

School of Creative Arts Symposium Program
Creative Returns: Reformation, Recovery, Renewal
An Arts and Wellbeing Symposium and Showcase



Shannon Novak, *Love is Listening*, 2021

Friday 7th October 2022

University of Southern Queensland
Room L206, L Block Toowoomba Campus.
8.30 am – 4.30 pm

With accompanying showcase ***Undercurrent***
16 September to 14 October 2022
A Block Gallery, UniSQ, Toowoomba Campus

Arts and Wellbeing Research Symposium

The School of Creative Arts at University of Southern Queensland (UniSQ) focusses on the theme of 'Creative Arts and Wellbeing' as part of its broader alignment with UniSQ's Deputy Vice Chancellor Research and Innovation's key research flagship areas in Health and Regional Development. The school equally aims to build vibrant and rich connections with the Centre for Heritage and Culture (CHC) within its the 'Social Wellbeing' research cluster, as well as the Centre for Health.

Beyond this, the symposium and its accompanying showcase, *Undercurrent*, and concomitant publication aims to connect with key regional, national, and international universities, such as Australian Catholic University, University of Auckland, University of Canberra, Queensland University of Technology, and University of Saskatchewan, as well as their key arts and well-being researchers as a means of building an interconnecting vision through creative collaborations that explore the multitude of roles and functions that the arts can play in the health and wellbeing space.



ACKNOWLEDGMENT OF COUNTRY

The University of Southern Queensland acknowledges the traditional custodians of the lands and waterways where the University is located. Further, we acknowledge the cultural diversity of Aboriginal and Torres Strait Islander Peoples and pay respect to Elders past, present, and future. We celebrate the continuous living cultures of First Australians and acknowledge the important contributions that Aboriginal and Torres Strait Islander people

have made and continue to make Australian society. The University respects and acknowledges our Aboriginal and Torres Strait Islander students, staff, Elders, and visitors.



School of Creative Arts

Head of School, Dr Rebecca Scollen (she/her/hers)
School Support Officer, Ms Rieka Hine (she/her/hers)

Research Committee:

Associate Professor Beata Batorowicz (Chair) (she, her, hers)
Dr Chris Carter (he, his, him)
Dr Darryl Chalk (he, his, him)
Dr David Akenson (he, his, him)
Dr David Burton (he, his, him)
Dr Kate Cantrell (she, her, hers)
Associate Professor Pema Düddul (they, them, theirs)
Dr Tanya McLean (she, her, hers)

An Arts and Wellbeing Symposium Program Summary 7th of October 2022

8.30 AM	Welcome and Acknowledgement to Country	Dr Rebecca Scollen , School of Creative Arts, UniSQ Ms Tonia Chalk , Lecturer, School of Education, UniSQ. Associate Professor Beata Batorowicz , Associate Head, Research (SoCA), UniSQ.
9.00 AM	Keynote Lecture Creative Interventions: Art, Health and Wellbeing	Distinguished Professor Jen Webb 45-minute presentation followed by a Q&A discussion facilitated by Research Committee

10.00 AM	Morning Tea	[catered, provided on site]
10.30 AM	<p>Wellbeing: Shakespeare and Community Theatre Spaces</p> <p>Paper 1 <i>Welcoming Death in Romeo and Juliet</i> (20-25 minutes) Dr Darryl Chalk, School of Creative Arts, UniSQ.</p>	<p>This panel session features Professor Laurie Johnson (SoHC) and Dr Darryl Chalk (SoCA), presenting on <i>Shakespeare and Wellbeing</i> followed by Dr David Burton. This session is facilitated by Dr Kate Cantrell, UniSQ.</p>
10.55 AM	<p>Paper 2 <i>Sallow Hal: Care and Community in the Henriad</i> (20-25 minutes)</p> <p>Professor Laurie Johnson, School of Humanities and Communication, UniSQ</p>	
11.20 AM	<p>Paper 3 <i>Beautiful Country: Testing Ethical Frameworks in Creating Verbatim Theatre with Australia's Asylum Seeker Community</i> (20-25 minutes)</p> <p>Dr David Burton, School of Creative Arts, UniSQ</p>	
11.45 AM	<i>Aesthetic Perception of Nature Influences the Musical Experience</i>	HDR Presentation: Arash Zanganeh, HDR, UniSQ (Zoom)
12.00 PM	Lunch	[catered, provided on site]

