UQ School of Communication and Arts Work-in-Progress Conference 2024

— *Exploded View: Expansion, Inquiry, Curiosity* —

DAY ONE   **Wednesday 13 November | Steele Building (3), UQ St Lucia – Register online**

8:30–9:00	REGISTRATION (Steele Building Atrium)	
9:00–9:15	Conference Opening & Acknowledgment of Country – Steele Building: Rm 206	
9:15–10:15	**KEYNOTE 1: Emeritus Professor Ian Lowe** – Steele Building: Rm 206 https://uqz.zoom.us/j/83258781503	
10:15–10:30	MORNING TEA (Steele Building Atrium)	
10:30–12:00	SESSION 1: Stream A (Steele 262) https://uqz.zoom.us/j/86355356020	SESSION 1: Stream B (Steele 309) https://uqz.zoom.us/j/86907367742
	Chair: Dr Renee Mickelburgh	Chair: Dr Bonnie Evans
	Md Asaduzzaman – Rumour Dynamics in Social Movement: A Case Study of the Rumours Spread during the Quota Reform **Eloise Cicero** – Off the Radar: 1980s Nuclear Narratives, Post-Colonialism and Our Current Discursive Silence **Thu Luong Le** – Government Pandemic Communication Effectiveness and Behaviour	**Hrishikesh Arvikar** – Embodiments, Extraction and Exploitation: Horror Comedies in Digital Bollywood **Melanie Easton** – Collective Cinematic Memory and Star Construction in Popular Hindi Cinema **Swastika Samanta** – Influences of social media-based communication on ecotourism: a case study in India
12:00–12:45	LUNCH (Steele Building Atrium)	
12:45–1:45	**KEYNOTE 2: Associate Professor Müge Teixeira** – Steele Building: Rm 206 https://uqz.zoom.us/j/83258781503	
1:45–3:15	SESSION 2: Stream A (Steele 262) https://uqz.zoom.us/j/86355356020	SESSION 2: Stream B (Steele 309) https://uqz.zoom.us/j/86907367742
	Chair: A/Prof Stephen Carleton	Chair: Dr Richard Murray
	Lewis Treston – Families Bent Out of Shape: Edelman's *Symbolic Child* and *The Family Bull* **Matthew Bapty** – A Gay Ghost Went to War: The Haunted Queer Body in Australian Wartime Drama **Vince Haig** – The Remake: Loss Across Iterations of *Invasion of the Body Snatchers*	**Tahmina Haque** – A Study in Technological Adoption and its Influences in Journalism Practices in Newsrooms in Bangladesh **Shannon Breen** – Environmental, Social and Governance (ESG) and language of legitimacy: Public relations in the mining industry post-Juukan Gorge **Oluwapelumi Oginni** – Media Reporting of Conflict in West Africa: Exploring Peace Journalism in an Endemic Culturally Diverse Context
3:15–3:30	AFTERNOON TEA (Steele Building Atrium)	
3:30–5:00	SESSION 3: Stream A (Steele 206)	Chair: A/Prof Andrea Bubenik https://uqz.zoom.us/j/86355356020	
	Mike Levy – Picturing the Channel Country of Western Queensland **Molly Werner** – Entangled and Invisible Perspectives: Megan Cope's *RE FORMATION* Series + **ARTISTS IN CONVERSATION** (Mike, Molly + others)	

UQ School of Communication and Arts Work-in-Progress Conference 2024

— *Exploded View: Expansion, Inquiry, Curiosity* —

DAY TWO   **Thursday 14 November | Steele Building (3) & Grassy Knoll, UQ St Lucia**

8:30–9:00	Music Meditation (Steele Building Atrium)	
9:00–10:30	SESSION 1: Stream A (Steele 262) https://uqz.zoom.us/j/86464946250	SESSION 1: Stream B (Steele 309) https://uqz.zoom.us/j/85300527737
	Chair: Dr Richard Murray	Chair: Dr Jennifer Clement
	Lisa Enright – The Museum as Practice: Exploring the heritage practices of Facebook and Instagram publics as un-official museum-like spaces **Mark Eyers** – The Decline of Audio Commentaries by Filmmakers in the Streaming Era and its Potential Impact on Cinematic Knowledge	**Alex Reed** – The Encyclopaedic World of Maxamillian I and the Burden of Memory **Steve Rohan-Jones** – The Legacy of Authority in Shakespeare's Second Tetralogy **Thomas Lewis** – "Lines Unknown": *Women in Love* as a Modernist Bildungsroman
10:30–11:00	MORNING TEA (Steele Building Atrium)	
11:00–12:00	SESSION 2: Stream A (Steele 262) https://uqz.zoom.us/j/86464946250	SESSION 2: Stream B (Steele 309) https://uqz.zoom.us/j/85300527737
	Chair: Dr Natalie Collie	Chair: Dr Tom Doig
	Bingxi Huang – Chinese rural women's cycle of bitterness on short-video platforms **Minh Chanh Dang** – Media and Self Representation of Drag Performances in the Context of Vietnam	**Snezana Brodjonegoro** – Waste Communication: An Undermined Endeavour? **Kevin Sanly Putera** – Negotiating multicultural identities and roles as older Indonesians in Australia
12:00–1:00	LUNCH (Steele Building Atrium)	
1:00–2:00	SESSION 3: Stream A (Steele 262) https://uqz.zoom.us/j/86464946250	SESSION 3: Stream B (Steele 309) https://uqz.zoom.us/j/85300527737
	Chair: Dr Leah Henrickson	Chair: Dr Maureen Engel
	Freja Carmichael – Grounded in Country: Curating is sharing **Nisa Isabel Richy** – Wearable art in the intercultural interface: Contemporary First Nations and non-Indigenous collaborations	**PANEL DISCUSSION** Reflexive practice in Qualitative Research
2:00–4:00	RECEPTION: Closing drinks (Steele Building Atrium)	

2024 Work-in-Progress Conference website | Register online

— KEYNOTE PRESENTERS —

01 | Emeritus Professor Ian Lowe: Research rings alarm bells for HDR development

Emeritus Professor Ian Lowe's recent research rings alarm bells around HDR development.

Professor Lowe's says cultural change is overdue if universities are going to continue to produce quality PhD and MPhil graduates. In his opening keynote address for UQ's School of Communication and Arts Work-In-Progress (WiP) Conference, Professor Lowe will discuss that – at a time of uncertainty for Australian universities – anachronistic and intimidation supervisory practices are negatively impacting HDR graduate performances.

Highly respected environmental scientist, Ian Lowe has worked for 40 years as an advocate demanding action on the need to transform Australia into a model of sustainable development. His latest research is putting a human face on the obstacles facing the successful and sustainable development of HDR graduates.

