

NON-TRADITIONAL RESEARCH OUTPUTS

SHOWCASING AND CELEBRATING EXCELLENCE
Triennial Report 2021-2023



The background of the page is an abstract, textured artwork. It features a mix of colors including deep reds, oranges, yellows, and blues, with visible brushstrokes and layered textures. Dark, thin lines, possibly representing roots or veins, are scattered across the composition. The overall effect is organic and artistic.

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Acknowledgement of Country

The University of Newcastle acknowledges the traditional custodians of the lands within our footprint areas: Awabakal Nation, Darkinung Nation, Biripai Nation, Worimi Nation, Wonnarua Nation and Eora Nation. We also pay respect to the wisdom of our Elders past and present.

The artwork used throughout this publication was derived from a workshop run for Alumni of the University as a collaborative Art Project in 2022. These workshops were facilitated by the University Galleries and were inspired and guided by Aunty Bronwyn Chambers using the principles of Indigenous ways of learning, knowing and creating.

Artists: Caelli Jo Brooker, Nicole Chaffey and Kylie Moore

Foreword/Message from Chair

Professor Jennifer Milam
Pro-Vice Chancellor, Academic Excellence
and NTRO Committee Chair



Many of our academics at the University of Newcastle produce practice-based research. The outputs of this research are often framed in the Australian higher education sector as ‘non traditional’ — a simplistic, yet convenient catch-all term that is used to distinguish a rich diversity of outputs from ‘traditional’ forms of academic publishing in peer-reviewed journals and books. The Non-Traditional Research Outputs (or NTROs) in this three-year report highlight the intellectual rigour, creative thinking, and innovation that drives research across a broad range of disciplines at our University. By bringing them together here, we seek to reaffirm and communicate more widely the markers of academic excellence and equivalencies of peer review that exist beyond conventional publishing. We celebrate their difference and distinctiveness.

Arts and culture are essential to the wellbeing of humanity. We recognise the knowledge, heritage, and cultural expressions of our First Nations people. First Nations arts and knowledge is culturally and socially significant and economically beneficial¹. Through our work with the Office of Indigenous Strategy and Leadership and the Wollotuka Institute, we are committed to ensuring that Aboriginal and Torres Strait Islander and other First Nations research is acknowledged and valued.

The value of research underpinned by creative practice, design and related industries cannot be underestimated. In Australia, the contribution of the creative economy grew to 122.3 billion in 2019/2020², representing a 6% share of GDP. Creative skills are crucial to drive future innovation across a range of industries including mining and health care³. The 2030 United Nations Agenda for Sustainable Development recognises the critical role of culture as a lever for innovation whether at the regional, national, or international level to solve complex economic, social, and environmental problems.

The outputs showcased in this report highlight the exceptional and diverse work of our researchers, many produced as part of significant research collaborations and partnerships within and beyond our regions, recognised both nationally and globally. This includes: research investigating biotechnical land management using phytoremediation to clean up heavily polluted industrial sites; the first design and application of real-world solutions in renewable energy incorporating printed solar cells; the development of best practice for designing contemporary city planning in partnership with Indigenous communities; and research investigating the challenges we face with our increasing dependent relationship with digital technologies. Our researchers are embedded, connected, and working every day to produce new or refine existing knowledge improving outcomes through engagement and responding to challenges.

All outputs have been subject to rigorous review by the NTRO Committee whose members possess disciplinary expertise and have experience benchmarking NTROs as part of Australian Research Council Expert and Peer Review Panels.

I hope you will join me in praising publicly the work of our researchers who continue to forge new ground in and beyond their disciplines and create new knowledge in innovative ways.

1 Creative Australia. 2023. Creating Value: Results of the National Arts Participation Survey

2 Commonwealth of Australia. 2022. The Bureau of Communications Arts and Regional Research—Cultural and Creative Activity in Australia, 2010–11 to 2019–2020—at a glance.

3 Commonwealth of Australia. 2019. Creative Skills for the future economy.

A Message from the Pro-Vice Chancellor

Professor Juanita Todd
Pro-Vice Chancellor, Research
Office - DVC (Research and Innovation)



The Non-traditional Research Output (NTRO) framework was developed at the University of Newcastle to recognise the contribution of creative practice research and research that is produced in formats not traditionally recognised in research reporting and rankings schemes. We are recognised nationally, and internationally for our outstanding researchers and the impact of our innovative research for our communities and the NTRO framework now formally recognises excellence across a broader range of research, including Aboriginal and Torres Strait Islander and other First Nations research.

In line with the University's Looking Ahead plan, the framework is aligned to support and recognise research excellence and includes measures of quality and rigour aligned to national and international standards and is now included as part of the Foundations of Inspiring People quality research domain and is embedded in academic performance and promotions policy.

In addition to the University's internal processes, NTRO definitions, measures and criteria, must remain consistent with the requirements set by the Australian Research Council (ARC) currently under review, and the Tertiary Education Quality and Standards Agency (TEQSA) research requirements for Australian universities that set the minimum requirements for the conduct of research and recording of research activity by a higher education provider. Evaluation of research also includes measuring how well we engage with end-users of research and how our research benefits society and humanity.

Non-traditional research outputs can also be used to demonstrate how research translates to real world impact. The newly established Research Impact Committee has a strategic focus on building a strong and supported culture enabling research impact to be achieved, measured and recognised.

It is wonderful to see that we have achieved greater equivalence and recognition of the research produced in non-traditional formats, enabling us to evaluate, measure and compare a more complete picture of our research strengths.



Overview

Non-Traditional Research Outputs (NTROs) may include anything with a research basis from highly experimental works of creative art – music or visual art, for example, creative writing, dance or design – through to scholarly editions and translations, website creation, software creation, databases, clinical guidelines and commissioned reports for government or non-government bodies. We acknowledge traditional and contemporary Indigenous cultural practices that take many forms and we support Aboriginal and Torres Strait Islander and other First Nations research to be recognised and promoted as significant and valuable research outputs that are impactful at a national and global level.

In 2020, the Executive Committee endorsed the Non-Traditional Research Outputs (NTRO) Guidelines and agreed to embed recognition of NTROs into the University's guidelines, policies and procedures related to academic performance expectations and promotion.

The ongoing systematic collation, management and review of NTROs is now embedded within the University via:

- Appropriate governance through the NTRO Committee, comprised of academic staff with multi-disciplinary expertise to assess the quality of submitted NTROs;
- The development of eligibility criteria as documented in the NTRO Guidelines;
- The establishment of NTRO quality ratings aligned to national standards;
- Inclusion of NTROs into Academic Dashboard as part of Academic Planning and Performance;
- Clear and efficient submission processes to encourage researchers to submit NTROs;
- Ongoing education, support and advice for researchers and the broader University on the importance and value of NTROs.

Reflections from members of the NTRO Committee

“NTROs are impactful and engaging, they often make academic research accessible to the general public and hence translate the importance of university research in a more inclusive, diverse and equitable manner.”



Professor SueAnne Ware
Head of School and Dean of Built Environment
School of Architecture and Built Environment
College of Engineering, Science and Environment

“...an increasing body of practice-based outputs - from art installations, architecture and poetry to documentaries, movies and reports, are acknowledged to be nationally or internationally significant. All of them have an important role in advancing knowledge whilst helping to demonstrate the impact of the university’s research and contributing to its reputation as a modern university. There’s still some distance to travel. For some this is a very new and different way of learning about the world. For those who engage in practice-based research, it’s a clear step in the right direction from a progressive institution that seeks to include rather than exclude all that we do to understand and find meaning.”



Professor Paul Egglestone
FASTLab Founder and Director
College of Human and Social Futures

“University of Newcastle’s NTRO Committee has taken on the challenge of recognising non-traditional research within the academy, and assisting academics who may doubly identify as artists or creative practitioners, with this process. By centralising the assessment of NTROs we’ve been able to have an interdisciplinary dialogue... Using the University’s Guidelines for Non-Traditional Research Outputs, this kind of “apples versus oranges” discussion is conducted using requisite rigorous, yet malleable, criteria that gives us a framework for considering the research basis and equivalence of diverse outputs...The potential for NTRO researchers, especially creative practitioners, to collaborate with leading researchers in other fields is something I think Universities like ours are well placed to foster.”