An Arts and Wellbeing Symposium Program Summary
7th of October 2022

12:45 PM	LECTURE: <i>Playing Around with Older Age: Translating Research About Ageing and Mortality into the Short Play, Golden Years</i>	Dr Melissa Carey for Professor Merryn Gott & Lisa Williams, University of Auckland [45-minute lecture plus Q&A discussion facilitated by Dr Chris Carter, UniSQ]
1:45 PM	Refreshment Break	
2.00 PM	HDR PAPER SESSION <i>"I Don't Know" – Clowning as Dissent in Social Work Child Protection Work – David Steggall, UniSQ (In Person)</i>	[90 mins, 9 x 10-minute presentations, plus 5-minute Q&A Facilitated by Dr Chris Carter and Dr David Akenson]
2.15 PM	<i>Illuminating Endometriosis: Utilizing Narrative Inquiry To Generate Visibility - Karli Riesen, UniSQ (In Person)</i>	
2.30 PM	<i>The Trickster Methodology: Describing the Creative Process of Fiction Writers – Tara East, UniSQ</i>	
2.45 PM	<i>Adaptation in Collaboration: A Children's Opera Project – Annie O'Dowd, UniSQ (In Person)</i>	
3.00 PM	<i>These Maps May Not Be Accurate: A Visual Response to Topographical Locations – Loi Maggill (Zoom)</i>	
3.15 PM	<i>Immersion, Reflectivity, Art, and the Bush - Neville Heywood (Zoom)</i>	
3.30 PM	<i>Drawing The Portrait, Drawing The Tale: The Creation of Visual/Portraiture Through Four Dimensions – Romy Ralph, UniSQ.</i>	
3.45 PM	<i>Entering the Zone: Studio Approaches Inspiring Artistic Presence – Hele Ellis, UniSQ. (Zoom).</i>	
4.00 PM	<i>Fostering Child-Artist Agency in Home Learning Environment – Augustina Droze, UniSQ. (Zoom).</i>	
4.15 – 4.30 PM	Close	Dr Rebecca Scollen, Head, School of Creative Arts, UniSQ.

An Arts and Wellbeing Symposium Program 7th of October 2022

8:30 AM WELCOME AND ACKNOWLEDGEMENT OF COUNTRY

Acknowledgement of Country - Tonia Chalk, Lecturer, School of Education.

Dr Rebecca Scollen, Head of School, School of Creative Arts

Associate Professor Beata Batorowicz, Associate Head, Research, School of Creative Arts

Dr Kate Cantrell to Introduce Keynote Speaker

9:00 AM KEYNOTE LECTURE (ONLINE)

CREATIVE INTERVENTIONS: ART, HEALTH, AND WELLBEING

Distinguished Professor Jen Webb
University of Canberra

45-minute presentation followed
by a Q&A discussion facilitated by
SoCA Research Committee

Abstract: Though there is evidence that suggests art has been deployed as part of individual and community wellbeing across human history, it is only in comparatively recent times that it has been identified and named as such – specifically as the profession of art therapy. Even more recently, a different model of intervention is rapidly demonstrating capacity to deliver excellent outcomes in a range of contexts, to relieve suffering and increase personal and group activation. The foundations and frameworks for this non-therapeutic, non-clinical approach to health and wellbeing are beginning to show a fresh way for creative practitioners to use their skills in poesis, technê, and communication, and to add value to themselves and to society. I will discuss the affordances of this approach through two case studies. Both are creative practice projects conducted by the Centre for Creative and Cultural Research: one designed to support traumatised individuals and communities, the other to build community resilience through experiments designed to bring people together, and enrich a sense of ‘us’, a sense of place.