As Emeritus Professor of science, technology and society at Griffith University, and Adjunct Professor at University of the Sunshine Coast, he holds degrees from University of NSW and the University of York, as well as honorary doctorates from Griffith University and the University of the Sunshine Coast. He is the author or co-author of numerous books and book chapters and over 500 other publications or conference papers. He is a Fellow of the Australian Academy of Technology and Engineering.

From a communications and arts perspective, he has made frequent contributions to radio and television in such areas as news, current affairs and science. He wrote a weekly column for *New Scientist* for 13 years and has been a regular columnist for several other publications, including The Weekend Australian and Australasian Science. He gave the ABC's Boyer Lectures in 1991.

In this opening keynote address, Professor Lowe will share his findings on his recent research examining the potential impact of HDR supervisory practices on the ability of universities to produce graduates that pursue being academic leaders of courage, compassion, and resilience.

View full researcher profile: Griffith University | Noosa Biosphere (Board Director)

02 | Associate Professor Müge Teixeira

Müge Belek Fialho Teixeira is a creative maker and transdisciplinary designer, specialised in advanced manufacturing, digital fabrication, and parametric design. In her career, she has worked with prominent architectural firms such as Zaha Hadid Architects, taught in several institutions including Queensland University of Technology (QUT), Istanbul Technical University (ITU) and AA Visiting Schools, published articles in peer reviewed journals, gave interviews, and presented in many international conferences, biennales, and exhibitions. She has also been awarded in multiple competitions and events on the future of architecture and the use of novel digital technologies.

Currently, she is co-leading the Designing Socio-Technical Robotic Systems program of research at the [ARC Australian Cobotics Centre](#), is Design Lead in ARM Hub (Advanced Robotics Manufacturing Hub) and an Associate Professor in QUT Faculty of Engineering, Interior Architecture. She was a Chief Investigator and a post-doctoral researcher at QUT in Design Robotics Project funded by IMCRC (Innovative Manufacturing Corporate Research Centre), that partnered with RMIT and UAP. She holds a BSc. in Architecture, a MSc. on "Collaborative Design Studio Environments" from Istanbul Technical University (ITU), and a MArch from Architectural Association School of Architecture Design Research Laboratory (AADRL). She holds a PhD focused on Trans-Architectural Design Paradigm, during which she studied for two years with Marcos Novak in University of California Santa Barbara, Translab. She is also the cofounder of [f]FLAT Architectures, a studio that researches and develops architectural and media art works.

As a leader and award-winning researcher in interior design discipline, Muge's approach is technology-driven transdisciplinary design thinker and maker, utilizing computational design and advanced manufacturing technologies. Her inter/nationally recognized practice-led research is the future of interior design in a technology embedded and enabled sustainable world. Her key research achievements to date, informed and strengthened by inter/national collaboration and in partnership with industry and end-users include adoption of advanced manufacturing for SMEs, experimental investigation of digital fabrication and circular materials using collaborative robots, and AR VR integration in Architecture, and built environment by creating digital twins for fabrication processes.

View full researcher profile: [Queensland University of Technology](#) | [QUT Design Lab](#)

— ABSTRACTS —

DAY ONE | SESSION 1: Stream A

Md Asaduzzaman – Rumour Dynamics in Social Movement: A Case Study of the Rumours Spread during the Quota Reform

This study delves into the intricate dynamics of rumour diffusion during Bangladesh's April 2018 quota reform movement. This student-led protest, which transitioned from peaceful demonstrations to violent clashes, was largely propelled by the power and influence of social media. Despite the acknowledged detrimental effects of rumours on social movements, there is a dearth of research on their origins, dissemination, and prevention, making effective control a challenge. This research aims to fill these gaps by analysing the socio-political and various factors that fuelled rumours and their role in intensifying the movement. Using a mixed-method approach, the study examines both qualitative and quantitative data from interviews, news reports, and Facebook posts and comments. The findings reveal that the rumours were not based on past events but were influenced by real-time socio-political issues, such as police-protester clashes, premature statements by movement leaders, and posts by influential figures. The rapid spread of these rumours was facilitated by the protesters' reliance on Facebook for information, underscoring the power and influence of these platforms. However, the timely dissemination of accurate information in a credible manner proved effective in countering rumours, highlighting the power of truth. The study also underscores the gendered nature of responses to rumours and the significant role of social media in amplifying violence, emphasizing the need for swift dissemination of accurate information to mitigate the negative impacts of rumours on social movements.

Md Asaduzzaman is a PhD Candidate at the School of Communication and Arts, University of Queensland, Australia. He serves as an Assistant Professor (on study leave) in the Department of Mass Communication and Journalism at the University of Dhaka, Bangladesh. He earned his MSS and BSS degrees in Mass Communication and Journalism from the University of Dhaka and an MA in New Media from the University of Leeds, UK, where he studied as a Commonwealth Scholar. His research primarily focuses on the intersection of new media and society.

Eloise Cicero – Off the Radar: 1980s Nuclear Narratives, Post-Colonialism and Our Current Discursive Silence

'We live in a nuclear age without a nuclear memory.' These are the words of American historian Daniel Immerwahr, however the concept of a public nuclear consciousness (and the lack thereof) is more pertinent for Australia than we may realise. With the British detonating their nuclear weapons on and irradiating the Maralinga-Tjarutja lands of the Anangu Pitjantjatjara from 1956-1963, nuclear weapons are a dark and indelible part of the Australian national identity. In the 1980s and early 1990s, amongst a global state of heightened anti-nuclearism, the nuclear colonialism that underpinned the experience of Aboriginal Australians and Indigenous Pacific Islanders made its way into public discourse. This Work-in-Progress aims to use critical communication theories like agenda-setting, framing and semiotics, as well as postcolonial theory, to investigate how the subaltern voices of Aboriginal Australians and Indigenous Pacific Islanders impacted hegemonic anti-nuclearism in the 1980s to create a broader nuclear consciousness in the Australasian region. The value in this study, through investigating these specific case studies, is in highlighting how the elevation of unique subaltern voices is the missing

thread between symbolic and empirical understandings of the Bomb. Eventually, this study may explain the current, problematic absence of nuclear weapons in our public discourse and imagination.

Eloise Cicero is a casual academic scholar working in the School of Communication and Arts, tutoring and undertaking RA work. Also completing her Honours with the school of Historical and Philosophical Inquiry, she has developed an interest in nuclear politics, gender studies, post-colonialism, cultural activism, and strategic communications during the 1980s in the US, Japan and Australia.

