held in Hong Kong, on 13 Dec 2011 to 14 Jan 2012. International Textile Designers and fashion artists of 13 countries have gathered in Hong Kong. Seeing this as a great opportunity to understand aesthetics and creativity from international talents, a phenomenological study with observation have been conducted. The usual source of inspiration is the tactile of the material itself and the visual forms around. It is posited that there is a high level of disinterestedness and subjectivity in the context. Aesthetic expression is interpreted as the ability to express or surpass oneself through the work; even though the dialogues with the others are considered valuable. Arguably, many designers and artists can visualize their work in an early stage of the work, yet in this study, it is process oriented, an intersubjectivity/triangulation of ideas between the designers and the medium/material is more obvious.

Participatory Action Research in Fashion Studies and Education: A Review of Fashionthnography.com

This paper introduces a participatory action research in fashion studies and education through the analysis of an experimental website project Fashionthnography.com. The goal of this study is to explore the potential of an alternate method for fashion education and theoretical development. Reviewing the current development of the study of fashion, the authors criticize the traditional top down approach (i.e. from lecturers to students and from experienced market practitioners to fashion juniors) dominated in the field of fashion education as a reproduction of fashion discourses and market ideologies in fashion schools and institutes. This paper follows the emancipatory nature of participatory action research and investigates to what extent the voluntary-based website initiated by a group of faculties, market practitioners, and students facilitates the co-creation of an intersubjective fashion world, and thus promotes a sense of agency in creativity and social changes in fashion studies and education.
Dr. Wing Sun Liu studied fashion in Hong Kong and New York, he received his PhD from the University of Exeter in UK. He is interested in the application of ethnosemiotics to explore the symbolic meanings of fashion and brands versus the identity construct(s) in the hegemony of consumption/markets in different socio-cultural settings. He has published in various academic journals, among others, Fashion Theory, The Design Journal, Journal of Consumer Behaviour and Advances in Consumer Research. He is in the editorial board of Journal of Global Fashion Marketing, Fashion, Style and Popular Culture.

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Kendra Marsten University of Queensland

The World is Her Oyster: Negotiating Contemporary White Womanhood in Hollywood's Tourist Spaces

This paper will analyse the upwardly mobile heroine of the contemporary Hollywood romantic tourist film, exploring how travelling beyond the United States allows this character to read the performances required of neoliberal postfeminism as resulting in a gendered phenomenology of immobilisation. Granted a more privileged relationship to space in the tourist destination, the white woman’s melancholy is able to influence the mood of the rural milieus and cityscapes she finds herself in, so that buildings, food, religions and even people begin to take on a metonymic significance to the protagonist’s mental space and come to be seen as teaching tools on the journey to enlightenment. This paper explores both the race and gender politics of filmic storylines that present ethnicised spaces of alterity as tools to be utilised in the American woman’s quest to desire freely in a postfeminist era where the meaning of empowerment for women occupies a state of ideological tension.

Kendra Marston is a PhD candidate in the School of English, Media Studies and Art History at the University of Queensland. Her thesis is entitled Postfeminist Whiteness: Reading the Melancholy White Woman in Contemporary Popular Film. She has recently published articles in Scope and Jump Cut.

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Dr Ari Mattes Notre Dame University, Sydney.

Friday Night's a Great Night for Movies: The Last Boy Scout and the Anti-Spectacular Action Film

A common perception, amongst both film scholars and popular critics, is that the appeal of action cinema resides largely in its production of big budget spectacle – that its popularity recalls, in a sense, Gunning’s cinema of attractions. Whilst this is certainly one of the affects of the action film – the massive explosion that wows the audience in his or her cinema-seat – I would argue that it is in fact overshadowed by a much more prevalent (and antithetical) aesthetic intention: the immersion of the viewer in the rhythms of the screen, the explosion that erupts from (and ruptures) the screen. Whereas action-as-spectacle relies on a clear distinction between screen and spectator, infantilising the viewer, wowing the viewer with the film’s technical prowess, action-as-immersion is a much more egalitarian project, to a degree levelling the hierarchy between screen and spectator that action-as-spectacle affirms.

Obviously, all cinema involves, on some level, the ‘pleasures’ of spectacle and spectatorship; but, through a close reading of Tony Scott’s seminal action film The Last Boy Scout – which thematically opposes spectacle as big-budget commercial enterprise with spectacle as an immersive and democratic space, according to a (problematic) distinction between sport as arena for the everyman and sport as a hyper-commercialised, corporate zone for corrupt fatcats – I will argue that the action film is in fact less reliant on the production of the spectacular, and more egalitarian in its envisioning of the relationship between screen and spectator, than other commercial genres. Scott’s masterpiece is all the more effective for its acknowledgment of and engagement with the complexities and contradictions of such a thematic trajectory within the output of perhaps the greatest spectacle-machine of all, Hollywood.

Ari Mattes has written on nineteenth century American literature, American action cinema, and Australian literature and cinema. He is currently lecturing in media studies at the University of Notre Dame, Sydney. He has had short fiction published in Australian and international journals, and is writing a crime novel set in far North Queensland, The Bleeding.
**Jonathan McBurnie**  
Sydney College of the Arts, The University of Sydney  
VISUAL ARTS

**Drawing the Apocalypse: a Biological Imperative**

This paper investigates women artists, writers, and craftspeople in interwar American New Mexico who attempted to bridge, rather than appropriate, the three-way cultural divide among Anglo- Pueblo- and Spanish-heritage communities. It explores the ways in which women of diverse cultural and economic backgrounds worked together to renegotiate gendered, racial, and ethnic identity in representations of the Southwest. I pose five questions: How did the artistic and literary contributions of women differ from those of men in the interwar Southwest? How and why did women differ from men focus on the conservation, collection, and (re)presentation of New-Mexican visual and material culture? What did they contribute to the construction of a gendered “myth” of the Southwest? How did their reorientation of the cultural divide differ from that of men? Why have these women and their narrative of the “enchanted” Southwest been “written out” of history?

Jonathan McBurnie is a PhD candidate at SCA, and is best known most for his intense, transgressive, iconoclastic drawings, feverishly exhibiting nationally. McBurnie is also a contributor to online arts and culture journal REVOLT, and continues to tinker away with several side projects, including a graphic novel and a screenplay.

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**Professor Alan McKe**  
Queensland University of Technology  
ENTERTAINMENT

**The Power of Art, the Power of Entertainment**

The question of the relationship between culture and power continues to exercise researchers. In this paper I argue that it is useful to consider the differences between “art” and “entertainment” as systems of culture, each involving a distinct set of power relationships between producers and audiences. Art wants to change audiences; entertainment wants to be changed by audiences. From these different starting points a whole series of differences unfold in the power possessed by producers and audiences. Entertainment wants audiences to contribute to the making of texts. By contrast, artists pride themselves in not involving the audience in production. As to the question of who controls the range of what forms of culture are available, it seems that entertainment consumers, unlike art consumers, are ill-disciplined. While states and large organisations can control what is legally available, if they do not offer material that interests consumers, those consumers will take up other options, either of non-mediated culture or illegally obtained forms of mediated culture.

Alan McKe is a Professor in the Film and Television area at QUT. He has written for television (Big Brother), radio (ABC 720), computer games (Scoot!), newspapers (Brother/Sister), magazines (DNA) and stand-up comedy (The Josh Thomas Variety Hour). He has written, co-written and edited six academic books including: Beautiful Things in Popular Culture (Blackwells, 2007), The Public Sphere (Cambridge University Press, 2005), Australian Television (Oxford University Press, 2001). Alan is a past president of the Cultural Studies Association of Australia; and past editor of Continuum: journal of media and cultural studies.

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Kimberley McMahon-Coleman  University of Wollongong  TELEVISION

Teaching Sheldon: Asperger’s on TV and in the Classroom

Experts on Asperger’s Syndrome such as Tony Attwood, Lorraine Wold, Jane Thierfeld Brown & G. Ruth Kukielea Bork teach students with Asperger’s about body language, facial expressions and other appropriate behaviours through the use of popular television shows.

Teaching faculty can similarly gain insight into the workings of their Asperger's students' minds by watching television shows which features characters with Asperger's traits. The so-called "little professors" of the autism spectrum are often ill at ease within classroom environments, and may find the unwritten rules of the teaching space and the hidden curriculum baffling. This in turn impacts on classroom dynamics, particularly if neurotypical teaching staff are unfamiliar with the characteristics of the spectrum. Despite the show runners' refusal to "diagnose" the character officially, The Big Bang Theory’s Dr Sheldon Cooper displays the full gamut of Asperger's behaviours on-screen and is generally read by audiences as having the syndrome. The popularity of both the show and the character offer opportunities to share insights into the workings of Asperger's minds. This paper seeks to explore the ways in which this character from popular culture may be utilised as a means of addressing stigmas and misconceptions, particularly within the classroom environment.

Kimberley McMahon-Coleman is a recovering secondary educator, now teaching in Learning Development at the University of Wollongong. Her work has been published in a number of journals including Kunapipi and The Journal of Academic Language and Learning as well as books such as Fanpires: Audience Consumption of the Modern Vampire (2011), New Casebooks: Harry Potter and Open Graves, Open Minds: Vampires and the Undead in Modern Culture (in press). With Dr Roslyn Weaver from the University of Western Sydney she has written Werewolves and Other Shapeshifters in Popular Culture: A Thematic Analysis of Recent Depictions. The book focuses on the figure of the shapeshifter in literature and popular culture, and how it is used as a metaphor for difference. This marks a return to her early interest in vampires, werewolves and other things that go bump in the night. Kimberley can be found in cyberspace at http://shapeshiftersinpopularculture.wordpress.com and on Twitter @KMcMahonColeman.

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Janeen Merani McNamara  Auckland University of Technology  GOTHIC

Game of Thrones: Transcending The Wall

Game of Thrones, is an epic fantasy television drama series spanning across seven factious kingdoms. It is rich in visual literacy, iconography and symbolic representation. With the intricate development of characters and the interlacing narratives, some plot to ascend to the Iron throne whilst others as a consequence of their actions merely survive the treacherous circumstances befallen unto them.

One such realm, to the North, beholds a character not in search of fame or glory but a higher selfless calling. Without allegiances to any form of power or familial ties Jon Snow becomes a protector of the wall where he struggles with his internal need of self-discovery and the altruistic notion of emancipation for all forms of human kind.

An integral part of the allure of Game of Thrones in this particular narrative is the recreation of a 19th century iconic literary character. This can be seen in the portrayal of a ‘Byronic Hero’ in the embodiment of Jon Snow, the bastard son of Eddard Stark. In keeping with this theme and characterisation medieval Gothic motifs engulf Snow as he takes his place among those not deemed fit for society at the monastic residence of - The Wall. In this setting, gothic thematic conventions are created by a culmination of artistic elements of the mis en scene thus giving rise to the emotional and atmospheric gothic tone. With a sense of foreboding of what is yet to come, Snow transcends his moral boundaries as he ventures beyond the wall into the unrelenting forces of nature, the mystical and grotesque evoking elements of the sublime.

Janeen Merani McNamara is a Lecturer in the School of Communications at AUT University. With a background in 19th Century Literature, Feminist Studies, and Film she now teaches Communication
Who Isn’t That Masked Man: The Absence of Genre-Variation in *The Lone Ranger* Franchise

The history of *The Lone Ranger* (TLR) franchise is filled not only with additions but also absences. It is these absences with which this paper is concerned. From its radio beginnings in 1933 - through novels, television and more - to this year’s upcoming film, TLR has remained squarely within a pseudo-historical 19th century western United States. This marks TLR as distinct compared with other long-running media franchise texts who have delved into other genres and settings. Through franchise and media theory, this paper explores the history of TLR retrospectively, focusing on the absence of setting and genre variation. Here we attribute this absence to the superhero/western genre blend of which TLR is comprised. This blend, we further argue, further sees the idea of the masked man sit indistinctly between two genres.

Nicholas William Moll is a PhD student and occasional sessional tutor and lecturer at the University Of Ballarat, undertaking his thesis entitled Kemo Sabe: The representation and development of Native American identity through Tonto.

