

International Australian Studies Association (InASA)

Biennial Conference

8-10 February 2021

## Reinventing Australia



Adnate's mural on the Collingwood Housing Estate, Melbourne. Photographed by Nicole Reed.  
Courtesy Juddy Roller.

**InASA 2021 is hosted by the School of Arts (Vic) at the Australian Catholic University**

### ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Wurundjeri People of the Kulin Nation as the Traditional Owners of the land upon which Australian Catholic University's Melbourne campus now stands, and pay our respects to Elders past, present and emerging. We also acknowledge the Traditional Owners of all other lands on which conference participants sit as we gather virtually.

 Follow [InASA 2020](#) on Facebook

 Use **#InASA21** on Twitter



## Conference Convener and InASA President's Welcome

This will certainly be an InASA conference like no other, just like 2020 was a year like no other. We had grand plans to run the InASA conference in November-December 2020 on the Melbourne campus of ACU, in the heart of historic Fitzroy. Unfortunately, like so much that was upended in 2020, we had to change both the date of the conference and shift it to a virtual space. However, we also acknowledge that such changes are minor in the context of the global upheaval and the hardship experienced by so many families around the world as we have grappled with the consequences of the Covid-19 pandemic.

But we are pleased that the conference is still going ahead in a virtual format, and we are so pleased to have received so many fabulous abstracts from across the globe. This is a testament to the ongoing strengths of the interdisciplinary field of Australian Studies, and we are looking forward to so many papers and the new opportunities that a virtual conference offers. Indeed, we are pleased to have presenters from the Middle East, North America, Asia and Europe, and the virtual platform is a chance to bring together presenters who otherwise may not have been able to trek to Australia.

We are also pleased for the first time to host a special stream organised by the Australasian Society for the History of Childhood and Youth, convened by A/Prof Nell Musgrove and Dr Carla Pascoe Leahy. This stream is open to any participants to attend and is highlighted in yellow in the timetable.

This year's conference theme is Reinventing Australia, inspired by Richard White's 1981 book *Inventing Australia*. Forty years later, Australia's demography has been changed by high rates of non-European immigration. We have seen multiculturalism as official policy go in and out of favour, an uneven and patchy reconciliation process between First Nations and non-Indigenous peoples, and the entrenchment of a punitive border policy regime. The Anzac legend, with its echoes of a British-Australia that no longer exists, has been reinstated as the premier national mythology, as the nation faces new challenges, including climate change and an escalating American-Sino trade war. This conference poses the question Richard White asked in 1981, taking account of the transformations that have occurred in Australian society, the interests that seek to promote particular versions of 'Australianness', and the desire of members of an 'imagined community', such as Australia, to shape and define their essence.

What does it mean to 'be Australian'?

--Professor Noah Riseman, Australian Catholic University

## Thanks and Appreciation

Every conference is a team effort, and a virtual conference is no different. Indeed, the constant question marks and changes to date and format have meant the team have had to be very flexible, so as convener I am grateful for everyone's collegiality and generosity. The conference organising committee members are:

Alexis Bergantz (RMIT)

Rachel Busbridge (ACU)

Gilbert Caluya (Deakin)

Lorinda Cramer (ACU)

Ken Gelder (UniMelb)

Carolyn Holbrook (Deakin)

Julie Kimber (Swinburne)

Nell Musgrove (ACU)

Hannah Robert (La Trobe)

Finally, a very special thank you to Sheena Subhas from ACU's Faculty of Education and Arts, who did most of the heavy lifting organising the conference website, registration system and liaising with IT to prepare the Zoom platform. Thanks also to Cindy Yiu, who has coordinated the digital platform design and implementation and provided IT support.

## About InASA

InASA was formed in 1995, in recognition that Australian studies is an international enterprise with Australian studies centres and professional associations throughout Asia, Europe and North America. Our aim is to promote and build links between the Australian and international Australian studies communities; to lobby Federal and State governments to support the development of Australian studies domestically and internationally; to provide a service to individual members by enhanced access to information-sharing and knowledge of events, and enhanced opportunities for collaborations; and to disseminate information through our website and social media presence. One aim of all these activities is to assist in bringing Australianists together.

InASA also produces the *Journal of Australian Studies (JAS)*, the premier Australian studies journal. *JAS* is a fully refereed, international quarterly journal. It publishes scholarly articles and reviews on Australian culture, society, politics, history and literature. The editorial practice is to promote and include multi- and interdisciplinary work.

## Conference Format

This is the first time that InASA has held its conference online, so we ask that all participants show patience as we proceed.

Every registered participant should receive an email with a link to register for the InASA conference portal through ACU. **This is a supplemental process to the initial conference registration**, as we are only sending this link to registered participants. Once you have registered for the conference portal, you will have access to a planner feature as well as the Zoom links to each conference session.

Each session will run similar to a face-to-face conference, with presenters allocated 20 minutes plus 10 minutes for questions (slightly different for panels). We ask session chairs to ensure that speakers keep to time so that people can jump in and out of sessions to hear different papers.

If you are not presenting, **please ensure that your microphone is muted**. During the question portion of each session, **please use the raise hand** feature so that the chair can call on presenters in an orderly fashion.

We have enabled the chat function for each Zoom session because we know this is one way to make the online conference sessions more interactive.

We remind all participants that InASA and ACU are committed to fostering a safe and respectful environment free from all forms of harassment and abuse, including through online discussions and chat windows. The InASA Conference will be a setting for mutual respect and diversity of people and ideas, as well as the responsible use of social media.

## Monday, 8 February 2021 (all times AEDT)

|                 |   |   |   |  |   |
|-----------------|---|---|---|--|---|
| 10:15am-10:30am | <b><i>Welcomes (Noah Riseman) and Acknowledgement of Country (Linc Yow Yeh)</i></b>   |   |   |  |   |
| 10:30am-12:00pm | <b><i>Keynote 1: Amanda Nettelbeck<br/>Reinventing Indigenous legal subjecthood: the origins of Indigenous 'rights' in colonial Australia</i></b> |   |   |  |   |
| 12:00pm-12:30pm | <b><i>Break</i></b>   |   |   |  |   |
| 12:30pm-2:00pm  | Diaspora and Transculturalism (Chair: Jayne Persian)  | PANEL: Watching Us: New Histories of Television and the Making of Australianness (Chair: Kate Darian-Smith) | Histories and Representations of Women in Australian Sport  | International Affairs and post-war Australia (Chair: Carolyn Holbrook)                                       | Challenging Intimacies (Chair: Tanja Luckins)   |
|                 | FRANCESCO RICATTI<br>Towards a transcultural reframing of Australian society. The case of Italians in Australia                                   | KATE DARIAN-SMITH<br>Migration, representation and Australianness   | MARC RERCERETNAM (he/him)<br>The Ladies' Velocipede Races of 1869: An early challenge to male supremacy in colonial Australia | MELANIE BRAND<br>Inventing ASIO: Imagining Intelligence during the Cold War                                  | EVE VINCENT (she/her) and ROSE BUTLER<br>Love Across Class: social difference and intimacy in contemporary Australia                      |
|                 | ILONA FEKETE<br>Staging diasporic heritage – Hungarian presences at Australian multicultural festivals  | KYLE HARVEY<br>Work, migration, and creating Australian stories   | ANN-MARIE BLANCHARD<br>Unmediated Muscle: The Sportswoman in Tim Winton's Breath  | ANDREW NETTE<br>Kiss and kill: sex, social change and faux American crime pulp fiction in post war Australia | RODRIGO PEREZ TOLEDO<br><i>Chineseness</i> and Intimacy. Negotiating discrimination and desire among Chinese gay men in Sydney, Australia |

|                    |  |   |  |  |   |
|--------------------|--|---|--|--|---|
|                    | RONAN MCDONALD and<br>MAGGIE NOLAN (she/her)<br>(Re-)Inventing Irish<br>Australian Literature                                  | SUKHMANI KHORANA<br>Beyond 'reflecting' the<br>population: TV diversity<br>debates in contemporary<br>Australia<br>SUE TURNBULL (she/her)<br>Here and There: Ways of<br>watching Australian<br>stories on 21st century<br>screens | NOAH RISEMAN (he/him)<br>A History of Transgender<br>Women in Australian Sport   | JON PICCINI (he/him)<br>AND CHRIS DIXON<br>Destination Downunder:<br>Americans on R&R in<br>Sydney, 1967-1972              | ALEXANDRA<br>RIDGWAY<br>Honeymoon to<br>Horror-Scape:<br>Disrupted<br>Imaginarities of British<br>Migrant Women in<br>Melbourne |
| 2.00pm –<br>2.30pm | <i>Break</i>   |   |  |  |   |
| 2:30pm-<br>4:00pm  | <b>Ethnicities and Ethnicisation</b>   | <b>PANEL: Envisaging<br/>Australian Citizenship<br/>(Chair: Amanda<br/>Nettelbeck)</b>  | <b>Performing Gender across<br/>the 20<sup>th</sup> Century (Chair:<br/>Chris Hay)</b>   | <b>Forgetting and<br/>Remembering War<br/>(Chair: Liz Rechniewski)</b>   |   |
|                    | ALEXANDRA DELLIOS<br>Histories of Alternative<br>Multiculturalisms: Migrant<br>Rights and Ethnic Protest in<br>1970s Australia | AMANDA NETTELBECK<br>Precarious Subjects:<br>Envisaging Aboriginal<br>people and the law in<br>colonial Australia   | ADRIEN MCCRORY<br>(he/him): Boy-Girls and<br>Vagrants: Policing<br>Masquerades in Early 20th<br>Century Victoria                 | EFFIE KARAGEORGOS<br>(she/her)<br>The South African War<br>and the boundaries of<br>madness in Federation<br>era Australia |   |
|                    | JAYNE PERSIAN AND JESS<br>CARNIEL<br>The Invention of 'Wog'<br>Humour  | FAY ANDERSON<br>"The Real Truth about<br>Jews": The Visual<br>Representation of Jewish<br>Refugees  | CHELSEA BARNETT<br>(she/her)<br>'Bachelordom' in Suburbia?<br>Masculinity, Marriage, and<br>the Suburbs in Don's Party<br>(1976) | SARAH FULFORD<br>The overlooked Anzacs –<br>Australian nurses in<br>warfare  |   |

|                 |  |   |  |   |  |
|-----------------|--|---|--|---|--|
|                 | ANDONIS PIPEROGLOU<br>Ethnicization and Reactive Ethnicity: Rethinking Cultural Entanglements in Australian History  | JANE LYDON (she/her)<br>Teaching Australians How to be Citizens   | JENNIFER O’DEMPSEY<br>Brisbane Women in the 60s and 70s – New Approaches to Politics and Self-Expression | SARAH MIDFORD<br>Tracing Ancient Footsteps: The Australian Reinvention of Pilgrimage to the Dardanelles                                   |  |
|                 |  | MELISSA MILES<br>Cultivating Visual Citizenship: Girt and Werner Linde at the 1950 New Australians Art Exhibition                         |  |   |  |
| 4.00pm – 4.30pm | Break  |   |  |   |  |
| 4:30pm-6:30pm   | Searching for New Indigenous Solidarities (Chair: Victoria Herche)   | Reinventing Political Histories (Chair: Anna Kent)  | Australian Literary Debates and Futures  | Federalism vs States’ Rights in the early 20th century (Chair: Alexis Bergantz)   |  |
|                 | REBECCA LINDSAY (she/her)<br>The strange encounter of Ruth 1 and the Revised Preamble of the Constitution of the Uniting Church in Australia: Imagining ‘home’ in the Uniting Church | NAISH GAWEN<br>Ralph de Boissiere, anti-colonialism, and the Australian Communist Party   | AIDAN COLEMAN (he/him)<br>Intermittent Truce: Les Murray and John Forbes in the Poetry Wars              | CAROLYN HOLBROOK<br>Identity and Authority in the Australian Federation: Lessons from the Spanish Influenza                               |  |
|                 | TESS RYAN (she/her)<br>The Coolamon Framework of Indigenous women’s leadership   | HANNAH VINEY (she/her)<br>‘Reactions to the word “Peace”’: Navigating anti-communist rhetoric in the Australian peace movement, 1950-1965 | REUBEN MACKEY<br>Australian Literature and the Future of Criticism                                       | BENJAMIN MOUNTFORD (he/him) and ROBERT FLETCHER<br>“Westralia Shall Be Free”: West Australian Secession and Imperial Affairs in the 1930s |  |

|  |  |   |  |  |  |
|--|--|---|--|--|--|
|  | XU DAOZHI<br>Black Lives Matter:<br>Solidarity between<br>Indigenous and Chinese<br>Australians?   | SYBIL NOLAN<br>Australian elites and the<br>need for more elite<br>histories  | PARIN SOMANI<br>What does it mean to 'be<br>Australian' in modern<br>society? Identifying trends<br>through literature | CARMEL PASCALE<br>Self-interest before<br>Sentiment: South<br>Australia's Celebration<br>of Australia's 150th<br>Anniversary |  |
|  | ZUZANNA KRUK-<br>BUCHOWSKA<br>Indigenous food<br>sovereignty in a<br>transnational perspective:<br>Indigenous Australian<br>membership in Slow Food<br>International | JOSHUA BLACK<br>A Golden Age? Personal,<br>Party and Institutional<br>Failure in Hawke-Keating<br>Ministerial Memoirs,<br>1994–2020 |  |  |  |



## Tuesday, 9 February 2021 (all times AEDT)

|                 |   |  |   |  |  |
|-----------------|---|--|---|--|--|
| 10:30am-12:00pm | <b>Keynote 2: Roundtable on Symbols of Australia, featuring Richard White</b><br><i>Panellists: Michael Dawson (he/him), Carolyn Holbrook, Shino Konishi, Robert Crawford</i><br><i>Chair: Melissa Harper</i> |  |   |  |  |
| 12:00pm-12:30pm | <i>Break</i>  |  |   |  |  |
| 12:30pm-2:00pm  | New Perspectives on Australian Education, Past and Present (Chair: Joshua Black)  | PANEL: Australia and Japan: Soft Power, Cultural Diplomacy and Australian Studies (Chair: Kate Darian-Smith) | Projecting Australian Culture Abroad (Chair: Catherine Townsend)  | Reinventing Rural Australia (Chair: Toby Martin)   | Viewing Australia from Below (Chair: Andonis Piperoglou)   |
|                 | ANNA KENT<br>Domestic but overseas: Access to Australian higher education by Papua New Guineans 1950 to 1970  | KENRYU HASHIGAWA<br>Australia-Japan Connections  | CATHERINE DE LORENZO AND EILEEN CHANIN<br>Exhibiting, Projecting, Viewing Australia   | AMANDA HARRIS (she/her), TIRIKI ONUS and LINDA BARWICK<br>Performing Aboriginal workers' rights in 1951: from the Top End to Australia's southeast | SHARYN ANDERSON<br>Core of My Heart: Dorothea Mackellar's Vision of Australia  |
|                 | JESSICA GERRARD (she/her) and HELEN PROCTOR (she/her)<br>Mothers against pornography: Christian activism, schooling and censorship in the 1970s and 1980s   | DAVID CARTER<br>Australian Studies as Soft Power in Japan  | CATHERINE BISHOP<br>Inventing Australia for the World: Teenage Performances of Australian Identity at the World Youth Forum 1948-1968 | EMILY POTTER and BRIGID MAGNER (she/her)<br>A Reader's Literary History of the Victorian Mallee region   | AMANDA LAUGESEN (she/her)<br>'What's up with Australians and Swearing?': Bad Language and Ideas about 'Australianness' |

|                 |  |   |   |  |   |
|-----------------|--|---|---|--|---|
|                 | PIPER RODD<br>The end of the social contract: Public perceptions of post-school options in two disadvantaged communities | DAVID LOWE<br>Australia, Japan and the Colombo Plan   | CATHERINE SPECK<br>Australian impressionism goes transnational  | XIAXIA ZHANG<br>Translating ‘Unhousedness’ in an Australian Setting: Poetry and Translation in The Garden Book | ISA MENZIES (she/her)<br>The underdog in Australian popular culture |
|                 |  | MELANIE OPPENHEIMER<br>Gender, benevolence and humanitarianism: the Empress Shōken Fund and the Red Cross Movement                    |   |  |   |
| 2.00pm – 2.30pm | Break  |   |   |  |   |
| 2:30pm-4:00pm   | Space and Place (Chair: Francesco Ricatti)   | Inventing Australia through Material Culture (Chair: Effie Karageorgos)   | Colonial Australian Histories (Chair: Liz Rechniewski)  | Post-war Nation-Building in the Arts and Economy (Chair: Sybil Nolan)  |   |
|                 | DAVID SLUCKI (he/him) and REBECCA MARGOLIS (she/her)<br>Jerusalem on the Yarra: A Cultural History of Jewish Melbourne   | SRISHTI GUHA<br>‘Arrest all dirt’: The Politics of Colonial Iconography in Advertisements for Beauty Products in Australia, 1860-1901 | ALEXIS BERGANTZ (he/him)<br>From fops to brutes: French convicts in Australian invasion stories.                          | C.J. COVENTRY (he/him)<br>Roots Among the People: Keynesianism & Australian society in war & reconstruction    |   |
|                 | SAMUEL MILES<br>International University Students’ Housing in Melbourne since 1945                                       | LORINDA CRAMER (she/her)<br>Dressing in the shadow of the global colour line: A Japanese laundryman in white Australia                | KATRINA DERNELLEY (she/her)<br>‘Our Own, Our Own Bright Sunny Clime’: Climate and Colonisation in the Gold Rush Landscape | CHRIS HAY (he/him)<br>Inventing Arts Subsidy: The Guthrie Report and its Discontents                           |   |

|                 |  |  |   |  |  |
|-----------------|--|--|---|--|--|
|                 | NATALIE EDWARDS<br>(she/her) and CHRISTOPHER HOGARTH<br>Reinventing Multilingual Australia: French-Australian Narratives | AMY CLARKE (she/her)<br>Looming Large in the Landscape: Big Things and Australianness                        | TANJA LUCKINS<br>‘the intelligent, philosophical, and eccentric cosmopolitan Billy Barlow’: Performing identity in colonial Australia | EMMA TOWNSEND<br><i>From the Tropics to the Snow</i> (1964): The expansion of white masculine nation-building emotions in Commonwealth Government film scores of the mid-1960s |  |
| 4.00pm – 4.30pm | <i>Break</i>   |  |   |  |  |
| 4:30pm-6:00pm   | Settlers and Settler Colonialism (Chair: Ken Gelder)   | (Re)inventing Australian Arts and Culture (Chair: Chris Hay)   | Australian Nationhood and Indigenous Recognition  | Responses to Climate Change (Chair: Emily Potter)  |  |
|                 | SUSAN PYKE (she/her)<br>Bastard, Beauty, Dead  | TOBY MARTIN<br>Historical Silences, Musical Noise: Slim Dusty, Country Music and Aboriginal/Colonial history | MICHAEL SWEET<br>Shaping a national identity: the public interest, the national interest and the common good                          | JANE EKSTAM<br>Understanding climate change in Australian literature: imagination and identity   |  |
|                 | LORENZO VERACINI<br>The Negative Commonwealth: Australia as Laboratory of the World Turned Inside Out                    | JEANETTE MOLLENHAUER<br>“Australian Dance”?  | STEPHEN ENCISCO (he/him)<br>Indigenous people and the politics of recognition in settler-colonial contexts                            | MARK CHOU<br>Australian Local Governments and Climate Emergency Declarations   |  |

|                    |   |   |  |   |  |
|--------------------|---|---|--|---|--|
|                    | JAROSLAV KUŠNÍR<br>Place and Post-Colonial<br>Cultural Exchange: Lia Hills'<br>The Crying Place | VICTORIA HERCHE<br>Reinventing Young<br>Australia in Contemporary<br>Cinema: Genre and<br>National Identity | DAVID KERN (he/him)<br>Reinventing Australia,<br>the Lens of Indigenous<br>Mining Narratives and<br>Juukan Gorge | TANIA LEIMBACH and<br>JANE PALMER<br>Human-nonhuman<br>entanglements in the<br>wake of an Australian<br>catastrophic bushfire<br>season |  |
| 6.00pm –<br>7.00pm | <i>InASA Annual General Meeting and Executive Election</i>                                      |   |  |   |  |