Thu Luong Le – Government pandemic communication effectiveness and behavioural responses

How and why did people comply with or disregard government pandemic measures during COVID-19? This paper presents findings from a thematic analysis, using an interpretative phenomenological approach, based on 21 interviews conducted in Lao Cai Province and 13 interviews in Ho Chi Minh City, during May and June 2023. The interviews explored the perceived effectiveness of the Vietnamese government's COVID-19 communication strategy and their influence on the public's behavioural responses to the government's measures. Three key themes were identified: The Vietnamese government deployed a massive communication campaign to establish a pervasive presence of the pandemic in the public's mind, thereby raising awareness about COVID-19 and containment measures, and consequently persuading the public to comply with the government's measures. Theme 2 addresses the complex nature of public compliance with the government's protective measures, influenced by various factors such as fear, perceptions of obedience and/or coercion, and the trustworthiness of government communications, officials, and institutions. Theme 3 illustrates a collective strategy for addressing the challenges of the pandemic and the government's measures. This approach, underpinned in Vietnamese cultural norms and the specific circumstances of the pandemic, may include subtle resistance to government-enforced COVID-19 measures. These findings illustrate that behavioural responses during the pandemic were shaped by both cultural context and the broader situation. As such, this research contributes to the literature on the effectiveness of government pandemic communication strategies.

Thu Luong Le is a PhD candidate at the School of Communication and Arts, UQ. She is studying how government communication can produce desired outcomes in terms of perception, attitude, and behavioural response in Vietnam in the face of the COVID-19 pandemic. Le hopes to provide an understanding of government communication effectiveness in a particular cultural context of Vietnam.

DAY ONE | SESSION 1: Stream B

Hrishikesh Arvikar – Embodiments, Extraction and Exploitation: Horror Comedies in Digital Bollywood

Horror comedies from Bollywood (2018-present) address the 'return of the repressed' (Freud, 1939; Williams, 1981) by using digitality, virality, and intertextuality to subvert horror genre expectations in four films from an interconnected universe: *Stree* (Woman, 2018), *Bhediya* (Wolf, 2022) and *Munjya* (Initiated Boy, 2024) and *Stree 2* (2024). In *Stree*, the spirit of a female sex worker returns to her rumour-filled, exploitative but sleepy small town of Chanderi to abduct men. Among them, she searches for a non-judgemental gaze that can provide redemption and dignity. In *Bhediya*, a city construction worker, an embodiment of urban developmentalism,

becomes a 'protector' of the usually under-represented aboriginal way of life in the region of the North-East valley after being bitten by a wolf. *Munjya*'s nasty child-marriage-obsessed spirit piggybacks on to his heir to fulfill his ritualistic bind imposed by the overwhelming and unending past of Hindu casteism. And finally, *Stree 2* stages women put in captivity by Chanderi's feudal lord until Stree returns to slay him. These films reflect on the triangulation of embodiment, extraction, and exploitation, robustly critiquing gendered, caste, and capitalist politics by cracking open the constructs made by societal obscurantism, normative identity, capitalist plunder, and repressive authority.

Hrishikesh Arvikar has worked on studio cultures in late colonial Western India in his PhD thesis. Apart from screenwriting and film directing, he has published on film, media and South Asian society in book chapters, magazines, and journals.

Melanie Easton – Collective Cinematic Memory and Star Construction in Popular Hindi Cinema

Intertextuality is a defining feature of popular Hindi cinema. While all media texts are arguably intertextual to some degree, contemporary Bollywood films deliberately evoke audience recognition and nostalgia through the insertion of "meta moments" which reference previous films through the use of old songs or song remakes, lines of dialogue, gestures, visual references, guest appearances, celebrity personas, etc. This practice is reliant upon the ubiquity of film culture in India, and (correctly) assumes a widespread communal knowledge of films and celebrity culture across decades – effectively, the existence of a collective cinematic memory. This paper considers mass cinephilia a form of collective memory and argues that the existence of this collective cinematic memory informs the Bollywood filmmaking process, resulting in visible and audible manifestations of audience memory on screen. As a distinctly star-driven cinema, Bollywood star text and film text are largely inseparable, with star text forming a significant part of collective cinematic memory. Using the decade-long career of action star Tiger Shroff as a case study, I examine how nostalgic invocations and intertextual "meta" references in the form of self-referentiality, song remakes and genetic intertextuality are strategically employed by actors and filmmakers to construct and maintain Bollywood star personas, making memory a crucial part of both creative and business practices in the industry.

Melanie Easton is a second-year PhD candidate at the University of Queensland. Her research sits at the intersection of Memory Studies and Film Studies, with a focus on Hindi cinema. She holds a BA in English (Carleton University) and MA in Comparative Literature/South Asian Studies (University of Toronto).

Swastika Samanta – Influences of social media-based communication on ecotourism: a case study in India

Ecotourism has emerged as a sustainable alternative to mass tourism, predominantly in developing countries. The benefits claimed by ecotourism include a focus on environmental protection and sustainable development with equitable financial distribution. But its implementation in practice faces challenges due to ambiguous interpretations, competing stakeholders, and increased social media usage. Increased social media usage has led to overtourism in these pristine locations perpetuating some of the same effects of mass tourism. India has also experienced similar issues, particularly in certain fragile and climate change affected areas of the Trans-Himalayas, such as the Spiti Valley and Ladakh. Despite ecotourism's potential, the role of communication in realising its sustainable and equitable outcomes has been rarely studied. Using a case study approach, this study examined the role of communication

and engagement amongst key stakeholder groups, focusing on their social media usage. As an interdisciplinary study, preliminary findings from social media and interview analyses highlight a growing digital divide concerning influencer culture in the regions, revealing how new media environments have transformed communication practices and engagement, consequently affecting sustainable implementation of ecotourism.

Swastika Samanta (she/her) is a doctoral candidate at the School of Communication and Arts at UQ. Her project is at the intersection of communication (online and offline), sustainable tourism and environmental management. It explores the role of communication in ecotourism and effects of social media on communities affected by tourism and climate change.