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Tintin as a Metonym for the 20th Century: a post-Situationist reading

Viewed in retrospect, the cultural history of the Tintin franchise is a story of commodification that appears metonymic for key developments of the twentieth century, particularly in relation to capital and its increasing inextricability from mass media. The current article offers a post-Situationist reading of *The Adventures of Tintin*, building on notions of commodity fetishism (Marx, 1867) and postmodern spectacle (Debord, 1991; 1996). While Hollywood’s recent repackaging of Tintin for the supposed demands of a global audience may have seemed to mark the acme of Tintin’s incorporation into full-blown consumer spectacle, such tendencies – albeit with countertendencies – have been there from the beginning, conveniently pivoting, as I shall argue, around the mid-20 Century. The decades prior to 1950 can usefully be viewed through the lens of Jonathan Crary’s re-reading of Guy’s Debord’s symbolic birthdate for the Society of the Spectacle: 1927. Jameson’s analysis of postmodern periodicity through the 60s, 70s, 80s and beyond supplies similar frames for the decades post-1950. I argue that Tintin’s progressive conscription into late capitalist spectacle reflects and reinforces this broader, periodized process of commercialization within intermeshing global culture flows, which Hergé both exploits and, paradoxically, stages acts of resistance against, culminating in the anomie of the final volumes and subsequent problematics in the transmedia adaptation, reception consumption of the franchise after Hergé’s death.

Paul Mountfort (PhD, University of Auckland) is Chair of AUT’s Centre for Creative Writing is Vice-president of PopCAANZ and chair of the Comics, Manga and Anime area. He is on the editorial Board of the *The Australasian Journal of Popular Culture* (Bristol, UK: Intellect) and *The Journal of Asian Studies* (IAFOR). His primary research interests are in the semiotics of popular culture, graphic novels, oracle-texts and Orientalism.

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Low Tech Machinations: the continuing appeal of pre-cinema optical Devices

A contemporary fascination with the mechanical production of animated effects is evidenced by the enduring appeal of pre-cinema toys flipbooks, zoetropes, thaumatropes etc. Popular songs are realized online as flipbook vision, zoetropes are reworked as revolving cakes and strobing platters of figurines, and exhibitions of early optical toys continue to attract audiences. This paper argues that the dual role of agent and audience that many of these devices require of the spectator/participant in generating their animated illusions is central to their enduring appeal. These dual roles see a tension between an understanding of and participation in the mechanics of these devices and the accompanying requirement to suspend disbelief in the subsequent illusions. Discussions of early animation as magical act, including Donald Crafton's *Before Mickey:* the animated film 1898-1928 (1982) and Norman's Klein's *Seven Minutes:* the life and death of the American animated cartoon (1993) inform this discussion. James M. Magrini’s ‘Surrealism’ and the *Omnipotence of Cinema* (2007) will provide insight into the possibilities of the optical toy in producing a "conscious hallucination" that reconciles the complex and opposed roles identified in the apparently antiquated and unsophisticated animated effects.

Peter Moyes lectures in animation and film history at the Griffith Film School, Brisbane, Australia. His DVA in Animation addressed interactive picture books and pedagogy. Peter was Director of the Brisbane International Animation Festival from 1996 to 2000; his animated film Sunday has been included in major retrospectives and has won a number of awards including The Yoram Gross Animation Award at the 40th Sydney Film Festival.

The Ethics of Online Video

User generated online video sites such as YouTube and Vimeo present a special ethical challenge. While content is monitored for illegal activity the ethical positions suggested by its videos and users are wildly variant. It is no secret that the Internet is a hotbed of strange and arguably sinister visual media. The word pornography is virtually synonymous with the Internet and 'gore porn' sites like rotten.com take the appreciation of traditionally offensive media to an audience of unprecedented scale. The viral proliferation of terror hostage ransom and execution videos takes these relatively simple ethical quandaries to a new level. The problem here is less the fact that these videos are so readily available and more the fact that users want to view them. Morbid curiosity can only explain so much. This paper will attempt to isolate, articulate and hopefully resolve these ethical problems with special reference to visual communication and as a result the work of art. Ethical conditions surrounding the production and display of art here become invaluable in the illumination of the various issues at play. For example if the display of these reproductions of horrific events changes their perceived veracity. Ideas surrounding humour will also be of particular value, considering its peculiar ability to drain the gravity from shocking content and potential to make offensive propositions socially acceptable.

Paul Mumme is a multidisciplinary artist born in Brisbane. His work has been included in numerous group exhibitions at venues including the Institute of Modern Art, Australian Centre for Photography, QUT Art Museum, Chalk Horse and Canberra Contemporary Art Space. He has held solo shows in spaces including Queensland Centre for Photography, Metro Arts and Independent Exhibitions Brisbane as well as numerous regional galleries.

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The Discourse of War in Japanese Shojo Manga

Japanese critic, Ōtō Kimio (2004), rightly points out that male readers/audiences of the specific popular culture materials have been “seduced” by the proliferated themes related to war/militarism in Japan. In contrast, the theme of war at first seems to be distanced from the mainstream narrative of the Japanese shōjo bunka (girls’ culture). Among various manga subgenres targeting female readership, shōjo manga is directed specifically at young female readers, through narratives that generally employ a juvenile “boy meets girl” motif. The topic of war started appearing in the shōjo manga genre around the 1960s, and these early shōjo manga works can be read as an eloquent medium for anti-war positions. However, the war-themed shōjo manga works have entailed broader agendas including the issues of Japanese colonization and the construction and proliferation of specifically nationalistic narratives concerning war memories in Japan, after their emergence in the 1960s. Basing its thematic analysis on gender and popular culture studies, this presentation explores the ways in which the specific narrative themes and styles related to war are provided in Japanese shōjo manga works, and how these war narratives represent the very essence of shōjo manga and shōjo-ness.

Kazumi Nagaike is an Associate Professor at the Center for International Education and Research at Oita University, Japan. She is the author of Fantasies of Cross-dressing: Japanese Women Write Male-Male Erotica (Brill, 2012), and has published journal articles, book chapters and translations in relation to her ongoing analysis of female acts of fantasizing male-male eroticism, both in literary works and in popular culture materials. Her most recent publications include: “Becoming and Performing the Self and the Other: Fetishism, Fantasy, and Sexuality of Cosplay in Japanese Girls/Women’s Manga” (Asia Pacific World: The Journal of International Association for Asia Pacific Studies, 2011) and “The Sexual and Textual Politics of Japanese Lesbian Comics: Reading Romantic and Erotic Yuri Narratives” (Electronic Journal of Contemporary Japanese Studies, 2010).

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Defining the Role of the Entertainment Project Manager

Entertainment encompasses a wide range of divergent industries (from film and radio, to publishing and casinos), all sharing a strong emphasis on project management and requiring a high degree of skill. However very little research has so far been conducted which compares and contrasts the project management practices in entertainment with more traditional areas. Entertainment jobs are often transient in nature, and as such it is important to identify cross-over skill sets that apply across the various sub-sectors that constitute the entertainment industries, whilst recognizing the need for some sector-specific specialization. There is also minimal training, study and resources available to help develop these skill sets in entertainment project managers, with many having to experiment with ‘trial and error’ whilst learning on the job, thus increasing the risk of failure and personal financial loss for many people just starting out in the business. This presentation will draw upon qualitative interviews that were conducted with current entertainment project managers to outline four major areas of difference between standard and entertainment-based project management: culture, team structure, communication and infrastructure.

Dr Tanya Nitins is a Lecturer at the Queensland University of Technology, in the area of Entertainment Industries. Her previous research has focused on product placement, brand development and new media. Her book entitled Selling James Bond: Product Placement in the James Bond Films was published in 2011.

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Using graphic novels as a pedagogical tool: How difficult can it be?

Existing scholarship on using graphic novels for specific instructional practices rarely reported on the complexities of teaching the form in concurrence with disciplinary content. This paper draws from an instrumental case study (Stake, 1995) designed to explore the pedagogical potential of graphic novel texts in developing Grade 7 students’ literacy skills in one Caribbean island. Teachers’ practice did not include graphic novels so a professional development workshop was held to develop strategies for the implementation of graphic novels in English Language (EL) curriculum. Then, they used a pre-designed teaching Unit plan to formulate lessons for instruction on graphic narrative storytelling over a school term. Lastly, students’ and teachers’ experiences were captured through multiple data sources such as interviews. The results reveal the practices teachers engaged in to inform their understanding and teaching of graphic novel texts. Their experiences revealed the dissonance created as they (i) simultaneously negotiated their roles as learners and gatekeepers of knowledge; (ii) appropriated their pedagogical practices to teach graphic novels; (iii) were engaged in the process of challenging dominant narratives of secondary schooling. Teachers demonstrated agency through engagement with teaching graphic novel content, independent research and collaboration among colleagues. This study is part of a growing body of research on developing pedagogical practices and curricula that draw on youth popular culture literacies.

Resa Noel is a doctoral student in the Faculty of Education at The University of Auckland. Her research interests lie in literature for children and adolescents and how they respond to them in the classroom, and the use of literary theory to illuminate these responses. Lately, she has extended her focus to the pedagogical approaches to teaching literature for children and adolescents. More specifically, her doctoral thesis focuses on the pedagogical potential of graphic novels for developing Grade 7 students’ literacy.

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Connecting with culture through reading: The Murri book club

This paper explores the cultural work of the Townsville-based Murri Book Club. This book club, founded in 2011 by City Libraries Townsville and facilitated by Janeese Henaway, the Library’s Indigenous Resources Officer, is for Indigenous Australians based in Townsville. The book club meets monthly, reading and discussing both Indigenous and non-Indigenous literature.

Although there is an increasing amount of research on book clubs in Britain and the US, little work has been done in the Australian context on what Marilyn Poole has called ‘one of the largest bodies of community participation in the arts in Australia’. The work that has been done, moreover, suggests that book clubs are an overwhelmingly white phenomenon, through which members ‘maintain their currency as literate citizens through group discussion’. But what of an Indigenous book club and its concerns? To what extent does it operate along the lines outlined in the research done to date? To what extent, if at all, does it differ from mainstream Australian book clubs, and their concerns? And what kind of role does the Murri Book Club play in its members’ lives? This paper addresses these questions by looking at how the book club came about, how it approaches books, how it connects with culture, as well as some of the hopes and dreams of its members.

Maggie Nolan is a senior lecturer in Australian Studies at the Australian Catholic University. Her research interests include Indigenous Australian literatures and the representation of race and ethnic identities in Australian literature and culture. She is currently co-editor of the Journal of Australian Studies (JAS). Maggie has also worked closely with Weemala, the Indigenous support unit at the Brisbane campus of ACU. She co-convened with Yasmin Evans the Indigenous Issues in Australian Universities: Research, Teaching, Support Symposium held in 2009 and was a co-editor, with Nereda White and Jack Frawley of the resulting collection published by Charles Darwin University Press in 2009.

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The Appropriation of Edvard Munch's *The Scream* in popular culture

Edvard Munch's famous painting *The Scream* is a deeply personal expression of an explosive intensity of emotion. The Scream exposes the artist's psychological state in reaction to traumatic events in his troubled life and directly confronts the lived experience of pain and horror. Given the confessional nature of this painting, it is somewhat paradoxical that *The Scream* has become one of the most widely appropriated works of art. From Andy Warhol’s appropriation of the image, to birthday cards and inflatable toys, from cartoons and graffiti to television commercials and advertising, and from Homer Simpson’s ‘scream’ to the mask of the killers in the Scream series of movies, Munch’s scream has been disseminated in a plethora of forms within popular culture. This paper explores to what extent Munch’s personal scream becomes undermined or is conversely given more weight when the work is appropriated. Is Munch’s scream drained of integrity, reduced to commodity and transformed into kitch? Or does the repeated appropriation of Munch’s scream in popular culture reveal the universality of Munch’s original expression? Does the real horror that Munch’s scream expresses touch a deep psychological nerve in the popular imagination—so much so that the image is compulsively repeated and transformed?

Markela Panegyres is a Sydney-based artist whose practice is based primarily in performance video, but also extends into live performance and other media. Markela completed a Bachelor of Music (Hons) majoring in cello performance at the University of Western Australia and a Bachelor of Fine Arts with First Class Honours at Curtin University, Perth, before moving to Sydney in 2011 to undertake postgraduate study at the Sydney College of the Arts, The University of Sydney. Her current PhD project is titled *The scream: spiritedness, violence, silence and resistance*.