## Wednesday, 10 February 2021 (all times AEDT)

|                 |   |  |  |   |  |
|-----------------|---|--|--|---|--|
| 10:30am-12:00pm | <b>Keynote 3: Tim Soutphommasane</b><br><b><i>Multiculturalism and the reinvention of Australian national identity</i></b>                      |  |  |   |  |
| 12:00pm-12:30pm | <b>Break</b>  |  |  |   |  |
| 12:30pm-2:00pm  | <b>Contesting and Extending Constructions of Childhood and Youth (Chair: Carla Pascoe)</b>  | <b>Memorialising Troubled Pasts (Chair: Effie Karageorgos)</b>   | <b>Reimagining Asian-Australian Connections and Solidarities (Chair: Andonis Piperoglou)</b>   | <b>Sport and Australianness (Chair: Francesco Ricatti)</b>  |  |
|                 | REBECCA COVENTRY (she/her)<br>Important Deficiencies: A history of juvenile detention in post-war Victoria                                      | THEMI KRITIKAKOS<br>Memory and Cooperation: An analysis of genocide recognition efforts among Armenians, Greeks and Assyrians in Australia       | JATINDER MANN<br>Transnational Identities of the Global South Asian Diaspora in Australia, Canada, Aotearoa New Zealand, and South Africa, 1900s-1940s                           | XAVIER FOWLER<br>The first time he felt truly Australian: Anzac sport and contemporary Australian nationalism               |  |
|                 | KIRRA MINTON (she/her)<br>"We don't need Germaine Greer. The young Australians are liberating themselves": Women's Liberation in Dolly magazine | MATILDA KEYNES (they/them)<br>The Function of Authorised Crimes in Curricula: Australian Citizenship Conceptions Between the Global and National | BOLIN HU<br>Chinese Propaganda Policy and Wartime Publicity in Australia 1937—1945   | VERITY ARCHER<br>Class, Gender and Spring Racing: an historical analysis of Australian public commentary on value and taste |  |
|                 | TIM CALABRIA<br>Social Movements and Changing Meanings in the Wake of Bringing Them Home, 1997-2008   |  | BENJAMIN NICKL<br>"The Foreign That's Becoming Part of Us...Willingly: How the Korean International Film Festival Is Integrated into Australia's Pop Culture Sphere and Why That | MATTHEW KLUGMAN (he/him) and GARY OSMOND<br>What Iconic Sporting Images Reveal of Australia and Australianness              |  |

|                 |   |  |  |  |  |
|-----------------|---|--|--|--|--|
|                 |   |  | Matters”   |  |  |
| 2.00pm – 2.30pm | <i>Break</i>  |  |  |  |  |
| 2:30pm-4:00pm   | Australian Care Leaver Activism (Chair: Kirsten Wright)   | Responses to Asylum Seekers and Refugees (Chair: Jayne Persian)  | PANEL: Australia and the Indo-Pacific: Reinventing the Region (Chair: Miguel Híjar-Chiapa)   | Changing Images and Imaginings of Australia (Chair: Joshua Black)  |  |
|                 | FRANK GOLDING<br>Trapped in history   | TANIA LAYDEN (she/her)<br>White Russian émigrés from Harbin in Australia: issues of acculturation, belonging and identity                | BEC STRATING (she/her)<br>Assessing Australia’s Indo-Pacific Concept as Foreign Policy “Diversification”   | FIONA GATT<br>The 'Hothamite': colonial, Melbournian and Australian identities in nineteenth century North Melbourne       |  |
|                 | DEE MICHELL<br>Australian Care Leavers’ “Misery Memoirs” as Anti-Stigma Activism<br>Australia’s Incarcerated Women and Children | HENRIETTA MCNEILL (she/her)<br>“Go back to where you came from”: deportation and the intersection of history, identity and public policy | CHENGXIN PAN<br>Climate Emergency vs. China Emergency: Ontological Insecurity and the Indo-Pacific in Australia’s New Political Geography  | SHANE BREYNARD (he/him)<br>The imperial gaze returned: reviewing the visual archive of Australia’s first modern royal tour |  |
|                 | NELL MUSGROVE (she/her)<br>Child Welfare Historians: Helping or Hurting?  | ASHLEIGH HAW (she/her)<br>Audience responses to Australian news depictions of asylum seekers: Implications for democracy and policy      | BRENDON CANNON<br>Flags on maps and the construction of threats in the western Indo-Pacific<br><br>MIGUEL HÍJAR-CHIAPA<br>The Indo-Pacific as a new regional international society: What role for Australia? | CAROLYN MASEL (she/her)<br>Tony Birch’s Credible Incredible: “Father’s Day”, “The Ghost of Hank Williams” and “Colours”    |  |

|                 |   |   |  |   |  |
|-----------------|---|---|--|---|--|
| 4.00pm – 4.30pm | <i>Break</i>  |   |  |   |  |
| 4:30pm–6:00pm   | Place, childhood and identity (Chair: Nell Musgrove)  | Literary Genres and Indigenous Australians (Chair: Zuzanna Kruk-Buchowska)  | Re-Imagining Australian Identity in Literature and Art (Chair: Anna Johnston)  | Celebrity (Chair: Amanda Laugesen)  |  |
|                 | KIRSTEN WRIGHT (she/her)<br>“Oh, you’re going to Australia tomorrow”: British Child Migrants and the construction of Australianness post-WWII | ALICE BELLETTE (she/her)<br>Haunting through (memory in) the blood: An Aboriginal Gothic Genre Study  | LUKAS KLIK<br>Re-Imagining Australia in and Through Literature: Form and Nation in Contemporary Multiperspectival Novels | KAREN FOX<br>‘Australia’s Greatest Daughter’: Nellie Melba and the Construction of Female Celebrity in Australia  |  |
|                 | EMILY GALLAGHER<br>Our feathered wonderland: Nature, nation and junior bird lovers in Australia, 1901-39                                      | ANNE BREWSTER<br>Indigenous reinventions of the future: Claire Coleman’s The Old Lie  | RAQUEL ORMELLA (she/her)<br>New Constellations: Sovereignty and the flag in contemporary Australian Art, 2000-2020       | ANTHEA TAYLOR (she/her)<br>Tonic for my soul’: Feminist fan mail and/in the Germaine Greer archive  |  |
|                 | CATHERINE GAY<br>‘All life and usefulness’: Girls in nineteenth-century Victoria  | FRANCESCA DI BLASIO<br>“This accidental present / Is not all of me”. Cultivating Cultural Memory and Future Perspectives in Contemporary Indigenous Australian Literature | CHRIS MCAULIFFE<br>On the Beach: Fracturing identity in Australian art 1980-2000   | JOANNA MCINTYRE<br>“We don’t deserve to be disrespected like that through tweets from our Prime Minister”: Australian Trans Celebrities and Advocacy for Trans Children |  |
| 6.00pm – 6.30pm | <i>Book Launch: <a href="#">Gender and Australian Celebrity Culture</a>, edited by Anthea Taylor and Joanna McIntyre</i>                      |   |  |   |  |

## Keynotes: Monday 8 February

Professor Amanda Nettelbeck

### ***Reinventing Indigenous legal subjecthood: the origins of Indigenous 'rights' in colonial Australia***

For decades after claiming sovereignty, the British Crown held no clear position on its legal relationship to Aboriginal people in the Australian colonies. Unlike other settler territories where treaties marked imperial claims to Indigenous lands and formalised the status of Indigenous peoples as British subjects, the absence of treaties in colonial Australia left colonial officials to manage troubled frontiers with mixed strategies of conciliation and military force. During the decade of imperial reform that witnessed the abolition of slavery, the British government clarified, as a matter of policy, that Indigenous people in the Australian colonies held the same legal rights and obligations as any other British subjects. This paper revisits the origins and consequences of this 'humanitarian moment' in imperial policy-making, when the British Crown sought to check the violence of rapacious colonisation and the problems of Indigenous dispossession by extending to Indigenous people the rights and protections of the law. As time showed, this reinvention of Indigenous legal subjecthood did not radically change relations on the ground: the persistence of frontier warfare, and the difficulties of regulating it through means of the law, continually exposed the fragilities of the Crown's jurisdiction in Indigenous country. But their clarified legal status as British subjects did serve in other ways to draw Indigenous people more closely into the criminal justice system, to bolster the pillars of colonial governance, and to reinforce the non-recognition of Indigenous sovereignty.



Amanda Nettelbeck is a professor in the Institute for Humanities and Social Sciences at ACU (Melbourne). Her research centres on the history and memory of colonial violence, Indigenous/settler relations, and the legal governance of Indigenous peoples. She is the author, co-author or co-editor of 8 books, including most recently *Indigenous Rights and Colonial Subjecthood* (Cambridge UP 2019), *Intimacies of Violence in the Settler Colony* (co-edited with Penelope Edmonds, Palgrave 2018), *Violence, Colonialism and Empire in the Modern World* (co-edited with Philip Dwyer, Palgrave 2017) and *Fragile Settlements* (co-authored with Russell Smandych et al, UBC Press 2016). She is a Fellow of the Australian Academies of the Humanities and Social Sciences, and current Vice President of the Australian & New Zealand Law & History Society.



## Keynotes: Tuesday 9 February

### Roundtable on *Symbols of Australia*, featuring Richard White

Nations largely exist symbolically, imagined as a collection of symbols, both the formal symbols of state, in flags and coats of arms, as well as symbols with more popular purchase. But national identity never stands still. This panel marks the forthcoming new edition of *Symbols of Australia*, first published in 2010 and now needing some updating, some chapters more than others. In just the last three years, Scotty from Marketing, with an eye to the not-too-discerning consumer, has decisively rejected the Akubra as an essential prime ministerial accoutrement. The Holden, Australia's Own Car, finally reached the scrap heap. Uluru is no longer climbed but symbolically represents the nation's heart. The digger, who once represented the innocent citizen warrior, is (again) accused of war crimes. The Aboriginal flag is enmeshed in copyright disputes while the anthem gets another tweak. The rainbow serpent, a relatively new symbol of nation, is now contested. And an even newer symbol, the democracy sausage, confirms its role as epitomising the Australian way of politics. We seek to survey some of the shifts in Australian national symbolism over the last decade, as some decline in popularity, some consolidate and others see shifts in their function and the meanings attached to them.



Probably the last historian appointed to an Australian university without a PhD, Richard White taught Australian History and the History of Travel and Tourism at the University of Sydney for almost 25 years until he retired in 2013. His publications include *Inventing Australia* (1981), *On Holidays: A History of Getting Away in Australia* (2005), *Symbols of Australia* (co-edited with Melissa Harper, 2010) and some 60 peer-reviewed articles and chapters. Since retirement his achievements have included a dry-stone wall, a wisteria walk and a flight of garden steps.

Other panellists: Michael Dawson, Carolyn Holbrook, Shino Konishi and Robert Crawford

**Keynotes: Wednesday 10 February**

**Professor Tim Soutphommasane**

***Multiculturalism and the reinvention of Australian national identity***

It is nearly fifty years since the word 'multicultural' entered the Australian lexicon. The adoption of multiculturalism as official policy in the 1970s by the Whitlam government coincided with the elimination of the final remnants of the White Australia policy. It coincided with the endorsement of non-discrimination and equal opportunity on matters of race. Multiculturalism in Australia has, in no small measure, been a project of national reinvention. Since the 1970s it has formed an integral feature of Australian nationhood, in particular, its formal articulation by political leaders and government. For the most part, Australian multiculturalism has been regarded by most observers — international and domestic — as a success. Yet any success of Australian multiculturalism remains incomplete, on a number of dimensions. In this presentation, I evaluate the success of multiculturalism, with particular consideration of the representation of cultural diversity within the leadership of Australian institutions and the treatment of multiculturalism within Australian media. For all of the triumphalism that accompanies our cultural diversity, Australian policy settings and public practices display a pronounced ambivalence towards robust multiculturalism. One that raises questions about the multicultural project and whether its realisation may require yet further reinvention of what it means to be Australian.



Tim Soutphommasane is Professor of Practice (Sociology and Political Theory) and Director, Culture Strategy at the University of Sydney. A political theorist and human rights advocate, from 2013 to 2018, Tim was Australia's Race Discrimination Commissioner. His thinking on patriotism, multiculturalism and national identity has been influential in debates in Australia and Britain.

He is the author of five books: *On Hate* (2019), *I'm Not Racist But...* (2015), *Don't Go Back To Where You Came From* (2012), *The Virtuous Citizen* (2012), and *Reclaiming Patriotism* (2009). He is also the co-editor (with Nick Dyrenfurth) of *All That's Left* (2010). Tim is a regular columnist with the *Sydney Morning Herald*, co-chairs the Screen Diversity Inclusion Network and is a member of the advisory board of Media Diversity Australia. He was the founding Chair of the Leadership Council on Cultural Diversity and has served on the boards of the National Australia Day Council and the Cranlana Centre for Ethical Leadership.

## Panel Abstracts: Monday 8 February

### **Watching Us: New Histories of Television and the Making of Australianness**

This panel explores the diverse nature of Australian television, from production to reception, and how the idea of 'Australianness' has been shaped and contested through the small screen. By looking at the involvement of first- and second-generation migrants in the television industry, the representation of migrant communities, and migrant viewers' experiences of television, this panel reveals a complex history of how cultural diversity and Australian identity have interacted over six decades. Beneath this story is an ongoing negotiation of the idea of 'Australianness', how it has been communicated through television programming, and how migrant audiences have understood its essence. The panel will explore the ways in which the writing, production, performance, and reception of television in Australia has always been multicultural, despite the frequent absence of cultural diversity on screen. Whilst a history of stereotyping, exclusion, and neglect is often ascribed to the television sector in its engagement with cultural diversity, an alternative history will be explored, where employment behind the scenes, entrepreneurial production, and audience preferences reveal a much more complex relationship between television and migrant communities in Australia. The panellists explore research conducted on an ARC Linkage Project entitled *Migration, Television and Cultural Diversity: Reflecting Modern Australia*, part of which is the production of an educational resource on television diversity at the Australian Centre for the Moving Image.

#### *Kate Darian-Smith (University of Tasmania): Migration, representation and Australianness*

This paper explores the many ways television has represented migrants and Australians of culturally diverse backgrounds since the beginnings of television. This is a history that charts television's depiction of Australia's diverse population from the 1960s to the present, through drama, news, sport, and variety. It suggests that whilst certain genres have made little effort at authentic representation or engagement, lesser-known programming has historically offered viewers a variety of representations of a changing population. This history is tempered by exclusion, stereotyping, and other issues.

Kate Darian-Smith is Executive Dean of the College of Arts, Law and Education at the University of Tasmania. She has researched and published widely on Australian cultural history; memory studies and oral history; histories of war, media and migration; and cultural heritage. Her most recent edited collection is *Remembering Migration: Oral Histories and Heritage in Australia*, published by Palgrave Macmillan in 2019.

#### *Kyle Harvey (University of Tasmania): Work, migration, and creating Australian stories*

Television's first decades produced a variety of comedies, dramas, crime shows and light entertainment that featured largely Anglo-Australian casts. Newsreaders and presenters, too, were mostly white. Behind the scenes, however, migrants from diverse backgrounds helped drive the new television industry. Many had experience in television and film production in Europe, and many found career development and progression possible in Australia. Directing, producing, editing, sound, writing and other roles were often filled by migrants, contributing to an industry that, at least behind the scenes, was international and diverse. This paper argues that without this expertise, Australian stories on the small screen would not have been possible.

Kyle Harvey is a Research Fellow at the University of Tasmania and an Honorary Fellow at the University of Melbourne. His research interests span migration history, media studies, social movement history, memory, oral history and biography.

Sukhmani Khorana (Western Sydney University): Beyond 'reflecting' the population: TV diversity debates in contemporary Australia

This paper examines the ongoing debates about, and recent rise in public interest in diversity on Australian television. Since the late 1980s, advocates have consistently called for a greater authenticity in the ways Australians of diverse backgrounds appear on screen. Despite some measure of progress, advocates and industry groups have demonstrated that even in 2020, the inclusion and representation of culturally diverse Australians is regularly neglected, especially by commercial networks. Most of these arguments use the 'reflection' principle, that is, that the changing Australian demographic make-up is not reflected on-screen, in the creative workforce, and in top management of networks to make a case for diversity. Using case studies from online streaming services, this paper attempts to move beyond the rationale of reflection to argue for a more nuanced understanding of diversity that both challenges and reflects the changing nation-state.

Sukhmani Khorana is a Vice-Chancellor's Senior Research Fellow in the Young and Resilient Research Centre at Western Sydney University. She is the editor of an anthology titled *Crossover Cinema* (2013), and has published extensively on news television, diasporic film, and multi-platform refugee narratives. Sukhmani is the author of a research monograph titled *The Tastes and Politics of Inter-Cultural Food in Australia* (2018).

Sue Turnbull (Wollongong): Here and There: Ways of watching Australian stories on 21st century screens

This paper examines how the rapidly changing ways that television content is accessed in Australia has affected how viewers of diverse backgrounds watch television. From the advent of VCRs in the 1980s, to DVD, satellite, Pay TV and streaming services, this history complicates what we understand as Australian television content. In a global media marketplace, the ways of watching television for Australians has meant that the idea of 'home' as communicated through television viewing has never been more complex.

Sue Turnbull is a Senior Professor at the University of Wollongong where she is Research Leader for the School of the Arts, English and Media and Co-director of the Centre for Critical Creative Practice (C3P). Her research interests encompass television studies, with a specific focus on crime and comedy, and media audience research. Her most recent book is *Media Audiences* (Palgrave Macmillan 2020).

## Panel Abstracts: Monday 8 February

### Envisaging Australian Citizenship

This panel arises from an ARC-funded project that investigates the role and influence of visual culture in defining, contesting and advancing ideas of Australian citizenship and its attendant rights from white settlement to the present. Acknowledging but looking beyond the legal category of citizenship, the panel seeks to explore the broader processes through which a cultural category of citizenship has been anticipated, debated and (re)formulated. What purposes does visual culture play in imagining or interrogating ideas of race, work, civic identity, and the ideal citizen? How have the meanings and values of these concepts shifted over time, and how have they been asserted or challenged? These are some of the questions raised by this panel.

#### Amanda Nettelbeck (ACU/Adelaide): *Precarious Subjects: Envisaging Aboriginal people and the law in colonial Australia*

Aboriginal people's legal status as British subjects was established as a matter of policy by 1836 in colonial Australia, following decades of frontier warfare with settlers and state forces. Government administrators regarded this clarified legal subjecthood as a scaffold from which Aboriginal colonial citizenship would grow, and they hopefully perceived the law as one of the civilising engines (along with education and industry) that would bring Aboriginal people within the colonial social fold. The reality was of course far more complicated. This paper will consider some works from Australia's visual history of settler-Aboriginal legal relations to consider Aboriginal people's depiction as precarious subjects who occupied an in-between place that was both inside and outside colonial jurisdiction. In particular, it will explore how a settler visual history of civil policing positioned Aboriginal legal subjecthood in ways that foreclosed on acknowledging them as sovereign people, or on recognising British settlement as conquest.

Professor Amanda Nettelbeck is an historian in the Institute for the Humanities and Social Sciences at ACU and the School of Humanities, University of Adelaide. Her books include *Indigenous Rights and Colonial Subjecthood* (Cambridge UP, 2019), *Intimacies of Violence in the Settler Colony* (co-edited Penny Edmonds, Palgrave 2018), *Violence, Empire and Colonialism in the Modern World* (co-edited Philip Dwyer, Palgrave 2017), *Fragile Settlements* (co-authored Russell Smandych et al, UBC Press, 2016) and *Out of the Silence* (co-authored with Robert Foster, Wakefield).

#### Fay Anderson (Monash): *"The Real Truth about Jews": The Visual Representation of Jewish Refugees*

In the wake of Kristallnacht in 1938, the persecution of Jews escalated in Nazi Germany, with vicious anti-Semitism also intensifying in Eastern Europe. As thousands of Jews sought to escape the incipient Holocaust, the Australian government supported by the popular press resisted Jewish immigration. The calamitous events produced the first extended photographic record in Australian newspapers of non-British migration to Australia. The paper argues that the editorial regulation of these images disclosed three distinctive if inconsistent narratives about press attitudes to immigration and citizenship. First, Australia was imagined as a haven from persecution. The second theme provided a positive if selective rendering of Jewish refugees as likely to make 'worthy Australians'. Third, refugees were categorised as a 'menace' to the nation. This paper will illuminate how the Australian mainstream press used and propagated photographs of Jewish refugees to assert ideas about nationhood, race and identity, and what constituted good citizenship.

Associate Professor Fay Anderson is a media historian in the School of Media, Film and Journalism at Monash University. Her books include *Shooting the Picture: Press Photography in Australia* (co-authored Sally Young, MUP, 2016), and *Witnesses to War: The History of Australian*

*Conflict Reporting* (co-authored Richard Trembath, MUP, 2011). Her new book, *The Holocaust and Australian Journalism: What They Knew* will be published by Palgrave Macmillan in 2021.

Jane Lydon (UWA): Teaching Australians how to be Citizens

After World War II Australians only slowly began to develop categories of civic belonging that were distinctively national, rather than imperial. The legal category of Australian citizenship was created through the Nationality and Citizenship Act 1948, but continued to overlap with British status. At this significant moment, new ideas about human rights, Indigenous assimilation, and an emerging national identity were created and shared through reproducible, circulating exhibitions, pamphlets, and media imagery. A 'new language' of photography actively produced imagined, political communities, and constituted powerful relationships between individuals and the state. The universalising and inclusive rhetoric of human rights was mirrored by Australian assimilation policy during these postwar years, yet both have been argued to feature notable 'blind spots', or exclusions, that define the limits of citizenship. In this way, the logic of Indigenous transformation and equality was contested by its subjects, as well as critics such as the Soviet Union.

Professor Jane Lydon is the Wesfarmers Chair of Australian History at The University of Western Australia. Her books include *Eye Contact: Photographing Indigenous Australians*. (Duke, 2005), the edited *Visualising Human Rights* (Perth, 2018), *Photography, Humanitarianism, Empire* (Bloomsbury, 2016), and *Imperial Emotions* (Cambridge, 2020). She led the Returning Photos project between 2011-2019 which can be accessed at: *Returning Photographs* <https://ipp.arts.uwa.edu.au/>.

Melissa Miles (Monash): 'Cultivating Visual Citizenship: Girt and Werner Linde at the 1950 New Australians Art Exhibition'

Visual citizenship considers how the ideas, practices and products of visual culture help to constitute citizenship. Moving beyond the study of images as texts that shape identity, concepts of visual citizenship involve broader practices of image-making and their implications for the legal and extra-legal aspects of citizenship. This paper looks at Girt and Werner Linde's contribution for the New Australians Art Exhibition – presented as part of the 1950 Australian Citizenship Convention – to highlight how an appreciation for visual citizenship can contribute to Australian Studies. In this mural-sized painting, the visual tropes through which hyper-masculine Anglo-European labourers were heroicised as cultivators of the nation are writ large. However, by considering the work of image-making alongside this image of work, a much more nuanced picture of labour, migration and citizenship is thrown into relief.

Professor Melissa Miles is an art historian based at Monash University's Faculty of Art, Design and Architecture. Her research explores the interdisciplinary qualities of photography and its movement across art, law, politics and history. Her books include *Photography, Truth and Reconciliation* (2019), *Pacific Exposures: Photography and the Australia-Japan Relationship* (with Robin Gerster, 2018), *The Language of Light and Dark: Light and Place in Australian Photography* (2015), *The Burning Mirror: Photography in an Ambivalent Light* (2008).

## Panel Abstracts: Tuesday 9 February

### **Australia and Japan: Soft Power, Cultural Diplomacy and Australian Studies**

This panel examines the historical and cultural connections between Australia and Japan within a regional and global context, examining the role of 'soft power' or cultural diplomacy in forging bilateral relations. It explores case studies involving humanitarian aid, regional development and educational and cultural exchange from the mid twentieth century to today. This panel highlights the research in Australia-Japanese relations undertaken by three recent appointees to the Visiting Professor in Australian Studies at the Centre for Pacific and American Studies, University of Tokyo. It recognises the importance of the Visiting Professor in Australian Studies in fostering scholarly interactions between Australia and Japan, including new research, and will include commentary on the evolution and current state of Australian Studies in Japan and potential future developments.

Kenryu Hashikawa (University of Tokyo): Australia-Japan Connections

David Carter (UQ): Australian Studies as Soft Power in Japan

The postwar Australia-Japan relationship has been investigated mostly in bilateral terms, and largely as a story of war-generated grievances giving way to mutual benefits seen in security and trade terms. There has been much less consideration of Australia and Japan in relation to other dynamics of a changing region. Membership of the Colombo Plan was one way in which the two governments and their advisers met regularly to consider and act on regional development needs. In what was seen at the time as a sudden change of heart, Australia sponsored Japan's membership of the Colombo Plan in 1954. This paper explores how the two governments thereafter drew on Colombo Plan membership and activities to navigate decolonisation and the rapid transformation of South and Southeast Asia. Both began with significant handicaps – in Japan's case, regional memories of recent imperial conquest, and in Australia's the ongoing opprobrium generated by the White Australia Policy. Both governments therefore relished in particular the flat, consensus-driven, controversy-avoiding aspects of the Colombo Plan; and both took opportunities to explore tentative forms of regionalism that included North and South, in embryonic forms of what today might be called a sense of the 'Indo-Pacific'.

David Carter is Emeritus Professor at the University of Queensland where he was formerly Director of the university's Australian Studies Centre and Professor of Australian Literature and Cultural History. He served on the Board of the Australia-Japan Foundation from 1998 to 2004 and has twice held the position of Visiting Chair of Australian Studies at Tokyo University.

David Lowe (Deakin): Australia, Japan and the Colombo Plan

From its foundation in 1976, the Australia-Japan Foundation (AJF), the bilateral body operating within DFAT, has been engaged in promoting Australian Studies in Japan across the educational system from primary to tertiary education. However, policy priorities and the nature and level of support have changed dramatically over different periods, indicating quite different understandings of the role of education, especially research and teaching at university level, in broader cultural policy agendas. Placing the history of AJF programs within broader debates about cultural or public diplomacy, this paper will examine the history of support for Australian Studies in Japan from the Australian government side and point towards possible future developments.

David Lowe holds a Chair in contemporary history at Deakin University. His research interests include: the uses of history by politicians; remembering conflict and political transitions; international students and cultural diplomacy; and Australia's foreign and aid policies. His recent books include (with Carola Lentz) *Remembering Independence* (Routledge, 2018) and, edited with Cassandra Atherton and Alyson Miller, *The Unfinished Atomic Bomb: Shadows and Reflections* (Lexington, 2018). He is writing an international history of the Colombo Plan.