DAY ONE | SESSION 2: Stream A

Lewis Treston – Families Bent Out of Shape: Edelman's *Symbolic Child* and *The Family Bull*

In short, my creative writing PhD argues that playwrights can offer glimpses into non-normative futurities that resist reproductive futurism and advocate for alternative forms of social organization that undermine neoliberal family values. This Work-in-Progress presentation will discuss how my play in development, *The Family Bull*, combines elements of queer theory and American family drama to depict the decay of the (hetero/homo) normative Australian nuclear family. Moreover, this dramedy offers a comic and eviscerating critique of how queer entities, particularly LGBT+ individuals, challenge and/or become absorbed into the homogenizing construct of neoliberal family life. In the first part of the presentation, I will introduce *The Family Bull* through the lens of queer theorist Lee Edelman's research on reproductive futurism and the symbolic child, which has been foundational to the play's narrative development. The second part of the presentation will feature a short reading from *The Family Bull*, demonstrating how this research has been applied in my writing practice. Together, this presentation offers questions and insights into how challenging the conventional Australian family—with its ties to neoliberalism, reproductive futurism, and (homo/hetero)normativity—can disrupt a foundational aspect of both drama and society.

Lewis Treston is an award-winning playwright from Queensland whose work has been produced by some of Australia's major theatre companies and has been performed all over the world. His Jane Austen inspired comedy *Hubris & Humiliation* premiered at Sydney Theatre Company and received rave reviews, including five-stars in *The Guardian* who described it as "an explosion of creativity and a celebration of queer joy". His reimagining of Oscar Wilde's *An Ideal Husband* received five-star reviews in *Broadway World* and *The AU Review* who considered it "a major coup" for Brisbane's La Boite theatre. His first major play *Reagan Kelly* was heralded as "an iconic snapshot of Gen Y" by *Weekend Notes*. Other full-length plays include: *IRL* (La Boite), *Follow Me Home* (ATYP), *Meat Eaters* (NIDA), and *Hot Tub* (Belvoir 25A). Short plays include: *A Windy Day at the Beach* (Anywhere Theatre Festival), *Condo Osaka* (Periscope Productions), *Ghost Hunter* (White Rabbit Studio), and *The Arcade* (ATYP). He is a graduate from UQ, NIDA, and is currently a PhD candidate at UQ.

Matt Bapty – A Gay Ghost Went to War: The Haunted Queer Body in Australian Wartime Drama

This paper will examine representations of the haunted body in Australian wartime drama of the 1930s. Certain plays of this period, memorialising those soldiers lost to conflict, animate arcs of heterosexual, homosocial masculinity that extend beyond the grave, in which the living

protagonist is haunted by the spirits of their fellow soldiers. While in some cases this haunting is enacted through memory and recollection, other texts take a more literal approach, with performers embodying the dead in ghost form, thus embodying the liminal boundary between life and death. I am concerned here with the latter as a display of heterosexualised mateship that can, as David Buchbinder suggests, offer "subversion of patriarchal authority and of certain patriarchal norms [...] by simulating or approaching forbidden homosexuality through the exposure of homosocial desire" (130). With particular reference to Furnley Maurice's *White Feather* (1930) and Sydney Tomholt's *The Last Post* (1936), this paper considers the subversive potential of wartime drama that positions a (noticeably masculine and often mythical) same-sex allegiance above the constraints of heteropatriarchy.

Matt Bapty is a second-year PhD candidate researching the genesis and development of Queer drama in Australia throughout the twentieth century. He is also a writer and producer with the Meanjin/Brisbane collective Flaming Carnations, and has had work performed at La Boite, QPAC, Brisbane Fringe and Anywhere Festival. His work has been published by Australasian Drama Studies, Jacaranda and PlayLab.

Vince Haig – The Remake: Loss Across Iterations of *Invasion of the Body Snatchers*

To date, Jack Finney's 1955 novel, *The Body Snatchers*, has been filmed four times. Each time the story has been reshaped to fit its particular moment, from the 1950s red scare to the end of the counter-culture in the 1970s, to the rise of militarism and the threat of global pandemics. It has proved to be — for the most part — a resilient conceit. And no wonder. It is a story about remakes, that is continuously being remade, renewed and reshaped. This paper employs genre theory to consider the dynamics of "remade" stories using the Invasion of the Body Snatchers films as a case study; exploring strategies for reinterpreting genre tropes, stock characters, and significant scenes. It draws on Joanna Russ's theory regarding "The Wearing Out of Genre Materials," which posits that familiar genre elements can lose their impact over time and repetition, risking becoming clichéd or parodic. This paper highlights how each adaptation has the potential to serve as a catalyst for change, ultimately illuminating how writers and directors manage genre materials and the implications of their choices on the retold story's effectiveness.

Vince Haig is a Creative Writing MPhil candidate. Under the name Malcolm Devlin, he has published the novellas *And Then I Woke Up* and *Engines Beneath Us*, and the short story collections, *You Will Grow Into Them* and *Unexpected Places to Fall From*.

DAY ONE | SESSION 2: Stream B

Tahmina Haque – A Study in Technological Adoption and its Influences in Journalism Practices in Newsrooms in Bangladesh

The media landscape has completely transformed due to digitalisation, affecting news production and consumption at structural and individual levels (Salaverría-Aliaga, 2019). This innovation has not only influenced news gathering, production, and dissemination phases but also redefined the entire process of journalism practices (Chris & Hayes, 2011). However, technological innovation has prompted journalists to embrace and adopt modern digital tools and environments for news production (Ishraq, 2020). The study aims to explore the technological landscape in the newsroom by focusing on the specific software tools implemented as well as to analyse how they impact the changing newsroom structures and journalistic workflow in the digital media environment of Bangladesh. The increasing reliance on software-based tools for news gathering, editing, and distribution has a profound impact on the

newsrooms of Bangladesh (Aneez et al., 2016). The objective of this study lies in the understanding of the new software tool journalists are using in their workplace in Bangladesh and how they are embracing the transition in the newsroom environment. It will explore one print media newsroom that have integrated the software, NewsWrap into their journalism practices, and use a qualitative approach of ethnographic observation, in-depth interviews, and walkthrough methods by purposive sampling. Collected data will be conceptualised from the theoretical lens of actor-network theory (ANT), which draws equal attention to humans and machines in the newsroom ecosystem.

Tahmina Haque is an Assistant Professor at the Department of Mass Communication and Journalism, University of Dhaka. Currently, she is on her study leave, pursuing her PhD with the Bangabandhu Overseas Scholarship in the School of Communication and Arts at the University of Queensland, Australia. She obtained her bachelor's degree in 2011 and her master's degree in 2012 from the Department of Mass Communication and Journalism, University of Dhaka.