Associate Professor Keri Glastonbury
School of Humanities, Creative Industries
and Social Sciences
College of Human and Social Futures

Awards and Recognition

Creative writing, music, film and digital creative works

INTERNATIONAL RECOGNITION

Don't Read This on a Plane:

Best International Feature Film, 2021 Southeast New England (SENE) Film, Music & Art Festival,
Best Director Feature, 2021 Southeast New England (SENE) Film, Music & Art Festival,
Best Cinematography Feature, 2021 Southeast New England (SENE) Film, Music & Art Festival,
Winner Audience Award: 2020 Dances with Films Festival, Los Angeles

Pop-Up:

Winner 2017 Carmichael Award for Exceptional Storytelling, Feature Films: Barbados Independent Film Festival,
Winner 2016 Best Feature Film: Crystal Palace International Film Festival
Honourable Mention 2016 Grand Jury Award, Feature Film: Dances With Films Festival, Los Angeles.

NATIONAL RECOGNITION

Burns Lane Cloud:

Merit 2021 Australian Graphic Design Association (AGDA) Design Awards, Spatial/Temporary Installations,
Distinction 2021 Australian Graphic Design Association (AGDA) Design Awards, Digital/Multi-sensory Installations

Mer-Neith-it-es animation at the Chau Chak Wing Museum:

Highly Commended 2021 Museums and Galleries National Awards - Permanent Exhibition or Gallery Fit-out category

Dobell Drawing Prize: 'Juxtarepository 3/ catch a fallen star and put it in your pocket':

Finalist 2019 Dobell Drawing Prize, National Art School

The Drover's Wives 99 Reinterpretations of Henry Lawson's Australian Classic:

Finalist 2019 Queensland Premier's Literary Award (Steele Rudd Award),
Shortlisted 2019 Russell Prize for Humour Writing

Newcastle Sonnets:

Shortlisted 2019 Prime Minister's Literary Awards
Shortlisted 2019 Judith Wright Calanthe Award for Poetry, Queensland Literary Awards

The Restorer:

Longlisted, 2018 Miles Franklin Award,
Shortlisted, 2018 Victorian Premier's Literary Award for Fiction
Shortlisted, 2018 NSW Premier's Literary Award for Fiction

Selfie Factory:

Winner 2017 Digital Portraiture Award, National Portrait Gallery

Their brilliant careers: the fantastic lives of sixteen extraordinary Australian writers:

Winner 2017 Prime Minister's Literary Award for Fiction
Shortlisted 2017 Miles Franklin Literary Award
Shortlisted 2017 NSW Premier's Literary Award Christina Stead Prize for Fiction

Anatomy of Voice:

Winner 2016 Judith Wright Calanthe Award for Poetry, Queensland Literary Awards

Design, Software and Architecture

INTERNATIONAL AND NATIONAL RECOGNITION

Delprat Garden:

2023 Good Design Award Gold Winner Accolade in the Architectural Design category at the 2023 Australian Good Design Awards
2023 Shortlisted, the World Architecture Festival
2022 National Landscape Architecture Award of Excellence for Research, Policy and Communications
2022 Australian Institute Landscape Architects NSW Landscape Architecture Award for Land Management
2022 Australian Institute Landscape Architects NSW Landscape Architecture Award for Research, Policy and Communications

Lane Cove Canopy Precinct Commission:

2021 Australian Institute Landscape Architects NSW Landscape Architecture Award for Civic Landscape International Jury Winner - 2022 Architizer A+ Awards in the Details: Architecture + Ceiling category International Popular Choice Winner - 2022 Architizer A+ Awards in the Details: Architecture + Ceiling category
Finalist (Top 5) - 2022 Architizer A+ Awards in the Details: Architecture + Metal category
Winner - 2021 Australian Urban Design Award for Built Projects - Local and Neighbourhood Scale
Winner - 2021 Greater Sydney Planning Award - Development Supported by Infrastructure category
2021 Community Facility of the Year Award, Parks & Leisure Australia (NSW/ACT) Highly Commended
2021 Local Government Excellence Awards - Asset & Infrastructure - Finalist
2020 Best Planning Ideas (Small Project) - Planning Institute of Australia Awards for Planning Excellence - Commendation.

INTERNATIONAL RECOGNITION

Drawing Matter Writing Prize (UK):

2021. General Autograph Category. One of two artists to have an essay selected in an international competition by a panel from the Bartlett School of Architecture, UC London and the Drawing Matter Archive.

Humus:

Internationally Exhibited at the 2021 XVII Architecture Venice Biennale and published in the Biennale catalogue. Exhibited at the Resilient Landscapes Symposium XVII: Architecture Venice Biennial.

Power Plants:

Winner 2019 Australian Institute Landscape Architects National Award: Research and Communications
Shortlisted 2019 The Rosa Barba Casanovas International Landscape Architecture Prize
Shortlisted, Honourable Mention 2021 Landezine International Landscape Award (LILA)

Smart Trees: Resilience Strategies to Combat Urban Heat Island Effect, Newcastle NSW:

Winner 2019 Australian Smart Cities Awards award Australia/New Zealand Smart Cities Council (SCCANZ)

NATIONAL RECOGNITION

Anthepe Town Camp Community Centre:

Shortlisted 2021 Architecture Australia Prize for Unbuilt work

out(fit):

Winner 2020 Green Gown Awards Australasia: Student Engagement Award.
2020 Australian Institute Landscape Architects NSW 2020 National Landscape Architecture Awards - Community Contribution
2020 Australian Institute Landscape Architects NSW Regional Achievement Award
Honeysuckle Placemaking: Winner 2019 Australian Institute Landscape Architects NSW Award of Excellence, Small Projects

Reed House:

Winner 2020 Peter Overman Award for Residential Architecture
2020 Award of Excellence: Gardens, 2020 WA Landscape Architecture Awards
2020 Shortlist National Houses Awards

St Andrews Bushfire Memorial:

Winner 2016 Australian Institute of Landscape Architects Victorian Award of Excellence - Community Projects

Reports for an External Body

NATIONAL RECOGNITION

Australian women's mental health and wellbeing in the context of the COVID-19 pandemic in 2020:

2021 Public Health Research Team Award, Council of Academic Public Health Institutions Australia (CAPHIA) Commendation



LITERATURE, MUSIC, FILM, DIGITAL CREATIVE WORKS & LANGUAGE DOCUMENTATION

This section of practice-led research in the creative arts, humanities and social sciences showcases a diverse collection of works of poetry and fiction, digital works in mixed media, feature films, musical performances, exhibitions and translational research and the documentation of endangered languages.

Groundbreaking contribution to Australian Poetry



Winner 2016 Judith Wright Calanthe Award for Poetry, Queensland Literary Awards.



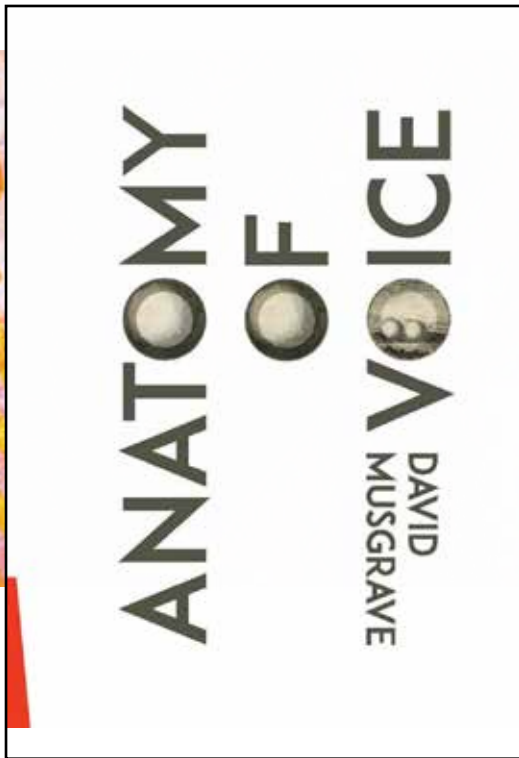
Dr David Musgrave

Dr David Musgrave | School of Humanities, Creative Industries and Social Sciences, College of Human and Social Futures (English and Writing)

Anatomy of Voice

David Musgrave is one of Australia's most eminent contemporary poets whose work has been recognised by numerous awards and prizes including the Henry Lawson Prize for Poetry, The Sidney Nolan Gallery Poetry Prize, The Broadway, Somerset, Newcastle and Bruce Dawe Poetry prizes.