Jen Webb is Distinguished Professor of Creative Practice, and Dean of Graduate Research at the University of Canberra. Originally from South Africa, she came to Canberra by way of New Zealand, Canada, the UK, the WA outback, and central Queensland. She is a poet and cultural theorist, whose scholarly work focuses on representation, the field of creative production, and arts/health collaborations. Recent academic works include *Art and Human Rights: Contemporary Asian Contexts* (with Caroline Turner; Manchester UP, 2016); and *Publishing and Culture* (ed, with Dallas Baker and Donna Lee Brien; CSP 2019). Her creative practice focuses on material poetics, prose poetry, and questions of seeing; recent creative books include (with Paul Hetherington) the poetry/photography volume *Watching the World* (Blemish Books, 2015); *Moving Targets* (Recent Work Press, 2018); and *Flight Mode* (with Shé Hawke; RWP, 2020). She is co-editor of the literary journal *Meniscus* and the scholarly journal *Axon: Creative Explorations*.

[An Arts and Wellbeing Symposium Program 7th of October 2022](#)

10:00 – 10:30 AM MORNING TEA [Catered: Tea, Coffee, Cakes]

10.30 AM WELLBEING: SHAKESPEARE AND COMMUNITY THEATRE SPACES

This panel session features **Professor Laurie Johnson** (SoHC) and **Dr Darryl Chalk** (SoCA), presenting on *Shakespeare and Wellbeing* followed by **Dr David Burton**

Paper 1 Welcoming Death in *Romeo and Juliet* (20-25 minutes)

Dr Darryl Chalk, School of Creative Arts, UniSQ

Abstract: It has long been observed that Shakespeare’s *Romeo and Juliet* is fixated with death. From its ‘death-marked’ lovers to its tombs and monuments, its ostentatious displays of mourning, and its invoking of the mass graves and quarantine of plague-time, this play is famously animated by the

ubiquity of mortality in early modern culture. Much less has been said, however, about its protagonists' lack of anxiety about their fate and how, instead, they repeatedly invite death as something welcome, comforting, even satisfying. Their language and the daring plot to fake Juliet's death bear remarkable similarity to the advice given in popular *ars moriendi* texts of the sixteenth century, which prescribed the art of dying well and urged readers to embrace death and prepare—even rehearse—for it on a daily basis. With such ideas in mind, this paper examines the relationship between early modern understandings of death and wellbeing, suggesting that *Romeo and Juliet* offers a perverse and darkly parodic response to the *ars moriendi* tradition.

Darryl Chalk is Senior Lecturer in Theatre, Programs Director for the School of Creative Arts at the University of Southern Queensland, and Treasurer on the executive of the Australian and New Zealand Shakespeare Association. He researches medicine, disease, magic, and emotion in Shakespearean drama and early modern theatre. He has produced two books on this subject: *Contagion and the Shakespearean Stage* (Palgrave Macmillan, 2019) with Mary Floyd-Wilson (University of North Carolina) and *Rapt in Secret Studies: Emerging Shakespeares* (Cambridge Scholars, 2010) with Laurie Johnson (UniSQ). His current projects include an edited volume, *Circuits of Disease and Caregiving in Shakespeare's Changing World* with Rebecca Totaro (Florida Gulf Coast University) and a monograph, with the working title *Pathological Shakespeare: Contagion, Embodiment, and the Early Modern Scientific Imaginary*.

10: 55AM Paper 2 Sallow Hal: Care and Community in the *Henriad* (20-25 minutes)

Professor Laurie Johnson, School of Humanities and Communication, UniSQ

Abstract: At the beginning of *1 Henry IV*, the King laments being “so wan with care,” establishing a theme that becomes central to the second tetralogy of William Shakespeare and with which the play's sequel is nearly obsessed. No other Shakespeare play is so concerned as *2 Henry IV* with “care,” the word itself appearing almost twice as much as in any other of his plays. Because of this concern, the play allows us to see perhaps more clearly than in any other creative product of this time that “care” was undergoing a shift, from being understood as suffering or burden experienced in isolation to being a communal process of watchfulness and protection. Accordingly, the play features numerous references to the worries that afflict the King and the careful attentiveness of those whose counsel he keeps. As much as his kingdom is riven with conflict, however, the chief concern that burdens Henry IV is the company kept by his heir, Prince Hal, in the first play and, in the second play, the prospect that the young heir remains unfit for rule. Lacking careful watch and counsel, the melancholy Hal catches from his companions goes unnoticed and therefore uncured, a state that continues unchecked throughout *2 Henry IV* and, to some extent, even in *Henry V*. To the question, who cares about “care,” the answer Shakespeare offers audiences in these plays seems to be that care is a deeply communal concern.