Shannon Breen – Environmental, Social and Governance (ESG) and language of legitimacy: Public relations in the mining industry post-Juukan Gorge

This paper examines how the mining industry uses public relations (PR) communication to legitimise relations with Indigenous stakeholders. Drawing on the case study of Rio Tinto's destruction of Juukan Gorge in Australia's Pilbara region (2020), it considers how the emerging language of Environmental, Social and Governance (ESG) is used to invoke ideas of inclusion and participation. This case study is particularly important as Juukan Gorge holds archaeological and cultural significance to the local Puutu Kunti Kurrama and Pinikura Aboriginal people (PKKP), with the blast sparking a parliamentary inquiry that found the destruction was 'a tragedy for the heritage of all Australians'. Using qualitative content analysis, I examine industry collateral from the mining sector, parliamentary documents, and commentary from scholars in the resource sector who are critical of the PR discourse of 'stakeholders', 'partnerships' and 'community engagement' with Indigenous peoples. I also interrogate the idea of 'Social License to Operate', which is arguably a vague and imprecise term and form of 'ethics-washing'. I argue that as ESG becomes embedded as an aspirational concept for PR, the lessons from Juukan Gorge provide a catalyst to rethink relations with Indigenous stakeholders in the volatile field of mining and resource management.

Shannon Breen is a PhD candidate in the School of Communication and Arts (UQ). Shannon's master's thesis, 'Communicating Corporate (ir)Responsibility: a case study of Rio Tinto and Juukan Gorge', focused on media framing of the Juukan Gorge crisis and its aftermath in the *Australian Financial Review*. A former ABC broadcaster, Shannon has worked in regional South Australia, the Northern Territory, and at *Triple J* and *Radio National*. She has a postgraduate diploma in Writing, Editing and Publishing from UQ, and has worked in marketing and communications in the education sector.

Oluwapelumi Oginni – Media Reporting of Conflict in West Africa: Exploring Peace Journalism in an Endemic Culturally Diverse Context

Farmer-herder conflicts, election crises, and other issues in West Africa pose significant challenges to peace and stability in the subregion. This study examines media reporting of these conflicts, focusing on the applicability of peace journalism in this non-Western, culturally diverse context. Drawing on social responsibility theory, peace journalism theory, and framing theory, this ongoing research offers a nuanced understanding of the interplay between media practices

and their socio-political environments. By analysing media approaches to conflict reporting in four Anglophone West African countries—Nigeria, Ghana, Sierra Leone, and Liberia—this research highlights the critical intersection of cultural diversity and media responsibility in conflict-sensitive reporting. The methodology involves critical content analysis of media reports from 8 newspaper organisations over one year, applying peace journalism indicators. Preliminary findings reveal that reporting on the farmer-herder crisis in Nigeria and Ghana is predominantly skewed towards sensational war journalism, characterised by a focus on conflict fatalities, elite-oriented reporting, and the use of demonising and victimising language. However, elements of peace journalism, such as solution-oriented reporting and highlighting potential consequences, are occasionally present. This research contributes to the discourse on media's role in conflict resolution and peacebuilding, offering insights into the media's potential to foster positive social change in a culturally complex and volatile subregion. It also extends peace journalism scholarship to an underexplored area, providing valuable perspectives on media practices in West Africa.

Oluwapelumi Oginni is a doctoral researcher at the School of Communication and Arts (UQ). Her research centres on examining media representations of conflict in West Africa, focusing on the application of peace journalism principles. Her interests are rooted in investigating the media's impact on conflict dynamics, particularly in regions often underrepresented in global scholarship, aiming to contribute to comparative studies in the field. She has served as a project and research officer for the Conflict, Security, and Human Rights Project at the Centre for Journalism Innovation and Development (CJID), a leading media development organisation operating across West Africa.

DAY ONE | SESSION 3: Stream A

Mike Levy – Picturing the Channel Country of Western Queensland

Mike Levy's overwhelming interest has always been in landscape painting, most recently in aerial views of Western Queensland. In October 2017, he showed his works at the Metcalfe Gallery at the Brisbane Institute of Art in an exhibition called the "Gulf Country". His focus now is to the south of the Gulf, on the Channel Country. This presentation charts the progress of one particular painting from initial conceptualisation to completion. The talk moves from the initial flights over the Channel Country, visits to Welford National Park where his daughter is ranger-in-charge, and on to drawings and preparatory paintings leading to the final work. Alongside his own life-long art practice, Mike is completing a PhD, begun in July, 2022. For his PhD, Mike is researching the earliest known landscape specialist, the Flemish painter Joachim Patinir (c. 1485-1524) focussing especially on *Charon Crossing the River Styx*. Patinir's paintings became known as "world landscapes" because they featured a bird's eye view, a vast accumulation of detail and high horizons. After a discussion of his process with a current work, Mike will attempt to weave a thread, through landscape painting, that connects a painting of 500 years ago with one of today. He explores how his art practice led into his PhD and the overlap between them.

Mike Levy is completing a PhD (July 2022—) researching the earliest known landscape specialist, the Flemish painter Joachim Patinir (c. 1485-1524). Before retirement Mike was a Professor in Second Language Studies in the School of Languages and Cultures.

Molly Werner – Entangled and Invisible Perspectives: Megan Cope's *RE FORMATION* Series

This paper takes the artwork by Megan Cope, *Re Formation Part I* (2016) to consider the exploded material view of the Australian landscape, particularly from the perspective of a Quandamooka artist. Taking a material view of an artwork means to carefully assess the complex network of relations and interrelations that the art object asserts. *Re Formation Part I* exists within a network of matter(s) that is orchestrated by the artist, who is embedded in a network of material and non-material relations. This approach to Cope's artwork invites reflection on the material of sand, inviting the viewer to consider their entanglements with land and the more-than-human. Drawing on Indigenous standpoint theory, as articulated by Dr. Aileen Moreton-Robinson, and engaging with Indigenous new materialisms, this paper argues that Cope's artwork offers a particular view of material that is entangled with Country, ancestral kin, and multiple temporalities. By using sand – an actual and metaphorical element of Quandamooka Country – Cope addresses urgent issues, including Indigenous sovereignty, environmental degradation, and the complex legacies of colonisation. Her use of earth materials serves as a physical connection to Country, embedding her work within broader ecological and cultural discourses of place and belonging.

Molly Werner is a first year PhD (Art History by Exhibition) student looking at the proliferation of artists using earth matter to create work. Her exhibition is programmed at Bunbury Regional Art Gallery in Western Australia for November 2026 and will take the earth material, sand, as its central linking element, to consider our entanglements with the more-than-human. Molly is the Education Producer at Bunbury Regional Art Gallery and is a textile artist and set designer.