The book-length poem, *Anatomy of Voice* seeks to understand the phenomenology of voice in a post-lyric context. Written in the tradition of the *livre composé* first introduced into Australian poetry by Christopher Brennan with *Poems* (1913), Musgrave adapts the Renaissance forms of



Anatomy of Voice book cover. Courtesy of Gloria SMH Press

the anatomy and the emblem book to a post-modern context, in which a sense of a unitary self is mediated, constructed and deferred. It suggests that voice is the instrument of dialogue and is an essential, and inescapable mediating tool for engaging the past in dialogue and for placing the self in relation to the other.

The poem is innovative in form and suggests a new relation between the disassembled voice in post-lyric poetry and traditional morality exemplified by the emblem. It questions how to isolate the particularity of another's voice, to represent it in one's own words.

The significance of this research suggests a new axis for poetic exploration, the phonemic level, and introduces a ludic and aleatory process to explore iconographic elements of the poetry.

Anatomy of Voice has received significant attention and accolades, including several published reviews, a feature at the 4th China-Australia Literary Forum in Guangzhou in 2017 and awarded the Arts Queensland Judith Wright Calanthe Award for Poetry in 2016.

Breaking new ground in contemporary orchestral compositions and musical performance through the use of First Nations instruments



Adam Manning with the Sydney Symphony Orchestra
Credit: Craig Abercrombie

Adam Manning | School of Humanities, Creative Industries and Social Sciences, College of Human and Social Futures

A Rhythmic Acknowledgment of Country | Sound installation at Lake Macquarie multi-arts pavilion **mima**

A *Rhythmic Acknowledgment for Walking Experiences* is a practice-based example as to how rhythm can be used within a sound installation context. The installation combines four recorded rhythmic samples into a sound sensor installation providing an Acknowledgment of Country in a unique and

creative way to pay tribute to the traditional custodians of the land. Triggered by those walking past sensors, the soundscape has been created by blending each sound source with the next and is now a permanent work featured along the northern wall of the MAP mima building on Awabakal Country.



Lake Macquarie Multi Arts Pavilion, mima
Clapsticks - Courtesy Adam Manning



Captivating Storytelling and Rhythms with Simone Young at the Sydney Opera House

Adam and Dr Raymond Kelly featured with Simone Young, Conductor, in Tchaikovsky's Ballet Music as part of the 'Classics Under the Sails' series performed by the Sydney Symphony Orchestra in July 2023.

Described as vivid, epic and intimate, this series of performances featured

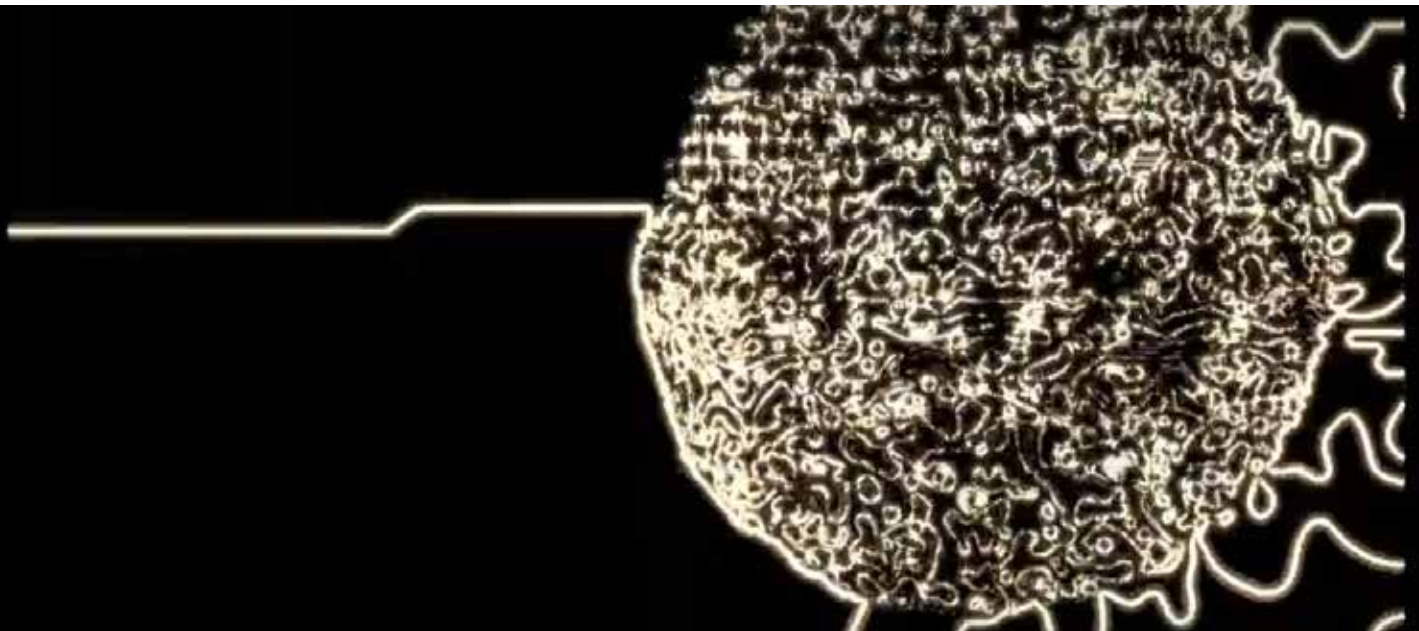
Adam's Rhythmic Acknowledgment of Country to honour the connection between the performers and the First Nations Sydney Basin rhythms first documented in the 1800s and a performance of *Cultural Stories of Australia: A Journey of Knowledge and Truth* with Dr Raymond Kelly.

Original compositions, clapsticks and video installations

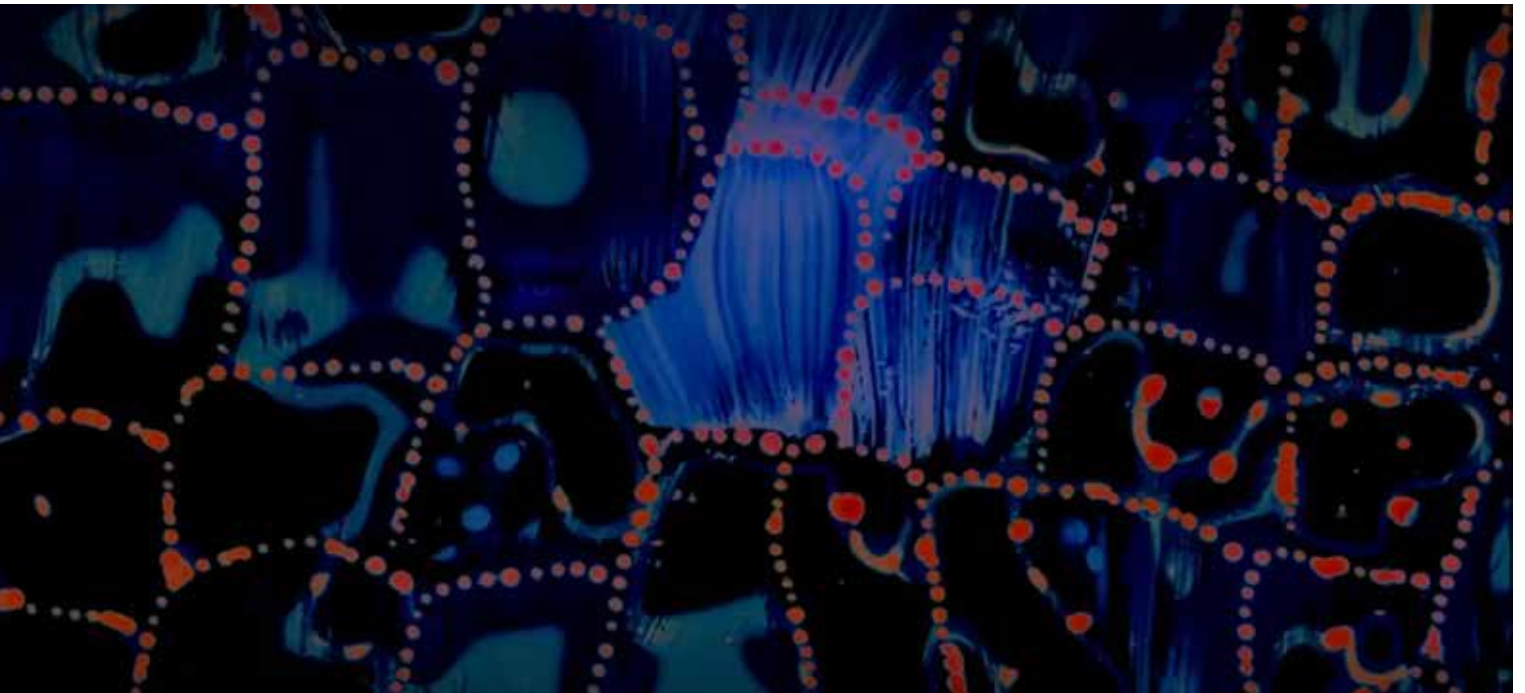
Adam's work was selected for inclusion in the FIRST Exhibition at Newcastle Museum to showcase the work of Aboriginal and Torres Strait Islander creatives with a connection to Newcastle and the Hunter Region. Adam's contribution situates five pairs of clapsticks and two video installations, *Patterns of Yarning* and *Conscious Reflections*.