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Dr Geoff Parkes University of Southern QLD

“He’s gonna be a little gay”: Redneckognising the Queer American Family in *Here Comes Honey Boo Boo*

Alana Thompson, aka Honey Boo Boo Child, emerged as an unlikely but loveable pop culture sensation from the series *Toddlers & Tiaras*, earning her family its own reality TV show. Reflecting, at bare minimum, a change in American viewing habits, episode 4 drew more viewers than the Republican National Conference. This paper will consider two important elements: the representation of gay men, especially Uncle Poodle, in the show and the resistant reading of the show by its audience. Attention will be paid to public responses that challenge apparent efforts by the show’s producers to stereotype the Thompson family, showing how queer readings of Honey Boo Boo Child celebrate a re-working of camp, relationships and pop culture in American family life.

Dr Geoff Parkes examines languages of the self, online representations of masculinity and sexuality, and alternative representations of the gay male wounded body. His most recent article detailed the role of “re-storying” as resistance in the life works of Reinaldo Arenas, and previous publications have explored the elaboration of an ethics of the self in the works of Michel Foucault and Albert Camus.

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Dr Juliette Peers RMIT University

Vexillological Fashion: wearing the nation

Vexillology is the study of flags, their designs and their protocols of use and handling. Flag lore and history is minutely documented and debated within the vexillological community. In some nations including India and the United States flag protocol is subject to legal control and punishment for
violations. National flags abound in fashion garments and accessories, historical and modern. Despite protocol, flags are worn in many vexillologically unconventional ways. Flags decorate and become garmentry most frequently in performance, sporting, touristic and military contexts. Flags are frequently used intact as draping elements or as print or applied motives, but in some cases the flag itself is treated as fabric – its quasi-sacred design and materiality is cut across, twisted and reorganised by pattern cutting, bringing the political into the realms of personal styling. When the signs and status of nationhood are raw and contested, wearing of flags channels these anxieties, such as Cathy Freeman’s choice of flags in victory laps or the wearing of ball dresses made from Confederate flag motifs.

Juliette Peers is the Area Chair of Girlhood on the Popcaanz committee, she is a Senior Lecturer in both the School of Architecture and Design and the School of Fashion and Textiles at RMIT, working in research and postgraduate arenas, with experience over two decades of freelance art historical, curating and cultural history, design and theory writing in Australia. She is recognised nationally and internationally for work on dolls, girlhood, fashion, nineteenth century women’s art and nineteenth century Australian sculpture. A major essay was published by UNIWA Press in Into the Light, 2012. Work in press includes an essay in Fashion Theory on the Empress Eugenie and design history, an essay on Barbie for Iconic Designs (Berg) and an essay on dolls, modernity and fashion in 1860s Paris. In 12 days time she will be dying live on webcam in the Pickett’s Charge 150th re-enactment, reliving an unconventional girlish experience.

Dr Anne Peirson-Smith
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FASHION

There is no hipster in Hong Kong: a case study in cross-cultural and inter-cultural communication and contextualization

Despite the assumption that we are increasingly living in a global village based on closer shared meanings centred on popular culture texts and digital media, the reality may not be so simple on the ground. For the past 5 years on a cross-institutional global fashion communication class various teams of American students have tried to explain hipster sub cultural style to Hong Kong students working on a joint store branding project with little success. They have shared imagery, fashion brands, street style, written and oral information using a variety of digital media platforms, but Hong Kong students continue to struggle with conceptualising the hipster concept. A recent Wall Street Journal Asia article revealed that there is no significant or definable underground scene in Hong Kong (Brzeski, 2012) stimulating local online debate on the topic (Death Noodle, 2012). This prompted the instructors on this global fashion course to investigate relevant cross-cultural and inter-cultural (Samovar and Porter, 2000) communication theories to better understand these cultural barriers between collectivist and individualist cultures (Hofstede et al., 2010) and to create strategies to overcome them in preparing students for the global workplace. The paper will examine the cross-cultural interactions of the students in trying to conceptualise the hipster style central to their group project and also will incorporate the intercultural dimensions of the issue based on individual participant interviews. Findings will suggest that style is an open-ended text subject to interpretation (Barthes, 1977; Eco, 1984) and the collective understanding of a youth style for commercial branding purposes is more elusive in its localised execution than we might imagine.

Dr Anne Peirson-Smith, PhD is an Assistant Professor in the Department of English, City University of Hong Kong. She teaches and researches fashion culture and communication, popular culture, public relations, advertising and branding. She has also published articles in Fashion Theory: The Journal of Dress, Body and Culture and World Englishes and contributed various book chapters on fashion and style. She has also recently co-authored a book, Public Relations in Asia Pacific: Communicating Beyond Cultures (Singapore, New York: Wiley, 2009). She is also currently working on three publications with Berg and Fairchild Publishers and Intellect Publishers due for release in 2014-15. In addition, she is an associate editor of the new peer-reviewed Journal of Fashion, Style and Popular Culture (Intellect Publishers) is also on the advisory board of the East Asian Journal of Popular Culture (Intellect Publishers)

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Dr Anne Peirson-Smith & Anne Cecil

WORKSHOP

Classrooms without borders: an analysis of cross-institution collaborative teaching and learning across cultures.

With the increasing need to prepare undergraduates for the global workplace and professional life that will operate in a digital mode, a cross-institutional course in Fashion Communication was devised and implemented. The intention is to activate an effective collaborative classroom experience around active cooperation where students interact across the globe and complete a project founded on input from both sides. Using technology to facilitate the teaching and learning process and global connections, groups of students in each city are partnered with their global peers to plan and promote a new fashion brand in an allocated zone in each other’s city.

Participants will learn how to plan and implement a collaborative, cross-institutional, cross-cultural course online. Document and analyse the course from preparation through to group presentation of the projects. Evaluate the application of various technologies used in terms of their efficacy in enhancing teaching and learning and assess to what extent the expected student outcomes were fulfilled.

Anne Cecil is Program Director, Design & Merchandising in the Westphal College of Art & Design at Drexel University; Her professional career is a bricolage of experience - Retail, Product Design, Fitness Professional, Speaker, Award-winning Artist, and Art/Design Educator. Currently Cecil conducts research and presents nationally and internationally on sub-cultural style and its intersection with music and fashion to form systems of identity. Cecil is area chair of Punk Lifestyle! for the Popular Culture Association of America (PCA) and the Exhibition Editor for the Journal of the Popular Culture Association of Australia and New Zealand (POPCAANZ).

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Dr Sharon Peoples
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FASHION

(Ad)dressing Love

There are many ways in which we articulate love. For some it is the way we clothe our bodies, in particular, the way we dress for the declaration of love through civil or religious ceremonies of commitment, weddings and marriages. The relationship between love, gender and dress are strongly entwined and this paper examines the dress of the wedding ceremony as the ultimate form of self representation. This paper maps changing notions of masculinity and its relationship to not only fashion but feminism and to society at large. With the rise of second wave feminism, saw the emergence of the dandies of the 60s and the hippies of the 70s, the new romantics of the 80s. It was the groom’s special day to display his gender with a flourish. The bride demured in her dress.

Very little has been written on the dress of the groom. Since the 1990s with post-feminism there has been an increase in conspicuous consumption, the bride has return to catwalk in full glory, ready to walk down the aisle attended by a coterie of bridesmaids. Although male sexuality has been depicted through physicality, sensuality and camaraderie, “bromance” has seen males returning to hire their well-cut black suits. Can this shift tell us something about how we dress for love? This paper argues that there is a correlation between the shifts in self-representation of gender in wedding dress and social change.

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Dr Lorna Piatti-Farnell
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GOTHIC

Uncanny Looks and Monstrous Narratives: Approaching the “Vampire Genre” in Contemporary Popular Literature
Twenty-first century vampire literature has undoubtedly developed as a distinctly genre-bending category. The vampire has, overall, undergone what Tim Kane terms “evolutionary changes” in genre that are visible not only in literary terms, but in the wider popular culture scope as well. Refusing to be relegated to one area of popular fiction, vampires have now claimed a variety of categories. From thriller to comedy, from fantasy to paranormal romance, vampires do it all. When it comes to contemporary fiction, the colonisation of multiple genres is the order of the day. As such, it is not uncommon to hear of “vampire fiction” being considered a genre in its own right. Yet, to think of “vampire fiction” as a univocal form of writing would be unadvisable. This framework does not allow for the significant differences between incarnations of vampires, which change from text to text, even when maintaining similar, base-line characteristics. Or, even if the differences are taken into consideration, it does recognise their importance in terms of thematic organisation and its place within the wider literary framework.

This paper addresses how genre differentiation forms the basis for vampiric representation in contemporary narratives. My discussion approaches this vampire’s claim over literary categories as undoubtedly connected to the conceptual understanding of the creature itself. The vampire incorporates so many different features ‘of the natural, the supernatural, the familiar and the grotesque’ that it is ideally suited to constant re-elaboration even in genre terms. And although the propensity for the idea of “the vampire” to merge with disparate sub-genres often results in critical differences and difficulties with literary classification, it is also an undeniable part of the successful relationship between the creature and the text. A conceptualised understanding of “the vampire genre” is therefore an important part of metaphorical identification across the thematic board, and the place occupied by vampire literature in the context of Gothic writing.

Dr Lorna Piatti-Farnell is a Senior Lecturer in Communication Studies at Auckland University of Technology. Her research interests focus mainly on twentieth and twenty-first century popular culture, Gothic fiction, cultural history, and food studies. She is President of the Gothic Association of New Zealand and Australia. Her publications to date include a large number of academic articles and book chapters, and two monographs: Food and Culture in Contemporary American Fiction (New York: Routledge, 2011), and Beef: A Global History (London: Reaktion, 2013). Lorna has recently completed the writing for her third monograph, The Vampire in Contemporary Popular Literature, to be published by Routledge in late 2013.

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Melanie Piper University of Queensland

Louie and the Authentication of Stand-Up Persona

American television and stand-up comedy have long shared a symbiotic relationship. The early days of HBO were built on stand-up specials; the careers of comics were made by Johnny Carson waving them over to the couch on The Tonight Show; and the acts of stand-up comedians have been adapted into successful sitcoms such as The Cosby Show, Roseanne, and Seinfeld. This relationship is perhaps best exemplified in the current television landscape by the series Louie. Creator and star Louis C.K. has taken tradition in a new direction by applying a stand-up aesthetic to narrative content. C.K.’s often deeply personal and confessional stage material is represented in both on-stage stand-up segments and the off-stage life of C.K.’s fictionalised self. While the off-stage life of a fictionalised stand-up comedian is something that viewers have seen before in Seinfeld, I argue that Louie applies the co-existence of on- and off-stage selves within the series in different ways. In this paper, I examine how this is the case in both the structure of the series and the content of the narrative. I aim to demonstrate the ways that Louie’s form and content work to reinforce the authenticity of C.K.’s extra-textual stand-up persona.

Melanie Piper is a PhD candidate at the University of Queensland’s School of English, Media Studies and Art History. Her research investigates adaptations of celebrity persona to fictionalised forms in film and television. She recently presented at the Southwest/Texas PCA/ACA conference on neoclassical biopic character in The Social Network.

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Hyperreal Narratives: The Emergence of Contemporary Film Subgenres

Since the inception of film the thrilling potential of horror has featured prominently, almost always treading a fine line between the erotic and the macabre. Whilst these powerfully entwined forces have been explored on many levels within the realm of moving image, it is perhaps within the genera of music video that we see this conjoined aesthetic so actively envisaged. Lady Gaga’s *Bad Romance* and *Paparazzi*, and Rihanna’s *Disturbia* follow Madonna’s *Justify My Love* and *What It Feels Like For A Girl* in their disturbing/captivating expression of transgressive sexuality and fabricated persona. Strategically intersecting extreme fashion, surrealistic glamour, deviant sexuality and tensions of horror/violence through a fusion of overt stylistic references traversing multiple ‘levels’ of visual culture. Drawing the ire of some for what is perceived as vacuous and dangerous exhibitionism, these concerns echo in unfavorable critique. Conversely, reading into these videos primarily by means of objective analysis disregards the pointed layering of themes and stylistic devices that operate as both forceful rupturing and heightened of codes of allurement, female sexuality and dark anxieties. As Elizabeth Grosz suggests in *Chaos, Territory, Art* (2008) the spectacle of art is one that expands upon previously unimaginable configurations of bodies and forces. Interacting with art less as a process of deciphering but by means of visceral response opens the door to engage with creativity outside the traditional parameters of art, i.e. music video. Furthermore, the appeal of spectacle it could be argued is as significant as the powerful responses it engenders. In the case of the videos noted here, a dynamic oscillation between attraction/repulsion and a questioning of the very nature of these emotive forces. This paper will discuss the videos detailed above, contemplating their potent re-configuration of normative states of being and the complex allure of this alternate world.