Laurie Johnson is Professor of English and Cultural Studies at UniSQ and President of the Australian and New Zealand Shakespeare Association. His publications include *Shakespeare's Lost Playhouse: Eleven Days at Newington Butts* (2018) and *The Tain of Hamlet* (2013), and the collections *Embodied Cognition and Shakespeare's Theatre: The Early Modern Body-Mind* (with John Sutton and Evelyn Tribble, 2014) and *Rapt in Secret Studies: Emerging Shakespeares* (with Darryl Chalk, 2010). He has recently completed a book on *The Earl of Leicester's Men and their Plays: The Evolution of the Shakespearean Playing Company, 1558-1588*, forthcoming with Cambridge University Press.

11:20AM Paper 3 Beautiful Country: Testing Ethical Frameworks in Creating Verbatim Theatre with Australia's Asylum Seeker Community (20-25 minutes)

Dr David Burton, School of Creative Arts, UniSQ

Abstract: In 2016, an infant and their mother were admitted to a Brisbane hospital after arriving via helicopter from off-shore detention. The doctors were appalled by the infant's condition. Within hours, the Australian Federal Police demanded that both parent and child be returned to detention, where they were awaiting the results of their asylum seeker visa application. But the medical staff refused, saying to return them to detention would only cause greater harm. A siege ensued as protestors amassed on the streets. Eventually, the government relented, and the baby and her mother

were settled in Australia. This became known in the press as the 'Baby Asha' saga and is just one chapter in Australia's long history of troubled asylum seeker settlement. In 2021, I was invited into the Artist Company at La Boite Theatre Company and was commissioned to write a play loosely based on the events of Baby Asha. The result is a work that merges verbatim and documentary theatre forms within the genre of a medical thriller. Titled *Beautiful Country*, the piece explores the ethics of citizenship, intersecting First Nation, Asian, and Anglo-Australian viewpoints. The work is being developed across 2022 with La Boite.

David Burton is a lecturer in Theatre at the University of Southern Queensland, as well as an award-winning playwright and author. His doctoral thesis, titled *Playwriting Methodologies in Community-Engaged Theatre Practice in Regional Australia*, focussed on his innovative work with the Queensland Music Festival. His other work includes several plays for the youth and education sector, most notably *April's Fool*, which has toured nationally since its premiere in 2010. In 2014, David won the prestigious *Text Prize for Children and Young Adult's Writing* for his memoir, *How to Be Happy* (2015). His young adult novel, *The Man in The Water*, was the Children Book Council of Australia's most notable work of 2020. He is the author of over 30 professionally produced plays, with many specialising in verbatim theatre and community-engaged theatre practice.

[An Arts and Wellbeing Symposium Program 7th of October 2022](#)

11:45 AM Aesthetic Perception of Mature Influences the Musical Experience - Arash Zanganeh (DCAR) (Zoom)

Abstract: An impulsion, from inspiration to the creation of music, is an integral part of my doctoral research related to the aesthetics of music. This study evaluates the aesthetic concept from four perspectives: perception, aesthetic philosophy, experience, and expression. As in the 18th century, the concept of aesthetics is a type of judgment, experience, and valuation of works of music and arts, different theories of aesthetics have stated many questions, the most important of which is the understanding of aesthetics in music. This presentation aims to express how aesthetic perception strengthens composers' cognition of making music, particularly when the composer is inspired by nature. Understanding of how many musicians around the world acknowledge the influence of nature and how this process shapes their music-making is significant for this study. However, they have never shared how the process is shaped. The philosophical underpinnings of this research are based on a mystical philosophy of ecstasy perspective, as Rumi talks about humanity's close connection to and understanding of existence and the cosmos. The presentation employs historical analyses of aesthetic research's impact on musicmaking, including based on a bimodal study of practice-and-research, and practice-based analysis, incorporating thematic analysis methods. The practical part of this study consists of a piece of music I created and the process through which it was made. It results in how this process contributes the four perspectives of aesthetic ideas to music composition.