Melanie Oppenheimer (Flinders): Gender, benevolence and humanitarianism: the Empress Shōken Fund and the Red Cross Movement

This paper focuses on the role of the Japanese Red Cross and its use of 'soft power' humanitarian diplomacy to influence the direction of the Red Cross Movement in the interwar period. At the time, as the second largest national Red Cross society behind the American Red Cross, and keen to demonstrate its leadership and influence, the Japanese Red Cross established the Empress Shōken Fund in 1912. The oldest and largest continuing philanthropic fund of the Red Cross Movement, it continues today, allocating grants to national Red Cross societies around the world on 11 April each year, the anniversary of the Empress' death. Formed in recognition of the increasing importance of women's philanthropic roles within the Red Cross and determined for Japan to be at the forefront of humanitarian developments in the peacetime work of the Red Cross, especially natural disasters, the Empress Shōken Fund was a symbol of Japanese modernity and internationalisation. The research for this paper was undertaken while holding the Visiting Chair in Australian Studies at the University of Tokyo, 2018-19.

Melanie Oppenheimer was appointed Professor and Chair of History at Flinders University in July 2013. Her research interests include the role of voluntary organisations, gender and volunteering in times of peace and war with a special focus on the Red Cross Movement. She is the Lead CI on the ARC funded DP 'Resilient Humanitarianism'. Melanie has served a three-year term as a member of the ARC College of Experts and is a Fellow of the Academy of the Social Sciences in Australia.



## Panel Abstracts: Wednesday 10 February

### **Australia and the Indo-Pacific: Reinventing the Region**

As the crisis of the liberal international order unfolds, two distinct constellations of power are forming. One camp is composed of states largely supportive of the current global governance structure; the other finds states wishing to upend or refashion the US-led structure. Nowhere is the division between these two constellations more apparent than in the Indo-Pacific – a vast maritime realm which comprises the Indian and Pacific Oceans and the states littoral to it. This new regional construct is being increasingly used by governments and leaders as a central organizing idea around which choices are made about their position in the future regional and global orders. One of the most enthusiastic actors involved in the process of constructing this new idea of the region has been Australia. This panel, therefore, aims to explore Australia's place, role, and interests in the Indo-Pacific as well as the ways in which it can influence how the region is being reimagined.

#### *Bec Strating (La Trobe): Assessing Australia's Indo-Pacific Concept as Foreign Policy "Diversification"*

Over recent years, Australia has found itself wedged between an assertive rising China and an increasingly unreliable United States. Australian leaders and foreign policy commentators have used the term 'diversification' to explain how Canberra should cope with shifting strategic alignments in the Indo-Pacific region. The diversification dream is presented as a seeming magic bullet that would enable Australia to hedge against its security and economic dependence upon the great powers. For some commentators, economic diversification is a means by which Australia can reduce its reliance on China. For others, foreign policy diversification means increasing the depth and range of Australia's diplomatic, defence and political engagements with other regional rising powers, such as India and Indonesia, including through the use of 'minilaterals' and 'middle power coalitions'. The Indo-Pacific concept and the 2017 Foreign White Paper provide two examples of Australia's diversification ambitions. This paper assesses the rhetoric against substantive action: is Australia moving towards a more 'independent' foreign policy position through these regional initiatives, or is this mere window dressing for a state that continues to rely upon the United States? It argues that while the Indo-Pacific concept ostensibly relies upon advancing relations with regional non-great powers, it is driven by a desire to constrain the power and influence of China.

Dr Bec Strating is the Executive Director of La Trobe Asia and a Senior Lecturer in the Department of Politics, Media and Philosophy at La Trobe University. Her latest book *Defending the Maritime Rules-based Order: Regional Non-claimant states and the South China Sea* was published in 2020 by the East West Centre, Washington DC.

#### *Chengxin Pan (Deakin): Climate Emergency vs. China Emergency: Ontological Insecurity and the Indo-Pacific in Australia's New Political Geography*

There has been a recurring debate on whether Australia has to choose between history (namely, the US) and geography (namely, Asia, but particularly China). But as exemplified by Canberra's active promotion of the Indo-Pacific concept and its participation in the revived Quad initiative, this 'China choice' debate has now effectively ended, with Canberra placing itself firmly in Washington's strategic orbit in resisting China's real or perceived strategic ambition of dominating the region and infiltrating the Australian body politic. The speed, scope and intensity of Australia's policy responses suggest that it faces a China threat emergency. While it is easy to understand why Australia has made its strategic choice between the US and China, it is less well-understood why, by embracing the political geography of the Indo-Pacific, it has simultaneously made an equally, if not more, significant choice between the China threat emergency and climate emergency. Adopting an ontological security framework for analysis, this paper argues that the Australian government's failure to imagine a more inclusive political geography to address the global climate emergency has much to do with its prioritisation of dealing with geopolitical anxiety

and threats to its (narrowly-defined) ontological security over climate anxiety and long-term existential threats.

Chengxin Pan is an Associate Professor of International Relations at Deakin University and a co-editor of the Global Political Sociology book series (Palgrave Macmillan). He has published, inter alia, in *Alternatives*, *Australian Journal of International Affairs*, *Contemporary Politics*, *European Journal of International Relations*, *International Relations of the Asia-Pacific*, *Journal of Contemporary China*, *Politics*, *Review of International Studies*, and *The Pacific Review*.

*Brendon Cannon (Khalifa University): Flags on maps and the construction of threats in the western Indo-Pacific*

The Western Indian Ocean region, particularly the African littoral, is a highly contested Indo-Pacific zone. Recently, extra regional states such as China, Japan and Turkey have either received concessions to operate critical transport infrastructure or expanded their political and economic footprint by operating, expanding or opening military bases, ports and airports. Most of the literature—media as well as academic—characterizes these developments as a new scramble for territory and evidence of effective and long-lasting projections of power beyond these states' near-abroad. These analyses—replete with maps showing flags accompanied by statements by political leaders—have acted as securitizing agents and turned recent infrastructure developments in the region into something they are not. I demonstrate that, regardless of the rhetoric, the building or expansion of ports, airports and railroads represent largely positive economic developments for the region. In addition, they do not equate to fundamental shifts in the distributions of power in the region nor are they evidence of a serious security threat to competitor states (the US and China or Turkey and the UAE, for example). Instead, I argue that articles accompanied by maps of the region picturing the flags of China and other states should not form the basis of Indo-Pacific policies and strategies.

Dr. Brendon J. Cannon is Assistant Professor of International Security at Khalifa University in Abu Dhabi, UAE. His research focuses on state power, power projection and the narratives surrounding them. His in-depth work on this topic generally focuses on the Indo-Pacific Partnership and the western Indian Ocean basin. His articles have appeared in *African Security*, *Third World Quarterly*, and *Defence Studies*.

*Miguel A. Híjar-Chiapa (University of Guadalajara): The Indo-Pacific as a new regional international society: What role for Australia?*

The idea of the Indo-Pacific has gained currency in the strategic and political discourse of a wide number of countries littoral to the Pacific and Indian Oceans. The United States, India, Japan, and Australia have been the flagbearers of this new conception of the region and have shaped their foreign and defence policies around it. However, several other countries, such as New Zealand and the ASEAN states, have also engaged with this concept and even produced official statements about it, highlighting the notion of the shared values and institutions —formal and informal— necessary to guarantee a peaceful coexistence among the members of this international society. From the perspective of the English School of International Relations, this paper aims to explain what role can Australia play in building the norms and institutions for this new regional international society.

Miguel A. Híjar-Chiapa is Associate Professor of International Relations at the Centre for North American Studies of the Pacific Studies Department, University of Guadalajara, in Mexico, and incumbent President of the Australian and New Zealand Studies Association of North America (ANZSANA).

## Abstracts

SHARYN ANDERSON, Charles Sturt University

*Core of My Heart: Dorothea Mackellar's Vision of Australia*

Dorothea Mackellar wrote one of Australia's best-known and loved poems — "My Country". First published in 1908, it has proven to be an integral part of Australian culture: anthologised, recited and quoted to the present day. The phrases 'sunburnt country' and 'land of sweeping plains' may be hackneyed, but they continue to serve as shorthand for national identity. Despite the vast changes wrought to the land and nation, these words have passed into Australia's lexicon and the poem's ideas still resonate. But who was Dorothea Mackellar? Much of her life and subsequent career defies easy nationalist identification. Critics saw her as an Australian patriot and champion of 'the bush', yet she spoke with a soft Scottish brogue and lived in Sydney all her life. She was also worldly, wealthy and educated. As a 'New Woman', her later poetry challenges the idea that "My Country" was the summation of her talent and literary interests. She was a vital part of a literary period where female poets' contribution has been largely unexamined.

Sharyn Anderson is currently a PhD Candidate at Charles Sturt University. The topic of her thesis is the life and work of Dorothea Mackellar. Sharyn has a particular interest in Australian literature and especially poetry, in the years following Federation. The diaspora of Australian writers and artists to Europe at this time enabled a cross-cultural exchange which resulted in a particularly fecund literary era.

VERITY ARCHER, Federation University

*Class, Gender and Spring Racing: an historical analysis of Australian public commentary on value and taste*

This paper seeks to provide an historical analysis of class and gender discourses present in public commentary on Melbourne's spring racing carnival. An historical analysis of these public discourses can reveal the ways in which appropriate class and gender performances are constructed and regulated in Australian culture. Drawing primarily on Australian newspaper commentary and readers' comments, and a preliminary social media exploration, the paper will propose that public commentary positions white working-class women as the signifiers of 'working class-ness', constructing boundaries based on 'value' and taste. The construction of this discourse has intensified in recent years as the white working classes encroach on previously exclusive middle-class space. This paper will propose that public discourses relating to the spring racing carnival reveal a growing tension in Australia between egalitarian mythology and the symbolic class boundaries the middle classes so desperately draw.

Dr Verity Archer is a lecturer in Sociology at Federation University and the Australian representative on the International Association of Working-Class Academics. She writes on social class and is primarily interested in its relationship to culture and identity.

CHELSEA BARNETT, University of Technology Sydney

*'Bachelordom' in Suburbia? Masculinity, Marriage, and the Suburbs in Don's Party (1976)*

In 1986, Marilyn Lake argued that the late-nineteenth-century articulation of national identity celebrated a particular type of manhood that was located in the bush and rejected "the idealisation of Domestic Man". Their rejection of domesticity enabled such men to '[enjoy] the pleasures of

“bachelordom”, whether or not they were married, suggesting that ‘bachelordom’—to be a bachelor, a single man—is not simply a marker of social, marital status, but rather a cultural space that men can (and do) inhabit. This paper follows Lake’s lead, exploring masculinity and marriage in the 1976 Australian film, *Don’s Party*. The married bachelors that Lake identified escaped their familial responsibilities by retreating to the bush; *Don’s Party* firmly locates these men in suburbia, in turn transforming the suburban family home from a site of stability, security, and unity into one of sexual excess and indulgence. This paper explores the implications of this transformation, questioning the meanings in the 1970s of domesticity, family, and marital stability that were intrinsic to the cultural development of suburbia and national identity in the aftermath of World War Two.

Chelsea Barnett is a Chancellor’s Postdoctoral Research Fellow in the Australian Centre for Public History at the University of Technology, Sydney. Her first book, *Reel Men: Australian Masculinity in the Movies, 1949—1962*, was published in 2019. She is currently researching the cultural history of single men in the Australian twentieth century.

ALICE BELLETE, Deakin University

*Haunting through (memory in) the blood: An Aboriginal Gothic Genre Study*

In this paper I will be investigating the reappropriation of ‘Gothic’ as genre by Aboriginal authors. Expanding on the work of Katrin Althans, as well as drawing on methodologies of poet and academic Natalie Harkin, I suggest that the tensions between the colonial archive and ‘memory in the blood’ create a space for the Gothic conventions to be reimagined. The incongruousness of the colonial archive — including the literary canon — in contrast to the lived experiences of Indigenous people since colonisation are spectres of haunting through disparate renderings of the past. Harkin’s work is preoccupied with the bridging of these spaces, and the result is a construction of something ‘abject’. The amalgamation of traditionally recognisable forms of poetry, fragments of archival material, creative imaginings of archives, documentary presentation, as well as some more academically sourced epigraphs that preface individual works within the collection. There are no clean boundaries that clearly delineate the way that a collection of poetry is typically understood; the material bleeds into one another, becoming, as a text, more than the sum of its parts. In Tara June Winch’s *The Yield* — whilst not adhering to the genre-tropes of the traditional Gothic template — the bricolage of three intertwining narratives across time demonstrates a ‘hauntology’ as each narrative thread converges in the events of the novel.

Alice Bellette is a PhD candidate in literary studies at Deakin University. Her work is interested in the politics of refusal in contemporary Aboriginal literature.

ALEXIS BERGANTZ, RMIT

*From fops to brutes: French convicts in Australian invasion stories*

Throughout the second half of the nineteenth century the French penal colony in New Caledonia and the unwanted migration of its convicts to Australia weighed heavily on colonial minds. These convicts disrupted the forgetting of Australia’s ‘convict stain’, heightened sensitivity to Australia’s geopolitical vulnerability in the Pacific, and helped define Australia’s relationship to a British empire aloof to its needs. This paper considers a small corpus of invasion novels and serialised stories published in Australia in the late nineteenth century that portrayed French convicts from New Caledonia as villains. These stories intersected with long-established British stereotypes about the French and more recent theories of biological determinism to create a hierarchy of villainy at the juncture of criminality and race. Read as prescriptive texts, these stories legitimised

Australian jingoism and imperialism in the region by positing the take-over of New Caledonia from France as a remedy to the psychic trauma of Australia's colonial foundations.

Alexis Bergantz is a Lecturer in Global & Language Studies at RMIT University. He completed his PhD at the Australian National University in 2016 for which he was awarded the John Molony Prize in History and the ANU Crawford Prize for academic excellence. His research focuses on Franco-Australian history, the French Pacific and New Caledonia. He also co-Chair the research committee of the Institute for the Study of French-Australian Relations (ISFAR).

CATHERINE BISHOP, Macquarie University

*Inventing Australia for the World: Teenage Performances of Australian Identity at the World Youth Forum 1948-1968*

The New York *Herald Tribune* World Youth Forum hosted 30 handpicked international teenagers for three months annually between 1947 and 1972. They stayed with American families, attended American schools and met weekly to film televised panel discussions on topical issues. Australia sent ten delegates. National identity is often most clearly expressed in international contexts. Using research for my forthcoming Forum history, this paper considers how these ten young Australians demonstrated their Australianness in New York. Did they see themselves as part of the British world or distinctively Australian? Their accents varied from plummy to pure 'Strine'. How did they represent Australia's politics, education and attitudes, on which their views were frequently sought? It also asks how the Forum experience altered their understanding of Australia and its place in the world.

Catherine Bishop (Macquarie Business School) has an ARC DECRA postdoctoral fellowship, researching 20C Australian businesswomen. Publications include *Minding Her Own Business: Colonial Businesswomen in Sydney* (NewSouth, 2015), (2016 Ashurst Business Literature Prize winner), *Women Mean Business: Colonial businesswomen in New Zealand* (Otago University Press, 2019) and *Female Entrepreneurs in the Long Nineteenth Century: A Global Perspective* (Palgrave, 2020) (co-editor). Other projects are the Annie Lock biography and a history of the World Youth Forum.

JOSHUA BLACK, ANU

*A Golden Age?: Personal, Party and Institutional Failure in Hawke–Keating Ministerial Memoirs, 1994 – 2020*

In Australian public discourse, the Hawke–Keating Labor Government often figures as an administration renowned for its good governance, purposeful political leadership, and economic reformism. Dozens of popular histories, documentaries, and Hawke's own Memoirs have all striven to entrench that perception. Subsequent decades, characterised by leadership instability and the death of reform, have further enhanced political nostalgia for the 1980s and 90s. In their political memoirs, autobiographies and diaries, senior Labor ministers reflected on, questioned and re-interpreted the history of the 1980s and 90s in contrasting and divergent ways. Guided by their collaborators, publishers, editors and the media, several Labor ministers wrote first-person histories focussed on factionalism, vested interests, personal disappointments and the waning of good policymaking from 1988 onward. In this paper, I argue that the political memoirists of the 1990s, in conjunction with their co-creators, sought to reinvent popular understandings of Australian politics itself.

Joshua Black is a postgraduate student in political history at the ANU. His doctoral thesis, provisionally entitled 'The Political Memoir Phenomenon: Federal Political Life Writing, 1994 – 2020', examines the contemporary history of political memoirs in Australia. He has published reviews in various journals and publications, and is currently co-editing a volume of *Australian Journal of Biography and History*. In 2019 he was awarded the Research School of Social Science Director's Award for Higher Degree Research.

ANNE-MARIE BLANCHARD, Franciscan Missionaries of Our Lady University

*Unmediated Muscle: The Sportswoman in Tim Winton's Breath*

Many critics have focused on gender in Tim Winton's fiction, and many have concluded that throughout his work "femininity is frequently associated with lack, destruction and transience" (Schurholz). More critical interpretations suggest that "Winton's treatment of female characters verges on sexism and glibness" (Salhia Ben-Messahel). Through my analysis of Eva, the main female character of *Breath*, I wish to offer a counter-example from Winton's fiction, revealing a narrative that rejects the societal constraints of gendered expectations for sportswomen. I propose that *Breath* denies societal impulses to mediate women's muscle. In rendering a woman whose skill is prized and whose muscle is respected, *Breath* rejects normative ideals of female bodily frailty, allowing space for women who choose to bulk up and gain the power and capacity afforded by physical strength, therefore offering an alternative and refreshing perspective about female muscularity.

A native of Australia, Ann-Marie Blanchard is currently Assistant Professor of Writing at Franciscan Missionaries of Our Lady University in Baton Rouge, Louisiana. She holds a doctorate in Creative Writing from the University of Wisconsin-Milwaukee. Her creative work has appeared in *Bat City Review*, *Sycamore Review*, *Cordite Poetry Review*, *Going Down Swinging*, *Westerly*, and elsewhere.

MELANIE BRAND, University of Melbourne

*Inventing ASIO: Imagining Intelligence during the Cold War*

ASIO's excessive secrecy throughout the Cold War, designed to shield it from public scrutiny, had a significant but overlooked role in shaping public perception of the agency. With little factual knowledge of ASIO operations, Australians were forced to draw on the symbols, tropes and narratives of popular culture to fill the gaps in their understanding. While those who considered themselves serious scholars of intelligence have tended to ignore this shared public imaginary, it is increasingly clear that intelligence agencies, though hidden, are not insulated from the environment in which they exist. The myths, half-truths and conspiracy theories that surround intelligence can have real world impacts when they amplify public distrust. This paper will demonstrate that the way Australians imagined their intelligence services, far from being unworthy of scholarly interest, instead had important consequences for the course of Australian history during the Cold War.

Melanie Brand is a PhD candidate at the University of Melbourne where she is researching the development of intelligence accountability and oversight in Australia during the Cold War. She has previously published in *Cold War History*, *Intelligence and National Security* and *The Conversation*.

ANNE BREWSTER, UNSW

### *Indigenous reinventions of the future: Claire Coleman's The Old Lie*

This paper analyses how Claire G Coleman in *The Old Lie* mobilises a militaristic Indigenous futurism to direct an eschatological lens on the Australian doctrines of egalitarian democracy and liberal progressivism. Through the genre of apocalyptic fiction Coleman lays bare the violence of white supremacy embedded in settler-colonial exceptionalism. The novel demonstrates that apocalypse is a powerful metaphor for genocide and the anthropogenic environmental damage inflicted on Indigenous peoples. In its negotiation of multiple endings and return, Coleman's Indigenous futurism, I argue, fashions a strategic narrative that both 'moves forward' into history and affirms survival within the present (Dillon 2016).

Anne Brewster is an honorary Associate Professor at the University of New South Wales. Her books include *Giving This Country a Memory: Contemporary Aboriginal Voices of Australia*, (2015), *Literary Formations: Postcoloniality, Nationalism, Globalism* (1996), *Reading Aboriginal Women's Autobiography* (1995, 2015) and, with Sue Kossew, *Rethinking the Victim: Gender, Violence and Contemporary Australian Women's Writing* (2018). Anne Brewster is the series editor for *Australian Studies: Interdisciplinary Perspectives* Peter Lang Ltd.

### SHANE BREYNARD, ANU

#### *The imperial gaze returned: reviewing the visual archive of Australia's first modern royal tour*

The 1920 tour of Edward, Prince of Wales, through Australia represented the most extensive, and intimate, exercise in imperial propaganda that Australians had hitherto experienced. This paper examines the film and photographic record of this tour, focusing in on those images that reveal the 'return gaze' of individual imperial subjects; both Aboriginal and non-Aboriginal. Some images can be read as straight press photographs while others appear as glitches in the official record: all include some form of extra and perhaps unintended information that gestures to the complex political and cultural dynamics that took place in-the-wings of the tour. Taken together these images prompt a reconsideration of the public narratives that have surrounded the tour, and persuade us to be more aware of the legacies, and continuing potency, of royal propaganda in Australia's national story.

Shane Breynard is a PhD candidate in the School of History at the Australian National University where his research focuses on the depiction of Canberra in the moving image. Shane's wider research interests include government film and national identity; archival film in museum exhibition; and transnational histories of screen media. He is a member of the UNESCO Australian Memory of the World Committee and a national councillor with the Australian Museums and Galleries Association.

### TIM CALABRIA, La Trobe University

#### *Social Movements and Changing Meanings in the Wake of Bringing Them Home, 1997-2008*

This paper charts the impact of settler Australians' changing conceptions of Indigenous childhood during the decade of social movements between the release of *Bringing Them Home* in 1997 and Kevin Rudd's apology to the Stolen Generations in 2008. In the aftermath of the inquiry, the figure of the Indigenous child became a symbol of national shame in the minds of many settler Australians – an affective response which was further intensified by the 'Sorry Books' and reconciliation march across Sydney Harbour Bridge, among other movements. Public discourse often placed the burden of responsibility for the Stolen Generations in the (socio-culturally) distant past, with modern Australia presented as rehabilitated and fully committed to the 'project of reconciliation' – a theme Kevin Rudd built upon in his 2008 apology. This paper argues that, to the

contrary, the discursive impact of this cathectic and cathartic rehabilitation that accompanied *Bringing Them Home* – especially as it related to settler Australians’ affective conceptualisation of the Indigenous child – directly created the conditions in which entire Indigenous communities could be resignified as perpetrators of child abuse and neglect, in the stead of settler Australians, when *Little Children Are Sacred* was released in 2007. Further, this paper argues that this process of resignification can be held at least partially responsible for the pattern of dramatically increased rates of removals of Indigenous children into out-of-home care since 2007.

Tim Calabria is a PhD Candidate at La Trobe University, where he won the Richard Broome Prize in 2017. He has since won the Francis Forbes Society Prize for an article published in the journal *Law & History*. In 2020 he attained an AHA/ Copyright Agency bursary and mentorship to develop the paper he is presenting at this conference.