The significance of the clapsticks as the first hand held instrument produced by the oldest living culture is deeply personal for Adam,

“When growing up I’ve always played percussion as an instrument. And when reflecting on what that means for a First Nation perspective, this particular instrument is perhaps the first instrument and hand-held instrument that we use today”



Patterns of Yarning video installation still, FIRST Exhibition, Newcastle Museum



Conscious Reflections video installation, FIRST Exhibition, Newcastle Museum

The musical compositions *Warrawelong* & *Wetlands Expressions for Clapsticks, Percussion and Cello* and *Riding*, aim to resurface the use of clapsticks within the field of practice-based contemporary orchestral composition. The compositions were broadcast on ABC Classic and distributed on major digital platforms.

As a Custodial Descendant of Kamilaroi Barray (Land), Manning's artistic expressions exhibit a symbiosis with the land's natural rhythms, Indigenous culture, and narrative traditions. These expressions amalgamate elements drawn from ancient Indigenous wisdom and contemporary innovations, often transcending the boundaries of conventional artistic paradigms.



International acclaim for polymathic film maker



Winner 2017 Carmichael Award for Exceptional Storytelling, Feature Films: Barbados Independent Film Festival

Winner 2016 Best Feature Film: Crystal Palace International Film Festival

Honourable Mention 2016 Grand Jury Award, Feature Film: Dances With Films Festival, Los Angeles



Pop-Up filming on location. Credit Stuart McBratney

Dr Stuart McBratney, School of Humanities, Creative Industries and Social Sciences, College of Human and Social Futures

Pop-Up

Written, directed and produced by Dr McBratney, the feature length film 'Pop-Up' had its world premiere at the TCL Chinese Theatre in Los Angeles in competition at the 2016 Dances With Films festival where it won a Jury Prize. It was selected for screening at 22 international festivals in 12 countries and has since secured international distribution in markets including China and the US.

Pop-Up tells three interweaving stories about people affected by one random event: An unemployed father finds a camera containing a single photo of a woman's face. Smitten, he tracks her down.

A Romanian immigrant attempts to overcome heartbreak by giving away home-made pop-up cards to everyone she knows. And a sleep-deprived theatre director seeks deadly revenge on a scathing critic.

Dr McBratney's research explores how pragmatism and bricolage can be applied to feature film production, particularly where the filmmaker is working with limited means. 'Pop-Up' and its accompanying research demonstrate how a microbudget feature film can achieve high production values, and secure international distribution and recognition.



Don't Read this on a Plane film poster. Credit Stuart McBratney

Don't Read This on a Plane



Best International Feature Film, 2021 Southeast New England (SENE) Film, Music & Art Festival
Best Director Feature, 2021 Southeast New England (SENE) Film, Music & Art Festival
Best Cinematography Feature, 2021 Southeast New England (SENE) Film, Music & Art Festival
Winner Audience Award: 2020 Dances with Films Festival, Los Angeles

Dr McBratney's third feature film, 'Don't Read this on a Plane', is a story about a novelist on a European book tour. Upon discovering that her publisher has gone bankrupt, she resorts to hitchhiking and sleeping rough to fulfil her commitments, while attempting to project an image of success.

Filmed in 9 countries, Don't Read this on a Plane continues Dr McBratney's filmmaking practice research applied to screen production on a microbudget, covering writing, funding, pre and post- production, production and distribution. Stuart has again successfully demonstrated that films made on modest

budgets can achieve high production values when planned using an informed and systematic approach. Stuart's research is paving the way for other film makers by showing that high quality film making can be accessible and affordable.

The film has received wide acclaim and has since secured international distribution via major streaming platforms, DVD and Blu-ray.

Back in the Soviet Bloc



Back in the Soviet Bloc promotional poster. Courtesy Stuart McBratney

A 7-part documentary television series about a Ukrainian-Australian who returns to her country of birth, and to neighbouring Russia, to explore their culture, customs, people, politics, and food. Stuart's research examines the process of producing a nationally-broadcast factual television series with limited means.

It investigates the lived experience in which a director must also be expert in producing, writing, camera operation, lighting and

sound, and have an understanding of pragmatic project design as well as the process of distribution.

The rights to the series were secured by Melbourne-based Meadow Media in 2019. It was acquired by SBS Television and aired in 2019. *Back in the Soviet Bloc* is now available on Prime Video.



Multi-sensory installations, spatial design and technological innovation



Human vs Machine by Ralph Kenke
Image credit: Ralph Kenke



Human vs Machine (Not Oneself)

Dr Ralph Kenke, Alexander Barnes-Keoghan, Luke O'Donnell
|School of Humanities, Creative Industries and Social
Sciences, College of Human and Social Futures

Human vs Machine is a creative installation that prompts the viewer to explore their relationship to data surveillance in a gallery setting. The installation generates a temporary representation of participants and challenges the individual's ability to judge a real or false portrait of themselves.

At the present time in history facial recognition powered by Artificial Intelligence (AI) and Machine Learning (ML) can scan biometric data. This however poses the question of 'When does technology such as AI and ML become intrusive'? This research project aims to deconstruct the complexity surrounding AI and ML's notion

concerning portraiture. Simulated and abstract portraits showcase our intertwined relationship with communication technology and the digital environment.

The hybrid video, still image, and interactive audio experience creates a digital (data) portrait to test and challenge facial recognition performance operated by computational ML on apps and social media applications.

The installation was exhibited in three virtual exhibitions in 2020, including Ars Electronica, a leading cultural, educational and scientific institute active in the field of new media art.

Selfie Factory



Winner 2017 Digital Portraiture Award, National Portrait Gallery

This original creative work has been exhibited in four galleries across Australia, attracted attention from mainstream media and was captured while operating at an ABC production called 'Everybody's a critic'. *Selfie Factory* won the 2017 Digital Portraiture Award.



Selfie Factory by Ralph Kenke and Elmar Trefz
Image credit: Ralph Kenke

Dr Ralph Kenke, Elmar Trefz, |
School of Humanities, Creative Industries and Social
Sciences, College of Human and Social Futures | Semnon

What happens to digital data left online and who owns it? The digital footprint of individuals is rapidly growing with humans' engagement online increasing both for commercial and social reasons. *Selfie Factory* is an inquiry into automated procedures to visualise data concerning online identities. *Selfie Factory* won the 2017 Digital Portraiture Award at the National Portrait Gallery.

The practice-based research addresses the artist's role in creating digital data-portraits and how this contributes to the knowledge gap in data visualisation of the human digital footprint.

This interactive media installation has highlighted awareness on the accessibility of personal data shared online and enabled the public to experience their digital footprint in an art context. The geographic, social and cultural context is an exploration of the current state of human identity.

The work combines creative artistic practice and computational design to build multiple prototypes that successfully discovered a hybrid form that activated audiences both online and in a public gallery space.



0264 Selfie Flaneur

Ralph Kenke + Elmar Trefz
/co-lab Adrian Hardjono

Critical Mass

12.09.18 - 22.09.18


Data surveillance went under the microscope with Ralph Kenke, Elmar Trefz, and Adrian Hardjono and's full-room interactive installation. Tapping into the data set #selfies, Selfie Flaneur used scanning and facial recognition to 'match' participant's image to a picture pulled from Instagram's #selfie database.