Stefan Popescu is a filmmaker and academic and is currently one of the directors of the *Sydney Underground Film Festival*. Having completed his PhD in Film and Digital Art in 2007, he has written and directed three feature films - *Rosebery 7470* (2007), *Nude Study* (2010) and *Zombie Massacre 3* (2012) and *The Performance Artist* (in post-production).

Dr Emma Price  Deakin University

Empathy or Entitlement: Humanizing and Othering discourses in *Go Back To Where You Came From*

Debate over asylum seekers and refugees has continued over several decades in Australia. Terms such as “boat people”, “illegal immigrants” and “queue jumpers” have peppered more recent discussions, as well as political party rhetoric such as “stopping the boats” and a network of “people smuggling”. Based within this issue, in 2011 SBS broadcast the first series of a reality TV-type program entitled *Go Back To Where You Came From* in which a group of “ordinary Australians” followed a refugee journey in reverse. This alternative format for exploring the contentious issue for Australia suggests the potential for a more humanitarian perspective and a different kind of engagement with audiences as opposed to news or documentary. This paper however examines discourses of the “Other” still present within the program, including choices in representation and emphasis on the “ordinary Australians” as potential opportunities for empathy, but also as possible perpetuation of the dominant negative portrayals of refugees and asylum seekers in Australia. Drawing on Said and Bhabha’s theories of Orientalism and the Other, this paper combines research on media representation of refugees with Hage’s (2003) argument of “paranoid nationalism” in care and worry to examine this
Dr Emma Price is an Early Career Development Fellow at Deakin University. She has taught media and film studies for several years in the School of Communication and Creative Arts. Her PhD research on industry and audience narratives of entertainment in reality TV derives from her former work in Factual Entertainment Development at the BBC in London.

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Ashleigh Pyke  University of Queensland  GOTHIC

The Popular Press and Its Impact on the Production of Popular Gothic Fiction

Recent gothic studies have foregrounded the plethora of technologies associated with gothic literary and cultural production, raising questions concerning the extent to which they generated gothic technique, and how they contributed to the gothic aesthetic. This paper seeks to explore how gothic authors used to their advantage advancements in the technology of popular publishing and commerce, particularly in the areas of publication and circulation, for the construction of literary networks and the instigation of a professional literary practice that were essential to the collective creation and continued development of their gothic world and genre. This paper also has a particular interest in addressing how gothic technologies have produced and perpetuated ideologies and influenced the politics of eighteenth century cultural practice, particularly in terms of the impact of the politics of reading, writing and reception on the production of and reaction to gothic fiction, and the impact of commercialisation, marketing and audience on the progression of the genre. This paper demonstrates that an exploration of gothic technologies and techniques can critically transform our understanding of the intellectual space occupied by early gothic forms.

Ashleigh Pyke is a PhD candidate with the School of English, Media Studies and Art History in the Faculty of Arts at The University of Queensland in Australia. Her doctoral research addresses the question of the relationship between eighteenth century politics of reading and writing and the contemporary and continually developing notions of the gothic genre. She graduated with First Class Honours and Bachelor of Arts (with Distinction) from The University of Southern Queensland in 2010 and 2009 respectively, and is the recipient of an Australian Postgraduate Award (2012), the University Medal (2010) and the Faculty of Arts Medal (2009).

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Dr Denise N. Rall  Southern Cross University  MUSIC

Bluesfest Crushes: An Exploration of Fandom at a Regional Blues Festival

Each Easter, outside the iconic beachside town of Byron Bay, thousands of music fans converge for Bluesfest, a five-day blues and roots festival, where icons of the global rock, blues and roots scene play alongside rising stars and eclectic gems. But beyond the live music experience, the music festival enables ticketholders to engage in the process of being a fan.

While fandom is an elusive concept, it may be partially measured through several indicators: buying artist merchandise; queuing for CD signing and/or photos, and attending musicians’ Q&A sessions. Through such activities, festival participants can signal their legitimacy as fans and, often via social media, their membership of a larger cohort of fans. This research utilises university media students, in attendance on a work-integrated music journalism project, to query festival participants about their engagement in these participatory activities and on their subjective perspective on “being a fan”. What type of engagement and memorabilia is most valued by fans, and how is it acquired? What roles do social media play in the fan relationship? Our analysis identifies specific classes of fans, segregated by
why and how they engage in fan-related activities, to identify an underlying economy of fan
relationships in the digital age.

Dr Denise N. Rall holds a PhD in Internet Studies from Southern Cross University in Lismore, NSW,
Australia, as well as a Masters in Comparative Literature. Her research pursues costume and conquest,
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Dr Denise N. Rall
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TEXTILES

Costume & Conquest: A scalar framework for post-war impacts on clothing and textile art

This paper covers how changes in regime have demanded changes in costume. These alterations or
restrictions in clothing or textile may be viewed as arbitrary, but usually they serve some purpose
integral to the dominion of one culture over another. These forced alterations in clothing can pass into
folklore as myths, but often the archaeological or historical records of the day provide factual evidence.
Indeed, clothing forms a vital "textile narrative" (Costello & Rall, 2013). As clothing forms a primary
expressive indicator of culture, this interruption in local practice ‘whether due to military conquest,
internal conflict, religious intervention, or economic trade’ is important. The impact of conquest on
costume contains multiple strands of meaning often linked to discussions of the history of fashion (see
Hollander 1993; Vincent 2009) or as part of a postcolonial exercise (see Kuchler & Miller, 2005). Other
authors, such as feminist and historian Virginia Postrel (2009) and Niall Ferguson (2011) have
articulated how the processes of industrialisation and globalisation include military precedents that in
turn have impacted on present-day dress.

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Curtis Redd
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QUEER & GENDER

Bashings, Beats and Bodies: Representations of Homophobic Violence in Crime Investigation Australia

This paper will be looking at representations of violence against non-hetero bodies in the
heteronormative media, primarily the TV show Crime Investigation Australia, and what that means in
terms of queer potentials for a radical remembering of oppression, as well as how this positions
heteronormative society to understand violence against queers. There is potential in the analysis of
mainstream discourse and history telling around homophobic violence to untangle silences and
omissions and examine the ways homophobic violence is conceptualised and talked about and what
lives and bodies are ultimately grievable, especially as queer bodies.

Queers do not have access to the heteronormative channels of history making and intergenerational
knowledge transfer (such as the family) which supports ‘straight culture’. Increasingly the politics of
shame and stigma encourage gay men and lesbians to distance themselves from the sexual (shameful)
parts of queer life in exchange for acceptance into mainstream society. An analysis of the dominant
ways of representing this history of violence might illuminate a way for queers to tell this history for
themselves, and in ways that resist the regulation of shame and stigma and how we might begin to
represent and reclaim the history of homophobic violence in a way that enables social change and
open spaces.

Curtis Redd majored in Gender Studies at Melbourne University completing an honours thesis on queer
potentials in 1990’s TV representations, and is now in Latrobe’s GSDS PhD program (and partially in
media studies) looking at representations of homophobic violence in Australian "true crime" TV shows.
**Dr Toni Risson**  University of Queensland

*What’s Ailing Men?: Narratives of Crisis in Television Advertising for Mid-Strength Beer*

In 1924 Queensland’s leading brewery, Castlemaine Perkins, introduced XXXX Bitter Ale, using the system of marks that monks once used to designate beer strength: four crosses meant full-strength beer. With this new ale came the iconic Mr Fourex, a dapper little fellow with a boater on his head and a beer in his hand. Known for a cheeky wink and a cocky stance, this little larrikin has watched over the city of Brisbane for many decades from his position on the facade of the Milton brewery. Mr Fourex was the embodiment of the full-strength drinker; has he weathered drink driving legislation and the company’s introduction of light beer? This paper examines narratives of crisis and representations of hen-pecked men in turn-of-the-century television advertising for mid-strength beers. Far from subverting traditional Australian masculine identities like Mr Fourex, Castlemaine and Carlton advertisements suggest that the larrikin and other male archetypes are ‘Good as gold, mate’.

Dr Toni Risson’s research interests have focussed on popular culture, in particular, food studies. This provides opportunities to explore topics as diverse as Greek migrants, cookbooks, shops, children’s birthday cakes, and Australian masculinity. Toni’s enduring interest in an Australian icon and singularly Australian phenomenon, the Greek cafe, produced *Aphrodite and the Mixed Grill: Greek Cafes in Twentieth-Century Australia* in 2007, and her doctoral thesis on children’s consumption of lollies identifies key Australian confectioners and reveals hitherto unexplored aspects of Australian children’s culture. Toni is Food Area Chair of the Popular Culture Association of Australia and New Zealand.

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**Dr Jacinta Rooney**  Independent Scholar

*Holy Toast: Pareidolia and the Religious Imagination within Popular Culture*

A pareidolic image is an imagined image recognized in a random or undifferentiated visual field and is part of the cognitive process of visual perception. Reports in the popular media of the appearance of chance or accidental religious images became commonplace in North America in the closing decades of the twentieth century and it is only in retrospect that a visual trope or a trend in visual interpretation is discernable. These images, usually of Jesus or Mary or religious symbols were identified in a variety of natural and urban settings and surfaces such as smoke, clouds, mould on walls, scars on tree trunks and even food items. There were two strands to this imaginative picturing, one as a media artefact exploited for its entertainment value, particularly when sold on eBay. The other was a more devotional interpretation which considered religious accidental images as a manifestation of God’s presence in the world. While the cognitive and optical origins that generate this phenomenon are widely understood and accepted, the complex of synchronicity and the uncanny were in some instances too compelling for the religious imagination to ignore. This paper discusses the phenomena of religious pareidolic images within popular culture and as an innovative form of religious image making.

Jacinta Rooney came from a background of visual communication as a graphic designer to lecturing in art history within history topics. Her research field is contemporary and historical religious visual culture and the innovations, conflicts and adaptations of religious image making. The focus of her PhD thesis (2012) was religious pareidolia and its role in shrine formation.

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Childish Transgressions in Doraemon: The Moral Voids of Nobita Nobi

In William Faulkner's novel, *The Sound and the Fury*, Benjy, the idiot, recalls: ‘She was wet. We were playing in the [rive] branch and Caddy squatted down and got her dress wet . . . Caddy took her dress off and threw it on the bank. Then she didn’t have on anything but her bodice and drawers . . .’ (April 17th, 1928, p.15, p.16). And, later: ‘He went and pushed Caddy up into the tree to the first limb. We watched the muddy bottom of her drawers. Then we couldn’t see her’ (April 17th, 1928, p. 37). Benjy's first vision of Caddy's bodice and drawers is related to sex; his second vision of her muddy drawers is related to death. In Fujiko F. Fujio’s *Doraemon* we can observe another example of a similar kind of metaphysical void or problem. Nobita Nobi, the hero of *Doraemon*, is another idiot. Unlike Benjy, Nobita is not mentally impaired; rather he is a bumbling and inept hero who is often described as an idiot because of his failure to pay proper attention to the world of facts and social constraints. Nobita doesn't want to grow up; his willing engagements with worlds of fantasy and magic present him with many splendid things including dinosaurs and creatures from outer space; they also present him with knowledge of his own unexpected inner space. His fantasies some times present him with serious and unexpected moral voids.

Dr Keith Russel is a senior lecturer in the School of Design, Communication and Information Technology at Newcastle University. His research interests include aesthetics, poetics and the ethics of design and communication, affects and identity conventions (Kenosis, Katharsis, Kairosis), and technology and education.

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**Barbara Santich** University of Adelaide

**FOOD**

**The Evolution of Australian Christmas Traditions**

The customs and traditions of an English Christmas, as they were in the late eighteenth and early nineteenth centuries, came to Australia with the cultural baggage of the early settlers. Before too long, however, their relevance in and appropriateness to a different climate and different circumstances began to be questioned. One of the first traditions to be challenged was the Christmas dinner, and by the middle of the nineteenth century the outdoor picnic was proposed as a more compatible alternative to roast beef with all the trimmings. Towards the end of the century Christmas cards with Australian wildflower designs were available to send to friends overseas, and picnics, both private and large-scale public picnics, were a standard feature of the holiday period. By the 1930s, even though many Australians clung to the custom of a hot Christmas dinner in the 1930s, many others preferred a cold menu of ham (sometimes mutton ham), poultry and salads. This presentation discusses changes in the ways Australians have celebrated Christmas since the early nineteenth century, focusing on the Christmas dinner.