MARK CHOU, Australian Catholic University

#### *Australian Local Governments and Climate Emergency Declarations*

In recent years, a growing number of Australian local governments have reaffirmed their longstanding climate leadership by declaring a climate emergency. Indeed, since 2016, when Melbourne’s Darebin council became the world’s first local government to declare a climate emergency, close to 100 local governments – or a little under one-fifth of all Australian local governments – have taken the extraordinary step and made a similar declaration. But while these local government climate emergency declarations have received widespread government and media scrutiny, the precise nature and obligations of climate emergency declarations for local government remain unclear. Indeed, there is currently little analysis and understanding of what obligations local governments incur from declaring a climate emergency, whether those that have made such a declaration have fulfilled their obligations, and whether climate emergency declarations exceed the remit of existing local government environmental and climate roles and policies. This paper seeks to answer these questions in both theory and practice. It finds that, at present, much of the talk about climate emergency by local government may merely be symbolic and broadly aligned with their existing local environmental and climate roles and policies.

Mark Chou is associate professor of politics at the Australian Catholic University. His latest book is *How Local Governments Govern Culture War Conflicts* (with Rachel Busbridge).

AMY CLARKE, University of the Sunshine Coast

#### *Looming Large in the Landscape: Big Things and Australianness*

In 1963, two landmarks—a Big Banana (Coffs Harbour, NSW), and a Big Scotsman (Adelaide, SA)—were constructed. This marked the beginning of a vernacular architectural/kitsch phenomenon, and by 2019, over 400 ‘Big Things’ had been built or planned Australia-wide. The boom period was undoubtedly the 1980s when Australiana dominated popular culture and events, but over the past decade we have been in the midst of revival. This paper explores shifting trends in the ‘type’ of Big Things being built in Australia, and in doing so, will argue that this ‘home-made’ tradition has more recently become the domain of regional councils and tourism authorities. Is the tongue-in-cheek self-awareness of the Big Bogan (Nyngan, NSW, 2015) and slick folksiness of the Big Watermelon Slice (Chinchilla, QLD, 2018) a sign of Australian cultural maturity, or of a push for commercialised and distinctive regional identities?

Amy Clarke is a Senior Lecturer in History at the University of the Sunshine Coast. She specialises in heritage (particularly architectural), identity politics, British colonial and Australian



socio-cultural histories. She has a PhD, MSc (Res), GradCertTertT, and BA (Hons 1), and was a Duke University Fellow (2018-19). Amy is the Deputy Editor of Historic Environment, and serves on the Editorial Board of the Society of Architectural Historians of Australia and New Zealand (SAHANZ).

AIDAN COLEMAN, University of Adelaide

*Intermittent Truce: Les Murray and John Forbes in the Poetry Wars*

Against the backdrop of Australia's "Poetry Wars" John Forbes (1950-1998) and Les Murray (1938-2019) maintained an unlikely friendship, which lasted from the mid-seventies until the younger poet's death in 1998. Combining archival research with contextual close reading of reviews and interviews, this paper will map the contours of the pair's unlikely personal friendship and sometime combative literary engagement. While Murray was generous in his inclusion of Forbes' poetry in *The New Oxford Book of Australian Verse*, his comments on Forbes' work highlight their differing conceptions of poetry and the public role of the poet. These differences come sharply into focus in Forbes' more voluminous critique of Murray. Forbes used the older poet as a foil against which to define his own identity as an Australian poet, and in doing so articulated some of the key points of difference between the so-called generation of '68 and those they labelled "the Canberra School".

Aidan Coleman is a Visiting Research Fellow in Humanities at the University of Adelaide. His articles and criticism have appeared in *The Conversation*, *Harvard Review Online*, *New Writing*, *Text*, *JASAL*, *Sydney Review of Books* and *The Weekend Australian*. His doctoral thesis on John Forbes was awarded a university medal and he is currently writing a biography of the poet, which will be published by Melbourne University Publishing.

C.J. COVENTRY, Federation University

*Roots Among the People: Keynesianism & Australian society in war & reconstruction*

This paper argues that the adoption of Keynesian economics in Australia, 1939-51, was contentious. There was much debate: in obscure towns, the wealthiest cities, the religious press, women's magazines and in trades halls. Discussion centred on the nature of Australian post-war reconstruction, as well as the economics practised in the United Kingdom, United States, New Zealand and other countries. Many wanted to know if the economics of the recent past could be avoided in the post-bellum. The macroeconomic policy shift was first supported by capital and conservative politicians. Before the war was ended, they were joined by the Australian Labor Party, which had previously vilified the economist John Maynard Keynes. Although reconstruction commenced with full employment policy as its *raison d'être*, lackluster support in society meant the Australian Government had to create it by spreading "roots among the people". A bipartisan Keynesian social democracy resulted, lasting until the momentous 1980s.

C.J. Coventry is a stipend doctoral candidate at Federation University, Ballarat. He has published peer-reviewed articles on Australian political history. Previously, he worked in the Australian Senate as a parliamentary aide to Senator Nick Xenophon (Independent - South Australia). He is a Bachelor of Laws (Adelaide), a Bachelor of Arts (ANU) and a Master of Arts (UNSW).

REBECCA COVENTRY, Australian Catholic University

*Important Deficiencies: A history of juvenile detention in post-war Victoria*

This paper argues that, despite a rotating door of reformatory discourse, the juvenile detention system has failed to resolve fundamental issues that have plagued its history. The introduction of the Children's Welfare Act 1954 (Vic) saw the reassertion of the State as the primary provider of juvenile detention centres, culminating in the opening of a number of State-run institutions. In the decades that followed there was a proliferation of reformatory discourses and subsequent changes in policy direction. In most cases these changes were stimulated by a perceived crisis or embarrassment for the government, or an inquiry revealing the inadequacies of the system. This paper explores legislative, policy and financial records to engage in an 'against the grain' reading of departmental annual reports and media coverage. It shows that fundamentally the reality of life in prison for children today is little different to that experienced over half a century ago.

Rebecca Coventry is a doctoral candidate in history at the Australian Catholic University, Melbourne, and a recipient of an RTP stipend scholarship. She is a practising solicitor who has worked for a major bank and Melbourne law firm in the area of banking law. Rebecca is a Bachelor of Laws (Hons.) (Adel.), a Bachelor of Commerce (Adelaide) and a Master of Literature Studies (Deakin).

LORINDA CRAMER, Australian Catholic University

*Dressing in the shadow of the global colour line: A Japanese laundryman in white Australia*

The man in the studio portrait is striking: his hair and moustache are beautifully groomed; his clothes are finely tailored. Yet the face looking out from this photograph is Japanese, the location is Melbourne, and the decade follows the passing of the exclusionary Immigration Restriction Act 1901. Drawing on a rare and rich collection of photographs, documents and surviving suits, this paper examines how the sharp dress of one man, marked apart by his physical appearance and defined as 'coloured' by the White Australia policy, might work as a visual language to subvert racial stereotypes or encourage belonging in white Australia.

Lorinda Cramer is postdoctoral researcher on the project 'Men's Dress in Twentieth-Century Australia: Masculinity, Fashion, Social Change'. A social and dress historian, her background as a museum curator and collection manager underpins her research incorporating material culture and a close reading of 'things'.

XU DAOZHI, Macquarie University

*Black Lives Matter: Solidarity between Indigenous and Chinese Australians?*

The Black Lives Matter rallies across Australia have drawn wide attention to Indigenous deaths in custody, calling forth racial justice to right the wrongs of continuing colonisation. However, many may have missed the rare, if not fortuitous, presence of Chinese Australians at the rallies and the heated discussions among the Chinese communities on social media. Little recognition of the cross-cultural contact between Chinese and Indigenous peoples points to a blind spot vis-à-vis Australia's race and ethnic relations, a schism that needs bridging if community-wide social cohesion and reconciliation is to be realised. The key question is: why do interactions between Indigenous Australians and Chinese immigrants remain unrecognised and misunderstood? In an attempt to tackle this question, this article will first look into the under-reported participation of Chinese individuals and organisations at the Australian BLM rallies and then provide a critical consideration of the mixed attitudes among the Chinese communities over the rallies in the context of the Covid-19 pandemic. By exploring the understated support and camaraderie, as well as fractures and frictions, of the ongoing relationships between Indigenous and Chinese Australians,

this article examines the conceptual, historical and transnational factors that render the recognition of their interrelations difficult in contemporary Australia.

Dr Xu Daozhi is a research fellow in the Department of English at Macquarie University. She holds a PhD in English literary studies from the University of Hong Kong. Her research interests include postcolonial studies, cultural theory, children's literature, studies of race and ethnicity, and settler colonialism. Her monograph *Indigenous Cultural Capital: Postcolonial Narratives in Australian Children's Literature* (2018) won the Biennial Australian Studies in China Book Prize, awarded by Australia–China Council in 2018. Her scholarly articles have appeared in *Journal of Australian Studies*, *Australian Aboriginal Studies*, *Papers: Explorations into Children's Literature*, *JASAL*, and *Antipodes*, etc. She is on the Executive of the International Australian Studies Association. She is a member of Forum for Indigenous Research Excellence.

CATHERINE DE LORENZO, Monash University

EILEEN CHANIN, ANU and Kings College London

### *Exhibiting, Projecting, Viewing Australia*

Two international exhibitions that saw Australia redefine national perceptions abroad and at home were the Franco-British Exhibition (London, 1908) and the Paris International Exhibition (1937). Operating outside collective colonial spaces, and offsetting core trade and travel imperatives, both exhibitions included stand-alone Australian pavilions designed to showcase innovation and cultural distinctiveness, especially through the arts and related industries. Whether using cinema to enthrall and recruit potential migrants, or art, including Aboriginal art, to suggest Australian creativity for a modern world, both exhibitions used the arts – including architecture, cinema/photography and design – to affirm distinctive cultural qualities within a global context. Drawing on archival research in London, Paris and Canberra, we consider aspects of both tangible and intangible heritage in our examination of the genesis and impact of these exhibitions.

Drs Catherine De Lorenzo (Adj. A/Prof Monash) and Eileen Chanin (Australian Studies Institute, ANU and King's College London) are art historians with cross-cultural and cross disciplinary research interests as they effect projections and perceptions of Australia internationally. Eileen Chanin's latest monograph is *Capital Designs, Australia House and Visions of an Imperial London* (2018). Catherine De Lorenzo co-authored *Australian Art Exhibitions* (2018). Their research is published in numerous books and journals across cognate disciplines.

ALEXANDRA DELLIOS, ANU

### *Alternative Histories of Alternative Multiculturalisms: Migrant Rights and Ethnic Protest in 1970s Australia*

The terms 'migrant rights' and 'ethnic rights activism' are no longer familiar to Australian audiences—but they were in the 1960s and 1970s, before the introduction of a state multicultural policy. Some migrant groups dominated this movement, bolstered by a wave of post-war chain migration. At the forefront were left-leaning and communist-affiliated groups within the Italian and Greek communities. They worked with select trade unions to lobby for better pathways to citizenship, better housing and community services, and better workplace conditions for non-English-speaking-background migrants. They also identified and rejected a government paternalism that consistently excluded their voices in decisions that affected their communities. I argue that this history of 'migrant rights activism' has been subsumed by histories of government-administered multiculturalism from the late 1970s. Nonetheless, in some communities, there is a rich collective memory of migrant rights activism—memories that counter celebratory and state-

centric histories of multicultural policy. Beginning with a few community groups and their oral testimonies and community archives, I revisit these alternative histories of alternative multiculturalisms.

Alexandra Dellios is a historian and lecturer in the Centre for Heritage and Museum Studies at the Australian National University. She has published on the oral histories of migrant and refugee communities in Australia, collective memory and heritage management practices, and the representation of multiculturalism.

KATRINA DERNELLEY, La Trobe University

*'Our Own, Our Own Bright Sunny Clime': Climate and Colonisation in the Gold Rush Landscape*

In terms that we in the current climate crisis will find familiar, the Age asked its readers in 1854: 'IS VICTORIA HEALTHY?'. Successful settlement, it was increasingly understood, was not dependent on the golden soil, but on an advantageous climate. Settlers' desire to become 'Australian', and therefore adapt to the intense extremes of local climatic conditions was often in conflict with their desire to replicate a 'civilised'—British—society. Some appeared to learn from local Aboriginal peoples, others complained about the lack of any 'civilised race' to emulate.

Discussions over the past forty years have demonstrated that the gold rushes were more nuanced than their mythologised role in Australian identity would suggest. Joining recent discussions regarding the environmental impact of the gold rushes, this paper will show that settlers had an intimate relationship with the climate of central Victoria, which directly impacted their attempts to domesticate and colonise the landscape.

Katrina Dernelley is a doctoral candidate at the School of Archaeology and History, La Trobe University, Melbourne. Her thesis examines the relationship between gender, domesticity, domestication and colonisation within the broader gold rush narrative. It argues that many emigrants arrived on the goldfields seeking home as well as gold, and, knowingly or otherwise, used domesticity to further the work of colonisation. Katrina's work is supported by an Australian Government Research Training Program Scholarship.

FRANCESCA DI BLASIO, University of Trento

*"This accidental present / Is not all of me". Cultivating Cultural Memory and Future Perspectives in Contemporary Indigenous Australian Literature*

Indigenous literature has always played a vital role in the reconstruction of Australia's cultural memory. It was crucial in the past century, with the avant-garde of the Indigenous writers who, through the genres of the autobiographical novel, drama, and poetry, helped to narrate the Aboriginal version of Australian history, and to re-create a sense of cultural belonging. The new century has been generous with captivating voices that have continued and innovated the tradition, giving it new and inexhaustible political, and poetic, strength. Among them, to quote some of those voices, are Alexis Wright, Melissa Lucashenko, Kim Scott, Ellen van Neerven, and Claire G. Coleman. Encompassing the works of several of these writers, my paper deals with the idea(l) of a contemporary Australia reinvented through the evocative vigour of their stories. With their emotional and collective implications, they are endowed with a poetic power able to foster empathy and healing.

Francesca Di Blasio, PhD in English literature, teaches at the University of Trento. Her areas of research are Literary Theory, Indigenous Australian Literature, Early Modern Literature,

Modernism. She has translated Oodgeroo Noonuccal's *We Are Going* (Trento 2013) and Rita and Jackie Huggins' *Auntie Rita* (Verona 2018) into Italian. Di Blasio is the president of the Italian Association for Australian and South Pacific Studies (AISAO, Associazione Italiana di Studi sull'Australia e sull'Oceania).

NATALIE EDWARDS, University of Adelaide

CHRISTOPHER HOGARTH, University of South Australia

*Reinventing Multilingual Australia: French-Australian Narratives*

In the last three decades, scholarship on contemporary Australian literature has been vitally important in changing our conception of Australian literary heritage. This scholarship has focused upon the representation of multicultural identity and highlighted the fact that Australia cannot be conceived as a monolithic cultural unit. This scholarship, however, had a major omission: it studied predominantly literature written in English. Very recently, scholars have called for more nuanced analyses in order to reassess the texture of Australian literature: in Italian (Gutt-Rutter); in Chinese (Yuanfang) and in Vietnamese (Jacklin), for example. This paper discusses the ways in which our Australian Research Council Discovery Project "Transnational Selves: French Narratives of Migration to Australia" contributes to this debate. It compares the way three French writers from the 19th, 20th and 21st centuries portray their migration to Australia in their literary texts. Reading their work through the lens of recent migration theory, it argues that these texts depart from paradigms that position France as the centre of the Francophone literary universe, that place Paris or an alternative urban space as the ultimate destination or that stage movement between former colony and colonial power. These writers practise, in different ways, a strategic exoticism that renders their texts attractive to specific audiences within France and Australia.

Natalie Edwards is Associate Professor of French Studies at the University of Adelaide and Christopher Hogarth is Senior Lecturer in Comparative Literature and French at the University of South Australia. They specialise in contemporary literature in French and are currently working on an ARC DP on narratives of migration to Australia written in French.

JANE EKSTAM, Østfold University College

*Understanding climate change in Australian literature: imagination and identity*

In her *Climate Change Narratives in Australian Fiction* (2014), Deborah Jordan highlights the need for 're-examining our understandings of the environmental imagination in Australian literature' (5), a pre-condition for understanding Australian identity. Based on two works of Australian literature, one fiction (Alexis Wright's *The Swan Book*, 2016) and one non-fiction, (Charles Massy's *The Call of the Reed Warbler. A New Agriculture, a New Earth*, 2018), I hope to demonstrate that story telling is a powerful means of exploring the causes, dangers and consequences of the present climate crisis and how these influence Australian identity. Myth, legend and fairy tale combine in Alexis Wright's *The Swan Book* to form a story that applies not only to Aboriginal people but also to all peoples living in the Anthropocene. Massy's study shows us the way forward for the future of our planet, our food supply and our health. It is not too late to regenerate the Earth. By stimulating and engaging our imagination, literature – fiction as well as non-fiction – helps us to visualise and understand this important truth.

I am a professor of English Literature at Østfold University College, Norway. My primary research focus is on identity and climate change. I am currently writing a trilogy on climate change for the new adult age range, nineteen to thirty years. I supervise literary theses at Master's and PhD level.

STEFAN ENCISO, Charles Darwin University

*Indigenous people and the politics of recognition in settler-colonial contexts*

In the context of Treaty processes and discussions currently unfolding across the country, and the impetus derived from the Uluru Statement from the Heart, questions about the legitimacy of the settler-colonial state in accommodating Indigenous claims for justice are more pressing than ever. These claims for justice typically involve a politics of recognition, but there is disagreement among Indigenous people about the meaning and terms of recognition. Here I will explore Canadian Indigenous philosopher Glen Coulthard's argument about the failure of a specifically liberal politics of recognition in Canada. Drawing on the work of Frantz Fanon and Karl Marx, Coulthard posits an alternative approach to recognition based in self-affirming practices that eschew the settler-colonial state altogether. I will sketch a contrast between Coulthard's work and Indigenous Australian scholarship on Sovereignty, in the hope of offering some resources for thinking critically about recognition and justice in Australia.

Stefan Enciso is a Masters by Research student at Charles Darwin University focussing on the politics of recognition in colonial contexts. He is principally engaging with the work of Frantz Fanon and those who have been inspired by his writings.

ILONA FEKETE, University of Queensland

*Staging diasporic heritage – Hungarian presences at Australian multicultural festivals*

Multicultural Australia and its success have always been doubted. In 1985, Geoffrey Blainey envisioned a 'multicultural lobby' that could fracture "one nation", and his view resonated with many Australians. Contrarily, Ghassan Hage (1998) challenged multiculturalism from the other side, he explained it as a "white fantasy of the multicultural collection ... as dead cultures". Both statements question the viability of a multicultural society, and the idea of multiculturalism is further tested by the rise of COVID-19 inspired nativism. A major feature of multiculturalism in Australia are multicultural festivals. In my paper I will present case studies of the Hungarian diaspora's participation in multicultural and ethnic festivals from the 1960s to the present. The paper will analyse the diaspora's motivation and the motivation of Australia to "stage" diasporic heritage. Were the Hungarians part of a multicultural lobby criticised by Blainey? Or were they already a dead culture? My paper will try to give an answer to that.

Ilona Fekete is a PhD candidate at the University of Queensland. Her dissertation examines case studies of identity maintenance within the Hungarian diaspora in Australia, investigating the evolution of national imagery and demonstrating the significance of this dynamic relationship to identity maintenance. Ilona holds degrees in history and art history, and recently worked as the manager of the Commissariat Store Museum, Brisbane. Her research interests include diaspora heritage and diaspora nationalism.

XAVIER FOWLER, Deakin University

*The first time he felt truly Australian: Anzac sport and contemporary Australian nationalism*

In recent decades, the Australian sporting community has become an active participant in the commemoration of World War One. Each Anzac Day, the focal point of national remembrance, a chorus of sporting corporations seek to honour Australia's military heritage by holding a series of commemorative fixtures. In order to validate their integration into this culturally sacred occasion, promoters point to the special role sport played in the development of the Anzac legend, and with it, the birth of the nation. Meanwhile, athletes who participate are praised for carrying on the spirit of the Anzacs through their courage, determination and sense of fair play. Anzac sport thus frames

public memory of the war through a triumphantly nationalistic lens, one that connects the realms of sport and war under the banner of Australian exceptionalism. The euphoric tone of the occasion aside, serious questions have arisen over the amalgamation of sport, war remembrance and Australian nationalism. In their desire to validate commercial appropriation of the mythology of Anzac, sporting corporations distort historical reality of the war's socially divisive impact for the sake of a more convenient tale of the conflict as a nation-making event. In doing so, Anzac sport assists in propping up archaic concepts of Australian nationalism, particularly its association with ethnic and cultural homogenisation and militarisation. Critical evaluation of Anzac sport is therefore crucial in preventing war memory from sliding into base notions of patriotic achievement and chauvinistic aggression.

Dr Xavier Fowler completed his Ph.D. at the University of Melbourne in 2018, studying sport and its relationship with social conflict in Australia during World War One. He has published several articles from his thesis, including the government curtailment of horse racing and contemporary sport's infusion into the Anzac legend. Xavier currently teaches 20th century history at Deakin University.

KAREN FOX, ANU

*'Australia's Greatest Daughter': Nellie Melba and the Construction of Female Celebrity in Australia*

Returning to Australia on her homecoming tour in 1902, Nellie Melba was greeted with rapture. To the 'newly federated' nation, as Jim Davidson notes in her Australian Dictionary of Biography article, she 'represented glamour, success, and international acceptance.' Many of the icons identified by Richard White as central to ideas of Australian identity—such as the digger, the convict, and the bushranger—are male archetypes. Focusing on Melba, as a woman who was not only one of Australia's most famous figures, but an international superstar, this paper asks several questions. What does her example reveal about the contours of celebrity in Australia in the Federation era? How does it illuminate the nature of female celebrity during a period of rapid change in women's social and political positions? And what can we learn about popular understandings of Australian national identity from an exploration of Melba's fame?

Dr Karen Fox is a Research Fellow at the National Centre of Biography in the School of History at The Australian National University, and a Research Editor for the Australian Dictionary of Biography. She is fascinated by questions of significance and reputation in the representation of famous lives.

SARAH FULFORD, Curtin University

*The overlooked Anzacs – Australian nurses in warfare*

Australian nurses have served in every conflict since the Boer War in 1899. They have paid their own way to follow 'the boys' into battle in World War One, become Prisoners of War in World War Two, been part of the armed forces during the Korean War, the Malayan Emergency and the Vietnam War. Yet, their participation in Australian warfare has been deliberately marginalised by the patriarchal machinations of Australian's in warfare. They are the marginalised 'other' in the context of the war and so their stories have been put to the background against the stories of 'men and their heroic deeds'. The Anzac legend, developed from the landing at Gallipoli in World War One specifically overlooks the contribution of this group of women. Who put their patients first, who showed resourcefulness under pressure and are an intrinsic part of the Anzac mythology, and nonetheless their stories are not represented.

Sarah Fulford is a PhD student in the Faculty of Humanities at Curtin University. Her specific area of study and expertise focuses on the Australian nurses who went to war from the Boer War until the end of the Vietnam War. The main aspect of her study is on the folkloric understanding of what it means to be Australian and why women are so often left out of the parameters of this dynamic.

EMILY GALLAGHER, ANU

*Our feathered wonderland: Nature, nation and junior bird lovers in Australia, 1901-39*

During the early twentieth century an emerging environment movement brought birds to the forefront of the Australian imagination. Supported by prominent educationalists and naturalists, the movement energised the lives of generations of Australian children, inspiring an outpouring of art, nature writing and folklore. Examining children's nature writing and art between 1901 and 1939, this paper explores how junior bird lovers in Australia wove ideas about nation and belonging into their encounters with birds. Following in the footsteps of writers, naturalists and balladists, junior bird lovers used birds to define, imagine and perform their national identity. They envisaged themselves as stewards and lovers of nature, crafting a poetics of place that reinvented narratives about 'the bush' through a language of wonder. By imagining the Australian environment as a feathered wonderland, junior bird lovers affirmed their belonging to the landscape and played a role in the settler colonial project.