This confrontation with a stranger introduced by artificial intelligence was at once an embodied experience and an unsettling realisation of our all-seeing networked society.

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Selfie Flaneur

Selfie Flaneur program listing, Testing Grounds
Image credit: Ralph Kenke



Dr Ralph Kenke, Elmar Trefz, Ardrian Hardjono |
School of Humanities, Creative Industries and Social
Sciences, College of Human and Social Futures |
Semnon and ardrion.com

Selfie Flaneur is a media art installation complementary to Selfie Factory concerning our understanding of the visual divide between our physical and online identities, interrogating the notion of data surveillance and data portraiture.

Using hybrid forms of scanning and browsing online content in responsive public space the installation gives a user the opportunity to explore the emerging relationship with Artificial Intelligence which increasingly enters the public domain of both online and in built environments with surveillance technology in place.

Selfie Flaneur applies facial image browsing as a new expressive and innovative form of searching, viewing and exploring digital and online content using biometric data. Thus extending understandings in the field of Human-Computer Interaction and Media Architecture.

The experience is unique to each participant. Relying on the user's biometric data and the size and quality of the data database. As a result of software, databases, and sensor technology experiments novel dynamic interactive renders in spatial settings were designed. The Installation operated for ten days in a public location. Allowing visitors to explore how their biometric data compares with other online users to analyse correlations or differences.

Selfie Flaneur was part of the "Critical Mass" exhibition at Testing Grounds (Infrastructure for creative practice) in Melbourne's CBD, a public art space supported through Creative Victoria. The discoveries during the design process, including observations with participants, led to the publication of a peer-reviewed journal article titled "Facial Image Browsing Simulation for Selfies", published by the Association for Computing Machinery in 2020.

Burns Lane Cloud and Floating Pixel Media Balloon



Burns Lane Cloud

Merit 2021 Australian Graphic Design Association (AGDA) Design Awards, Spatial/Temporary Installations

Distinction 2021 Australian Graphic Design Association (AGDA) Design Awards, Digital/Multi-sensory Installation



Floating Pixel installation
Image credit: Ralph Kenke

Dr Ralph Kenke, Elmar Trefz and Aaron Parker
School of Humanities, Creative Industries and Social
Sciences, College of Human and Social Futures,
Semnon and Stealthpuppy.com

Burns Lane Cloud is an inquiry into responsive public spaces to facilitate community engagement. The collaborative work with Singleton Council ventures into creating responsive urban spaces to vitalise abounded streets, empowering citizens to have ownership of their public space.

Singleton Council funded the installation as part of the curated Singleton Laneways Activation. The cloud facilitated the debate on the value of public spaces and the benefits of

road accessibility, emphasising the importance of designing responsive urban spaces.

The installation combines place-based field research and iterative prototyping to discover an elevated digital display equipped with proximity sensors displaying crowd movement on the street. The awareness of the potential for public space development in Singleton foreshadows the importance of considering pedestrians in the urban domain.



Burns Lane Cloud installation
Image credits: Ralph Kenke
photographer Franziska Link

Floating Pixel Media Balloon is a modular interactive installation. The Gallery's intent, visitors' curiosity and artistic articulation drives the innovation of the media balloon units. The flexible digital sculpture allows participants to explore the ambience of the built spaces and the notion of interactive design.

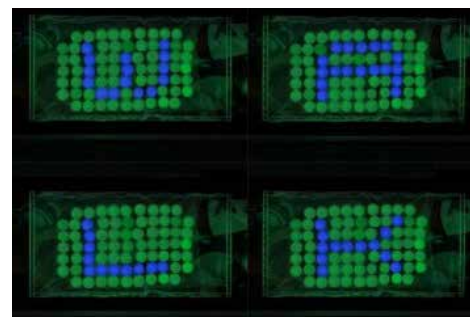
Challenging the perception that visual art constitutes a form of figurative or abstract visuals confined to a gallery space. Illustrating how art and technology facilitate dialogue between visitors and art institutions.

Practice-based research combined with computational design develops multiple prototypes that successfully discover tangible and dynamic interfaces that enable audiences in a public space to contribute to the evolving appearance of the installation.



These spaces, venues and galleries provide the ability to install a sophisticated interactive system without the usual complex technological infrastructure, making it an adaptable and modular art installation.

Burns Lane Cloud and Floating Pixel Media Balloon draw attention to the significance of responsive public spaces. Floating Pixel was commissioned for two additional exhibitions, the Future Innovators Summit and the Reconciliation Ball. Burns Lane Cloud was recognised by the 2012 Australian Graphic Design Association Awards receiving both Distinction and Merit awards.



Reanimating Mer-Neith-it-es: Pushing the boundaries of scientific illustration



Museums and Galleries National Awards 2021

Permanent Exhibition or Gallery Fitout: Highly Commended



Dr Andrew Howells, Luke O'Donnell and Dr Bernadette Drabsch at the Mer-Neith-it-es display, Chau Chak Museum

Dr Bernadette Drabsch, Dr Andrew Howells and Luke O'Donnell | School of Humanities, Creative Industries and Social Sciences, College of Human and Social Futures

In 2018 the discovery of a partially preserved mummy inside a faded 2600-year-old sarcophagus at the University of Sydney's Nicholson Museum gained international media attention. Senior curator, Dr James Fraser, immediately gathered a cross-institutional team of researchers with the goal of revealing more about the occupant, a priestess of the temple of Sekhmet, Mer-Neith-it-es.

School of Creative Industries researchers Bernadette Drabsch, Andrew Howells

and Luke O'Donnell were asked to digitally re-colour a high-definition 3D scan of the sarcophagus and produce an educational animation for museum display.

The mammoth task was undertaken with the assistance of archaeologists (USyd), Egyptologists, radiologists (Macquarie University) and a team of scientists from Sydney Analytical, who helped to determine the original pigment colours through FTIR reflectance spectroscopy (infrared), Raman spectroscopy and pXRF analysis.



The Mer-Neith-it-es display, Chau Chak Museum

“The research conducted on Mer-Neith-it-es is the best example of inter-institutional collaboration among any of the opening suite of exhibitions. In 2018, the exploration and scanning of the remains of Mer-Neith-it-es spiralled to viral proportions on the web and was subsequently numbered in the top 10 research projects at the University of Sydney for that year.

Considering this was competing among projects from across the whole campus spanning medicine to nano-technology, this outcome is testimony to the importance of the investigation of Mer-Neith-it-es’ remains and coffin. As a university museum we are especially cognisant of presenting our material to our audiences using the most up-to-date research, technology, and methodologies.

The breadth and depth of analyses conducted on Mer-Neith-it-es could have remained solely within the academic sphere if not for the compelling visualisations presented in the Mummy Room.

This is perhaps best demonstrated in the virtual colourisation of Mer-Neith-it-es’ coffin where the elemental identifications from vibrational spectroscopy are transformed into the original hieroglyphs and symbols that adorned Mer-Neith-it-es’ now-weathered coffin.

The result restores the detail and colour of the original luminosity in which her family would have bid her farewell, 2,600 years ago.”

- Dr Paul Donnelly, Deputy Director of the Chau Chak Museum, University of Sydney

The team utilised traditional research methods such as historical research, comparative iconographical studies and collaborative discussions along with practice-based methods such as storyboarding, colour enhancement, digital rendering and animation, using a suite of software packages, such as D-Stretch, Substance Painter, Photoshop, Illustrator, Blender and Premiere Pro.

The process was iterative in nature, with many creative problem-solving moments, technical challenges and dead ends. The final animated outcome illustrates two narratives: the first focuses on current research relating to the scanning and re-colourisation of the sarcophagus; and the second explores the iconographical elements of the coffin, illuminating Mer-Neith-it-es’ name, the protective goddesses, sons of Horus and the Anubis tableau.

The animation of the digitally recoloured 3D model is the first of its kind in the field of museum displays and is on permanent display in the new Chau Chak Wing Museum at Sydney University. Drabsch, Howells and O’Donnell are leading the way in the arena of digitally enhanced artefact displays, cultural heritage conservation and educational animations.