Barbara Santich is an internationally renowned food historian and food writer. Since 2001 she has taught food history and culture at the University of Adelaide, and in 2007 introduced courses in food writing. Barbara’s research and writing explores the role of food in culture, ranging from medieval Mediterranean Europe to contemporary Australia. Her latest book, *Bold Palates: Australia’s Gastronomic Heritage* (Wakefield Press, 2012), focuses on Australia’s gastronomic heritage and tells the stories behind the foods and recipes, the ways of cooking and eating that represent characteristic Australian responses to unique Australian situations. Barbara is the author of six books, including the
Simon Astley Scholfield  University of Queensland  QUEER & GENDER

The Anus and Its Metaphors in Australian Political Cartoons, 1992-2013

This paper examines imagery of the anus in Australian political cartoons published since April 1992 at which time the Independent Monthly included a reproduction of Juan Davila's artwork, Nothing If Not Abnormal, featuring a depiction of Paul Keating farting through his exposed anus. In the period since this remarkable event, major daily newspapers, including the Australian and the Sydney Morning Herald, have included dozens of cartoons drawn by prominent political cartoonists, such as Bill Leak and Peter Nicholson, containing symbolic and explicit pictures focussed on the male rectal aperture. Applying Judith Butler's theory of the plastic, transferable, and 'expropriable' properties of all bodily organs, I argue that these cartoonists have employed metaphors of four body parts 'the penis, the vulva, the mouth, and the eye' to construct grotesque imagery of the posterior orifice. My contention that the penile, vaginal, oral, and optical organs serve as metaphors of the anus, and vice versa, in our cultural imaginary challenges traditional claims that male and female genitals operate as the corporeal prototypes of masculinity and femininity, by stressing the fundamentally Queer role played by the neutral sexual organ of the anus in the construction of gender.

Simon Astley Scholfield is a PhD student in the school of English, Media Studies and Art History at the University of Queensland. His thesis examines imagery of the anus in the age of AIDS.

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Tristan Schultz  Southern Cross University  DESIGN

Design thinking: re-thinking the tourism experience.

This paper presents some preliminary research being conducted as a part of an innovative project bringing together critical approaches to design thinking at the intersection of popular culture and tourism. The research investigates systems of social inclusion and knowledge shared through tourism experiences providing opportunities for increasing respect for and awareness of both local, and tourist, perspectives and ways of being and seeing. The authors have conducted a literature review as a prelude to a sustained community engagement program aimed at exploring philosophies around design of 'the event' and the 'experience'. In particular how participants/tourists 'experiences' in destination communities living destination communities of Australian society might work towards disengaging participants/tourists from their existent ecology of mind so they can see different philosophical foundations in these communities as options for alternative futures in mainstream society. What might the participants (tourists) walk away with and take to their localities as a different mode of living in their worlds? Whatever they walk away with, how does this add to cultural expansion? Considering multiple global and local crises in need of urgent answers, what can be learned from these destination communities? How can this 'designed event' go on ontologically designing the tourists' perspective long after the tourism 'experience'?

Jessica Seymour  Southern Cross University  CREATIVE WRITING

Popular Culture as Collaboration in The Lizzie Bennet Diaries
It is a truth, universally acknowledged, that a classic novel in possession a strong following, must be in want of an adaptation. In the case of *Pride and Prejudice* by Jane Austen, these adaptations take the form of films, TV shows and spoof novels, as well as fanfiction stored in online archives. The difference between adaptations and fanfiction tends to boil down to the financial incentives offered to professional producers of texts as opposed to fan productions, although adaptations tend to have more legitimacy among consumers.

The Lizzie Bennet Diaries (http://www.youtube.com/user/LizzieBennet) (LBD) is a modern, video-blog style adaptation of *Pride and Prejudice* made for YouTube. The series, run by a team of media professionals, created an online presence for each character and posted a new episode twice a week over eleven months. It is the first narrative adaptation to use social media to actively tell the story, rather than extending a multimedia or printed text narrative into an online space. It required fan collaboration through social networks to ensure that necessary plot points take place and, significantly, relied on crowd-funding to pay staff only after the adaptation was complete and available online. This paper will analyse how LBD blurs the line between fanfiction and adaptation and how, by integrating itself in its audience’s online spaces, the heterotopia created by the series represents a new era in popular culture production.

Jessica Seymour is a PhD candidate at Southern Cross University. Her research interests include children’s and young adult literature, genre theory and textual analysis, feminism, postcolonial theory and speculative fiction.

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Rubab Shakir University of Technology, Sydney ANIMATION

Animated interplay: the use of non-realistic animation in live-action cinema

The medium of film has existed on its own since the origin of cinema, while the concept and evolution of animation as a separate identity has evolved along side it simultaneously. The overlap of the two mediums can arguably be related back to animation pre-dating cinema and thus giving birth to it (Cholodenko 1991), while others argue the very reverse. Either way, the two have a joint history which is undeniable, and to analyse one would inherently mean to analyse the other. What this paper explores however, is not the eternal debate of animation versus film, but rather the use of non-realistic animation in the live-action context. This is to be where animation has been used not as a "special effects" mechanism that creates a replication of live action, but rather when animation has been employed because of its animated qualities (non-realisim). The use of such hybridity has been apparent in many examples throughout cinematic history, and when analysed further, it becomes clear that early works such as Max Fleischer’s series Out of the Inkwell (1918-1929) along with Windsor McKay’s Gertie the Dinosaur (1914) have helped build the foundation of what has become a cinematic norm today.

Rubab Shakir completed her undergraduate studies in Visual Communications, graduating from the University of Technology Sydney in 2012. She went on to practice as a motion-graphics designer, with a keen interest in the relationship of design and animation. She is now looking to further her postgraduate research studies, with a special interest in animation aesthetics.

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Heather Smith University of Southern Queensland GENDER

Bronzed, buffed and tattooed: The new brand of soldier shaped and shipped by popular culture

A new brand of soldier is emerging from today’s popular culture milieu that challenges how we perceive, understand and define the modern-day professional soldier. Images of the sculpted physique, often tanned and stencilled, adorn the screen and page with increasing frequency from “Commando” in
This paper will examine the evolving “brand” of the soldier and the parallel wave of bronzed, buffed and tattooed lookalikes. It will argue that popular culture is an inter-modal terminal in the brand’s life cycle acting as designer, manufacturer, curator and exporter to millions of plugged-in and page-turning consumers. Progressively, the time-honoured values and virtues of the ideal soldier are being superseded by the modern reality which appears to venerate the soldier’s engineered physicality. We explore examples in contemporary popular culture that authenticate this trend and consider the ramifications of the body-obsessed brand for the hearts and minds of today’s real service men and women.

Heather Smith lectures in public relations at the University of Southern Queensland and is the owner/managing director of a Queensland based public relations consultancy. She has extensive experience in public relations, media and marketing across numerous sectors including education, local and state government, finance, energy, natural resources and not-for-profit.

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Joy Sperling
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Participation in popular sub-cultures developed through new technologies involves learning rules and protocols for participation that are cross-cultural and cross-lingual. Television programmes and the new multimedia games (for example; Pokemon and Yu-Gi-Oh) create and incorporate international rituals or protocols for a group of consumers. The development of communication technology has seen increasing numbers of these multi-media games emerging, with increasingly large and diverse groups of children participating. These multi-media games involve full immersion into a created world. One of the most popular, recent and most researched of these sub-cultures is Yu-Gi-Oh.

This paper discusses the ways in which viewing and learning are now both seen as an activity not passive absorption of information. As Combs (2002) states with the internationalisation and decline of a common religion and culture it is necessary for children to communicate in ritualistic and symbolic acts with one another. In order to participate in the popular cultures children must learn social skills and develop a common culture, building their social and communicative competencies. According to Tobin (2003) programmes such as Yu-Gi-Oh encourage these skills, both by modelling and providing a “common culture” for children to rehearse in.

Joy Sperling is Professor of Art History at Denison University, Ohio, USA. She is also President of the PCA/ACA and has published several books and a number of articles on visual culture of the nineteenth to twenty-first centuries. Her current book manuscript is on the impact of women on the visual culture of tourism in the American Southwest in the 1920s and 1930s.

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Jeanti St Clair
Southern Cross University

Bluesfest Crushes: An Exploration of Fandom at a Regional Blues Festival

Each Easter, outside the iconic beachside town of Byron Bay, thousands of music fans converge for Bluesfest, a five-day blues and roots festival, where icons of the global rock, blues and roots scene play alongside rising stars and eclectic gems. But beyond the live music experience, the music festival enables ticketholders to engage in the process of being a fan.

While fandom is an elusive concept, it may be partially measured through several indicators: buying artist merchandise; queuing for CD signing and/or photos, and attending musicians’ Q&A sessions.
Through such activities, festival participants can signal their legitimacy as fans and, often via social media, their membership of a larger cohort of fans. This research utilises university media students, in attendance on a work-integrated music journalism project, to query festival participants about their engagement in these participatory activities and on their subjective perspective on, "being a fan". What type of engagement and memorabilia is most valued by fans, and how is it acquired? What roles do social media play in the fan relationship?

Our analysis identifies specific classes of fans, segregated by why and how they engage in fan-related activities, to identify an underlying economy of fan relationships in the digital age.

Jeanti St Clair is an award-winning journalism lecturer at Southern Cross University. She has over 20 years’ experience in radio, print and online journalist, has worked with the ABC, News Limited and Fairfax and has a Masters in journalism from the University of Technology, Sydney.

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Ulrike Sturm   Central Queensland University

LIFE WRITING

The outsider within: a reflection on notions of alienation within Life Writing.

Authors relating their experiences as outsiders is a recurring theme within the genre of life writing. Focusing on the work of the South Australian author and artist, Barbara Hanrahan (1939-1991, and Ian Abdulla (1947-2011), an Australian indigenous artist from the Riverland region, also in South Australia, this paper seeks to explore whether feelings of alienation can occur just as easily in the place where one has grown up, where one supposedly "belongs". After the death of her father when she was an infant, Hanrahan grew up in an all-female household in a working class inner-city suburb of Adelaide. It is evident from the Hanrahan's diary writing as well as her novels, with their intriguing blend of truth and fiction, that she identified as somewhat 'apart' from her peers from a young age. Abdulla's childhood home was near the banks of the Murray in the Riverland region of South Australia. However, the family was displaced from this home when it was swept away by heavy flooding in 1956, so they relocated to the fringes of nearby small towns of. He first began painting in 1988 and his works almost invariably include a text element, often in the form of a short narrative of a childhood memory, neatly painted onto the canvas. Both Abdulla and Hanrahan, through their differing approaches to life writing, offer an insight into the complex dynamic between place, belonging and identity.

Ulrike Sturm is a current PhD candidate at Central Queensland University. Her MFA (2012, University of Sydney) researched contemporary artists working with visual narratives and graphic novels as a way of relating personal experiences of cultural alienation. She has completed BVisArts (1996, University of Sydney), Diploma of Law (1990, LPAB, NSW), BA (1983, University of Sydney). Sturm is also a practicing visual artist, with a focus on artist books, printmedia and visual narratives.

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Deborah Szapiro   University of Technology, Sydney

ANIMATION

Aboriginal Nations Australia: laying the foundations for an Indigenous perspective in Australian animation

In 1992, non-indigenous producer, Keith Salvat, was commissioned by the Australian Broadcasting Commission (ABC), to produce a thirteen part animated series based on traditional oral stories of the Aboriginal Dreamtime. Whilst the series was a radical step forward for the ABC, the structure that Salvat put in place for the production of the series was a far more radical proposition for the times. Salvat set about on what he calls ‘a culturally necessary process’, carving a pathway that had not been explored in Australia in this way before this point. Recognising the need to structure the production of the series on a solid foundation of inclusive interpretation, understanding and respect for the stories, storytellers and the communities involved, he formed the company, Aboriginal Nations Australia. The choice of the word ‘Nations’ sending a clear message of Aboriginal sovereignty over their own culture, whilst simultaneously acknowledging its extraordinary diversity. The production worked with a team of
Indigenous and non-indigenous animators and crew and was unique in placing an Indigenous perspective at its core. The Dreaming is now a 78 part series. This paper presents a case study of Aboriginal Nations Australia and argues the need to embrace Salvat’s ‘culturally necessary process’ to support an Indigenous perspective in Australian animation.