Emily Gallagher is a PhD student in the School of History at the Australian National University. Her thesis is a history of children's imaginative lives in Australia during the early decades of the twentieth century. Emily was the founding editor of the ANU Historical Journal II and her latest article on the impact of the Great War on children's play was published with History Australia.

FIONA GATT, Deakin University

*The 'Hothamite': colonial, Melbournian and Australian identities in nineteenth century North Melbourne*

The town of Hotham on Melbourne city's northern border (now known as the suburb of North Melbourne) had its beginnings with the sale of Crown Land in 1852. On this urban frontier, new colonials first sought to establish the familiar institutions from their homelands (predominantly English, Irish and Scottish ethnicities). The community also eagerly embraced a new institution: a municipal government to lead the development of the town. As the century progressed, the town's identity developed alongside that of Melbourne itself, the Victorian colony, and the idea of Australia. Local identity began to compete with a broader Australian identity, mirroring the tensions between the old colonials and the Australian born. The rhetoric of town leadership can tell us much about the imagined identity of Australia's mid to late nineteenth century urban people.

Fiona Gatt is a casual academic and PhD candidate at Deakin University. Her thesis aims to recover the lived experience of nineteenth century urbanisation on Melbourne's colonial urban frontier, focusing on the town of Hotham, now known as the suburb of North Melbourne. Fiona's research delves into the quantitative data of the rate books, using urban history techniques, but blended with qualitative insights to achieve a recreative mode, of more intimate details of the urbanisation process.

NAISH GAWEN, Monash University

*Ralph de Boissiere, anti-colonialism, and the Australian Communist Party*



This paper aims to contribute to re-examining the connections between Australian and global networks of left-wing anti-colonial thought through a case study of the Trinidad-born Australian writer Ralph de Boissiere. de Boissiere migrated to Australia in 1948 to work for General Motors, having been active in anti-colonial literary circles in Trinidad and working with the prominent Marxist intellectual CLR James on the magazines *Trinidad* and *The Beacon*. As a member of the Communist Party of Australia, de Boissiere was active in the Realist Writers Movement and published novels about both Trinidadian and Australian working-class life. While the cultural wing of the Communist 'Old Left' has been charged with promulgating a settler-nationalism founded in the myths of Australian colonialism, the literary and political career of de Boissiere provides an interesting case study to more deeply explore this relationship between Communist politics and anti-colonial ideas in the context of Cold War Australia.

Naish is a postgraduate student in literary studies at Monash University. He has interests in Australian literature and cultural history.

CATHERINE GAY, University of Melbourne

*'All life and usefulness': Girls in nineteenth-century Victoria*

This paper will outline the recent findings of my in-progress PhD thesis, which examines the history of girls in the colony of Victoria between 1835 and 1901. As I will have recently completed my confirmation at the time of the conference, this paper, rather than a culmination of findings, hopes to outline my initial research, proposed methodology and direction. My thesis broadly asks how girls were shaped by, and in turn the ways in which they shaped, the political, cultural, and social development of Victoria. Questions of identity run throughout my research as I ask how girls expressed emotions, creativity, resilience and engaged in self-fashioning, as evidenced through their material culture and other girl-produced sources. The ideal 'Australian Girl' - a resilient, cheeky, yet feminine and resourceful female youth, forged through the nineteenth century - has permeated notions of Australian identity. I ask how and to what extent this girlhood ideal resonated with girls' lives, and how girls navigated the gendered, raced, and classed identities prescribed to them, or fashioned their own.

Catherine Gay is a PhD candidate at the University of Melbourne within the discipline of History. She is the recipient of the 2020 Hansen Trust PhD Scholarship and the Caroline Kay Scholarship for History. Her thesis investigates the lives of girls in nineteenth-century Victoria, with a focus on their material culture. As a Research Associate and long-term volunteer at Museums Victoria, she is passionate about public history and museum studies.

JESSICA GERRARD, University of Melbourne

HELEN PROCTOR, University of Sydney

*Mothers against pornography: Christian activism, schooling and censorship in the 1970s and 1980s*

This paper revisits a famous case of censorship in Queensland from the late 1970s, the banning from Queensland's government schools of a set of "progressive" social studies curriculum packages as the result of public campaigning by a conservative Christian organisation. Part of a new ARC-funded research project that aims to excavate histories of socially conservative "community" activism in Australian schooling, the paper focusses on the public life of the woman usually seen as the leading player in the success of the campaign, Rona Joyner. We situate the figure of Joyner, and other reactionary women of the 1970s and 1980s in a history of conservative ideological labour, whereby mothers, or those who presumed to speak for and as mothers, took

their maternal duty to extend beyond the immediate home and family and into the front line of a moral fight against progressive or “permissive” public culture.

Jessica Gerrard researches the changing formations, and lived experiences, of social inequalities in relation to education, activism, work and unemployment. She works across the disciplines of sociology, history and policy studies with an interest in critical methodologies and theories. Her home institution is the Melbourne Graduate School of Education.

Helen Proctor’s research uses historical perspectives and methods to examine the making of contemporary educational systems in Australia. Her main focus is on the historical formation and reformation of the relationships between schools, families and ‘communities’ from the late nineteenth to the early twenty-first centuries.

FRANK GOLDING, Federation University and CLAN

*Trapped in History*

People are trapped in history, we are told, and history is trapped in them. Baldwin’s maxim may resonate particularly with people who were removed from their families to grow up in Australia’s dehumanising orphanages and children’s Homes. At both personal and collective levels, until recently, their voices were unheard, if not silenced, and their history appropriated and interpreted by powerful interests—the state, organisations that ran the institutions, welfare professionals, and the media. This paper examines how survivors—sometimes in collaboration with historians and archivists—are regaining control of that past including the exercise of legislated rights and agency to challenge official personal records and institutional histories that are partial, inaccurate, misleading or disrespectful. The paper uses experiential and autoethnographic studies to explore the emergence of a speculative interaction between lived experience and living experience which is producing a new history from below that asserts greater agency.

Frank Golding OAM is a PhD candidate at Federation University Australia and a Life Member of CLAN, the national Care leaver advocacy body. Frank has contributed to formal inquiries into child institutionalisation and to nationally significant projects in Australia. He has presented papers on child welfare in the UK, Ireland, Sweden, Italy, and Spain. His publications include book chapters, refereed journal articles and a dozen books.

SRISHTI GUHA, University of Newcastle

*‘Arrest all dirt’: The Politics of Colonial Iconography in Advertisements for Beauty Products in Australia, 1860-1901*

The visual imagery that featured in colonial advertisements within the British Empire espoused ideas about the landscapes, societies, and cultures of the lands they circulated within, through recurring usage of certain symbols and icons. Yet historians have paid limited attention to what may be learned from discursive messaging on gendered and racial norms of Empire in colonial advertising. As it is crucial that more studies explore the intricacies of representation of Empire, this paper examines the kinds of symbols and icons that emerged in advertisements for white feminine beauty products in Australia from 1860 to 1901. It investigates how intersections between race, gender and class became entangled in and informed British colonialist assumptions of what constituted ‘beauty’ in this form of commercial cultural production. This reveals ways in which ideas of fairness, hygiene, perfection, and grace were imagined and visualised to create a very specific kind of colonial Australian identity.

Srishti Guha is a PhD Candidate in History at the University of Newcastle, Australia where she is undertaking a trans-colonial study of visual culture and iconography in Australia and India in the late nineteenth and early twentieth centuries. She is also a Research Assistant for an ARC funded project on the Ayahs and Amahs in Australia and Britain from 1780 to 1945. She holds MA and BA (Hons.) degrees in History from Jadavpur University, India.

AMANDA HARRIS, University of Sydney

TIKI ONUS, University of Melbourne

LINDA BARWICK, University of Sydney

*Performing Aboriginal workers' rights in 1951: from the Top End to Australia's southeast*

In 1951, performers from Daly River and Tiwi Islands Aboriginal communities staged a corroboree strike. The musicians and dancers had routinely entertained visiting cruise ships in the Darwin Botanic Gardens, but now joined dockside workers to protest the jailing and exiling of two Aboriginal agitators Lawrence Wurrpen (Urban) and Fred (Nadpur) Waters. In Melbourne, the Australian Aborigines' League expressed solidarity with the Darwin strikes and protested the exclusion of Aboriginal voices from the Jubilee of Australian Federation. The League's leaders Doug Nicholls and Bill Onus produced a new work of musical theatre featuring east coast Aboriginal performers Fred Foster, Margaret Tucker, Georgia Lee, Harold Blair and others in 'Out of the Dark – An Aboriginal Moomba'. In this paper we examine political uses of performance in Australia's assimilation era, and show how Aboriginal agitators used music and dance to connect struggles for rights across Australia, and to keep cultural identity alive.

Amanda Harris is a cultural historian and musicologist at Sydney Conservatorium of Music, University of Sydney. Her research focuses on gender, music and cross-cultural Australian histories. Her book 'Representing Australian Aboriginal Music and Dance, 1930-70' will be published by Bloomsbury in September 2020. She is editor of *Circulating Cultures: Exchanges of Australian Indigenous Music, Dance and Media* (2014) and co-editor of *Research, Records and Responsibility* (2015) and *Expeditionary Anthropology* (2018).

Linda Barwick is a Professor at Sydney Conservatorium of Music. She participates in community music projects in Australia, Italy and the Philippines, and has published widely on digital humanities and ethical archiving. In 2019 she held a Leverhulme Visiting Professorship at SOAS, University of London, and is Chief Investigator on two current projects funded by the Australian Research Council. She is also Adjunct Professor at Edith Cowan University's Kurongkurl Katitjin Centre for Indigenous Education and Research. A fellow of the Australian Academy of the Humanities, she chairs the Steering Committee of PARADISEC, the Pacific and Regional Archive for Digital Sources in Endangered Cultures.

ASHLEIGH HAW, University of Melbourne

*Audience responses to Australian news depictions of asylum seekers: Implications for democracy and policy*

Australia is highly polarised about asylum seekers, which is exacerbated by media and political discourses that routinely depict them as threats to the nation. As most Australians are exposed to information concerning asylum seekers primarily through media coverage, news representations play a critical role in shaping societal constructions of the issue. This paper presents findings arising from research that combined Critical Discourse Analysis with an Audience Reception epistemology to explore the responses of 24 Western Australians to Australian news depictions of asylum seekers. Participants voiced considerable disenchantment Australian news coverage of the issue. Furthermore, many indicated that Australia's asylum seeker policies are a key factor in

their voting decisions during federal elections, highlighting important implications for democracy and policy – I will discuss these with careful consideration of the literature concerning audience reception and public deliberation in today's hybridised and polarised media ecology.

Ashleigh Haw is an honorary fellow at the Melbourne Social Equity Institute and research assistant in the School of Social and Political Sciences at the University of Melbourne. She completed her PhD in Sociology at the University of Western Australia in 2018. Her research explores constructions of marginalised communities in Australian media and political discourse. Ashleigh is currently a co-convenor of The Australian Sociological Association's Migration, Ethnicity and Multiculturalism thematic group and editor of the blog 'Refugee Research Online'.

CHRIS HAY, University of Queensland

*Inventing Arts Subsidy: The Guthrie Report and its Discontents*

In March 1949, as an adjunct to a scoping mission for a return Old Vic theatre tour to Australia, famed director Tyrone Guthrie was invited to prepare a report on the possibility of an Australian national theatre. Guthrie spent six weeks here, travelling around the country before delivering a "Report on Australian Theatre". Despite its seeming dismissal, the Guthrie Report became a lightning rod around which demands for a national theatre and for federal arts subsidy finally began to coalesce. However, tracing a coherent narrative about the Report is difficult: sources differ on details ranging from minor (the length of his stay, the benefactor of his visit) to the major (the government's response). These inaccuracies, which have crept into even the most authoritative accounts of Australian theatre history, cement an impression of the Report as an under-researched, colonialist pipe dream that only inadvertently sparked action through opposition. In this paper, I instead seek to reveal the Guthrie Report as offering a blueprint for the arts subsidy that developed in Australia during the 1950s.

Chris Hay is a Lecturer in Drama and ARC DECRA Fellow in the School of Communication and Arts at the University of Queensland. He is an Australian theatre and cultural historian, whose work examines the period between 1949 and 1975 for what it can reveal about the development of live performance subsidy and the underpinnings of contemporary debates in arts funding.

VICTORIA HERCHE, University of Cologne

*Reinventing Young Australia in Contemporary Cinema: Genre and National Identity*

Deeply rooted in Australia's construction as a young nation, coming of age has been the defining narrative of Australia's national cinema. This paper explores the coming of age theme in Australian feature films produced since the turn of the millennium, foregrounding how films use a range of diverse (his)stories to respond to the centrality of this theme. Rather than focussing on coming of age mainly in its portrayal of a (successful) maturation process, this study explores the possibilities inherent in what is conceived of as a permanently transitional coming of age process, providing a crucial starting point for the re-definition of national fictions. A range of cinematic genres, including the road movie, crime film, sport film and romance, are used to challenge and (to varying degrees) destabilise the national myth of Australia as a youthful, egalitarian society with a chance and 'fair go' for everyone.

Victoria Herche is a post-doctoral researcher in English Studies at the Centre for Australian Studies (CAS) at the University of Cologne. She is assistant editor of *Anglistik: International Journal of English Studies*. After studying Theatre, Film and TV Studies, English and German Studies at the University of Cologne, she concluded a PhD project on "The Adolescent Country –

Re-Imagining Youth and Coming of age in Contemporary Australian Film” to be published in Universitätsverlag Winter (2020).

CAROLYN HOLBROOK, Deakin University

*Identity and Authority in the Australian Federation: Lessons from the Spanish Influenza*

Historians have claimed that the Commonwealth government's quarantine power and its broader role in public health were important instruments of nation-making in the first decades of the twentieth century. Alison Bashford, for instance, has developed ideas about the nexus between infectious diseases and state intervention in her work on quarantine, racial hygiene and, more recently, population. Bashford conceived quarantine, not merely as a practice, but as an act of spatial imagination, which is deeply embedded in the modern process of nation-making. She argued that quarantine became the crucible of a larger public health project that defined and administered the Australian nation in racialised terms. This paper tests arguments about the nationalising role of the quarantine power through an examination of the Spanish influenza pandemic of 1919. Once the virus jumped Australia's maritime quarantine border in January 1919, the system of land quarantine agreed between the states and the Commonwealth broke down. The acting prime minister, William Watt, traded insults publicly with state premiers who fanned parochial sentiment to their political advantage. This paper argues that the fact that the Australian nation fractured into its colonial parts in the face of external threat indicates there are limitations to conceiving the quarantine power as a nationalising force. Rather, the examples of Spanish influenza and COVID-19 both suggest that public health threats propel people towards local identities and sub-national sources of authority and security.

Carolyn Holbrook is an ARC DECRA fellow in the Contemporary Histories Research Group at Deakin University.

BOLIN HU, University of Auckland

*Chinese Propaganda Policy and Wartime Publicity in Australia 1937—1945*

Chinese propaganda during World War Two has conventionally been understood as a means to garner the support of big powers. Yet smaller countries, like Australia, also saw the proliferation of Chinese publicity during the war. Though historians have assumed the alliance between China and Australia was superficial, a close examination of historical documents reveals a more profound transnational connection between the two countries. The common war effort and relationship as Allies in the Asia Pacific war made Australia special in the Chinese propaganda spectrum. An Australian office of the Chinese propaganda service was set up to promote the positive image of China and promote the status of the local Chinese in the context of the discriminatory White Australia Policy. This paper explores the transnational connection between China and Australia, highlighting the positive reception of Chinese propaganda efforts and the deep suspicions that Australian authorities harboured towards Chinese activities during the turbulent war-time years.

Bolin Hu is a final-year PhD candidate in the History Department, University of Auckland, New Zealand. His project, supervised by A/Prof. Malcolm Campbell and Prof. Paul Clark, examines the transnational history of China and Chinese Australian community making propaganda efforts to gain the support of both Australian government and people during the Sino-Japanese War and Pacific War. Bolin's research interests include histories of medicine, Sino-Australia relation, and Chinese in Australia and New Zealand before 1949.

EFFIE KARAGEORGOS, University of Newcastle

*The South African War and the boundaries of madness in Federation era Australia*

In 1899, the Australian colonies sent military contingents to South Africa to support the British in fighting the Boer enemy. While some questioned the justice of the conflict, the public reaction to the war was akin to a 'national insanity'. British victories in the first half of the war saw noisy jingo crowds filling the streets of capital cities in celebration, resulting in public drunkenness and damage to property, behaviour typically deemed 'mad'. Colonial political and medical authorities placed 'insanity' or madness in opposition to the interconnected ideals of morality and progress. Lay understandings and disapproval of madness during the colonial period were also essential in constructing the 'insane' citizen. This paper examines the 'arbitrary boundary' between madness and sanity in Federation era Australia, focusing on how the social language of mental illness was drawn upon by the colonial press to communicate understandings of jingoism during the South African War.

Effie Karageorgos is a historian at the University of Newcastle. Her research is in the social history of war, and specifically histories of war trauma. Her monograph *Australian Soldiers in South Africa and Vietnam: Words from the Battlefield*, was published in March 2016.

ANNA KENT, Deakin University

*Domestic but overseas: Access to Australian higher education by Papua New Guineans 1950 to 1970*

The Australian government offered tertiary scholarships to the territories of Papua and New Guinea over the period of Australian trusteeship, and into the period of PNG self-government. This paper will cover the scholarships offered during the period from 1950 to 1970, offering an insight into the Australian government's views on PNG over the period. While PNG was at this time a territory of the Australian state, access to the opportunities of tertiary education were not equal to those on the mainland. Confusion about eligibility for domestic and international scholarships was common, and gaining access to any scholarship required stamina and fortitude not required of students from the mainland. The periodisation of this paper will allow an investigation of a number of key issues, including citizenship, race, foreign influence, international development and Australia's obligations as a trustee, and will contribute to a necessary reflection on Australia's role in the history and development of PNG.

Anna Kent is a PhD student at Deakin University in the School of Humanities and Social Sciences, researching the history of Australian government development scholarships to the Pacific. Anna is expected to submit her PhD in late 2020. Her research interests include international education, international development and the intersections between foreign policy, international education and international development. She has published in the *Journal of Australian Studies*, *Transitions* *Journal of Transient Migration* and *Australian Policy History*.

DAVID KERN, University of Cologne

*Reinventing Australia, the Lens of Indigenous Mining Narratives and Juukan Gorge*

"In film and art and song and literature", writes Stan Grant in his most recent book *Australia Day*, "we have sought to make sense of what it is to be this thing called an Australian" (2019, 60). If literature is indeed a vehicle to explore not only what it might mean to be "Australian" but the very "thing" called Australia, Indigenous mining narratives are especially powerful cultural-political interventions to trigger much-needed reinventions of the Australian national narrative.

Rio Tinto's most recent assault on Indigenous heritage and destruction of ancient cultural sites at Juukan Gorge (Pilbara), marks a renewed urgency to explore the work of Indigenous writers interrogating Australia's complex relationship with mining as a (neo-)colonial practice. Therefore, this presentation offers a critical discussion of works by Alexis Wright, Tony Birch, and Tara June Winch, and their take on the interrelation of resource extraction and (neo-)colonial power. This presentation aims to make a case for the literary activism of Indigenous mining narratives towards reinventing Australia in times of political- and climate emergency.

David Kern is a lecturer and researcher at the University of Cologne's English Department and the Cologne Center for Australian Studies (CAS). David is currently working on a PhD project on literary activism in the Anthropocene, focusing on Indigenous Australian and Indigenous Canadian climate fiction novels. His research interests include Indigenous Australian & Canadian (climate) fiction, environmental criticism, narratives of conflict and remembrance, post-colonial theory, migration studies, as well as contemporary Muslim writing in English.

MATILDA KEYNES, University of Technology Sydney

*The Function of Authorised Crimes in Curricula: Australian Citizenship Conceptions Between the Global and National*

The conception of global citizenship articulated by the UN includes historical knowledge of authorised crimes as an essential component understood to contribute to the prevention of atrocity and shaping global citizens. Conversely, in Australia, a dialectic between the remembrance and forgetting of state-sanctioned crimes against the Indigenous population has persisted since colonial times. This paper takes a comparative, historical approach to explore the incongruence between conceptions of global and national citizenship conveyed in curricula and surrounding educational debates - one predicated on the memory of genocide, and the other oscillating between denial and recognition. This paper argues that today, the function of authorised crimes in Australian history curricula is to lend credence to the expanding access to human and political rights that has occurred during the twentieth century, as part of a narrative of national progress. This occludes knowledge of state crimes from understandings of national citizenship, which lay at the heart of understandings of modern Australia.

Matilda Keynes a PhD candidate in the Australian Centre for Public History at the University of Technology, Sydney. Their co-authored book, *Historical Justice and History Education* will be published by Palgrave Macmillan in 2020, and their work has appeared in the *International Journal of Transitional Justice*, *Handbook in Historical Studies and Education* and is forthcoming in *Curriculum Inquiry* and *History of Education Review*. In 2018/19, Matilda was Endeavour Postgraduate Research Scholar at Umeå University, Sweden.

LUKAS KLIK, University of Vienna

*Re-Imagining Australia in and Through Literature: Form and Nation in Contemporary Multiperspectival Novels*

In *Inventing Australia* (1981), Richard White has contested essentialist understandings of the nation and suggested to conceive of Australia in the plural rather than singular. Drawing on this observation, I argue that through their form, so-called multiperspectival novels, such as Christos Tsiolkas's *The Slap* (2008) or Gail Jones's *Five Bells* (2011), make an important literary contribution to re-imagining Australia in terms of multiplicity and diversity. In this paper, I examine how, by portraying the storyworld through the individual perspectives of different characters, such narratives challenge essentialist discourses of national identity and instead reflect recent changes

affecting national imaginaries, most notably the growing significance of transnationalism, as well. At the same time, acknowledging White's observation that while "[a]ll multiple identities are seen as equal, [...] some are [in fact] more equal than others," I also consider how, through their structure, multiperspectival narratives still privilege some identities over others.

Lukas Klik is a research assistant and PhD candidate at the English department of the University of Vienna (Austria). His main research interests are Australian literature and narrative theory. In his PhD project, he focuses on contemporary Australian multiperspectival novels and analyses how they reflect the diversification of present-day Australia through their form.

MATTHEW KLUGMAN, Victoria University

GARY OSMOND, University of Queensland

### *What Iconic Sporting Images Reveal of Australia and Australianness*

From the late 1800s images of sport have used to convey and promote powerful forms of Australianness. Yet a number of iconic images of Australian sport have also been sites of intense debates about what Australia is, and what Australia might be. Key examples include Peter Norman's role in the Black Power Salute at the 1968 Olympics, Nicky Winmar's declaration of being 'Black and Proud', Cathy Freeman's richly crafted iconography, Adam Goodes pointing to the spectator who had just vilified him, and the classic kick of Tayla Harris that became the target of sexist attacks and then a site of active resistance and pride in women's sport. This paper explores both the immediate impact and subsequent legacies of these images. At issue are questions of race and gender, the power and limits of sport, and the role that active remembering and forgetting plays in the crafting of Australian identity.

