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Monday 28th November

Session 1A - Rebuilding Words

📍 LT 3 – I Block, University of Sunshine Coast

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Venue: **LT3 - I Block**

Chair: Anne Carson

Jen Webb: *Unwriting the disaster*

Maurice Blanchot's great work, *The Writing of the Disaster*, has informed many creative writing academics over the decades we have been visibly operating in universities. Gaston Bachelard's 1941 (trans 1982) volume, *Water and Dreams: An essay on the imagination of matter*, has received significantly less attention. Each has a profound statement to make on the work of creative practitioners, and on how we offer stewardship to our planet. The past year, with its fires, hail, drought, flood, and pandemic, has reminded people in governments and industries, as well as everyday individuals, how tenuous is our foothold on this planet. While Blanchot's despairing worldview offers clarity about disaster, Bachelard's attention to the imagination, materiality, and creative practice, presents a future-minded model for living. Together, their frameworks offer ways of thinking, and of making, that respect the art, the planet, and all who cohabit here. In this paper I review some of the creative moves over recent years that recognise the relationship between creative practice and the natural world, recognise human and other-than-human agency, and point to the shimmering of imagination, hope and ethics that might afford us all a future.

Camilla Cripps: *Trauma-informed editing practice: A framework*

Trauma-informed practice is a strengths-based framework that guides the service provisions of the Australian healthcare and education sectors. Based on Mental Health Australia's definition of trauma-informed care, the principles that underpin this framework include safety, trustworthiness, opportunity for choice, collaboration, empowerment, and respect for diversity. While there is significant research on trauma-informed care and trauma-informed pedagogy, there is a dearth of literature on trauma-informed editing practice. Given that writing itself is often a vehicle for processing and sharing personal trauma, the lack of trauma-supported editing service provisions for trauma survivors is concerning, with risks of harm to both the author and the editor if an adequate support framework is not in place. This qualitative study reviewed existing trauma literature and conducted a field survey of Australian and New Zealand editors who self-identify as working, or having worked, with traumatic material or survivors of trauma. This study acknowledges that the implementation of trauma-informed services in an industry that is so heavily populated by freelance or self-employed individuals will necessitate a cultural and philosophical shift and, as such, the findings from this research informed the creation of a framework for trauma-informed editing practice. It is hoped that this framework will inform and direct adaptations to future editing and publishing curricula, as well as provide opportunities for professional development in post-qualification editors.

ELIZA HENRY-JONES:

Haunting the islands: How do we inhabit inaccessible places for creative and research purposes?

This paper seeks to examine how we can inhabit places that are inaccessible to us, drawing on my own experiences attempting to inhabit various spaces around the Orkney Islands in order to conduct my research during COVID-19. My thesis explores how historic sites of trauma find form in the environment and through more-than-human bodies, with the creative artifact set across Victoria, Australia and the Orkney Islands off the coast of mainland Scotland. The creative and critical works both draw heavily on accounts – and the surviving artifacts – of the 17th century witch trials in Orkney, as well as contemporary climate change events occurring across Australia and Scotland. The paper details the rich vein of resources available, including digital publications, photographs, videos, sound and written archives, social media, and how these resources can be utilised to inhabit the inaccessible.