12:00 PM LUNCH [catered, provided on site]

12:45 PM LECTURE: *Playing Around with Older Age: Translating Research About Ageing and Mortality into the Short Play, Golden Years*

Dr Melissa Carey for Professor Merryn Gott & Lisa Williams, University of Auckland [45-minute lecture plus Q&A discussion]

Abstract: Arts-based Knowledge Translation (ABKT) seeks to address the significant gap between healthcare research and its implementation. It does so by providing a framework for collaborations between researchers and creative arts practitioners to produce unique ways of disseminating research-based evidence. A criticism of ABKT, however, is there is little interrogation of the rigour involved in producing an ABKT artefact. To address this, some researchers are adopting practice-based research (PBR) methods that allow for an exploration – or perhaps an 'excavation' – of the art-making process. The purpose of this presentation, therefore, is to outline the process involved in creating

Golden Years, a short story that was adapted into a short play that contains embedded within it research themes related to ageing and mortality.

Dr Melissa Carey (Ngāti Raukawa, Ngāti Huri) is a registered nurse and with extensive clinical and academic experience. Her research areas include Indigenous knowledge and wellbeing, cultural recovery and healing, cultural safety, cultural needs at end of life and healthy ageing for Māori. In 2020 Melissa commenced a Māori Career Development Fellowship funded by the Health Research Council New Zealand at the University of Auckland within the School of Nursing, Te Ārai, Palliative Care and End Life Research team. The focus of this research is to develop and pilot a community framework to support ageing and end-of-life care for older Māori people in South Auckland. Melissa is a Senior Lecturer in Nursing at UniSQ, and leads the ageing and end of life research theme within the Centre for Health Research.

Professor Merryn Gott directs the Te Ārai Palliative Care and End of Life Research Group together with Dr Tess Moeke-Maxwell (Ngāi Tai ki Tāmaki & Ngāti Porou). Her research interests are palliative care, health equity, and geriatrics and gerontology.

Lisa Williams is a research fellow in the School of Nursing at the University of Auckland. Her research areas of experience are Arts-Based Knowledge Translation and palliative care and end of life for older adults. She is a member of the bi-cultural Te Ārai Palliative Care and End of Life Research Group.

1:45 PM Refreshment Break

2:00 PM HDR PAPER SESSION

[90 mins, 9 x 10-minute presentations, plus 5-minute Q&A]

2:00 PM “I Don’t Know” – Clowning as Dissent in Social Work Child Protection Work – David Steggall (In Person)

Practice in the child protection context is a fraught endeavour as children, family members and practitioners inevitably become caught in a complex rotation of trying and failing. The historical and cultural construct of child abuse has a malleable understanding and definition depending on the contextual beliefs of what constitutes a child’s wellbeing. Neoliberal models of success privilege the healing from trauma through the helping disciplines as the normative means to successfully navigate experiences of violence, abuse and poverty. Despite this the Australian Institute of Health & Welfare (2019) has reported that the number of children in out-of-home care has continued to increase. Furthermore, despite reform efforts the high rates of First Nations children and families represented in the Child Protection System continue to rise: 46.1 to 61.9 per 1,000 between 2012 – 2016 (AIFS, 2017, p. 46). Clowning offers an intentional way of breaking and defying discourse and re-authoring a response to child protection practice. This paper draws on clown-logic which emphasises failure, connection, stupidity, playfulness and problem-solving as an intentional way of breaking and defying psycho-medical discourses and re-authoring a response to child protection practice. Clown practice is offered to enact alternative modes of knowledge that aim for the discovery of ways of living with failure and trauma in the here and now.