Matthew Klugman (Victoria University) and Gary Osmond (University of Queensland) are historians with a shared interest in the intersections of sport, race, gender, and the visual. They co-authored *Black and Proud: The Story of an Iconic AFL Image* (2013, NewSouth), and were awarded the John Barrett Award for Australian Studies for their 2019 article 'A Forgotten Picture: Race, Photographs and Cathy Freeman at the Northcote Koori Mural'.

THEMI KRITIKAKOS, University of Melbourne

### *Memory and Cooperation: An analysis of genocide recognition efforts among Armenians, Greeks and Assyrians in Australia*

This paper examines a unique period in the early 21st century in Australia when Armenian, Greek and Assyrian diasporic groups co-operated in an attempt to recognize their plight in the late Ottoman Empire (1914-1923) as an instance of genocide. It also investigates the transmission of trauma through time and space. Although overlooked in Australian historiography, the Australian humanitarian response to their plight (1915-1930s) has been re-visited the past two decades. This paper considers how the three diasporic groups have attempted to find their place in Australian history and the influence narratives of Australian humanitarianism have on their sense of being Australian. Genocide recognition campaigns have also aimed to transform Australian national memory surrounding the ANZAC legend. This paper contends that narratives of the Australian humanitarian response to the Armenian, Greek and Assyrian plight, which coincides with the Gallipoli campaign, pose challenges to Australian national memory and are therefore overlooked.

Themi Kritikakos is currently a PhD candidate in the School of Historical and Philosophical Studies at the University of Melbourne under the supervision of Professor Joy Damousi. His thesis focuses



on memory and co-operation by analysing the genocide recognition efforts of Armenians, Greeks and Assyrians living in Australia. He has previously completed the Bachelor of Arts (Honours) in Philosophy at the University of Melbourne. Themis has also presented his research at local and international academic conferences.

ZUZANNA KRUK-BUCHOWSKA, Adam Mickiewicz University

*Indigenous food sovereignty in a transnational perspective: Indigenous Australian membership in Slow Food International*

The aim of this paper is to analyze the participation of Indigenous Australians in Slow Food International in view of their decolonizing efforts to recover traditional foodways and the broader discourses of food sovereignty and global food justice. It focuses in particular on the delegation of members of Prepare Produce Provide (a not-for-profit organization in WA which helps Indigenous youth explore their culture through food) in Slow Food's 2018 Salone del Gusto-Terra Madre meeting in Turin, Italy, which I also had the opportunity to attend. Slow Food is a global grassroots organization created to promote local food cultures and traditions, and to provide good, clean and fair food for all. I argue that by employing a cultural perspective of food rather than a purely scientific one, and by emphasizing relationality rather than just human rights, it offers a productive view of food sovereignty which is compelling to Indigenous communities.

Dr. Zuzanna Kruk-Buchowska is an Assistant Professor at the Faculty of English, Adam Mickiewicz University in Poznań, Poland. Her scholarly interests focus on Native American and Indigenous Australian studies, in particular Indigenous education, cultural resistance and food sovereignty. She is also the coordinator of the Australia and New Zealand MA program at her Faculty.

JAROSLAV KUŠNÍR, University of Prešov

*Place and Post-Colonial Cultural Exchange: Lia Hills' The Crying Place*

In her novel, *The Crying Place*, Lia Hills depicts Saul's attempt to find an Aboriginal woman from his deceased friend's photo to find out a mystery of his death. His journey into the heart of the Australian desert becomes a symbolic exploration not only of the nature of the landscape, but also of a cultural and philosophical specificity of the land as understood by both Aboriginal and white Australian characters in the novel. This paper will analyze Hills' depiction of Saul's travelling and exploration of the land as a possible metaphorical expression of white colonial "conquest" of a land/country and the way it stimulates and produces a cultural and philosophical exchange between white/Western/Australian and Aboriginal visions of the world. This paper will also analyze Hills' depiction of a country in the context of post-colonial relations between white Australian and Aboriginal people.

Jaroslav Kušník is Professor of American, British and Australian literature at the University of Prešov, Slovakia, where he teaches such courses as American literature, British literature, Australian short story, literary theory and criticism. His research includes American postmodern and contemporary fiction, Australian postmodern fiction, and critical reception of American, British and Australian literature in Slovakia. He is the author of *Poetika americkej postmodernej prózy* (Richard Brautigan and Donald Barthelme) [Poetics of American Postmodern Fiction: Richard Brautigan and Donald Barthelme]. Prešov, Slovakia: Impreso, 2001; *American Fiction: Modernism-Postmodernism, Popular Culture, and Metafiction*. Stuttgart, Germany: Ibidem, 2005; *Australian Literature in Contexts*. Banská Bystrica, Slovakia: Trian, 2003; and *Postmodernism and After: New*

AMANDA LAUGESSEN, ANU

*'What's up with Australians and Swearing?': Bad Language and Ideas about 'Australianness'*

Australians are popularly associated with the idea that they are more relaxed about language than many other English-speaking populations. We are fond of colloquialisms, we like to abbreviate words, and we like to swear. All of this is taken to reflect some of the innate qualities believed by many to mark Australianness, such as our 'she'll be right' attitude and our lack of respect for authority. In this paper, I explore the way attitudes towards swearing have historically intertwined with evolving ideas about Australianness, and how this has served to shape gendered, racialised, and class-based understandings of Australian identity. Swearing has played a role in the way we think about ourselves, but it has also been used to marginalise and exclude, shaping our identity in ways that can be seen as problematic as much as liberating.

Associate Professor Amanda Laugesen is a historian and lexicographer, and is currently director of the Australian National Dictionary Centre at the ANU and Chief Editor of the Australian National Dictionary. She is the author of numerous books and articles, including a forthcoming book to be published with NewSouth that surveys the history of Australians and bad language.

TANIA LAYDEN, University of Queensland

*White Russian émigrés from Harbin in Australia: issues of acculturation, belonging and identity*

This paper presents a case study of a small cohort of White Russian émigrés from Harbin, China. Born and brought up in exile, yet in a simulacrum of their parents' vanished "home", they were in turn displaced from Harbin following the seizure of power in China by the Chinese Communist Party. Many came to Australia in the 1950s, challenged by a new landscape, new language and new customs, their sense of loss, and alienation even from the pre-existing Russian Australian community, who largely did not share their identification with the old, pre-revolutionary Russia.

Tania Layden is a PhD candidate at the School of Communication and Arts at The University of Queensland. Her research is on the White Russian émigrés in Harbin, northeastern China, who migrated to Australia in the 1950s with a particular focus on issues of identity and belonging

TANIA LEIMBACH, University of Technology Sydney

JANE PALMER, University of Technology Sydney

*Human-nonhuman entanglements in the wake of an Australian catastrophic bushfire season*

The 2019/20 bushfire season woke the Australian population to the harsh realities of a changing climate. The impact was profound and is ongoing. The iconic and severely threatened koala was a highly visible non-human species directly harmed alongside thousands of other species in the order of individual millions. Taking a multi-species approach, this presentation examines the lively, interconnected ecologies of human-koala relations. It is focused upon an exploration of "what comes to matter" in the realms of affect and emotion, as observed in the public sphere via media, social media and collective narratives during the fire season in Australia. In it we argue that the recent bushfire events have prompted a heightened multi-species awareness in the greater population. A disaster or crisis is, we suggest, a transversal event that can de-centre the human

and make new connections between the human and nonhuman, prompting new questions and creating new responsibilities.

Dr Tania Leimbach is a transdisciplinary academic working across the environmental humanities; communication and cultural practice; new materialisms; practice-based research and public pedagogies. Tania's PhD thesis 'Sustainability and the material imagination in Australian cultural organisations' examines the role of civic sites in processes of social and ecological change. She is currently publishing her thesis with Palgrave Macmillan and lecturing in the School of Communication, University of Technology Sydney (<http://orcid.org/0000-0002-8144-5065>).

Dr Jane Palmer's research interests include the use of ethnographic storytelling methods in post-conflict or marginalized communities, to explore the processes of trauma, grief, resilience and reparation. She has undertaken ethnographic fieldwork in Indonesia and in regional New South Wales and rural and remote Queensland, and has published in the areas of ethics, Aboriginal studies, fieldwork methodologies and futures studies (<http://orcid.org/0000-0002-4131-4482>). Jane is currently an Adjunct Fellow at the University of Technology Sydney.

REBECCA LINDSAY, Flinders University

*The strange encounter of Ruth 1 and the Revised Preamble of the Constitution of the Uniting Church in Australia: Imagining 'home' in the Uniting Church*

This paper explores attempts by the Uniting Church in Australia to reshape the relationship between its Indigenous and non-Indigenous members. It brings the biblical story of Ruth 1 into conversation and 'strange encounter' with the revised Preamble of the Uniting Church in Australia. Sara Ahmed's concept of strange encounter theorises how ethical encounters of diverse peoples might move towards reinvention, "remaking what it is that we may yet have in common." Rather than trying to flatten out the diverse positions of power and experience individuals embody in a particular time and place, Ahmed seeks ways to enable genuine, strange encounters that might allow for surprising newness. In bringing together the biblical story of Ruth with a church document that acknowledges colonial presence, I seek strange encounters with the potential to decolonise.

Rebecca Lindsay is a PhD candidate at Flinders University. Her research seeks decolonising biblical hermeneutics within Australia in conversation with the book of Ruth. Her peer reviewed publications include 'Overthrowing Nineveh: revisiting the city with postcolonial imagination' and 'Learning to encounter 'boat people': A theological reflection on Australian asylum seeker policy in dialogue with Karl Barth' in Uniting Church Studies. Rebecca is an ordained Uniting Church minister, working in Maroubra.

TANJA LUCKINS, La Trobe University

*'the intelligent, philosophical, and eccentric cosmopolitan Billy Barlow': Performing identity in colonial Australia*

Billy Barlow was a popular nineteenth-century stage and street character whose origins were in the east end of London in the 1820s. He made his way across the Atlantic and Pacific and was performed in the United States, Canada and Australia, among many places. The Australian version was popularised by George Coppin, who performed the low-comic character for many years. The intriguing point is that within a month of Coppin's arrival in Sydney in 1843 he added 'cosmopolitan' to introduce Barlow, as other Australian performers did thereafter when they performed Billy Barlow. This paper explores why local audiences delighted in Billy Barlow as a 'cosmopolitan', and argues that the fluid interplay of performance, mobility and satire, crucial to Billy Barlow's 'identity', helped Australian audiences to make sense of their world.

Tanja Luckins has taught Australian Studies and Australian History at several universities and was an ARC Postdoctoral Fellow at the Australian Centre, University of Melbourne. Her publications include *The Gates of Memory: Australian People's Experiences and Memories of Loss and the Great War* (Curtin UP 2004), *Go! Melbourne in the Sixties* (Circa 2005), *Dining on Turtles: Food Feasts and Drinking in History* (Palgrave 2007) and *The Australian Pub* (UNSW Press 2010).

REUBEN MACKEY, Monash University

*Australian Literature and the Future of Criticism*

Following the resignation of Professor Robert Dixon in 2019 and the subsequent abolition of the University of Sydney's Chair in Australian Literature, the Australian literary community has yet again been left to question the place of literature in Australian society. At a more general level, we also see the current government proposing changes to university fee structures, with the intention to drive students away from the humanities and into more 'job-ready' disciplines. Though this event has a specifically Australian flavour, it exists within a larger context which seeks to address the question of literary studies. This has particularly gathered force since the 2015 publication of Rita Felski's *The Limits of Critique*, where she diagnoses the literary critic's skeptically inflected mood of critical detachment. In this paper, I argue that Australian literary studies' current malaise and identity crisis has developed as a consequence of embodying a similar disposition. In order to move beyond this, we need to turn to more inherently *literary* modes of understanding.

Reuben Mackey is a PhD student at Monash University. His research explores the connections and possibilities of postcritique and metafiction, especially within the context of Australian literature. He is also interested in how literature responds to capitalism and the Internet.

JATINDER MANN, Hong Kong Baptist University

*Transnational Identities of the Global South Asian Diaspora in Australia, Canada, Aotearoa New Zealand, and South Africa, 1900s-1940s*

My presentation will be on my new research project. It addresses a crucial issue in the modern world: How is identity formed by different populations living in communities distant from their original homelands? It will answer this question by analysing and comparing the historical forces that affected identity-formation of South Asian migrants in four diasporic communities under British rule. It will pose three main research questions: 1. Was the rhetoric about the equality of all British subjects adopted by South Asian migrants in the British Empire's self-governing Dominions (Australia, Canada, Aotearoa New Zealand, and South Africa) in the first half of the twentieth century? Building on my previous research (Smith and Mann, 2016) and related scholarship on Australia and Aotearoa New Zealand, it will compare the experiences and the rhetoric in the four countries. 2. Did the experience of living in predominantly White countries encourage migrants from the Punjab and other regions in South Asia to adopt a common pan-South Asian identity? 3. To what extent did inter-ethnic and inter-faith relations in South Asia impact the South Asian diaspora in the self-governing British Dominions?

Jatinder Mann is an Assistant Professor in History at the Hong Kong Baptist University. He is also the author of two books. The most recent is *Redefining Citizenship in Australia, Canada, and Aotearoa New Zealand* (New York: Peter Lang Publishing, 2019). Jatinder is also sole editor of *Citizenship in Transnational Perspective: Australia, Canada, and New Zealand* (New York: Palgrave Macmillan, 2017)

TOBY MARTIN, Sydney Conservatorium of Music

*Historical Silences, Musical Noise: Slim Dusty, Country Music and Aboriginal/Colonial history*

Much of Australian history has argued that prior to 1968, Australian culture and academic writing was largely silent on the issue of Aboriginal history. Further, there has been a common argument – and assumption – that non-Indigenous country music did not deal with Indigenous Australians in this period at all. However, Australia's most popular country artist Slim Dusty did in fact record several songs that dealt with issues such as frontier massacres, and Aboriginal pastoral labour during the 1950s and 60s. These songs provide fascinating examples of alternative history-making, and show that there was a conversation – albeit limited – about difficult settler-colonial issues occurring in post-War popular culture. Dusty's songs also provide interesting examples of the ways in which popular music in general can engage with complex historical narratives.

Toby Martin is a historian and musician. He has published on popular music, colonial history, Aboriginal music and tourism. His monograph *Yodelling Boundary Riders: country music in Australia since the 1920s* unpacks country music as both cultural history and musical artefact. He has released eight albums, both solo and with Youth Group. His PhD was supervised by Richard White at the University of Sydney, and Toby is currently Lecturer in Contemporary Music at the Sydney Conservatorium of Music.

CAROLYN MASEL, Australian Catholic University

*Tony Birch's Credible Incredible: "Father's Day", "The Ghost of Hank Williams" and "Colours"*

Kim Scott and Tony Birch have both spoken explicitly about their wish to provide hope for members of their communities, while acknowledging limits to the imagining of hope and healing. I want to present a selection of Birch's stories that focus on showing that, even as mainstream Australian culture often crushes people's lives, the imagination is a powerful weapon of resistance. These stories make use of the traditions of parable and allegory, as well as more recent strategies, such as magic realism. They are told in typically simple, accessible language, and they seem realistic – often humorous, using ordinary idiom. In these stories the reader is invited to believe the unbelievable; doing so is integral to their narrative strategy. Each story provides a kind of hope that exceeds the limits of reality, yet is distinctly discernible, although the reader hardly notices the imaginary door through which they have been led.

Carolyn Masel lectures at ACU on English and Creative Writing. She publishes on modern poetry, chiefly American, and contemporary Australian, Canadian and Scottish prose fiction. A poetry chapbook, *A Book of Hours*, was published in 2017 and a full-length collection, *Moorings*, in 2019 (both Ginninderra Press). In relation to this Conference presentation, she co-authored, with Matthew Ryan, an article on Birch's stories entitled "Place, History and Story: Tony Birch and the Yarra River" (ALS May 2016).

CHRIS MCAULIFFE, ANU

*On the Beach: Fracturing identity in Australian art 1980-2000*

This paper explores the immediate legacy of *Inventing Australia* (1981) in Australian artists' challenges to received national myths, 1980-2000. Focussing on diversity and fracture rather than homogeneity and stability, artists pictured heterogeneous identities and developed a counter-symbolism now shaping curatorial narrative in Australian art museums. The beach---a key motif in *Inventing Australia* and White's *On Holidays* (2005)---is pictured as a site of multiplicity, anxiety and violence. Artists' strategies echoed White's revisionist impulse, picturing the beach from the perspectives of women, Indigenous peoples and migrants, and using mimicry to contest white,

masculinist mythologies. But they challenge *Inventing Australia* in their insistence on active legacies of trauma, culminating in the beach as a site of sovereignty discourses in the early 21<sup>st</sup> century.

Dr Chris McAuliffe is Sir William Dobell Professor and Head of the Centre for Art History and Art Theory, ANU. He has published extensively on Australian art, with a focus themes relating to the invention of Australia, including football, suburbia, popular music and public monuments. He was director of the Ian Potter Museum of Art, 2000-13 and Visiting Professor of Australian Studies at Harvard University, 2011-12.

ADRIEN MCCRORY, Australian Catholic University

*Boy-Girls and Vagrants: Policing Masquerades in Early 20th Century Victoria*

Victoria has never had any formal laws against wearing clothing assigned to another sex or gender. However, police in the early twentieth century often arrested gender nonconforming Victorians under vagrancy or offensive behaviour laws. This paper examines the policing of individuals 'masquerading' as another gender in Victoria in the first two decades of the twentieth century, focusing on 'female masqueraders' or female-assigned people presenting as male. The disparity between how people perceived as men or women were policed in masquerading cases resulted in female masquerading cases being more commonly identified and more accepted by the justice system and press. However, early-twentieth century ideas of respectability and criminality and the image of the 'vagrant' meant that masqueraders deemed 'respectable' were more positively viewed than those who were not. I examine these methods of policing by looking at case studies of individuals arrested for 'masquerading' and examining the ways they were identified, charged, sentenced and presented in the press.

Adrien McCrory is a PhD Student and sessional tutor at Australian Catholic University. He is a transgender man, interested in gender studies, and criminal and Australian history. He is working on his thesis on Transgender Australians and their Interactions with the Criminal Justice System in Twentieth Century Australia.

RONAN MCDONALD, University of Melbourne

MAGGIE NOLAN, Australian Catholic University

*(Re-)Inventing Irish Australian Literature*

Australian historians have attempted to tell the story of Irish migration to Australia, and role the Irish have played in the development of the national character. Yet, it is striking how little scholarship has been done on the remarkable Irish presence in Australian cultural production and particularly in Australian literature, which is often the crucible in which identity and national mythology is forged and hardened. This paper explores, with a critical eye, the concept of 'Irish-Australian literature'. It seeks to identify appropriate conceptual models and frames within which to understand the discursive role of Irishness within Australian writing and the gestation of the Australian imaginary, and in so doing, hopes to illuminate the borders of identity and unpack the cultural functions the Irish imaginary has in the history of Australian letters. This paper reflects on how the owning and disowning of Irish origins – or perhaps the assimilation of Irishness into a generalised white Australian-ness – might operate amongst Australian writers of Irish descent over the last two centuries, and asks what tracing this 'Irish-Australian' strain might mean for the broader field of Australian literary studies.

Ronan McDonald holds the Gerry Higgins Chair of Irish Studies at the University of Melbourne. He is President of the Irish Studies Association of Australia and New Zealand. He has research interests in Irish literature, especially Irish modernism, the history of criticism and the value of the humanities. His books include *Tragedy and Irish Literature* (2002), *The Cambridge Introduction to Samuel Beckett* (2007) and *The Death of the Critic* (2008). Recent edited collections include *The Values of Literary Studies: Critical Institutions, Scholarly Agendas* (Cambridge University Press, 2015) and *Flann O'Brien and Modernism* (2014). His monograph on Irish Revival, Modernism and the Making of Literary Value is forthcoming with Cambridge UP. He is the series editor for Cambridge Themes in Irish Literature and Culture.

Maggie Nolan is Associate Professor in Humanities at the Brisbane campus of the Australian Catholic University. Her research interests are in cultures of reading, contemporary Indigenous literatures, and representations of race and ethnicity in Australian cultural production, and she has published widely in these fields. She was the editor of the *Journal of Australian Studies* between 2009 and 2020.

JOANNA MCINTYRE, Swinburne University of Technology

*"We don't deserve to be disrespected like that through tweets from our Prime Minister": Australian Trans Celebrities and Advocacy for Trans Children*

The public visibility of trans people has increased exponentially in the last decade, and trans celebrities are a determining force in this important cultural movement. In Australia, two young trans celebrities have emerged who are both famous for their acting work and their trans advocacy, particularly for the rights of trans children: Evie MacDonald (now 14) who starred as the central trans character in the children's television series *First Day*, and famously confronted Prime Minister Scott Morrison about his comments relating to trans children in Australian schools; and Georgie Stone (now 20) who helped change Australian laws that determine trans children's access to hormone treatments, and played the first trans character on *Neighbours*. To explore contemporary trans celebrity in a specifically Australian context, this paper examines how MacDonald and Stone have each intersected a trans identity, celebrity, and advocacy work to become significant voices in current trans politics in Australia.

Joanna McIntyre is a Lecturer in Media Studies at Swinburne University of Technology. She is co-editor of *Gender and Australian Celebrity Culture* (Routledge 2020), the first collection to deal with Australian celebrity in ways that account for both cultural and gendered specificities. She has published extensively in the fields of trans studies, celebrity studies, media studies, and queer theory, including in the *European Journal of Cultural Studies*. Her monograph, *Transgender Celebrity*, is forthcoming with Routledge.

HENRIETTA MCNEILL, ANU

*"Go back to where you came from": deportation and the intersection of history, identity and public policy*

Migration has influenced national identity and demographic change over the last century. In the last 10 years alone, Australia's deportations have risen significantly, and have included tests of membership. I examine Australia as a deporting state, and how its policies towards deportation have developed since it was settled by Europeans. I argue that historical (un)consciousness is influencing current legislation and policy on deportation: in essence, the past is informing and influencing the present, and national identities that were established when Australia was settled by Europeans have endured to create the migration and deportation policies that exist today. In doing so, I explore five critical junctures in the modern history of Australia that have influenced the

politicisation of identity and deportation: transportation of convicts; blackbirding; world wars; globalisation; and post-9/11 securitisation.

Henrietta McNeill is a PhD candidate in the Coral Bell School of Asia Pacific Affairs at the ANU. She has worked across the Pacific for government and NGOs on public policy issues including migration and deportation. Henrietta's PhD research looks at the security effects of criminal deportations to the region. She is also a Research Officer for University of Adelaide, working on a Department of Defence Strategic Policy Grant relating to Australia's alliances.

ISA MENZIES, ANU

*The underdog in Australian popular culture*

The underdog is a familiar figure in Australian popular culture, though Australian Studies scholarship has tended to focus on the (related) concept of egalitarianism. The figure of the Underdog thus remains a popular trope, rather than an object of serious study. This paper seeks to critically engage with constructions of the Underdog, arguing that this figure underpins some of the most significant narratives of Australian identity, and is ripe for further analysis. I here draw on the work of American anthropologist James Wertsch, and what he has described as 'schematic narrative templates', to position the underdog narrative as an Australian iteration of his schema. In this paper I focus on narratives that feature the horse as significant, arguing that the Underdog schematic narrative template, and what I have termed the Australian 'horse discourse', function to mutually reinforce the legitimacy of both, creating powerful sites for the expression of nationalism.

Isa Menzies has recently completed her PhD at the Australian National University. She works in interpretation at museums and heritage sites and has also lectured in this field.