Literary architect nationally recognised for homage to Newcastle



Shortlisted 2019 Prime Minister's Literary Award for Poetry

Shortlisted 2019 Judith Wright Calanthe Award for a poetry collection, Queensland Literary Awards



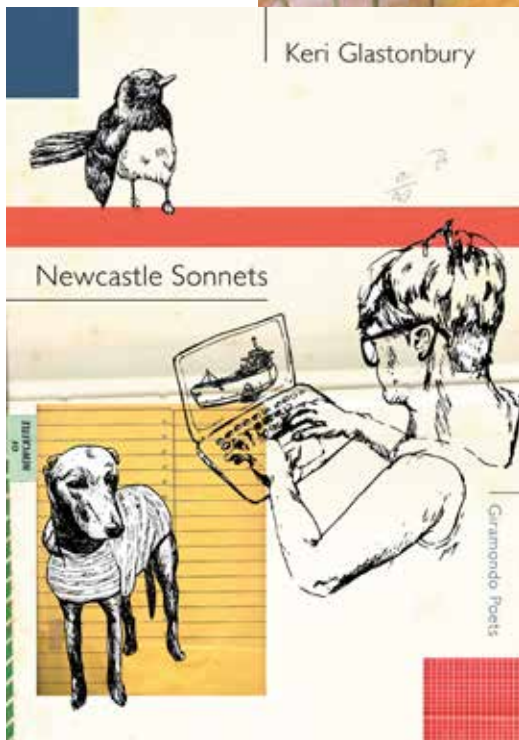
Photo: Claire Albrecht

Associate Professor Keri Glastonbury | School of Humanities, Creative Industries and Social Science (English and Writing) | College of Human and Social Futures

Newcastle Sonnets

Aclaimed poet and author, Dr Keri Glastonbury was shortlisted in the 2019 Prime Ministers Literary Awards, for her experimental poetry collection *Newcastle Sonnets*. The book was funded by an Australia Council New Work grant, and widely reviewed in Australian literary magazines and newspapers, including *The Australian* (2020). The collection of 14 line poems bricolages

both real and virtual engagements with Newcastle, re-centering a regional Australian post-industrial city in the context of global gentrification. While local in focus, *Newcastle Sonnets* contributes to the long tradition of the city in literature as well as taking the sonnet form into the 21st century.



Newcastle Sonnets Book Cover: Courtesy Giramondo Publishing

“Keri Glastonbury’s Newcastle Sonnets is a post-industrial love song to the city of Newcastle: once working-class heartland, now a world-topping hipster city. To Glastonbury’s eye the city is a ‘chiaroscuro of coal dust and sand’...Glastonbury’s sonnets, far from stultifying, are energetic and playful as they enact the associative freedoms of everyday speech.”

~ Judges comments, Prime Minister’s Literary Awards.



Newcastle Sonnets features in a chapter of Sarah Holland-Batt’s *Fishing For Lightning: the spark of poetry* (UQP 2021): ‘The Sonnet Sequence: on Keri Glastonbury’ where she writes: ‘But while Newcastle surges into the future, the poet has an eye to the ongoing environmental toll of its industrial past, including the slurry of toxic carcinogens leaching from the gasworks / hidden in full public view’, the fracking fluid that has ‘entered the groundwater at Gloucester, ‘felled gums’ and the coal ships that ‘kedged by’. (85)

Post-publication, Keri was commissioned to write a feature article on Newcastle for the Sydney Morning Herald’s Spectrum (‘A city deconstructed: from The Newcastle Song to top five hipster city’ 2018), a sonnet for the Australian Poetry Review (2021) and two sonnets for the *Shadow Boxer* exhibition (Maitland Regional Gallery 2021). She was also featured in The Herald’s Weekender ‘Newcastle poet minces no words capturing a city in transition’ (Jim Kellar, 2018).



Sonnet 1: Shadowboxer exhibition, 2021
Maitland Regional Art Gallery

Experiments with Australian literature win international acclaim



Shortlisted for the 2019 Queensland Premier's Literary Award (Steele Rudd Award)
Shortlisted 2019 Russell Prize for Humour Writing



“..cerebrally imaginative tour de force”
- Frank Moorhouse

Dr Ryan O'Neill. Source: University of Newcastle

Dr Ryan O'Neill | Teaching and Learning, Academic Division

The Drovers Wives. 99 reinterpretations of Henry Lawson's Australian classic

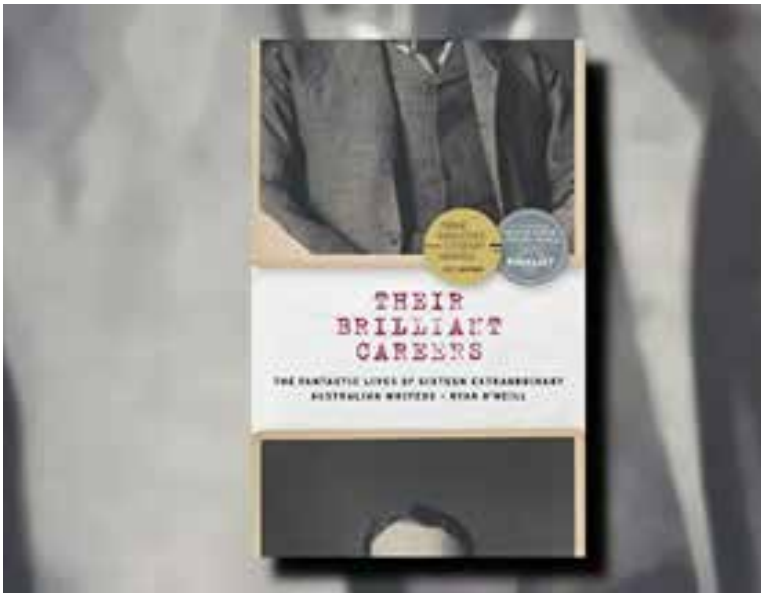
Ryan O'Neill's postmodern work remixes, reimagines and recontextualises Henry Lawson's celebrated Australian short story for a contemporary audience. His original creative work reiterates Lawson's short story in 99 different ways, from blank verse to a crossword puzzle, to tweets and an advice column.

The *Drover's Wives* highlights and questions the central place of Lawson's short story in Australian literature. Funded by a \$40,000 Australian Arts Council grant, it received positive reviews in *The Sydney Morning Herald* which described it as “pitch perfect”

and “hilarious” and *The Australian*, which described it as is “imaginative, clever, experimental, adroit, self-reflexive and very funny”.

It was also published in the UK by Eye Books and received a positive review in *The Times Literary Supplement*, which called the book ‘A work of virtuosic flippancy tempered by considerable intellect’

The work was shortlisted for the 2016 Queensland Premier's Literary Award (Steele Rudd Award) and the 2019 Russell Prize for Humour Writing.



Source: Black Inc. Their Brilliant Careers



Winner: 2017 Prime Minister's Literary Award for Fiction
Shortlisted 2017 Miles Franklin Literary Award
Shortlisted 2017 NSW Premier's Literary Award, Christina Stead Prize for Fiction

Their brilliant careers: The fantastic lives of sixteen extraordinary Australian writers

A metafictional novel told in the form of sixteen short biographies of entirely imagined Australian writers. Historical parochialism, narcissism, racism and sexism of the Australian literary world is explored in the atypical fictional biography through satire and parody.

The book offers an alternate invented literary history of Australia from the nineteenth century to the present day, using humour to highlight its absurdities, while also celebrating its richness.

The work has had broad reach in the UK and Australia, acquiring positive reviews. The Australian Book Review said the novel “brims with crackerjack wit.” The Spectator described it as “Blackly hilarious and structurally audacious”. Writing in The Irish Independent, bestselling crime writer John Connolly said it was “the most unexpected literary delight of my year.”

Their Brilliant Careers was shortlisted for the 2017 Miles Franklin Literary Award, the 2017 NSW Premier's Literary Award, Christina Stead Prize for Fiction and won the 2017 Prime Minister's Literary Award for Fiction.