2:15 AM *Illuminating Endometriosis: Utilizing Narrative Inquiry To Generate Visibility* - Karli Riesen (In Person)

Scars and Sweet Potato Chips (SASPC) is a theatrical embodiment of the experiences of endometriosis. The research project that facilitated the creative development of *SASPC* explored how a person’s understanding of the endometriosis may evolve through participation in a Narrative inquiry process informed by verbatim stories, autoethnography, and reflexive practice. The project stems from a pre-study prototype- a fifteen-minute version of *SPASPC* performed at the SCOPE Short-Play Festival in Toowoomba (2019). Unlike the prototype, the methodologies of this project interpenetrate each other synergistically, where the story is informed by both verbatim theatre techniques and my own endometriosis narrative. The interpretation is constructed using, and in response to, verbatim

interviews, as well as participant feedback within the process of creative development. Finally, the discourse is shaped by the observations of the creatives and audience members from live readings and the relevance of the narrative to the endo-warriors who influenced the making of the story. Each participant came into the process with a varying level of knowledge about endometriosis; however, all participants improved their knowledge and understanding of the disease. A major takeaway from the project is that altering the context of endometriosis-specific language generates conversations, which in turn, influence discourse. When normative language is disruptive and corrected to portray a malady more accurately, without limit to gender, invisible diseases like endometriosis become more visible. The vocalisation of the malady is the aperture that allows for more light to shine on the issue.

2:30 PM *The Trickster Methodology: Describing the Creative Process of Fiction Writers* – Tara East

This presentation focusses on a Creative Writing research investigation that examined creative practice and how it led to a written product, a novel, as well as an exegesis that offer a unique methodology for describing the creative process. The trickster methodology combines elements of practice-led research with trickster qualities (slippery, subversive, disruptive, unstable, creator, destroyer, ambiguous) by identifying four qualities that are particularly relevant to creative writers: shapeshifting, play, chance, and order. The theoretical frameworks that underpin this methodology include Mikhail Bakhtin's concept of the carnivalesque and Sara Ahmed's notion of wilfulness. The trickster methodology is distinct from existing research frameworks and models of creativity as it reflects the fluidity of the writing process and the ways in which writers embody that fluidity. In this way, it extends upon our current understanding of Practice-led research as it offers a model of clearly defined traits that remain malleable and flexible enough for individual use while providing a way to describe the creative process that leads to a written product. Part of this research investigation draws upon a series of interviews conducted with career authors which were mapped against scholarly materials, as well as my own creative practice, to identify how trickster traits (shapeshifting, play, chance, and order) exists with the creative process of fiction writers, and how a creative practitioner could intentionally engage with these qualities as a way to challenge themselves to do or make differently.

2.45 PM *Adaptation in Collaboration: A Children's Opera Project* - Annie O'Dowd (In Person Presentation)

Abstract: The adaptation of stories into different genres often involves the collaboration of others. How adaptations shape storytelling when subjected to collaborative practice is at the heart of this practice-led study. My research will be to interrogate this process of collaboration to create an adaptation of my published children's story, *Left Shoe and the Foundling*, (Pan Macmillan, 2005), into a libretto for a children's musical play. Children's opera is an exciting and imaginative storytelling genre with the potential to explore the creative narrative, contribute to the gap in knowledge and enrich opportunities for children's musical engagement.

Although there are some new original and adapted operas created for children in Australia and overseas, the field is small, under-funded and seldom researched. The opportunities for developing knowledge in this fledgling area are significant. My research will explore the question, "how does the collaboration and consideration of specific additional aesthetics change and shape the essential aspects of my original narrative?" Pedagogically, I have an interest in the experiential aspects of my own learning, particularly in relation to creating a work for a child audience. My practice-led investigation will approach the study through the methodological lenses of Narrative Inquiry and Reflective Practice.

In collaboration with my co-researcher, Tim Florence, a Berlin-based Australian composer, I will create the libretto as well as some illustrated sketches and designs for a production, that will occur beyond the scope of this research project. The creative outcome will feature a rehearsed, live reading of the libretto, accompanied by Tim's compositions.

Through collecting, transcribing and collating the data of my conversations with my collaborator, reflecting on my observations and process in written and visual journals and drafts, I aim to uncover new knowledge about adapting trans-genre in collaboration. I am especially interested in the process of adaptation and how the special effects of music and live performance can shape the emotional and non-verbal aspects of storytelling.