DEE MICHELL, University of Adelaide

*Australian Care Leavers' "Misery Memoirs" as Anti-Stigma Activism*

According to the Oxford Dictionary of Literary Terms, 'misery memoir' (or misery lit) is a genre of memoir or autobiography that emerged in the 1990s "notable for its account of the narrator suffering and subsequently surviving" childhoods replete with abuse and neglect. Well known in this genre is Frank McCourt's *Angela's Ashes* (1996) and Dave Pelzer's *A Child Called "It"* (1995). Some in the genre (including Pelzer's story) have been regarded as hoaxes and sociologist Frank Furedi has dismissed them as a "literary striptease", whereas other scholars see the 'sad stories' or 'trauma narratives' as allowing for new voices and the exposure of systemic abuse (Douglas, 2010; Schaffer & Smith, 2004). In this theme we explore this genre in light of Erving Goffman's idea of "flaunting", where, in response to social stigma, members of a socially discredited group refuse to continue to 'pass', 'cover' or 'correct' the 'social blemish' and instead, show off or flaunt it in order to challenge stigmatisation. We explore early examples in Australia and argue that these, plus significant state and federal government inquiries, have exposed the once hidden.

Dee Michell is Senior Lecturer in the Department of Criminology, Sociology & Gender Studies at the University of Adelaide. A former ward of the (South Australian) state, Dee has been involved in exploring the experiences (via interviews and memoirs) of other Australians who as children were in foster, kinship or some other form of institutional "care". She is also currently examining local and international representations of Care Experienced People in literature and on screen.

SARAH MIDFORD, La Trobe University



### *Tracing Ancient Footsteps: The Australian Reinvention of Pilgrimage to the Dardanelles*

Since antiquity, the Dardanelles have been a site of pilgrimage. Following the Anzac landing at Gallipoli during the First World War, Australians have extended the ancient tradition of sacred travel to this region. Pilgrims from Australia follow in the footsteps of notable ancient figures including Alexander the Great and Roman emperors. Ancient Persians, Greeks, Romans, Ottomans and now Australian pilgrims have journeyed to the Dardanelles over millennia to pay their respects to cultural ancestors, who lived, fought and died in the region. This paper demonstrates that, when Australian visitors travel to Gallipoli they enter a space that holds the memory not just of the First World War, but of thousands of years of conflict and commemoration, all of which adds to a pilgrim's emotional experience of the landscape. This experience binds pilgrims to the national, civil religious Anzac narrative as well as a landscape that has long held significant cultural memory.

Sarah Midford is the Director of Learning and Teaching (undergraduate) for the School of Humanities and Social Sciences and a Senior Lecturer in Classics and Ancient History at La Trobe University. Her research focuses on the cultural impact of war in Australian art, architecture, literature and commemorative processes, and Classical Reception in the Antipodes post-European settlement. She is particularly interested in how Australian national identity has been constructed using classical ideas, texts and aesthetics. Sarah's PhD, from the University of Melbourne, examined ways that classical narratives were drawn upon when composing the Australian Anzac narrative. She has a multi-disciplinary publication record in Australian Studies, Classical Reception Studies, Ancient History and Art History.

SAMUEL MILES, Monash University

### *International University Students' Housing in Melbourne since 1945*

Purpose-Built Student Accommodation (PBSA) is a housing type that has significantly developed in recent years and is increasingly a key tenure type of international university students in Melbourne. Taking a historical look at how the PBSA sector has changed over recent decades as the internationalisation of the tertiary sector increased up until an all-time high prior to COVID-19, the private provider sector is now by far the majority housing provider whereas previously universities played the key role. As international education is the largest services export industry for over a decade and adds significant social, cultural and political benefits to Victoria and people living in Victoria, understanding the history of where students spend the majority of their time while in Melbourne is vital to planning for the future student experience successes of international students, the entire higher education sector and building a harmonious multicultural society in Victoria.

I am a second-year PhD Candidate researching the student experiences of international university students living in Purpose-Built Student Accommodation (PBSA) in Melbourne. Previously, I worked in federal and state politics across Adelaide and Melbourne, university student services as well as a social worker after a couple of years studying and working in Copenhagen and Istanbul. I have an Honours 1 in Urban, Social & Community Planning and postgraduate degrees in International Relations and Politics.

KIRRA MINTON, Monash University

### *"We don't need Germaine Greer. The young Australians are liberating themselves": Women's Liberation in Dolly magazine*

In the early 1970s, while Ita Buttrose's *Cleo* magazine was bringing the popular feminism and sexual liberation aspects of Women's Liberation to Australian women, new teen girl magazine *Dolly* represented the space in the Australian market where these ideas were translated to and explored with teenage girls. In this space, the teen girl body, just like the woman's body, was political. Through a critical textual analysis of *Dolly* and a close examination of the reader letters pages, I examine how *Dolly*'s writers and editors were particularly influenced by women's sexual liberation and the women's health movement, and highlight the open dialogue between *Dolly* and its readers. This paper contributes to a growing body of literature around feminist movements, consumerism, and women's magazines by exploring the relationship between Women's Liberation and Australian teenage girls. This relationship played out in *Dolly* magazine. This paper puts teen girls and their magazines into the history of Women's Liberation, and Women's Liberation into the history of teen girls and their magazines.

Kirra Minton has a PhD in History from Monash University. Her research is focused on girlhood in the latter half of the 20th century and chiefly explores the relationships between teenage girls, teen girl magazines, and society in Australia and the United States. She works at Monash University as a Lecturer and Coordinator of the Centre for Undergraduate Research Initiatives and Excellence (CURIE).

JEANETTE MOLLENHAUER, independent dance scholar

*"Australian Dance"?*

Although the concept of "Australian dance" should reflect the variegated nature of the population, it represents only a small group of the genres practised in this nation, since both dance scholarship and public performances persistently favour Eurocentric styles such as classical ballet. Conversations about the need for diversity in "Australian dance" remain superficial and simply mask a resistance to shifts in the existing power differential. Drawing on discourses of both critical race theory and aesthetic appreciation, this paper provides a critique of the tripartite framework of government bodies, dance organisations and educational institutions which perpetuate the belief that Westernised dance genres belong at the pinnacle of the choreographic hierarchy. Discussion centres on the need for the decolonisation of dance studies in this country so that the scholarly and performative landscapes can truly represent the heterogeneity of Australia's dance practitioners.

Jeanette Mollenhauer is an independent dance scholar whose interest centres on immigrant communities and traditional dance praxes following migration. She has published in diverse journals, including *The Journal of Intercultural Studies*, *Dance Research Journal* and *History Australia* (forthcoming). Jeanette belongs to the Study Group on Ethnochoreology of the International Council for Traditional Music and her first book, a history of Irish dance in Australia, will be released in 2020.

BENJAMIN MOUNTFORD, Australian Catholic University

ROBERT FLETCHER, University of Missouri

*"Westralia Shall Be Free": West Australian Secession and Imperial Affairs in the 1930s*

In 1935, a Joint Committee of the House of Lords and the House of Commons delivered its report on 'The Petition from the State of Western Australia in Relation to Secession'. The culmination of the political process triggered by the 1933 state referendum, where a majority of West Australians had voted in favour of seceding from the Commonwealth, the Joint Committee famously resolved that WA's petition was 'not proper to be received'. But while the movement for WA Secession

foundered in the imperial capital, during the 1930s it nonetheless sparked a series of debates about the links between Britain and Australia and about the wider dynamics of Anglo-Dominion relations, in an increasingly uncertain world. Drawing on research in Britain and Australia, this paper examines the imperial resonance of the WA Secession movement in the 1930s.

Benjamin Mountford is Senior Lecturer in History at Australian Catholic University in Melbourne.

Robert Fletcher is Professor of British History at the University of Missouri.

NELL MUSGROVE, Australian Catholic University

*Child Welfare Historians: Helping or Hurting?*

As the first two papers in this panel illustrate, Australian Care Leavers have employed a variety of survivor-driven strategies aimed at challenging public perception—sometimes with a goal of gaining direct political traction, and sometimes with a more diffuse intent such as challenging negative stereotypes about people who grew up in institutions or foster care. Child welfare historians have been challenged to speak with, rather than for, Care Leavers, and to develop methodologies for allowing survivor voices to play a role in shaping the histories we write. This paper asks what this might mean for writing histories that stretch back beyond living memory. Long histories are important, because they demonstrate the ways in which State ‘are’ of children has (and has not) changed. However, the kinds of analytical tools that historians might utilise to produce rich readings of archival sources—which are notoriously lacking in children’s voices—can risk slipping into relativist and social constructionist readings which may stand in opposition to the rights-based framing of histories which has been so important in recent decades. What might the path forward look like?

Nell Musgrove is an historian based in the School of Arts at ACU. Her two monographs, *The Scars Remain* (2013) and *The Slow Evolution of Foster Care in Australia* (co-authored with Dee Michell, 2018), present long histories of the two major provisions for children separated from their families across the 19th and 20th centuries: institutions and foster care. Her current research is developing new readings of archival material, including the possibilities of digitisation.

ANDREW NETTE, Macquarie University

*Kiss and kill: sex, social change and faux American crime pulp fiction in post war Australia*

Faux American style crime stories set in the United States and featuring tough, hard drinking male private investigators were enormously popular as a strand of locally produced pulp fiction in 1940s and 1950s Australia. The limited scholarship around these books has focused on them as a challenge to British domination of Australian publishing, and the way in which their sexually freewheeling male protagonists and full colour salacious cover art became lightning rods for censors. This paper will reframe the analysis of faux American crime pulp by locating it within the gradual appearance of more explicit print publications that occurred locally after the war, examining why these books were so popular and how they related to deeper transformations in post war Australia, including shifting sexual culture, notions of masculinity and consumption patterns. It will also explore what this body of fiction suggests about Australia’s relationship with American culture post 1945.

Andrew Nette has a PhD from Macquarie University on the history of post war Australian pulp publishing. He is co-editor of *Girl Gangs, Biker Boys, and Real Cool Cats: Pulp Fiction and Youth Culture, 1950 to 1980*, and *Sticking it to the Man: Revolution and Counterculture in Pulp and*

Popular Fiction, 1956 to 1980, both published by PM Press. His writing on books and culture has also appeared in a variety of print and online publications.

BENJAMIN NICKL, University of Sydney

*“The Foreign That’s Becoming Part of Us...Willingly: How the Korean International Film Festival Is Integrated into Australia’s Pop Culture Sphere and Why That Matters”*

The Korean International Film Festival in Australia (KOFIA) just celebrated the tenth anniversary of its annual screenings all across the country in 2019. Along with the so-called Korean K-Pop Wave and a surge of interest in different aspects of Korean pop culture, from fashion, to food, to music, a renewed interest in South Korean film is evident. The success story of Boon Joon-ho’s ‘Parasite’ (2019) and its critical acclaim in Australia with audiences and film experts alike suggests that Australianness and Koreanness are moving gradually into closer proximity. As the heritage of British-Australia is slowly fading it gives way to other, newer forms of multicultural Australia, hyphenated mixtures of identity and Asian-Australian amalgamates (Stratton and Ang 1994). This is important because newer symbols of Australia’s cultural code like Australasian fusion food and the practice of transnational Asian cinema replace older ones like the digger, the Aussie-bloke bushranger, or the imagined outback hero: Crocodile Dundee (Bennett 2007). All this points to the development of an Australian self-image as congruent with, and not in exclusion of, non-white and specifically Korean entertainment culture products. Research on the KOFIA including interviews with the film festival director will show how this process is being perceived on the part of the hybrid, Australian Korean Other. They respond to the question ‘What does it mean to be Australian’ by pointing out that more and more Australians invite Koreanness into their everyday life and cultural experiences.

Dr Benjamin Nickl is a lecturer in the Department of International Comparative Literature and Translation Studies at the University of Sydney. He works on transnational pop culture and the circulation of film, television, and literature across the borders of communities and nation states. He has published books and articles on how local culture products travel across the globe and how transnational diaspora communities create global pop culture narratives and aesthetics on TV, in films, and in literature. Currently, he researches international film festivals in Australia as part of the ‘Screening the World’ research group.

SYBIL NOLAN, University of Melbourne

*Australian elites and the need for more elite histories*

In *Inventing Australia*, Richard White asserts the influence of competing elites in the manufacture of Australian national identity. Imperial administrators and investors, Australian pastoralists, miners and industrialists, artists, writers and academics all feature, promoting differing images of Australia that suit their own agendas. While White’s thesis is compelling, his treatment of elites is often schematic, with individuals representing elite interests or moments of influence, e.g. Arthur Streeton, Herbert Brookes, Robert Menzies, Rex Ingamells and Keith Hancock. He shows us the sharp tip of elite public activity and influence, yet necessarily leaves submerged many complexities of elite composition and agency. This is characteristic of how large-scale history treats elites. This paper reviews the historiography of elites in Australia, and discusses recent trends in elite studies. At a time when public suspicion of elites is high, it argues that there is an urgent need for more complex histories of elite activity in Australia.

Sybil Nolan is a senior lecturer in publishing and communications at the University of Melbourne, and a historian of Robert Menzies and his circles.

JENNIFER O'DEMPSEY, Charles Sturt University

*Brisbane Women in the 60s and 70s – New Approaches to Politics and Self-Expression*

Current scholarship about the people of Australia has made it more complex to define 'being Australian'. The concept of gender is being re-evaluated and rewritten into contemporary history, yet masculine themes continue to dominate Australian historiography. Gaps remain in discovering and recording the lives and influences of Australian women. A more complete and broader examination of gender history is needed to write an accurate analysis of 'being Australian'. This paper will focus on politically active women in Brisbane, in the 1960s and 1970s. Research based on interviews allows these women to explain their introduction of new forms of politics and self-expression. Women focused on publishing feminist texts, attaining visibility, gaining changes to legal rights and establishing services for women. Despite the high profile of Queensland protests during the Bjelke-Petersen era, the story of how women confronted authority on the streets of Brisbane remains largely unwritten. This paper will shed new light on Australian women in the historical narrative.

Jennifer O'Dempsey is completing her PhD (The Roles and Visibility of Women in Brisbane's Social Protests 1967 - 1982) in the School of Humanities and Social Sciences, Faculty of Arts and Education at Charles Sturt University. Her research interests include women in politics, protest and activism.

RAQUEL ORMELLA, ANU

*New Constellations: Sovereignty and the flag in contemporary Australian Art, 2000-2020*

This paper explores artists' engagement with emerging sovereignty discourses in the 21st century. Australian artists of diverse cultural backgrounds---Indigenous Australians, migrants, women---have used the flag to explore a positive legacy of *Inventing Australia*: the possibility of re-inventing of national symbols for an expansive and inclusive polity. These 'new constellations' are a platform for the affirmation of multiple peoples and histories against what can be seen as an implicit neo-conservative backlash against White's thesis: the proposal of a singular collectivity embodied in one nation under one flag. Newly vehement languages of citizenships and sovereignty initiated under the Howard government, are contested by the disintegration, banalisation and multiplication of the flag.

Dr Raquel Ormella is a Senior Lecturer at the School of Art & Design, ANU. Her works investigates how art can encourage political consciousness and social action in relation to questions of national identity and the environment. Her work has been included in the Asian Art Biennial, National Taiwan Museum of Fine Arts (2015); the 2013 California-Pacific Triennial, 2010 Aichi Triennial (Japan), 2008 Sydney Biennale, as well as many solo and group exhibitions in Australia.

CARMEL PASCALE, University of Adelaide

*Self-interest before Sentiment: South Australia's Celebration of Australia's 150th Anniversary*

Since the 1950s, scholars have tended to conceptualise Australian nationalism as self-contained, singular and uniform; as something that developed separately to Australia's connection with Britain and empire. More recently, historians have been arguing that this focus on a distinctively Australian experience has produced an amnesia about the country's British roots and imperial past, and obscured regional variations in expressions of nationalism. Through a study of the 1938

Australian Sesquicentenary, this paper examines what Federation meant to South Australia during the interwar years. It will demonstrate that the states' disconnected approach to celebrating economic development not only highlights the strength of regional nationalism, but the ongoing tensions and divisions in this important area of Federation. It was only when it came to continental defence that the states were truly unified, and then Australian nationalism encompassed a larger community of people, one that reached out to Britain and the empire.

Carmel Pascale is a PhD candidate in the Department of History at the University of Adelaide. Her thesis traces the development of nationalism in South Australia from 1901 to the 1960s, with a particular focus on the state's relationship with Britain and the empire. Carmel's research interests are Australian nationalism, Australian federation, the British Commonwealth, and commemoration.

RODRIGO PEREZ TOLEDO, Macquarie University

*Chineseness and Intimacy. Negotiating discrimination and desire among Chinese gay men in Sydney, Australia*

The idea of a 'gay community' has been associated with a safe space for individuals to express same-sex desire; however, its underlying depiction of *gayness* has largely been constructed on the experiences of, and for, white, masculine, and middle-class Western men. Taking this starting point, my research asks how do men coming from different socio-cultural, ethnic, and economic backgrounds manage to enter this community and interact with other individuals? This research focuses on the experiences of Chinese men within Sydney's gay scene. It has been shown that their access to the community occurs through either highlighting or disguising their *Chineseness*. Examining the role of ethnicity in intimate interactions will allow me to also investigate important dimensions of Australia's claim to be a multicultural country. To address these problematics, my research will examine the role of socio-cultural capital in the interaction of Chinese men with other men; and the valuation of Chineseness when building relationships.

Rodrigo Perez Toledo is a PhD candidate in Anthropology at Macquarie University, Sydney. Previously, I obtained my bachelor's and master's degree in Geography at the National Autonomous University of Mexico. My main interests are homoeroticism among men, literature and postcolonial ideas.

JAYNE PERSIAN, University of Southern Queensland

JESS CARNIEL, University of Southern Queensland

*The Invention of 'Wog' Humour*

In post-war Australia, the word 'wog' was used to describe the southern Europeans who dominated the mass migration schemes, particularly Italians and Greeks. The evolution of 'wog' from slur to celebration peaked in the 1990s, led by second-generation migrant comedians. This paper sets out the history of this evolution and the cultural context in which 'wog' humour was invented in a uniquely 'Australian' way. Was this phenomenon an empowering form of self-representation, or 'wogsplotation'?

Dr Jayne Persian is a Senior Lecturer in history at the University of Southern Queensland. A historian of twentieth century Australian and international history, Jayne is the author of *Beautiful Balts: From Displaced Persons to New Australians* (Sydney: NewSouth Publishing, 2017) and is Co-Chief Investigator on an ARC Discovery Project: 'Displacement and Resettlement: Russian

and Russian-speaking Jewish displaced persons arriving in Australia via the China route in the wake of the Second World War’.

Dr Jess Carniel is a Senior Lecturer in humanities at the University of Southern Queensland. Located within the field of cultural studies, her research interests encompass multiculturalism, gender, and cultural representations in Australian and global society. She has published widely on gender and ethnic identities in popular culture in multicultural Australia, including literature, film, television, and sport.

JON PICCINI, Australian Catholic University

CHRIS DIXON, Macquarie University

*Destination Downunder: Americans on R&R in Sydney, 1967-1972*

During the 1960s and 1970s some 300,000 American service personnel stationed in Vietnam spent their allocated “Rest and Recreation” period in Sydney, Australia. While Sydney attracted fewer Americans than destinations such as Bangkok or Tokyo, and although the impact of the visiting Americans was less dramatic than that of the estimated one million Americans who spent time in Australia during World War Two, they played a part in the dramatic social, sexual, and cultural transformations that swept Australia during this era. This is particularly clear in the presence of visiting African American servicemen, who challenged the racial values and practices of a nation in which principles of white supremacy remained enshrined in both law and custom. This paper thus addresses important questions regarding the transnational legacies of the Vietnam War, as well as the social and cultural impact of American military power in an Australia coming to terms with its purported ‘Americanisation’.

Jon Piccini is a historian at Australian Catholic University, Brisbane. His most recent book is *Human Rights in Twentieth Century Australia* (Cambridge University Press, 2019).

Professor Chris Dixon is Deputy Dean of Arts at Macquarie University. His research focuses on American history, including African American history, US military history, and American cultural history. His most recent book, *African Americans and the Pacific War: Race, Nationality, and the Fight for Freedom*, was published by Cambridge University Press in late 2018.

ANDONIS PIPEROGLOU, Griffith University

*Ethnicization and Reactive Ethnicity: Rethinking Cultural Entanglements in Australian History*

This paper will provide an opportunity to rethink the role of ethnicity in Australian history. I aim to reflect on the potential ways approaches to ethnicity in Australia can be revitalised and renewed. In challenging how ethnicities have been commonly represented in Australian history, the paper will address some key questions that matter in how cultural difference is grappled with today. What constituted ‘ethnic history’ between 1970s and 1990s? In what ways did past approaches to ethnic history in Australia differ from historical approaches elsewhere and what can such differences teach us? In addressing such questions, this paper hopes to generate a fresh and ongoing dialogue on how to conduct a new approach to the ‘history of ethnicization’ that moves away from stale dichotomies of preservation verses assimilation, nationality verses transnationality, and symbolic verses real ethnicity. I will conclude by suggesting that engagement with the notion of “reactive ethnicity” may offer a useful starting point to re-historicize the cultural entanglements that make up Australia’s past.

Andonis Piperoglou is a cultural historian who work on the dynamics of migration to Australia. He is intersected in ethnicity and colonialism and the human connections shared between in the

Mediterranean and the Pacific. Currently, Andonis is Postdoctoral Research Fellow at the Griffith Centre for Social and Cultural Research, Griffith University. He is a co-founder of the Australian Migration History Network, a Primary Investigator on the ARC DP “Managing migrants and border control in Britain and Australia, 1901-1981”, and serves on the Executive of InASA.

EMILY POTTER, Deakin University

BRIGID MAGNER, RMIT

*A Reader's Literary History of the Victorian Mallee region*

As literary historians Lucy Taksa and Martin Lyons argued in 1992, Australian literary scholarship has yet to widely consider a reader's literary history, and almost thirty years later, reader-centric accounts remain marginal. Regionally-focused literary scholarship in Australia is also still a nascent field. While some significant work has led the way here (Stagg and Mead 2009; Morgan 2010; Lamond, 2012; Taylor, 2013), it has also highlighted the wealth of knowledge in regions, accessible through literary engagements, that necessitates further scholarship. This knowledge does not just relate to texts, their circulation and consumption, but also to the places and communities in which this consumption occurs, for instance history-telling, geographical knowledge, and biographical storytelling. This paper will discuss a project that is seeking to assemble a readers' literary history through reader-led participatory engagements, that put readers at the centre of knowledge-making, both literary and beyond. Focused on the Mallee region of Victoria, known for its agricultural rather than literary identity, this paper will discuss the findings of several reader-led activities, and consider how this might sit alongside more formal scholarly practices of literary history in order to generate new narratives from, and of, the Mallee, and that connect to the experiences of contemporary Mallee residents. Reader's literary histories, we argue, can potentially fulfil a place-making function that contributes to strengthening social and literary infrastructures.

Emily Potter is A/Professor in Writing and Literature, Deakin University. Her research concerns literary modes of place-making, and Australian environmental and regional literary history. Her most recent book is *Writing Belonging at the Millennium: Notes from the field on settler colonial place* (Intellect).

Brigid Magner is a Senior Lecturer in Literary Studies and founding member of the non/fictionLab research group at RMIT University. Her most recent book is *Locating Australian Literary Memory* (2019). She co-edits the *Journal of Australian Studies* (with Emily Potter).