Translating Māori Voices: Vuaille-Barcan's Post-Colonial Literary Translations of Three Novels by Patricia Grace into French



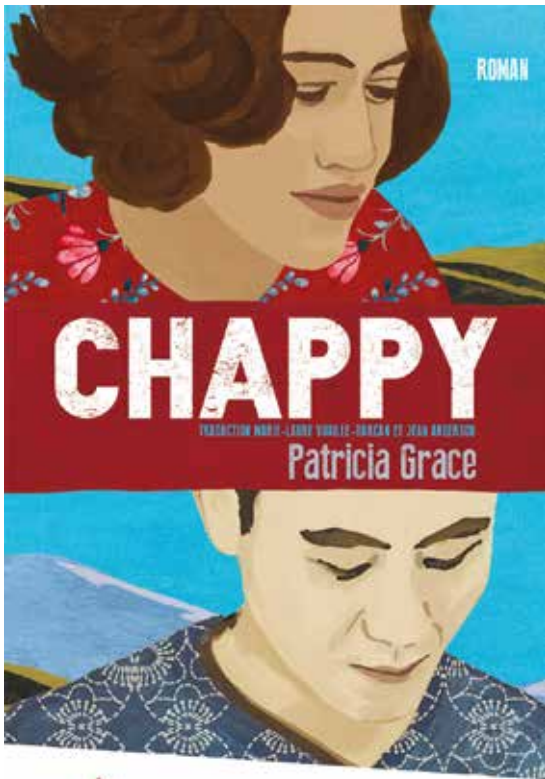
Dr Marie-Laure Vuaille-Barcan. Source: University of Newcastle

Dr Marie-Laure Vuaille-Barcan and Associate Professor Jean Anderson | School of Humanities, Creative Industries and Social Sciences, College of Human and Social Futures | and Victoria University of Wellington

Chappy, Pōtiki, and Cousins

When a text is translated into another language, what influence does the translator exert on the final product? Applying a post-colonial perspective to literary translation, Marie-Laure, in collaboration with co-translator Jean Anderson, brings the work of internationally acclaimed author Patricia Grace, the first Māori woman to publish fiction, to a French-speaking audience.

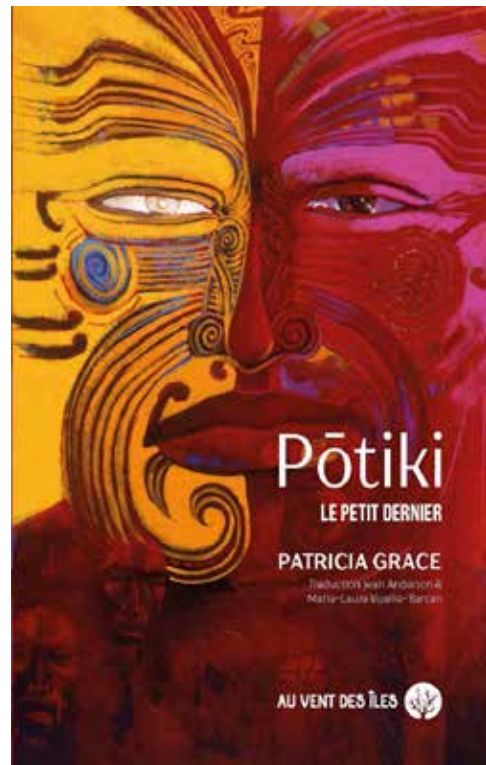
Published in 2018 *Chappy* is a love story that spans several decades and continents. The novel explores racial intolerance, cultural conflicts and the universal desire to belong, portrayed through family life in the eyes of a young man exploring the history of his family through his grandmother's relationship with a Japanese man.



Source: Au Vent des Îles

Pōtiki: *le petit dernier* (2021) is a choral novel of multiple voices weaving present realities with ancient myths to reveal the complexities of Māori identity in a rural community, and what that community is willing to do to protect their way of life, culture and heritage.

All three novels were published by the prestigious publishing house, Au Vent des Îles. The third novel, *Cousins*, is upcoming.



Source: Au Vent des Îles

Preserving endangered Oceanic languages for future generations



Dr Catriona Malau. Source: University of Newcastle

Dr Catriona Malau | School of Humanities, Creative Industries and Social Sciences | College of Human and Social Futures

Documentation of Ifira-Mele, a Polynesian Outlier of Vanuatu

Ifira-Mele (also known as Mele-Fila) is one of only three Polynesian outliers spoken in Vanuatu, the most linguistically diverse country in the world.

Documentation of Ifira-Mele, a Polynesian Outlier of Vanuatu' is a digitally archived audio-visual-textual collection which consists of three strands: a videographic language record, multi-tiered linguistic analysis, and translation into English and Bislama, the national language of Vanuatu. Impressive in scale, this major collection contains: 131 bundles, each focused on a video record, documenting a range of cultural and linguistic genres including narratives, procedural texts, expository texts and interviews; 73 full annotation files including transcription, English and Bislama translation and glossing, that is word-by-word parsing and analysis of the grammatical structure of the texts; 26 annotation files including transcription, English and Bislama translation; 3,931 lexical entries.

This collection is a major output of a project funded by the internationally competitive Endangered Languages Documentation Programme, through the Berlin-Brandenburg Academy of Sciences and Humanities. It is openly accessible through the Endangered Language Archive (ELAR).

In the 20th century, descriptive linguists were not held accountable for their published analyses of under-documented languages, as the data on which they were based was accessible only to the researcher. Archived language documentations such as this one represent current best practice and are a model for what should be the new norm.

Not only do such records hold researchers to account, but they also pave the road for subsequent analyses and cross-disciplinary collaboration. Further, in a time of concern regarding language endangerment, this is an important record for future generations to help preserve cultural identity and knowledge systems.

The background is an abstract, layered artwork. It features a mix of colors including shades of blue, yellow, red, orange, and pink. There are thin, dark lines and brushstrokes that create a sense of depth and movement. The overall style is expressive and textured.

DESIGN, SOFTWARE AND ARCHITECTURE

Featured in this section are works based around design and architectural work and software. From mixed media drawings and cartographies, software designed to accelerate research, physical models and exhibitions, and essays about the process of design, to innovation in built architecture with a focus on renewable energy, biodiversity, heritage, and sustainability. Research teams for these projects were often cross-disciplinary and cross-institutional.

Co-Design of Community Infrastructure with First Nations communities produces work with authentic impact



Image credit: Tangentyere Council

Dr Chris Tucker, Dr Timothy Burke, Lily Freeman, Matthew Hallen, Mel Kensey, Noah Stutchbury and Kai Lon Tam | School of Architecture and Built Environment, College of Engineering, Science and Environment | and Tangentyere Council



3 Brown Street Youth Centre

A sense of address that young people would feel comfortable visiting as well as providing a safe and culturally appropriate space to spend time in with others, formed a major part of the consultation and planning for alterations to increase the capacity of a youth centre at 3 Brown Street Alice Springs. The architectural design process for an integrated model of youth service delivery set new standards for complex, cross-cultural design.

“Working closely with Tangentyere Council and local people living in Town Camps, we carried out the creative process in equitable and non-privileged ways – extending usual architectural processes to incorporate a connection to Country and community, non-linear processes and non-verbal communication”

~ Chris Tucker

The vision of a friendly and welcoming drop in space providing free and equitable access to a range of multi-faceted services that would become best practice was particularly important. In partnership with the Alice Springs practice, Tangentyere Design, 3 Brown Street is one of several projects created using a solutions-based design approach led by Dr Chris Tucker, allowing UON Architecture students to participate in designing real projects.

The works as designed were successful in receiving \$181,000 funding from an Aboriginal Benefit Account (ABA) Grant in August 2018 and were completed in 2019. The Youth Centre has become part of a successful and important support network for aboriginal youth in Alice Springs. The architectural design process is visual, non-linear and discussive, setting new standards for complex, cross cultural design.



Image credit: Eloise Fotheringham



Anthepe Town Camp Community Centre

Dr Chris Tucker, Eloise Fotheringham, Hannah Cheetham, Angela Beshaw and Andrew Broffman | School of Architecture and Built Environment, College of Engineering, Science and Environment | and Tangentyere Council

Like 3 Brown Street Youth Centre in 2018, the *Anthepe Town Camp Community Centre* was a co-design project with the people of Anthepe Town Camp in Alice Springs that began in 2019 and was facilitated by Tangentyere Council.

A rigorous community engagement process was again undertaken with detailed aerial photos, on-site drawings and use of architectural models to redevelop an existing facility that had become unusable due to a lack of ongoing funding and maintenance, into a larger multi-use space that would ease overcrowding pressures in Town Camp houses and provide a safe environment for children to play. These non-linear design processes, developed after many

years working with Town Camp communities, consider the design of built work within the landscape at different scales simultaneously, and often in non-verbal ways. This contribution within design research privileges the translation of community values and culture through co-design, advancing the usual ways that buildings are procured for First Nation communities.