3.00 PM *These Maps May Not Be Accurate: A Visual Response to Topographical Locations-Loi Magill (Zoom)*

'Mapping early landforms and identifying the changes over time, in particular since the Industrial Revolution and more recently from 1950 when the 'Great Acceleration' began, a dramatic increase in human activity affecting the planet, was set in motion. Many of these changed landforms will appear as a body of abstract topographical maps. By deploying Jean Baudrillard's theory of the simulacra in a new context, it will be shown that art, like maps, are simulations rather than representations of a given territory, evidenced by the fact that the territory changes over time, whilst the map does not.

My presentation will briefly center around the practice-based research that has driven my artwork, its successes, problems and resolutions to date.'

3.15 PM *Immersion, Reflectivity, Art, and the Bush - Neville Heywood (Zoom)*

The physical exhibiting of artwork for the Doctor of Creative Arts (DCAR) affected by Covid meant choosing an exhibition alternative finally met by creating an online portfolio. The resulting artwork has come from more than fifty years immersion in the Australian bush and featured in: *Travelling Edges: An Immersed Autoethnographic and Practice-led Exploration of the Australian Bush in Art*. This project explores the beauty and visuality of the bush using approaches of: poeticism, the pan-scenic, the reflective, abstract elements and design. It is part of an exegesis that surveys the effects of deep immersion on how rural and wilderness environments are portrayed in art through Practice-Led-Research (PLR) and Autoethnography for contextualising the social phenomenon shaping my art and Australian culture. Its PLR strand consists of reflection and practice connected with theory and investigates the relationships proceeding from my lifelong passion for the bush linked to a mnemonic of family origins interrelated with life in and near Indigenous communities. Current research into immersion in natural environments demonstrates that there is a range of cognitive and higher order thinking skills resulting from that situation. As an artist choosing to locate in the bush, I argue that immersion as a research basis generates robust emotional encounters, intense new learning and firsthand experiences that all greatly enhance creativity. Because of my rural location I use the phrase "Travelling Edges" to evoke a position of isolation in symbiosis with urban centres in matters of interdependence, technological provision, cultural heritage and identity issues.

3.30 PM *Drawing the Portrait, Drawing the Tale: The creation of Visual/Portraiture through four dimensions - Romy-June Ralph (Zoom)*

This presentation will give insight into my own adapted version of Lawrence-Lightfoot and Davis' (1997) Portrait Methodology. "Portraiture is a method of qualitative research that blurs the boundaries of aesthetics and empiricism in an effort to capture the complexity, dynamics and subtlety of human experience and organisational life" (Lawrence-Lightfoot, 1997, p.XV). However, this version, which I have coined 'Visual/Portraiture' will be a new contribution to practice-led research and will include two distinctive types of portraits. The first being a written portrait that extends upon

Lawrence-Lightfoot and Davis (1997) original methodology, where a portraitist seeks to record and interpret the perspectives and experiences of the people who they are studying, documenting their voices and their visions- their authority, knowledge and wisdom. The second, being visual portraits, which is my extension of this methodology, in which I create contemporary hyperrealistic portrait artworks in response to interviews conducted in my research. Both portrait types will work harmoniously together, amplify the visibility of the interviewees and give visual agency and voice to the participants in the research. As this methodology is part of my Doctor of Creative Arts thesis into understanding perspectives of educators in primary schools and their values centred on the Visual Arts, it would be beneficial to show the process in its construction and its use in creating compelling and authentic narratives and corresponding portrait artwork. When constructing a written portrait, the portraitist creates an aesthetic whole, while attending to four dimensions: conception, structure, form and cohesion (Lawrence-Lightfoot and Davis, 1997, p.247). These four dimensions will remain a focus across the presentation to show the construction and potentiality of both written and visual portraits.

References

Lawrence-Lightfoot, S 1983, 'The lives of teachers', *Handbook of teaching and policy*, pp. 241-60.

Lawrence-Lightfoot, S & Davis, JH 1997, *The art and science of portraiture*, Jossey-Bass.