Deborah Szapiro is a media practitioner, curator and academic. She has a track record for producing award winning animation and documentaries for cinema and television. In her curatorial practice she has curated numerous film festival programs and events. She founded and was Festival Director of the Japanime Film Festivals, has been co-director of the UTS:Sydney International Animation Festival and animation programmer for the WOW film festival. In 2010 she organised an Indigenous animation forum as part of the UTS:Sydney International Animation Festival and supports Indigenous animation through her production, curatorial and academic roles. Deborah lectures in animation at the University of Technology, Sydney.

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Brendon Szucs  Swinburne University of Technology

**TOYS AND GAMES**

**The barrel and the monkey:** application of auteur theory to digital games designers

With the increased exposure and popularity of digital games over the last two decades, growing interest in those who make and design them has begun to develop within the games journalist and enthusiast communities. Indeed, names like Miyamoto, Kojima and Spector have come to hold similar status to these groups as Spielberg, Kurosawa and Scorsese do to those engaged with cinema, and are equally recognisable.

While the role of developers within games design and production is hardly a revelation, this new found public fascination with the creative men and women behind the game has seen widespread impact across the games industry, particularly within the areas of games production, distribution and advertising. In many respects, what seems to be emerging parallels the widespread recognition of directorial influence on film production through the works of Truffaut (1954) and Sarris (1962): an unearthing of games industry auteurs.

While many similarities in terms of station, responsibility for project completion and subsequent marketability exist between cinematic directors and games designers, the means and processes by which these two create are fundamentally apart, as are how these might be read as an expression of an individual artistic vision or style. This paper therefore explores the notion of auteur theory as a valid form of critical discourse within the particular context of the games development industry, presenting case examples of prominent games designers Tim Schafer (Double Fine Productions) and Peter Molyneux (22 Cans, formerly Lionhead Studios) to inform this discussion.

Brendon Szucs is a prospective PhD candidate in the Department of Life and Social Sciences at Swinburne University of Technology. Brendon has also taught in the fields of cinema studies, culture, advertising and statistics.

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Matthew Thompson  The Australian National University

**HISTORY**

*Madmen Wielding Sceptres*:  *Jack the Ripper* and the dominance of the Masonic/Royalist Theory in public consciousness

The Whitechapel murders are one of the most enduring mysteries of the past 150 years, with various theories regarding who committed them and with what motive. Many of these theories gain little traction in the public zeitgeist before they are dismantled or destroyed by other authors. One exception
to this is the Royalist/Mason conspiracy theory best explained by Stephen Knight in Jack the Ripper: the Final Solution. This paper will explore the reasons why this theory has managed to gain so much more public traction than more credible theories in modern Ripperology. It will be proposed that this is partly because many archetypes that are synonymous with the Ripper are also touched upon in this potential solution. It will also be demonstrated that this theory accounts for the actions and whereabouts of the most of the main individuals and institutions that were involved during the Whitechapel crimes, at least on a surface level. Finally, it promotes the notion of an elitist government that is willing to deceive and assassinate innocent members of its own citizenry; a notion that has echoes throughout the 20th and early 21st centuries. These conclusions will be reached through an examination of Knight's theory, as well as pop cultural representations of the Royalist/Mason conspiracy; including the graphic novel From Hell and the eponymous film.

Matthew Thompson has completed a BA (Hons) and a MA at the University of Queensland based around media sensationalism and the Ripper crimes. He is currently working on a doctorate at ANU examining the effect that Ripperologists and other speculative works on the Ripper have on people's perspectives of Victorian London in popular culture.

Kerry Tucker  Swinburne University of Technology

Authenticating ‘Wentworth’: the Prison Consultant from Cell to Screen

For most people, being incarcerated by the state for seven years would disable the rest of your life. For Kerry Tucker, however, living in a cell opened new doors and has led her to work with television production studios to ensure their representation of prison are accurate and true to the experience of imprisonment. This paper will explore the role and legal processes of the authenticity consultant in television series, with particular reference to Foxtel's Wentworth a re-imagining of the long running Australian television production, Prisoner. It will consider the impact of the consultancy process on the quality, success and creative processes of the show and discuss the dilemmas and boundaries, both legal and ethical, of using lived experience as a source of storytelling and representation."

Kerry Tucker is a Media and Communications academic at Swinburne University, Victoria and has worked as an authenticity consultant on the Foxtel series Wentworth and on a number of films. Her research into women’s incarceration has seen her appointed to the Board of Corrections as an advisor, and has resulted in numerous consultancy and panel appointments related to the challenges faced by women prisoners. She is completing a PhD, and has written and performed a season of a sold out one-woman show at Melbourne’s La Mama theatre. She is also is a sought after media commentator and public speaker and has featured in the Australian Women’s Weekly, numerous radio programs, and on the national documentary series Australian Story.

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Dr Jo Turney  Bath Spa University, United Kingdom

Flock Me Senseless: sensuality, objectification and the tactile home in the 1970s

The 1970s is often reminisced as a decade that both fashion and design forgot; the seemingly garish patterns, man-made fibres and emphasis on kitsch sits uncomfortably with the Modernist doctrine which informs much design history and discourse. This paper aims to redress this short-sighted view, by suggesting that the period was the height of design decadence and a symptom of a post-permissive generation which gave birth to post-modern sensibilities.

The aim is to explore the ways in which the notion of sensuality and sensual perception became central to interior design and how this became manifest in domestic spaces. By considering representations of the fashionable home, which incorporated paradoxical themes such as the authentic/inauthentic, the
old/new, classic/novel, the paper discusses contemporary design, not merely as a sign of passing trends, but as symptomatic of a society obsessed with otherness, escape and alternative states of being, one of which was sex.

From shag-pile carpets, to sleek, lick-able laminates, quilted linoleums and flocked wallpaper, intimacy within the interior, developed a potency that intimated a more explorative, sensory engagement with object bodies than that offered by the obsolescent promiscuity of the previous decade in design. By foregrounding an emphasis on tactile engagement with one’s surroundings and household consumer goods, the discussion proposes that during this period, the animate, physical body and accompanying sensory pleasure was replaced with inanimate, but tactile, and possibly more reliable products. So in an era associated with ‘Free Love’ the paper argues that love comes at a price and could be bought from all good furniture retailers.

Jo Turney is a senior lecturer and subject specialist for Contextual Studies at Bath School of Art and Design, Bath Spa University. She is the author of The Culture of Knitting (Berg, 2009), Co-author, with Rosemary Harden of Floral Frocks (Antique Collectors Club, 2007), co-editor of Images in Time (Wunderkammer, 2010) and contributing editor to Fashion and Crime (I.B Tauris, 2013). She is currently writing a cultural history of 1970s fashion and is the co-editor of the journal Clothing Cultures. j.turney@bathspa.ac.uk

Dr Jo Turney  
Bath Spa University, United Kingdom  
TEXTILES

Battle Dressed - Clothing the Criminal or the Horror of the ‘Hoodie’ in Britain

This paper from Fashion and War in Popular Culture explores more specifically how mainstream popular culture currently assigns meaning to clothing. In current UK fashion, those adopting the ‘uniform’ of the black hoodie might not have criminal intentions, but might want to express their rebellion against society generally. In this way, the hoodie has migrated from simply a garment to a symbolic gesture of counter-cultural sympathies. Turney develops the argument further as a case in ““lazy dressing”” by suggesting that that garments that are tied to outsider culture are so easily recognisable that to wear them might be interpreted as “lazy” dressing - dressing that requires little or no thought or imagination, which counteracts the notion of ‘rebellion’, intellect and difference.

Dr Jo Turney is the subject specialist for contextual studies and the course leader for the MA Investigating Fashion Design at Bath Spa University. She is the author of the Culture of Knitting (Berg, 2009) and the contributing editor of Fashion and Crime; dressing for deviance (I B Tauris, 2013) as well as other books and papers relating to everyday textiles and dress. She is also the editor of the journal Clothing Cultures published by Intellect. She is interested in the material culture of contemporary life and likes cats.

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Marta Usiekiewicz  
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FICTION

Murder, They Cooked: the role of food in crime fiction

The idea of analysing the role food plays in fiction is not new. Writers, across a range of genres, have utilised food to generate realism within their works and to communicate a variety of complex concepts – such as love, grief and social standing – for centuries. For these writers, food is predominantly used to signal ‘good’, as it courts, soothes and conveys messages of privilege and wealth. For crime fiction writers, food can represent all these things and more, moreover, in this context, food can also be ‘bad’ as culinary items as innocuous as chocolate, marmalade and omelettes are laced with poison, allowing some characters to dispose of others. Such murders see victims as participants in their own demise, as it is natural for them to think of food as ‘good’ and not realise that food is ‘bad’ until it is too late. This makes poison a particularly devious way to commit murder because, unlike guns, knives or the ubiquitous blunt instruments, there is no obvious danger. This paper examines poison’s complex and symbiotic relationship with the culinary, and some of the different ways poison – and especially poisoned food – has been utilised by crime fiction writers with a particular focus on the long-running television production Murder, She Wrote (1984-1996) and the very successful books based on this popular series.
Marta Usiekiewicz graduated from English and American Studies at the University of Warsaw. Currently, she is a PhD candidate at the University of Warsaw’s Department of “Artes Liberales.” She specializes in English and American literature and culture. She is interested in the intersections of gender and food in literature and film. More specifically, in her interdisciplinary research she examines how food is used to code masculinity in genre literature, especially fiction.

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Martin van de Weyer University of South Australia

TOYS AND GAMES

Digital Chasey: The Childlike within Games

Videogames have always had a complicated relationship with the childlike. In their early years such an association came through the fact that they were largely enjoyed by younger players. Subsequently, these connections were often downplayed due to the fear that such a correlation may detract from their legitimacy as an adult past time and as a medium worthy of artistic consideration. Nevertheless, in recent times, with the advent of feelings of nostalgia towards these digital experiences, a sense of a positive connection with the childlike has been renewed.

When looking at the nature of the game experiences themselves it becomes clear that a childlike character has always existed below the surface, with such a quality emerging from the designers’ use of their own childhood interactions as inspiration for their games. Through this inherent youthfulness it becomes apparent that this childlike character is a core element of the videogame medium, indeed, it is possible to perceive it as one of the central appeals of videogame play.

Using the Super Mario games and their creator, Shigeru Miyamoto, as a focal point and drawing from a range of examples, the following seeks to highlight the part that the childlike plays within the overall experience of digital play.

Martin van de Weyer is a PhD candidate at the University of South Australia currently writing his doctoral thesis on Nintendo’s videogames, exploring the ways in which they reflect a range of different Japanese reactions to modernity. At the inaugural POPCAANZ conference in Sydney he presented a paper on “retro-gaming craft culture” and last year he spoke about the sense of nostalgia for a past rural world present in Japanese role playing games. His New Year’s resolution is to make more periodic additions to his blog, Scuffed Cart Label, which discusses topics surrounding games, culture and design.

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Vassiliki Veros University of Technology, Sydney

FICTION

Marginalising children’s reading experiences: from series books to paratextual reading

Reading is now complex. It is no longer only a simple linear narrative accessed through book forms - whether they are print or digital. Reading is now experienced, from a young age, through a variety of media, across many platforms that enhance a central narrative and develop literacy skills. This paper explores how, while the child reader develops literacy skills through a number of ordinary reading experiences, from simple linear narratives such as stand alone novels, books series and magazines, to cross-platform and transmedia fiction, as well as paratextual and intertextual reading associated with TV shows, movies, Youtube channels and gaming, much of this reading experience is marginalised. The marginalisation and undervaluing of many reading experiences by cultural and educational institutions is evidenced through numerous reading programs such as Premiers’ Reading Challenges, Summer Reading Challenges and classroom reading logs that track and reward primary school-aged students’ progress. Cross-platform reading, with its immersive storytelling, interactivity and integration
of knowledge, is often the most pleasurable reading that a child will undertake. Rewarding reading programs need to expand their parameters to be inclusive of all readers and all their reading.

Vassiliki Veros is a doctoral student at the University of Technology, Sydney. Her thesis work is on how library practices marginalise romance fiction and its readers.