SUSAN PYKE, University of Melbourne

*Bastard, Beauty, Dead*

There are different kinds of unknown family stories in the north and south of this continent that I carry in my body, but slavery and apartheid are the plot, no matter how I read my past. This paper speaks to my autoethnographic project in development. I write as a white settler, working with the ghosts dragging their chains through my past, ripping through how I was brought up to see myself. My grandmother's story from up north displaced me first. My grandfather was a little over thirty when he married my grandmother, four years after he met her at fifteen. The mystery of my grandmother's Father Unknown linked to my grandfather's distance from a family fortune made from tracts of stolen land. This past of shame, change and pain prickles against the comfort of my father's past, neatly boxed in a fully accounted family tree and plans of carefully selected land.

My presentation speaks to a lyrical memoir under development. I teach with the University of Melbourne's creative writing program and Indigenous studies program. My most recent scholarly



work, *Animal Visions: Posthumanist Dream Writing*, was published with Palgrave Macmillan in 2019. I am also general editor for *Swamphen*, the scholarly journal for ASLEC-ANZ (the Association for the Study of Literature, Environment and Culture, Australia and New Zealand). More information on my publications is available at <https://unimelb.academia.edu/SusanPyke>.

MARC RERCERETNAM, Independent Scholar

*The Ladies' Velocipede Races of 1869: An early challenge to male supremacy in colonial Australia*

Current research suggests that cycling began growing in popularity with sections of the female population from around 1890. However, this study uncovers a series of formal women-only cycle racing competitions that took place between July and November 1869. In the 1860s, it was highly unusual for women to partake in a large public, competitive sporting event. These women challenged an oppressive patriarchy by taking part in such unorthodox events. For wealthy, upper-class women, it was a defiant show of their own status, female identities and individualism. The article also examines the hostility from pro-establishment voices to activity deviating from acceptable patriarchal norms. One women racer is identified as one of the founders of the prominent Womanhood Suffrage League of New South Wales, two and a half decades later in 1891.

Marc Rerceretnam, PhD, is an independent researcher and runs a research consultancy. He has a special interest in social and political trends and movements in colonial and present-day Australia, Singapore and Malaysia. He lives in Sydney with his family.

FRANCESCO RICATTI, Monash University

*Towards a transcultural reframing of Australian society. The case of Italians in Australia*

Through references to the history and presence of Italians in Australia, this paper will discuss the value and limitations of a transcultural approach to the study of Australian history and society. The paper will focus on examples of 'transcultural edges', as liminal spaces that often remain marginal to our understanding of Australian society, and yet provide powerful insights into its actual complexity and cultural richness. The paper will also consider the value and limitations of a transcultural approach to the study of Italian migrants' relationships with First Nations People in Australia, and complicity in settler colonialism. Could the crisis of multiculturalism provide an opportunity for a more inclusive, transcultural understanding of Australia's complex history and rapidly evolving society?

Francesco Ricatti is Cassamarca Senior Lecturer in Italian Studies at Monash University. He is also the President of Oral History Victoria, the Chair of the Editorial Board of the *Oral History Australia Journal*, and a portfolio leader within the Monash Migration and Inclusion Centre. His research focuses on migration history and transcultural studies both in Italy and Australia. He also works on digital participatory projects with migrant youth. His latest book, *Italians in Australia: History, Memory, Identity*, was published by Palgrave in 2018. Francesco's work has been supported by a number of grants, including from the National Geographic Society and the Scanlon Foundation.

ALEXANDRA RIDGWAY, University of Hong Kong

*Honeymoon to Horror-Scape: Disrupted Imaginaries of British Migrant Women in Melbourne*

Tales of British migration to Australia are often highly romanticized. Whether these be stories of British backpackers and working holiday makers living the Bondi dream or British lifestyle migrants

who moved down-under for a sea change, we are mostly privy to privileged experiences which go as expected. Less is known about migration trajectories that goes awry and disrupt British migrants' imaginaries of Australia. This paper shines a light on some such experiences by examining the cases of three British women whose backpacking adventures in Australia result in violent marriages, transforming their fantasy of a picture-perfect life abroad into a living nightmare. Through these accounts, historically-informed understandings of Australia as a place of isolation, exile and danger suddenly come to the fore, disrupting the women's idyllic imaginaries of the country and revealing the simultaneity of conflicting understandings of Australianness.

Alexandra Ridgway recently completed her PhD at The University of Hong Kong which examined spousal visa holders' experiences of divorce in Hong Kong and Melbourne, Australia. Her research interests centre around gender, migration and family life particularly the role of biographical disruptions and the influence of legal processes on lived experiences. Prior to commencing her PhD, Alexandra worked for over a decade in NGOs, specializing in violence against women, legal education, innovative justice and cross-cultural service delivery.

NOAH RISEMAN, Australian Catholic University

#### *A History of Transgender Women in Australian Sport*

This paper uses oral history interviews and media to examine Australia's history of transgender women's participation in sport since the late 1970s. It explores the public debates around gender, sex, the body, and 'fair play discourse' as expressed around specific transgender athletes. It also examines the lived experience of those transgender sportswomen and analyses how they used gender presentation to affirm their femininity. Indeed, gender presentation and transgender (in)visibility heavily influenced whether teammates, opponents, sporting associations, and the media accepted transgender athletes in their affirmed gender. The presence of transgender women in sport consistently exposed anxieties around gender, sex, and the body because they exposed rigid understandings of gender binarism. Examining the long history of transgender women in Australian sport reveals how longstanding debates have played out in a variety of settings, with transgender athletes regularly searching for ways to affirm their gender and navigate sporting communities.

Noah Riseman is Professor of History at Australian Catholic University and the current president of InASA. He is author or co-author of six books, the most recent being *Pride in Defence: The Australian Military and LGBTI Service since 1945* (MUP, 2020). This paper derives from an ARC Discovery grant examining the history of transgender people in Australia.

PIPER RODD, Deakin University

#### *The end of the social contract: Public perceptions of post-school options in two disadvantaged communities*

Australia's enthusiastic embrace of neoliberalism, privileging profit-making to the exclusion of all else, has significantly eroded the social contract and radically diminished equality of opportunity and wealth distribution in society. The changed nature of work, characterised increasingly by precariousness and the imperative of business to place demands on the individual to be agile, adapting to the whims of capital, requires that young people remain circumspect and ever vigilant about their skills and education. The notion that a collective society might be responsible for young people has shifted to one that dictates narrow individual responsibility in all things. Individuals service the economy, rather than society ensuring that all of its members are provided for on the basis of their need. This paper discusses select aspects of recent research undertaken in two

communities popularly characterised by their human diversity and class disadvantage, examining community members' perceptions of post-school pathways for higher education, training and work. Taking an historical perspective, this research contributes to the growing body of literature that documents the especial precarity of young people in an insecure world of work, for it is young workers who 'experience labour market insecurity most directly and forcefully' (Carney & Stanford, 2018, p. 1), arguing that the social contract has disappeared, unknown to a generation for whom society has vanished.

Dr. Piper Rodd, Deakin University Piper is a Lecturer in the Faculty of Arts and Education at Deakin University in Melbourne. Her teaching and research interests relate to 'big picture' sociology of education, looking at the human impact of the confluence of political, cultural and economic systems for the communities of people they are meant to serve. With an academic background in Australian social and political history, she co-ordinates the Education Studies major of the Bachelor of Arts degree and teaches the sociology and history of education.

TESS RYAN, Australian Catholic University

*The Coolamon Framework of Indigenous women's leadership*

Indigenous women in modern Australia face innumerable issues that render these women into invisible spaces. Representations regularly seen depict these women as entrenched in deficit holes, with few promoted for their strength and advocacy. This sits in contrast to what many Indigenous women achieve within a leadership domain, where their influence and drive impacts on better outcomes in overall Indigenous, and Australian society. For Indigenous women, the Coolamon stands as a representation of women's leadership, as it becomes a carry-all of time, culture, contexts of leadership and the various approaches women take to lead in Australia. It is both tangible and intangible, carrying with it the long history of women 'getting it done' without acknowledgement or fanfare. This presentation, seen through a lens of Indigenous standpoint theory and construct, examines what it means to be an Indigenous woman leading in the present day.

Dr Tess Ryan is an Indigenous woman of Biripai country an academic, consultant and writer. She is a Golden Key International Scholar Laureate member and recipient of the University of Canberra Medal for her Honours thesis, 'The push/pull indicators of Indigenous political engagement'. Her PhD on Indigenous women's leadership was completed in 2018, and her work focuses on Indigenous women, representation, race, health, education and the media. Dr Ryan has recently contributed a chapter on Indigenous women and the #MeToo movement in the book, '#MeToo and the Politics of Social Change' and has a forthcoming co-authored book chapter with Professor Michelle Evans on Indigenous leadership in Australia. She has recently been named the President of The Australian Critical Race and Whiteness Association in Australia.

DAVID SLUCKI, Monash University

REBECCA MARGOLIS, Monash University

*Jerusalem on the Yarra: A Cultural History of Jewish Melbourne*

The community of post-Holocaust Jewish migrants to Jewish Melbourne evolved a rich and enduring tradition of writing in Yiddish and their adopted language of English. This paper will examine this corpus to discuss questions around displacement and integration, heritage, and hybrid Australian-Jewish identities. The paper offers first findings from a new research project titled Jerusalem on the Yarra and draws on literary and archival texts, media reviews and oral histories.

David Slucki is an author and historian based in Melbourne, Australia. He is the Loti Smorgon Associate Professor in Contemporary Jewish Life and Culture at the Australian Centre for Jewish Civilisation, Monash University. From 2013-2019, he was an assistant professor in Jewish Studies at the College of Charleston, South Carolina. His most recent book, *Sing This at My Funeral: A Memoir of Fathers and Sons*, was published by Rutgers University Press in 2019. He writes about contemporary Jewish culture, Holocaust survivors, and Jewish comedy. He is also working with Prof. Rebecca Margolis on a cultural history of Jewish Melbourne.

Professor Rebecca Margolis is Director and Pratt Foundation Chair of Jewish Civilisation at the Australian Centre for Jewish Civilisation, Monash University. Her research deals with the Jewish migrant experience and cultural production with a focus on the Yiddish language. She is currently working on projects on New Yiddish Cinema as well as Jerusalem on the Yarra: A Cultural History of Jewish Melbourne (with David Slucki).

PARIN SOMANI, Independent Scholar

*What does it mean to 'be Australian' in modern society? Identifying trends through literature*

In 1981 the literary author and historian Richard White discussed the notion of identity through stating 'be Australian' in his book 'Inventing Australia.' This study explores the concept of what it means to 'be Australian' in modern society through identifying literary trends, with a view of promoting an all-inclusive society. A systematic literature review has been carried out within this study. Results have indicated that many Australian authors; Peter Carey, Andrew McGahan and others including Aboriginal writers, explore national identity stemming back to colonisation ideologies. A transformation in society as a result of globalisation and diversity giving rise to multiculturalism, redefined national identity giving rise to new forms of literature within a 'New nation'. This includes Grunge lit deviating away from landscape association, formally linked to Australian identity. This study challenges literary images of Australia, mythologies and effects of political interventions towards an all-inclusive society.

International Academic Scholar, educator, motivational speaker, author, writer. • Academic Scholar- UGC: HRDC Saurashtra University, Gujarat University. • Travelled globally making positive global change. • Delivered multitude of sessions at various scholar faculties within universities and international conferences. • Director, Academic Researcher-ASG; President- Shantidoot Parivar; Editorial Chair- Global Peace; Chairperson- residential home, London. • Received: 'Best National Motivational Speaker' Award 2020; 'She Inspires Award' 2020; 'Pride of India' Award 2020; 'The Good Citizenship' award 2019; 'The International Diaspora' Award 2019.

CATHERINE SPECK, University of Adelaide

*Australian impressionism goes transnational*

Australian impressionism, previously known as the Heidelberg school, is associated widely with imagery of the birth of nation given the date of many of the paintings falls within the period of the Centenary of Settlement and Federation. These nation defining images are still considered the high watermark of Australian art. Yet, these new and modern portrayals of the rural and urban landscape, that are seen as distinctively national in character, are but local inflections of an international style. While recent Australian art historiography has been abreast of this shift in understanding, the focus has in the main been on artists working in this style in Melbourne and Sydney. This paper, in contrast, will explore the work of a group of expatriate Australian artists in Paris whose focus was cosmopolitan rather than national, and in associating with other foreign artists, sought out American teachers and mentors. This has meant their take-up of Impressionism

was filtered through a transnational ethos, rather flowing uni-directionally from the cultural centre of Paris. This makes for a horizontal rather than vertical art history, and adds further evidence for understandings of Australian art without borders.

Catherine Speck is Professor of Art History at the University of Adelaide, and a Fellow of the Academy of Humanities of Australia. Her publications include *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen* (2019, 2011) *Australian Art Exhibitions: Opening our Eyes* (with Joanna Mendelssohn, Catherine De Lorenzo and Alison Inglis (2018); and 'Forging Culture: Australian Art in the Nineteenth Century', in *A Companion to Nineteenth Century Art* (2018); *Beyond the Battlefield: Women Artists of the Two World Wars* (2014); and *Painting Ghosts* (2004). She is a member of the Fay Gale Centre for Research into Gender, and the JM Coetzee Centre for Creative Practice.

MICHAEL SWEET, University of Tasmania

*Shaping a national identity: the public interest, the national interest and the common good*

A national identity is forged from competing ideological interests seeking to shape the character of our nation in their own image, in a manner that serves their concerns. This statement is examined through the lens of politics and the question, "what is the public and national interest?" The paper will explore the present theories of the public interest - collective welfare, balance of interests, due process and self-interest - and also ask from whence comes this interest and how is it determined. I espouse the notion of public interest/national interest transparency - the view that these concepts are effectively the same, and that their function is to promote the common good along the axis of democracy and authoritarianism. From a battle of ideologies seeking to define the national interest springs our national identity.

Michael Sweet is a full-time PhD candidate with the College of Business and Economics at the University of Tasmania. His project is to examine the laws designed to control the behaviour of aboriginal people who drink alcohol, asking how effective are these laws, who is served and harmed by them, and are these results in the national interest. In a transdisciplinary Masters of Law with Murdoch University, Michael examined alcohol Prohibition in 1920s USA.

ANTHEA TAYLOR, University of Sydney

*Tonic for my soul': Feminist fan mail and/in the Germaine Greer archive*

Over her lifetime Australia's most iconic feminist, Germaine Greer, has received extensive fan mail – much of which is now contained in her archive at the University of Melbourne. While *The Female Eunuch* (1970) helped transform the lives of 'ordinary' women, it was not the only way Greer reached, moved, and helped politicise women, and indeed men, over decades. As the 'General Correspondence' series indicates, her later works, as well as her journalistic columns and television appearances, also elicited intense praise and fanly celebration. Nuns, schoolgirls, aspiring writers, university students, housewives, and activists all took up their pens to underscore the role Greer had played in their understandings of gender and sexuality. This paper considers the fan letters addressed to Greer as important forms of feminist life writing, epistolary acts of self-construction that provide important insights into the deep affective investments that audiences have made in this iconic figure over many decades.

Anthea Taylor is a Senior Lecturer in the Department of Gender and Cultural Studies at the University of Sydney. She is the author of 4 monographs in feminist cultural studies, the most

recent of which is *Postfeminism in Context: Women, Australian Popular Culture, and the Unsettling of Postfeminism* (with Margaret Henderson, Routledge, 2020). Based on research funded by an ARC Discovery grant, her book on Germaine Greer, celebrity, and the archive is forthcoming with Routledge.

EMMA TOWNSEND, University of Melbourne

*From the Tropics to the Snow (1964): The expansion of white masculine nation-building emotions in Commonwealth Government film scores of the mid-1960s.*

In the post-war period the Australian Commonwealth Government created hundreds of nation-building films about Australia and its 'way of life', and these films literally depict this nation-building purpose via numerous narratives centred on white men's public-sphere employment. This paper explores aspects of the emotions and character qualities of this labour in Judy Bailey's and Eric Gross's film score to *From the Tropics to the Snow* (1964). Music's role in conveying filmic emotions is well established, while cultural representations have been theorised as processes whereby individual emotions become both collective and political. Consequently, examining musical renderings of characterisations in this score provides an opportunity to highlight and examine onscreen characters' nation-building work, as well as the shared emotions that the then-Australian government, the Menzies government, sought to shape. I suggest that in mid-1960s Australian government film there was an expansion of white working masculinity to encompass emotionality and expressivity.

Emma Townsend is a PhD candidate in musicology at the Melbourne Conservatorium of Music undertaking a thesis focusing on mid-twentieth-century Australian women's composition.

LORENZO VERACINI, Swinburne University of Technology

*The Negative Commonwealth: Australia as Laboratory of the World Turned Inside Out*

This work appraises settler-colonial Australia's strategic contribution to what James Belich called the global 'settler revolution' and its transnational political traditions. It discusses settler Australia's self-appointed role as socio-political laboratory during the early decades of the twentieth century, after the settler revolution had entered a period of crisis elsewhere. The Torrens title, a mode of registering and transferring real estate that systematically erases all traces of prior ownership, the 'Australian ballot', identifying a specific settler-colonial form of democratic governance impervious to 'Old World' patronage, the constitutionally enshrined exclusion of indigenous and exogenous alterities through the White Australia policy, and the Court of Arbitration were all institutional devices tested in Australia before being exported elsewhere. A cluster of interlocking political experiments, some older, some more recent, would coalesce in what Paul Kelly insightfully defined as the 'Australian Settlement'. The Australian imperial nationalists loudly lamented the 'Tyranny of Distance' but in crucial ways 'Australia' was imagined as a globally-relevant laboratory of political experimentation precisely because of its isolation.

Lorenzo Veracini is Associate Professor of History at Swinburne University of Technology, Melbourne. His research focuses on the comparative history of colonial systems and settler colonialism as a mode of domination. He has authored *Israel and Settler Society* (2006), *Settler Colonialism: A Theoretical Overview* (2010), and *The Settler Colonial Present* (2015). Lorenzo co-edited *The Routledge Handbook of the History of Settler Colonialism* (2016), manages the settler colonial studies blog, and is Founding Editor of *Settler Colonial Studies*. His next book, *The World Turned Inside Out: Global History of a Political Idea*, is forthcoming with Verso in 2021.

EVE VINCENT, Macquarie University

ROSE BUTLER, University of Melbourne

*Love Across Class: social difference and intimacy in contemporary Australia*

This paper maps out the genesis, theoretical basis and nascent themes of interview-based research into 'love across class'. Romantic partnerships forged across class difference offer important insights into how class and inequality work in contemporary Australia, a society long invested in egalitarianism as cultural mythology. We have embarked upon interviews that explore the role that class plays within a series of intimate partnerships between adults from different class backgrounds. Focusing on class at the intersection of economy and culture, we attend to the role that deeply enculturated class-based *orientations* play in the everyday experiences of such couples, while exploring their entanglement with gender, race and sexuality. We come to this topic after ethnographic research in settings where acknowledgment of class difference was suppressed. In this research, we find ourselves invited into a more explicit but no less complex conversation about class that has already begun, as a result of friction, affinities, earnest interest, amusement or desire.

Eve Vincent is a senior lecturer in the Department of Anthropology at Macquarie University. She is the author of *'Against Native Title': Conflict and Creativity in Outback Australia*. She has researched and written about a wide range of Australian social issues, including schooling, multiculturalism and gentrification, meat-eating and settler-Indigenous relations.

Rose Butler is a sociologist and Senior Research Fellow at the Alfred Deakin Institute for Citizenship and Globalisation at Deakin University. Her research focuses on how young people and families negotiate broad-scale economic and social change and insecurity within their intimate and social relationships, notably in relation to class, ethnicity, identity and emotion. Her current ARC DECRA work examines young people's social relationships, mobilities and place-making within a rapidly transforming rural town of Victoria.

HANNAH VINEY, Monash University

*'Reactions to the word "Peace"': Navigating anti-communist rhetoric in the Australian peace movement, 1950-1965*

The 1950s in Australia began with the newly-elected Menzies Government's campaign to ban the Communist Party of Australia, feeding into and sustaining growing anti-communist rhetoric in the post-war nation. Fears of communist infiltration coloured the actions of the Australian peace movement, with public commentators and political figures condemning the movement as a communist fifth column intent on destroying Australian society. But for many non-aligned peace activists, this identity did not fit with their own perceptions of their campaign nor with their own self-identities as loyal Australians. This presentation will explore how peace activists navigated the dissonance between popular understandings of the movement and their own beliefs of their national identity. Using the women of the peace movement as a case study, this paper will illustrate the complex ways in which peace activists grappled with their sense of Australian identity at a time when their actions could see them labelled as national enemies.

Hannah Viney is a PhD Candidate at Monash University researching Australian women's anti-nuclear activism from 1945 to the 1970s. Her expertise is in contemporary Australian history, and her recent work has stretched from Melbourne's penal history in the late nineteenth century to women's political activism in the mid-twentieth century. She is interested in women's political history, and in particular how Australian women engaged in the tumultuous political climate of the Cold War.

KIRSTEN WRIGHT, University of Melbourne

*"Oh, you're going to Australia tomorrow": British Child Migrants and the construction of Australianness post-WWII*

What does it mean to be Australian when your key identity information is in another country; you have no choice about emigrating; and you have only vague ideas of what your new life will be? For British Child Migrants, the journey to Australia was one of promise, with their experiences of what it meant to be Australian soon becoming those of isolation, hard labour and abuse. The push to recruit British child migrants – particularly after WWII – was based on specific ideas of empire, whiteness and citizenship in Australia, and ideas that children would absorb this "Australianness" more readily than adults. This paper will consider both the construction of this Australian identity post WWII; and also discuss the Australian child welfare system in the 20th century, of which Child Migrants were one part. This holistic system had profound impacts on the children entangled in it, which still must be reconciled today.

Kirsten Wright is the Program Manager, Find & Connect web resource, University of Melbourne. She has a background in records and archives, and has previously worked as University Archivist at Victoria University, and at the Public Record Office Victoria. She holds a BA (Hons) and Master of Information Management and Systems, both from Monash University. She has previously presented and published on issues of archives and power; language and archival description; and trauma-informed archival practice.

XIAXIA ZHANG, UNSW

*Translating 'Unhousedness' in an Australian Setting: Poetry and Translation in The Garden Book*

Brian Castro's eighth novel *The Garden Book* centres around Swan Hay's 'unhoused' (117, 312) life as a Chinese poetess in rural Australia. Swan is fascinated with writing Chinese poetry on leaves, reading poetry in Chinese and translating it into English. For her, poetry writing and translation is not only a literary entertainment, but also a manifestation of her alienation in a racist and patriarchal environment of Australia between the 1920s and 1940s. Throughout the novel, readers are invited to join a Proustian search of past time in which poetry and translation are adopted to embody the unhousedness of Swan Hay and foster a literary conversation with an eighteenth-century Chinese poetess Shuangqing He. This paper investigates the intertwined relationship between poetry and translation in *The Garden Book* and how the combined act of writing and translating gives voice to the silenced marginalised figure in a racialized society in Australian history.

Xiaxia Zhang is a third-year Scientia PhD Candidate at the University of New South Wales. Her research interests are Australian literature, transnational literary cultures, and literary theory. Her current thesis examines weird English and hybrid languages in the fiction of Brian Castro from the intersection of world literature, minor literature and translation studies.