3.45 PM - *Entering The Zone: Studio Approaches Inspiring Artistic Presence* - Hele Ellis (Zoom)

This practice-led research project concerns studio explorations of specific drawing and painting exercises to rapidly facilitate entering the creative zone. These Zone-In exercises were used to develop the Creative Flow Studio Model and addresses through its unique practice-led methodology to creative practice a momentous gap that relates to the initial preparatory stage prior to studio production. This model enables the practising artist to enter the zone, marked by the experience of a flow state characterised by unparalleled presence that maximises studio time and effort. In turn this results in enhanced studio productivity that incorporates a Process Art based practice and embodies a frame through which a sequence of artwork is produced.

The short reel provided for this symposium shall give insight into the step-by-step procedure of this practice-led research project and will be played during the final exhibition for examination. This exhibition will showcase a floor-to-ceiling display of the most significant exercises alongside a body of large canvases documenting the use of the Zone-In exercises.

4.00 PM - *Fostering Child-Artist Agency in the Home Learning Environment* -Augustina Droze (Zoom)

I am currently completing my Doctor of Creative Arts (DCA) investigating collaborative methods which can be undertaken with caregivers and children in the home learning environment. This study was inspired by my experience as a community artist leading public art projects and my personal life as a mother. Throughout the recent pandemic era in various periods of lockdown and isolation, I have worked with my young child to create an experimental laboratory of art creation, our own mini community of practice. Motivated by this experience, I planned a research study using Grounded Theory to learn from caregiver/child pairs. Currently, research participants and working through 5 modules of art prompts and projects over a 17-week period as they work increasingly in tandem and collaboratively. In addition to studying modes of collaboration, the study investigates how children begin to develop their own authentic identity as an artist.

4:15-4:30 PM CLOSE

ACKNOWLEDGEMENTS

School of Creative Arts Research Committee at the University of Southern Queensland would like to acknowledge the following:

Professor John Bell, Deputy Vice Chancellor, Research and Innovation
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Professor Glen Coleman, Deputy Vice Chancellor (Academic Affairs),
University of Southern Queensland.

Professor Peter Terry, Dean, Graduate Research School,
University of Southern Queensland.

Professor Charlotte Brownlow, Associate Dean, Graduate Research School, University of
Southern Queensland.

Dr Rebecca Scollen, Head, School of Creative Arts,
University of Southern Queensland.

Professor Margaret Baguley, Associate Dean (Research),
Faculty of Business Education, Law and Arts,
University of Southern Queensland.

Professor Sonja March, Director, Centre for Health Research,
University of Southern Queensland.

Professor Celmara Pocock, Director, The Centre for Heritage+Culture
University of Southern Queensland.

The **Centre for Heritage+Culture** (CHC) profiles the highest quality research in the Humanities, Arts and Social Sciences at University of Southern Queensland. One of our three core research themes is Social Wellbeing, underpinned by First Nations understanding of Social and Emotional Wellbeing, as wholistic and

interconnected. It recognises that more than individual health, our wellbeing is dependent on culture, family, environment, community and connection. The CHC is proud to be associated with creative arts research that explores and highlights social wellbeing through traditional and non-traditional forms across local and global contexts.



Mr Brodie Taylor, Curator,
University of Southern Queensland Gallery.

Associate Professor Janet McDonald and Dr Linda Clark
Doctor of Creative Arts Program Co-ordinators

Ms Rieka Hine
School Support Officer

School of Creative Arts Research Committee at the University of Southern Queensland would like to acknowledge the following external contributors:

Distinguished Professor Jen Webb
Dean, Graduate Research Office
University of Canberra



Mr Joe Carter
Lecturer and Study Area Coordinator
Film, Screen and Animation
School of Creative Practice
Education & Social Justice
Faculty of Creative Industries
Queensland University of Technology



Dr Melissa Carey
HRC Māori Health Research Postdoctoral Fellow
School of Nursing
The University of Auckland – Te Whare Wānanga o Tāmaki Makaurau



Associate Professor Scott Devenish

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Mr Shannon Novak

Contemporary Artist, New Zealand

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