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Naomi von Senff  University of Newcastle

GOTHIC

The North and South divide in contemporary American vampire fiction...

Harris has created a hypothetical current day world in the Sookie Stackhouse novels (better known as True Blood), where the mythology of blood-sucking immortals has materialized as an established fact. She has brought vampires out of the coffin, and into the limelight. Her vampire league argues for equal rights. Harris incorporates gothic subject matter and contemporary social issues. A push for equality and recognition reflects struggles in US politics from the civil-rights movement, to gay rights. Harris mocks the strictures of the American evangelical movement, and their influence of politics. Her depiction of rampant sexuality and depravity echoes Polidori’s Byronesque Vampyre. In contrast Meyer’s novels turn the seductive sexually predatory vampire into a virginal teenager. It reflects a corruption of the beauty and the beast mythology. Rather than reveal a truthful worldview the Northern vampires avoid politics and stay concealed. There is no attempt to assimilate into mainstream society. They conform to the American dream and form part of mainstream society in a small town. They are able to govern their appetites and inclinations in order to retain an illusion of conformity. Any base characteristics are hidden from view. Harris’s vampires are accepted but stigmatized, and alienated, as are those involved in relationships with them. Despite the fact that the vampires co-exist in the southern states, they remain a reclusive society based on their nocturnal restrictions.

Naomi von Senff: BMus Hon (opera), BA Hon (musicology), BA Humanities. (PhD [incomplete] through University of Newcastle under the supervision of Michael Ewans.

Lyric Coloratura Soprano. Naomi has presented to Gothic Association of New Zealand and Australia (American Voodoo Opera), International Association of Popular Music (Music and Politics; the brighter side of “The voice”), Musicological Society of Australia (Prokofiev, Stalinism, Symbolism and Possession) and the International Gothic Association (The North South Divide in American Vampire fiction). While my research focus has been on Witchcraft roles in Opera from Dido and Aeneas to the Crucible, and The literary leitmotifs parallel development with Weber’s “Der Freischütz”; I also research Vampire fiction and Gothic studies. Currently studying at UNE doing a double degree in Criminology (Forensic Archeology) and Law.

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Naomi von Senff  University of New England

MUSIC

Reduce, Reuse, Recycle - Musical Nostalgia and Reinterpretation

Musicians are drawing more on older style harmonies (e.g. Fun “Some Nights”) and reinterpreting music from the sixties and seventies to express an admiration for the style and an innovative way of introducing old material to new audiences. Pendulum sampled the Willy Wonka tunnel music in “Through the Loop”, while Gorillaz referenced The Monkees “Head” in “Fire Coming Out of the Monkey’s Head”.

I am particularly interested in Macklemore’s “Same Love” and the way he has utilised the sixties gospel song “People Get Ready” in the melody to create a symbiotic piece of music. The effect of the gospel song is to introduce a feeling of familiarity for the listener, and a level of comfort with the message of
same sex marriage, using images from the civil rights movement. It represents a new form of political music, taking over from protest songs.

Bio: Naomi has presented to the Gothic Association of New Zealand and Australia, the Musicological Society of Australia, and the International Gothic Association. Her research focuses on witchcraft roles in opera, vampire fiction and gothic studies. She is currently studying at UNE for a double degree in Criminology and Law.

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Ruth Walker University of Wollongong

Plagiarism, piracy and the penal colony: crimes of writing in early Sydney

Different cultures have interpreted the relationship between originality, authenticity and plagiarism in startlingly dissimilar ways. In an Australian context, plagiarism is a particularly powerful lens to consider issues relating to colonization and the new national struggle for identity. Surprisingly, plagiarism was a key concern even in the early days of the Sydney settlement, with many disputes about who first authored accounts of exploration and discovery. For instance, in 1795 the bestselling A Voyage to New South Wales was supposedly written by celebrity convict George Barrington but was in fact plagiarized from a range of First Fleet sources; in 1802 a lithograph satirized the cartographic copying practices of already famous explorers Cook, La Perouse and d'Entrecasteaux; in 1816 Captain Charles Jeffreys was accused of having the "character of a buccaneer" even before he pirated pages from a manuscript and beat to publication the noted surveyor George Williams Evans, who was his passenger on a voyage back to England; and in 1820 Louis de Freycinet was outraged that the Quarterly Review accused him of complicity in the plagiarising of Matthew Flinders’ account of the Baudin shipwreck. In an exploration of Australia’s rich heritage of copying and unauthorized appropriation, this paper will approach plagiarism as a topic that reveals surprising and provocative insights into our national attitudes to copying and more contemporary understandings about textual piracy, appropriation and transformation.

Ruth Walker teaches academic writing at the University of Wollongong and creative writing at Lou's place, a women’s refuge in Kings Cross, Sydney. She is co-editor of Zombies in the Academy: Living Death in Higher Education (Intelllect 2013), Transnational Teaching and Learning (HERD forthcoming), Anatomies of Violence (2001) and Masochism (1999). Ruth was a team member on the OLT/ALTC Priority Project, Academic Integrity Standard: Aligning Policy and Practice in Higher Education (2011-12) and is co-chair of the Asia Pacific Forum for Educational Integrity (APFEI). She is currently working on her monograph Remix Australia: Plagiarism, Appropriation and Cultural Citation.

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Helen Walters Sydney University

Fancy a dress-up? An investigation into Fancy Dress practice in Australia.

This project will investigate the complexities of Fancy Dress practice in Australia and ask "Why dress-up?". The focus will be on adult fancy dress practice at social events and discuss why and how playing dress-up is an acceptable mode of leisure, celebration and entertainment. I will argue that fancy dress practice is complex because it encompasses the meaning and production of fashion and dress, the hierarchies of appearance and gender, and the performance of self -how much do we reveal and/or conceal with our dressed body. What are the motivations and expectations of being in fancy dress and how, or indeed does, the performance of being in fancy dress subvert the norms of behavior? This
paper uses textual analysis, participation observation and a case study involving interviews from a group of friends who have been holding and participating in a variety of fancy dress and costumed social events for over thirty years. The group’s oral and photographic histories will show how they have practiced fancy dress over the years, created shared memories, as well as developing bonds of friendship.

Historically, choices of costuming and themes for fancy dress events relate to the social, political and cultural mores and trends of the day. I will position fancy dress costuming as part of the continuum of fashion and dress and unpack the connections between fashion, communication and culture as manifested in fancy dress costuming.

Helen Walters is undertaking a MA at Sydney University on the topic of Fancy Dress practice in Australia. She has participated in a group who has practiced the art of fancy dress for almost 30 years.

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Aleksandr Andreas Wansbrough

**FILM**

Hegelian comedy and tragedy in Lars von Trier’s *The Boss of It All*

Through examining Hegelian conceptions of tragedy and comedy, this paper argues that Lars von Trier’s film, *The Boss of It All* (2006), raises questions about the everyday and the transcendent. In contrast with Hegel’s conception of classical tragedy where characters embody universal ideals, Hegel argues that comedy concerns people who cannot live up to their ideals. Most of us cannot embody transcendent ideals, so comedy clearly resembles ordinary life more than Hegelian tragedy. In *The Boss of It All*, Ravn hires an actor, Kristoffer, to play ‘the boss it all’ an IT company. Although Ravn owns the company, he does not wish to lose the approval of his employees, hence he hires Kristoffer to sign a contract that will result in the sacking of the current employees. Kristoffer’s moral failure comes from his desire to be an actor playing a serious role. As with the hero of tragedy, Kristoffer divides ‘the ethical substance’ and in staying true to his ideal, betrays himself. In this way, the film suggests a transcendent pathos that is connected with the comic failure of the ordinary.

Aleksandr Andreas Wansbrough is PhD student at Sydney College of the Arts, University of Sydney. His thesis concerns the tragic tension between fate and the individual in German philosophy and the films of Lars von Trier.

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**VISUAL ARTS**

Beautiful and Sublime Kitsch: The prologue to Lars von Trier’s *Melancholia* as video art

This paper will explore the similarities between new media and video art and the prologue to Lars von Trier’s film, *Melancholia* (2011). The prologue to *Melancholia* bears some resemblance to works by video and new media artists such as Bill Viola and the collaborative works of David Haines and Joyce Hinterding, who attempt to convey experiences of the beautiful and the sublime. The prologue to *Melancholia* is separated from the rest of the film, preceding the title credit, and depicts events that do not take place in narrative of the film. In this way, the prologue becomes like a video installation, projected in a cinema instead of an art gallery. However, this sequence, with its use of imagery and the prelude to Wagner’s *Tristan und Isolde*, verges on the beautiful and the sublime, but also borders on the kitsch. This paper argues that the prologue raises questions of aesthetics applicable to new media and video art, including whether the beautiful and the sublime can exist after the commercialism of mass media.
Aleksandr Andreas Wansbrough is a PhD student at the Sydney College of the Arts, University of Sydney, writing a thesis exploring the tragic tension between fate and the individual in the films of Lars von Trier.

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Jody Watts
University of Wollongong

App Icons: Implications for Contemporary Design Practice

Application icons (app icons) represent a form of human-computer interaction that emerged in 2007 with the release of the Apple iPhone. They are designed for a user’s personal touch and indicate immediate access to customised software. Despite the growing numbers of apps available for download, indicative of a rapidly growing area of contemporary culture and design practice, there has been little research into design considerations specific to this new media entity. This paper addresses implications for contemporary design practice implicit in the smartphone cultural phenomenon. It draws design-based conclusions focusing on the app icon’s contribution to logo design, other media, brands and branding, and the effectiveness of metaphor, skeuomorphism, kitsch and cute as design tools.

Jody Watts is a Graphic Design Honours student at the University of Wollongong, NSW, researching graphics in mobile user interface design. Her thesis, completed in 2012, employed a social semiotic analysis of Angry Birds, Facebook and Instagram app icons, and explored app icons as the embodiment of a new media design and interaction paradigm.

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Dr Oliver Watts
Sydney College of Arts, University of Sydney

Prince Harry and the performance of sovereignty

This paper combines visual studies and jurisprudence in a reading of popular images of a princely body. Last year Prince Harry threatened to bring the Royal Family into disrepute after a certain night in Las Vegas. Grainy phone images, and the accounts of Olympic swimmers and party girls all drew a picture of debauchery and orgiastic display. On the other hand Prince Henry (Harry), like certain Shakespearean Henriys, is the perfect warring prince, leading his men in Iraq in an outpouring of princely virtue and Renaissance civic humanism. The mass media have publicised shots of Harry in his white steed, an Apache helicopter.

The sovereign body has recently been revisited in jurisprudential scholarship from Agamben to Pierre Legendre. The sovereign body is a site of refusal or failure of symbolic interpellation, like the grand criminal or terrorist. The sovereign body marks the mythical site of law’s authority. One small group of performance artists, the English royal family, live the fantastical structures of the law as their quotidian reality. In a democracy such an icon of transcendental founding of the law in sovereignty is suggested but often repressed by the ‘post-ideological’ trappings of the administered or disciplinary society. What Harry does, like Agamben and Legendre, is to uncover this Renaissance (Romano-Christian) image magic in modernism.

The princely display of Harry in 2012 is not contradictory, from party boy to hero. On the contrary Harry embodies the very image of superegoic power we come to expect from the sovereign source of law. He is both the public law (constitutions, heroism, state sanctioned violence) and, as Zizek has suggested in his reading of public law, the nightly supplement to this law (carnivalesque camaraderie, shared transgression like drugs and orgies, illegal use of force).
Oliver Watts obtained his PhD analyzing Images on the Limit of the Law: Modernism, Sovereignty and the Effigy from Sydney University in 2010 and is currently studying for MFA at Sydney College of Arts, USYD.

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Kim D. Weinert  Bond University

I am Starting a Charity: Lights, Camera, Action!

The libertine character Douglas Reynholm in the UK television show the IT Crowd truthfully remarks, “I am sad to say that the only secure route to a Knighthood, in this sorry age, is via charity work” (Calendar Geeks, Episode 6, Series 3). If self-interest is the motive to become involved in charity work, does that make Douglas Reynholm and other people like him, good or bad? Intuitively the answer to this question is in the negative. However, under the ethical egoism theory a positive answer is justifiable. The starting point of this paper is to first define ethical egoism theory and explain its key five characteristics (sequentialist, welfarist, partialist, maximising and prudentialist). From here this paper will connect this moral theory to the good intentions of Jane Bussmann in her book The Worst Date Ever. Although Jane’s motive and involvement with the humanitarian issue of child soldiers was borne out of self-interest (that was to date and hopefully one day marry and live happily ever after with the Ryan Reynolds of Peace and International Conflict) this paper maps her experiences in Uganda against this moral theory and its characterises, as well as classical utilitarianism.