DAY TWO | SESSION 1: Stream A

Lisa Enright – The Museum as Practice: Exploring the heritage practices of Facebook and Instagram publics as un-official museum-like spaces

Taking place in previously unrecognised spaces that would never meet the definition of a museum, there are publics who challenge embodied understandings of how we negotiate meaning, connection and belonging with and through artefacts. Drawing on interviews and observation of object-focused groups on Facebook and Instagram, this paper explores the practices, language and politics that have tacitly become part of a broader approach to heritage objects and highlights these museum-like practices as ways of fostering cultural meaning-making at an intimate level. By extending our understanding of the museum to that of practice rather than place, I argue that these publics bring together networks of people and objects, creating digital spaces where heritage discourse is conveyed through personal narratives, object sharing and everyday participatory activities. This research challenges us to rethink long-held museum pedagogy and question the museum as an institution by focusing on individuals who practice research, collection, conservation, interpreting and exhibiting (in)tangible heritage in museum-like ways in very un-museum-like spaces. As the heritage industry becomes increasingly digital, the practices of these often-niche publics extends our thinking beyond the gallery walls, offering us the opportunity to democratise this traditionally institutional space, enabling each of us to be our own museum-makers.

Lisa Enright is a PhD candidate at the University of Queensland with master's degrees in museum studies and archives and record management and a background in heritage, change and knowledge management. Her research focuses on the role of object-focused intimate publics in the future of heritage industries and the operation of these logics in both physical and digital spaces. In conjunction with her research, she is also an award-winning academic tutor at the School of Social Science and the School of Communication and Arts, UQ.

Mark Eyers – The Decline of Audio Commentaries by Filmmakers in the Streaming Era and its Potential Impact on Cinematic Knowledge

This paper updates my investigation into the current media status of audio commentaries by filmmakers. Once a staple of home video entertainment on packaged physical media, these commentaries provided "insider" knowledge of the filmmaking process. However, with the transition from the ownership of individual film titles, both physical and transactional digital media, to a monthly subscription fee(s) to access a library of titles online in the streaming era - audio commentaries have become noticeably scarce. This trend is evident from my periodic audits of the top 100 US box office theatrical film titles released for home video. While the reasons for this scarcity are multifactorial and discussed elsewhere in my project, I submit that the audience for audio commentaries persists in our attention-driven economy within the digital age of internet-distributed video. My question is: what cinematic instructiveness is potentially lost from the decline of screen-specific audio commentaries by filmmakers? I argue audio commentaries remain a valuable object for further study in contemporary film discourse. They offer a unique site of discovery in the director's creative decision-making process, revealing specifics of intention and provide instructive insights into the art of filmmaking for both movie fans and professional practitioners.

Mark Eyers is a MPhil Candidate at the University of Queensland, investigating the contemporary status of audio commentaries by filmmakers in a digital age. With prior appointments at Turner International (Warner Bros. Discovery) and Walt Disney Television, Mark brings an international media industry perspective to his research.

DAY TWO | SESSION 1: Stream B

Alex Reed – The Encyclopaedic World of Maxamillian I and the Burden of Memory

It is an ironic injustice of history that, despite his own immense efforts at memorialisation, the name of Maximilian I (Holy Roman Emperor and Archduke of Austria) is far from having reached the same status as household names such as da Vinci and Henry VIII. This presentation examines some of the innovations that Maximilian personally introduced to his memorial projects—more works of biographical propaganda—carefully manipulated in the illustrations visualizing his life, and designed as an exemplar for his grandson, Charles V. Drawing on the research for my PhD thesis, *The Emperor's New Clothes: Tradition and Innovation in the Literary Gedechtnus of Maximilian I*, this presentation will examine some of the takeaways from my research so far, which investigates his three illustrated literary projects Freydal, Theuerdank, and Weisskunig. Integral to the development and thus overall meaning of these three memorial projects is Maximilian's centrality in the delegation of labour and his collaboration with numerous colleagues. This presentation will examine some of the compositional techniques used to depict a variety of social, economic, and cultural phenomena reflecting Maximilian's, quite literally, self-centred worldview. The encyclopaedic world of Maximilian I is thus one that revolves around him with the same burdensome, all-encompassing gravitational pull as the sun in the sky.

Alex Reed is a PhD candidate at the University of Queensland researching the printed memorial projects of Holy Roman Emperor Maximilian I (1459–1519). Alex holds a Bachelor of Arts with majors in Art History and German (2020), and Honours in Art History (2021). Interned with the Queensland Art Gallery in 2018 with research and translations contributed to the 2021 exhibition Revelations. Recently commissioned the German audiobook publisher LILYLA Hörbuch-Edition

and former radio broadcaster Egmont Müller to produce and publish the first audiobook edition of Maximilian's verse epic Theuerdank. Interests include early printed books in Europe, early modern European politics, the Northern Renaissance, and digital art history.

Steve Rohan-Jones – The Legacy of Authority in Shakespeare's Second Tetralogy

Herbert Lindenberger argues the political drama of Shakespeare's history plays are a 'struggle for legitimacy' (160). In particular, Henry V presents a struggle with the concept of legitimate authority and how it may be defined. In this paper, I examine Shakespeare's representation of Henry V's disguised sojourn amongst his army as a personal search for legitimacy beyond that accorded to him from the Salic Law and other technical mechanisms. I argue that a legitimate authority, in this play, combines technical and personal aspects of legitimacy, and underlies Henry's decision to go to war. How to attain legitimate authority is a vexatious question within political philosophy and also in just war theory. Beyond technical arguments of procedural legitimacy – the process of succession – and the rightness of rule, Robert Zaller has defined legitimacy as the cluster of ideas, assumptions and significations in how we explain, enact and contest authority. Power assumes diverse forms – political, military, personal, divine, patriarchal and juridical, for example. Yet, legitimacy is not an end in itself; instead, the purpose of legitimacy is to establish authority. This insight helps us broaden the technical argument and enables an investigation of the construction and presentation of legitimacy in early modern states. Henry V, which stages an explicit discussion of legitimacy and also of the decision-making inherent in war, suggests that legitimation was always about the political enactment /re-enactment of a king's right to rule, especially in the early modern period. Shakespeare's representation of Henry V's disguised sojourn amongst his army may be viewed as a personal search for legitimacy beyond that accorded to him from the Salic Law and other technical conditions. Ultimately, I argue that a legitimate authority, in this play, combines both technical and personal aspects of legitimacy in ways that significantly impact Henry's decision to go to war.

Steve Rohan-Jones is currently completing a PhD at the University of Queensland under the supervision of Dr Jennifer Clement. The topic of his doctoral research is love and war in Shakespeare's Second Henriad, examined through the lenses of early modern emotions, the psychology of love, and just war theory. Steve values creativity and innovation, and has played various roles including as a parent, soldier, football coach and public expo convenor. Recently, he presented and delivered workshops for the Jane Austen Society Brisbane, UQ Will & Jane Summer School and the University of Calgliari's Transforming Shakespeare Summer School.