Kim D. Weinert has a BComm from Griffith University and a JurisD and GradDipLegalPrac from Bond University. Kim is a tutor in the Faculty of Law at Bond University in Queensland, Australia and recently submitted her LLM (Research), which is an exploration of the legal frameworks that support not-for-profit organisations.

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Scott Welsh  Victoria University

Fictionalised reality and Emotional Insecurity

Next time a character leaps off the page and tries to strangle you, you’d better have a shotgun handy to blow the mogrel’s head off. No, this is not a quote from Hunter S. Thompson, it is a description of my recent work as a playwright, which I describe as “real fiction”. Recent attempts by those recognising themselves in the words of my script have led to threats of legal action and the cancellation of performances. However, my theory of real fiction research that leads to the creation of the script de-contextualizes the real characters that appear on the script and then the stage. The dilemma for the playwright is not a real one but exists in the imaginary of emotional insecurities and imagined experience.

I will present a short paper based on my recent playwriting experience in which the fictionalised reality has genuinely become ‘real fiction’ because of the reactions of the real characters to their theatrical representation.

Scott Welsh is a poet and playwright. His plays have been performed in Fringe festivals, the La Mama theatre (Melbourne) and on ABC radio National. He has had a radio documentary about a long poem, ‘The No-Teeth People’, broadcast on ABC Radio National. At the time of writing, he is preparing for the 2012 performance of ‘The Biography of a Battler’ at La Mama Theatre over the course of ‘Mental Health
Week’ as a part of the Melbourne Fringe Festival. Barcode 30!!7 307: Exploration into domestic violence and criminal behaviour was performed at The La Mama Carlton Courthouse in 2002-3. He has sold his poetry on the street throughout Australia and presented papers at various national and international conferences, exploring his playwriting practice. He is currently studying a Phd in Drama Education at Victoria University.

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Kim Wilkins  
University of Sydney

"Do you know what kind of a metaphysical can of worms this portal is?": Road Trips, Mind Trips-Charlie Kaufman and the Road Film Genre

The New Hollywood (1967-1979) presented the road and mobility as a means of expressing political, cultural and existential concerns. Films like *Easy Rider*, *Five Easy Pieces*, *Two-Lane Blacktop*, and *Badlands* created a visual language that defined, and became synonymous with, the imagery and themes of the road film genre. The road, for the New Hollywood, was presented as a site for potential liberation and existential interrogation. However, the road trips of the New Hollywood proved fruitless, they failed to provide answers, reconnections, and desired destinations. Where do we go after the unfulfilled road trips of the New Hollywood?

For Charlie Kaufman and the American Eccentric filmmakers the road is no longer a site for potential liberation and existential interrogation. They do not drive out across America to investigate existential anxiety, rather, they tunnel into the human mind. This paper will investigate the transition between *driving out*, and *diving in*, by reading Kaufman's *Being John Malkovich* and *Eternal Sunshine of the Spotless Mind* as contemporary road films. The paper will present points on the setting of the mind as a landscape, and the experience of the road trip in the absence of the motor vehicle.

Kim Wilkins is a PhD candidate in the English department at the University of Sydney. Her thesis ‘There’s a Problem with the Connection: Existential Anxiety and American Eccentricity’ explores a mode of contemporary American cinema that makes use of ironic expression, parody and pastiche to express sincere anxieties. Kim is particularly interested in defining and theorising this mode within the broader American cinematic tradition, and has formulated her reading of the American Eccentricity through the aesthetic, cultural, and ideological imprint of the New Hollywood cinema. Over the past few years Kim has given presentations on characterisation, as well as allusion and quotations, dialogue, and genre in the American Eccentric mode. Kim is also a co-editor of the online peer-reviewed journal Philament.

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Dr. Rosemary Williamson  
University of New England

From hobbyist to textile artist: Narratives of professional formation in magazines for Australian quilters

Quilt-making has become both a popular pastime and a recognised field of specialisation within the textile arts. This is well illustrated by newsstand magazines for Australian quilters that include not only ‘how-to’ content but also discursive content on the nature of quilt-making as creative and professional practice. These magazines encourage readers, including beginner quilters, to appreciate quilts as cultural artefacts and artistic forms; they also provide abundant evidence that hobbyist quilters can cross the amateur-professional divide. This paper identifies prominent strategies by which three such magazines (Down Under Quilts, Australian Patchwork & Quilting, Australian Quilters Companion) form communities that are potentially transformative for readers. In particular, the paper examines the quilter’s profile, standard content in each magazine, as a form of motivational narrative. Through these
narratives, the magazines value and perpetuate a traditional view of domestic textile craft yet move that craft beyond the utilitarian and the home.

Dr Rosemary Williamson teaches writing and rhetoric in the School of Arts, University of New England. Her research explores the ways in which communities are formed rhetorically, and currently has two foci: Australian magazines that promote popular forms of creative practice, and Australian political rhetoric during times of natural disaster.

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Dr Krissy Wilson  Charles Sturt University  SCIENCE

Anomalous Psychology: As The Science of Belief

Consistent and ubiquitous belief in the paranormal is a striking and noteworthy facet of the human condition. Belief in phenomena that contradicts known scientific laws and principles is a common feature of all western societies, and there is little evidence to suggest that widespread paranormal beliefs are on the wane. Indeed, recent polls tend to suggest that commonly held beliefs such as mediumship, ghosts and clairvoyance are in fact on the increase. Anomalous psychology is an emerging field of research that seeks to explore the psychological and in some cases physiological reasons why individuals believe in extraordinary phenomena. The newly formed Science of Anomalous Phenomena (SOAP) established at Charles Sturt University in Albury, New South Wales, Australia is a dedicated research unit engaged in active investigation of belief and anomalous experiences. Is there for example a belief personality? Are some of us more susceptible to certain types of beliefs compared to others? What other factors might explain why we consistently cling to beliefs in weird and wonderful phenomena? This presentation will introduce the field of anomalous psychology and review biological, cognitive and environmental factors that may explain why belief in the paranormal continues to be so prevalent in modern life.

Krissy has had rather an eclectic career starting out as a professional actress. She then joined British Airways and worked as cabin crew for six years. Whilst working for BA she studied for a BSc in Psychology and went on to complete a PhD at Goldsmiths, University of London. In 2007 she emigrated to Australia taking up a position at the University of Tasmania. She began working at CSU in March 2011. Her doctoral thesis was on the topic of memory for anomalous events. Her main research area is in the field of Anomalous Psychology - exploring psychological and physiological bases of belief in extraordinary phenomena. She has given talks and presentations both nationally and internationally and regularly appears on national radio and television to discuss a variety of belief related topics.

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Ying Xue  University of South Australia  FILM

Old Boy (2010): Nostalgia and Cultural Memories of China’s Post-socialist Generation

With particular reference to the short film Old Boy (produced in 2010 by the 31-year-old director Xiao Yang), this paper explores the recent wave of collective nostalgia of China’s post-1980s generation. Nicknamed by Lin (2010) as ‘children of Marx and Coca-Cola’, the 80s-generation expressed a demonstrable wave of nostalgia through its art forms, an expression that has been read as a sign of a maturing generation’s demand to be noticed and recognized within contemporary China’s social, cultural and economic arenas. Unlike their predecessors who retained some of the harshest memories of China’s past (for example, the Cultural Revolution), the 80s generation was no longer subjected to the various political movements that were once the centre of China’s cultural life. Widely known as the generation of “little emperors” due to China’s one-child policy, the 80s generation were privileged with the nation’s growing material wealth. Yet, born into the crossroads of the nation’s transitional moment of Reform and Opening-up, they had grown up experiencing both the ending phase of China’s orthodox socialism and its bumpy transformation into a market-driven consumer society. Targeting this
landscape of their unique cultural memories, which displays, particularly through recent film productions, the mosaic images of their simultaneous experiencing of the institutional aspects of Chinese socialism and their increasing contact with and consumption of foreign products and cultural imaginaries. This paper investigates the alternative cultural imaginaries, histories and memories exemplified in Old Boy.

Ying Xue is a Third Year PhD candidate (Social Science) from the School of Communication, International studies and Languages, University of South Australia. She is currently working on a PhD thesis looking at contemporary Chinese Cinema, with a particular emphasis on its relation to memory. The project examines cinema both as an art form of expression and as a tool of social reproduction of cultural memories.

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Elita Yee-nee Lam Technological and Higher Education Institute of Hong Kong FASHION

"It is my life" - An aesthetic exploration of Textile Designers

"It is my life" is a response from a participant in this study, when an informant is asked, “what fashion and textiles mean to you?”. This is part of a bigger study of Fashion and Textile Designers’ creative process. The 8th International Shibori Symposium was held in Hong Kong, on 13 Dec 2011 to 14 Jan 2012. International Textile Designers and fashion artists of 13 countries have gathered in Hong Kong. Seeing this as a great opportunity to understand aesthetics and creativity from international talents, a phenomenological study with observation have been conducted. The usual source of inspiration is the tactile of the material itself and the visual forms around. It is posited that there is a high level of disinterestedness and subjectivity in the context. Aesthetic expression is interpreted as the ability to express or surpass oneself through the work; even though the dialogues with the others are considered valuable. Arguably, many designers and artists can visualize their work in an early stage of the work, yet in this study, it is process oriented, an intersubjectivity/triangulation of ideas between the designers and the medium/material is more obvious.

Associate Professor Kaori Yoshida Ritsumeikan Asia Pacific University FILM

Gendered Construction of War Memories: synergetic effects between victim, mother, and the abject in Japanese war films

The notion of war as a male sphere has been constantly re-inscribed in the media, perpetuating the position of women as an “other” in the dominant discourse. War films significantly contribute to the construction of war memory by reiterating narratives from particular perspectives, and revealing the intricate interplay between gender, militarization, and national identity. Japanese postwar films about war demonstrate a troubled sense of gender identity, a phenomenon attributable partly to the feminization of Japan’s national identity following WWII. Women in such films are typically represented as soldiers’ mothers, nurses, or innocent victims, which effectively place Japan as victim.

Based on these observations, this paper re-evaluates the function of women in war narratives, and its association with national politics in postwar Japan, by examining two Japanese films: The Tower of Lilies (1953, 1968, 1982, 1995), depicting women in Okinawa; and The Fire of the Mist (2009), demonstrating women in Sakhalin, bringing to light women not only as victims of Japan’s enemies, but also as the “abject” within Japan (Julia Kristeva, Powers of Horror: An Essay on Abjection [1982]). The paper unpacks the complex mechanism of “abjection” of women, along with the feminization of war memory that co-exists with the masculine desire for war narratives in postwar Japan.

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Luis Zapata University of Melbourne ARCHITECTURE

For Kitsch’s Sake!!!

In Mexico, the Kitsch style is an irreverent and cheerful manner that art is portrayed, which makes fun of conventionalisms while maintaining its own identity. It emerges in the midst of a cosmopolitan culture, crossing the conventional boundaries of art and incorporating features from different lifestyles. The word Kitsch originated from Germany, when it first appeared in 1860 to define 'artistic' works of low value, imitations of existing artworks and objects of 'bad taste' made them clandestinely. Every episode of contemporary life in Mexico encompasses many principles of this very conceptual and everyday art. Although the Kitsch style has undergone some changes over time and it has also been affected by a conservative artistic model, the style maintains a very important role in shaping Mexico’s society. Kitsch style has left its hallmark in history and in the aesthetic memories of those who had passionately embraced it. Although kitsch is not something new, it is new for a large part of the general population within the Mexican cultural population. In this presentation, I intend to show an image of the current Kitsch style in Mexico. Showing some of its characteristics and the relevance of this repetitive and connotative movement's impact on Mexican culture and design.

Luis is an architect graduated by the Universidad del Valle de Mexico with master’s degree by the polytechnic of Turin. He was a lecturer and the chair of the School of Architecture at the Monterrey Institute of Technology. At present he is a PhD candidate of the Faculty of Architecture, Building and Planning of the University of Melbourne.

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