Thomas Lewis – "Lines Unknown": Women in Love as a Modernist Bildungsroman

The modernist coming of age novel, or *bildungsroman*, ought not to exist. The period is hostile to it: youth is something that dies in war; experience is something inarticulable; and a country is something one leaves for the world's stage. Yet this hostility only makes modernist *bildungsromane* like D. H. Lawrence's *Women in Love* (1921) more remarkable. Aware of the genre's limitations from his work on *The Rainbow* (1915), but keenly interested in development, Lawrence replaced the classical notion of integration into the state with a progression away from European civilisation. He thought that a heterosexual relationship of two genuine individuals, star-equilibrium, could break away from modernity, but undermined this notion with his own misogyny, and complicated it with a homoerotic friendship called *blutsbrüderschaft*. To depict these relationships, Lawrence wrote with a startlingly grasp of rhythm, balancing four characters in a kind-of symmetry whose growth was produced not by experience, but by rhythmic

developments in their unconscious. Though the novel is tragic, and difficult for its reader, it shows how a genre can evolve through historical conditions, and the innovations and insights such an evolution demands.

Thomas Lewis graduated from UQ in 2023 with a Bachelor of Arts, Diploma of Languages, and the Brisbane School of Arts Prize. He has this year completed his Honours thesis on D. H. Lawrence and the modernist bildungsroman.

DAY TWO | SESSION 2: Stream A

Bingxi Huang – Chinese rural women's cycle of bitterness on short-video platforms

"Bitterness [苦]" is a prominent affect in Chinese culture, rooted in sensory and emotional experiences and extending to an existential awareness of life's uncertainty (Parti et al., 2021). Since time immemorial, bitterness has been linked to the hardships of agricultural labour (Griffiths & Zeuthen, 2014; He, 2021) and the patriarchal exploitation (Jacka, 2006; 2018; Sun, 2014). During the Maoist era, bitterness, particularly embodied by rural women, was reframed as a feudal remnant to be eliminated through rituals like "spitting out bitterness [诉苦]" for a socialist future. Meanwhile, rural women were expected to "eat more bitterness [吃苦]," thus forming a cycle of bitterness. This cycle of bitterness now recurs on short-video platforms. Drawing on textual analysis, interviews and observations of ten rural female content creators in China, this paper explores the intimate, affective realm of their self-representation of suffering. Building on critiques of self-branding practices in digital cultures (Banet-Weiser, 2013), I argue that Chinese rural women repackage bitterness as a commodity within the platforms' attention economy. The bitterness they 'spit out' through short video essentialises rural identities as inferior for urban audiences, who see these qualities as personal virtues rather than stemming from structural inequalities. Fundamental aspects of rural bitterness such as the hukou system, the urban-rural division, and the broken network of care thus remain intact. Rural women must continue to 'eat' bitterness, now even more associated with their rural subjectivities. During this process, inspired by Butler's theory of "grievability" (2010), bitterness is seen as a form of affective governance tied to social conditioning, intersecting with personal feelings. Paradoxically, it also serves as a means for these women to monetise the very affects associated with their hardships and marginalised status in the social order through the attention economy.

Bingxi Huang is a final-year PhD student studying Chinese rural women's self-representation and identity construction on short-video platforms at the School of Communication and Arts, UQ.

Minh Chanh Dang – Media and Self Representation of Drag Performances in the Context of Vietnam

The emergence of drag scenes, defined as a performance art in which performers critique and parody binary gender norms through exaggerated makeup, attire, and mannerisms, signifies notable progress in the recognition of LGBTQ+ rights in Vietnam (Gadhavi, 2022), a communist country increasingly integrated into the global economic and political system. However, a recent incident involving the authorities' last-minute cancellation of drag queen performances at a mainstream event with 10,000 spectators (Anh, 2023) highlights the fluidity of boundaries that non-binary gender and sexual identities must navigate regarding where they are permitted to become visible or remain invisible. This incident underscores the important role of media representation and self-presentation in either reinforcing or challenging these boundaries, as

they significantly shape public perception and acceptance of non-binary identities. My research aims to explore how drag performers and their performances are visually and discursively constructed in state-controlled mainstream media, as well as how they present their fluid gender during live stage performances and use social media to create opportunities for self-representation beyond the limitations of mainstream media. In doing so, my research seeks to contribute to academic debates on how drag performance subverts and destabilizes binary gender norms through the lens of queer theory (Butler, 1990; Rupp & Taylor, 2003), by examining the case of Vietnamese drag. This study also offers practical implications for advancing LGBTQ rights, advocating for a shift beyond the strategy of normalizing LGBTQ individuals through conformity to traditional gender expressions, toward greater inclusion.

Minh Chanh Dang (he/him) is currently pursuing a PhD at the School of Communication & Arts, UQ, where his research centres on media representations of drag performance in contemporary Vietnam. This timely and challenging topic aims to explore and illuminate crucial aspects of gender and sexual constructs within the country's culture and society. With over 20 years of experience in journalism, Minh has authored numerous in-depth articles on cultural and social issues and has held roles as senior editor and content organiser for digital media platforms. His primary interests are in media portrayals of gender and sexuality, societal and cultural impacts of digital technologies in the contexts of globalisation, migration, and multicultural societies.

DAY TWO | SESSION 2: Stream B

Snezana Brodjonegoro – Waste Communication: An Undermined Endeavour?

As global waste generation surpasses 2 billion tonnes annually, with only 65% being effectively managed, waste management has become an urgent issue for every country. Effective waste management, however, extends beyond the availability of regulatory frameworks and treatment facilities; it necessitates active public engagement, given that households significantly contribute to overall waste generation. Consequently, waste sorting and recycling at the household level is considered an imperative first step towards an effective waste management system. Despite the growing body of literature on the social aspects of waste, there is a limited number of studies focusing on the role of communication in waste sorting and recycling practices. This paper shares the findings from a scoping review of 1,581 articles, examining how communication tactics inform and influence householders' waste sorting and recycling practices. The analysis reveals a gap in the implementation of successful communication strategies across different contexts and in defining what constitutes effective 'waste communication'. There is also a potential to explore a more integrated practice-theory approach in developing an effective waste communication strategy.

Snezana Brodjonegoro has more than 12 years of professional experience in the communication industry and more than 10 years of lecturing. Nena considers herself a hybrid industry/academic professional with strong project management, communication and leadership skills. She is currently a PhD student with research focus in how communication strategies can be utilized to mitigate environmental, waste, and climate change issues. Her PhD research investigates how different communication strategies can be utilized to enhance waste-sorting practices in collective settings in her hometown of Jakarta, Indonesia. She is now in study leave from her position as a permanent lecturer at her home university, Universitas Indonesia. Nena holds a bachelor's degree in communication & media studies from Universitas Indonesia, Indonesia, and a master's degree in technology and social change from Linköping University, Sweden.

Kevin Sanly Putera – Negotiating multicultural identities and roles as older Indonesians in Australia

Australia's rapidly ageing population includes a growing cohort of older adults from culturally and linguistically diverse (CALD) backgrounds. Understanding the experiences of older immigrants is crucial for providing culturally appropriate aged care and supporting ageing-in-place initiatives. Recent studies highlight the importance of examining the acculturation process, including the negotiation of cultural identity. However, dominant acculturation theories often focus on the duality between an individual's origin culture and the host country, neglecting the significance of pre-migration identities and how they shape acculturation and family roles post-migration. These factors collectively contribute to psychological well-being. This work-in-progress explores the intersection of acculturation, multicultural identities, family roles, and psychological well-being among older Indonesians in Southeast Queensland, Australia. Using a mixed-methods approach, the research firstly adopts a phenomenological paradigm to gain an in-depth understanding of acculturation, negotiation processes to identity and roles of 34 older Indonesians immigrants. The next phase involves face-to-face questionnaires with 100 older Indonesians immigrants to examine the relationship between multicultural identities, roles, and psychological well-being. This study offers two key contributions: first, a mixed-method investigation of older Indonesians in Australia; second, theoretical insights into the role of pre-migration multicultural identities in fostering psychological well-being post-migration. These findings will inform policymakers, researchers, and aged care providers on culturally specific care for older immigrants, beyond the Indonesian context.

Kevin Sanly Putera is a PhD candidate at the School of Communication and Arts, UQ. His research focuses on the intersection of multicultural identities, family roles, and psychological well-being among older Indonesians in Australia. He aims to contribute to the development of culturally specific aged care for older immigrants in Australia by informing policymakers, communities, and families about the critical factors in identity and role negotiation, as exemplified by the Indonesian experience.

DAY TWO | SESSION 3: Stream A

Freja Carmichael – Grounded in Country: Curating is sharing

I am a Ngugi woman and curator belonging to the Quandamooka people. My cultural connections and professional curatorial practice have embedded me in Indigenous collaborative weaving and fibre practices. This has prompted my research to concentrate on cultural sharing in an art and cultural concept of collaboration. In this discussion I introduce sharing as a key idea for bringing forward recent collaborative movements to negate historical and simplistic anthropological constructs of Indigenous art and cultural histories and communities. Sharing is embedded in a relational ethos of Country. This centres sharing in the interconnecting ways of Country and developed through cultural seasons as opportunities for gathering, collaborating and interconnectivity (2). Sharing exists in the practices of storying as this process includes sharing, exchanging, learning and connecting and is emergent through cultural and creative practices (3). Through my curatorial journey, I highlight how sharing is responsive to changing rhythms and new cues for continuing as expansive communities and connections (4).

1. Mary Graham, "A Relationist Ethos: Aboriginal law and ethics," Earth Ethics Australia Inspiring Earth Ethics: Linking Values and Action, no. 1 (2019: 2). 2. Rangi Matamua, "Matariki and the decolonisation of time," in Routledge Handbook of Critical Indigenous Studies, ed. Brendan Hokowhitu et al. (Oxford: Routledge, 2021, 65.3). 3. Louise Gwenneth Phillips and Tracey Bunda, Research through, with and as storying (London: Taylor & Francis, 2018, 8-9; 43-44). 4. Karen Martin Booran Mirraboopa, "Ways of knowing,

being and doing: A theoretical framework and methods for indigenous and indigenist re-search," Journal of Australian studies 27, no. 76 (2003), https://doi.org/10.1080/14443050309387838.

Freja Carmichael is a Ngugi woman and curator belonging to the Quandamooka people. She is PhD candidate in School of Communication and the Arts and curator at the University of Queensland Art Museum.

Nisa Isabel Richy – Wearable art in the intercultural interface: Contemporary First Nations and non-Indigenous collaborations in Australia

How First Nations and non-Indigenous people work together in so-called 'Australia' is more important than ever. This innovative and cutting-edge thesis looks at these relationships in the context of contemporary intercultural wearable art collaboration. These collaborations see Aboriginal and Torres Strait Islander artists from different nations partnering with non-Indigenous designers and labels with different cultural backgrounds and locations to create collections of wearable art pieces, either for commercial sale or exhibition (runway or gallery). A fast growing sector, there is great diversity in who is collaborating, the process of collaboration and in the wearable art pieces themselves. Grounded in relational research and anti-oppressive methodologies, this interdisciplinary project weaves together its methodological and theoretical framework from both Indigenous and non-Indigenous scholarship, drawing particularly on Critical Indigenous Studies, Women's and Indigenous Standpoint Theory, Cultural Interface and Borderlands theory and Intersectional Feminism (Lopesi. 2021, hooks, 2013, Anzaldúa, 1987, Moreton-Robinson, 2013, Nakata, 1997, 2002, 2007, 2007, 2010, 2020). This project draws key findings from semi-structured interviews conducted with people collaborating in the industry now, as well as visual, historical and contextual analysis. In focusing on the 'in-between' or the 'intersection of difference', these collaborations can be viewed in a shared space where different knowledge systems meet, enquiry begins and transformative change is possible (Mackinlay, 2017:172, Edmonds et al., 2022:233, Barney, 2023: 1). In looking at 'what works', this thesis details the ways in which mutual benefits can be achieved through relationship building, negotiation and a de-centering of Western epistemologies, axiologies and ontologies.

Nisa Isabel Maria Yam Chan Lopez Richy locates herself as a woman of colour and a non-Indigenous creative, researcher and student in Australia, working and living in Meanjin (Brisbane), on unceded Aboriginal lands. Coming from a family of mixed heritage with a long history of both forced and chosen migration, she identifies as Crimean Tatar and Southern European on her mother's side, and Originaria Yucateca Mexican on her father's side. Growing up on Kabi Kabi and Jinibara country (Sunshine Coast Hinterland) with her mother, stories, textiles and artesania have always connected her to her homelands and ancestors. As an honours student (art history) at the University of Queensland, Nisa has an academic background in Aboriginal and Torres Strait Islander studies, art history, anthropology and politics. Drawing on both her cultural and academic backgrounds, Nisa's research looks at intercultural wearable art collaboration, writing and researching beyond binary thinking, and anti-oppressive methodologies in looking at art.