Anthepe was one of two design proposals that received an honorable mention after being shortlisted from more than 200 entries in the 2021 Architecture Prize for Unbuilt Work. The project was also exhibited at the University of Melbourne School of Design as part of Melbourne Design Week.

Sustainability in Australian suburbs



Winner 2020 Peter Overman Award for Residential Architecture,
Alterations and Additions
Shortlisted 2020 Houses Awards



Reed House
Source: beth-george.com

Dr Beth George | School of Architecture and Built Environment | College of Engineering, Science and Environment

Reed House 2019, Subiaco, Western Australia

The *Reed House* is a design-led research project exploring sustainability in the Australian suburbs. The project was conceived as a two-hundred-year building, with a lifespan until at least 2108. A set of compositional techniques were developed through which architecture can hold, preserve, and produce memories and historical significance.

Heritage conservation is often considered in terms of cultural significance, but rarely sustainability. This house is an exemplar in both areas. A novel configuration seamlessly

connects the original house to the extension, demonstrating value in retaining existing structures as a significant form of carbon sequestration and urban longevity.

The design minimised footprint, retaining original trees. It developed innovative ways to hold gardens and earth, with the architecture becoming subservient to landscape. It provides habitat for over 100 species, including multiple local and drought-resistant plants, contributing to heat reduction and ecological resilience in the suburban landscape.

Jury Citation for the 2020 Peter Overman Award for Residential Architecture, Alterations and Additions

Reed House is a highly considered addition to an existing house built in 1908. The project explores ideas of memory and interpretation through a series of thoughtful interventions and new additions. The extension is positioned sensitively to retain the dignity of the existing house, while simultaneously asserting itself through a robust material palette and sculptural, monolithic forms. The planning is clear and logical, responding to the site and balancing beautifully the requirements for enclosure and the connection to external garden spaces.

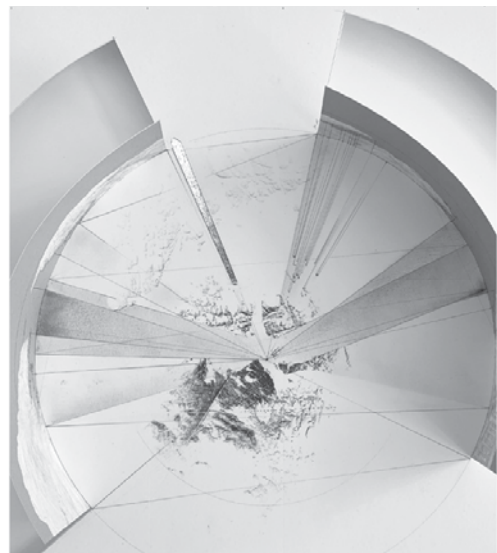
Delicately detailed window openings frame views and draw the textural garden deep into the interior spaces. The excavating of the dining space and arrangement of the new roof masterfully dovetails the new addition to the existing house. This junction of two distinctive parts is cleverly resolved and executed. The integration of the structural and landscape design is significant to the success of the project. A sense of play operates within the interior, through the inventive use of colour and material textures, inviting nooks and window ledges.

The Reed House is both a sophisticated architectural response and a beautifully crafted family home.

Innovative and creative applications for point cloud data

Out of the Sea

Out of the Sea was an interdisciplinary and experimental curated and peer reviewed exhibition investigating innovative and creative applications for 3D point cloud data along the coastal landscape of southern Western Australia. Beth's contribution consisted of 18 works employing unique and dynamic visualisation techniques and cartographic practice through a detailed interpretation of the point cloud scans. The mappings created publicly available, engaging artworks, facilitating new understandings of place, and of the scanning process itself.



Mapping 03: Beth George

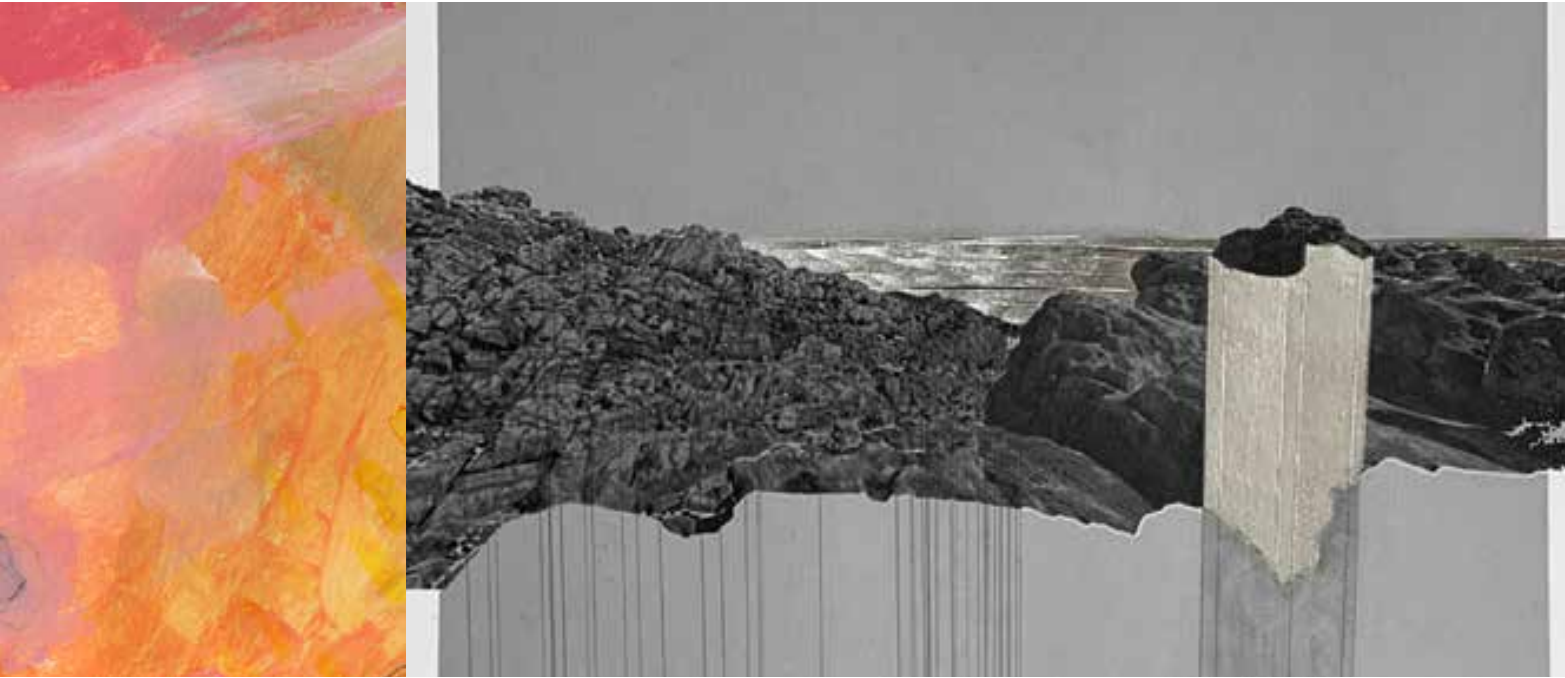
The works extend current practice by binding cutting edge media with analogue making techniques. These experimental works and practices are innovative in realising an expansion of the capacity of point clouds, and in the generation of a shared exhibition - extending the boundaries of collaborative practice in distanced conditions.

Curated by Pete Hill and Leonie Mathews, Spatial Co.
Critically reviewed in Fabric Quarterly.



Drawing as an embodied art, revealing the process of design, and the buildings or objects they represent.

Shortlisted: 2021 Drawing Matter Writing Prize, Autograph category



Beth George, Scan 16, Two Terrains, Near and Far, 2020-2021

Drawing Matter Writing Prize

Drawing Out, Drawing In: Cartographies for 'Out Of The Sea'

The Drawing Matter Writing Prize is an international competition that facilitates publication on their website and related media. The judging panel is comprised of professors from the renowned school of architecture, the Bartlett School at UC London, as well as the editorial team at the Drawing Matter archive. Beth's essay was shortlisted in the Autograph category for her essay *Drawing Out, Drawing In: Cartographies for 'Out Of The Sea.'*

The competition invites participants to carefully consider drawings and what they reveal about the process of design, and the buildings or objects they represent.

Beth's essay offered a novel exploration of the term drawing, as well as a description of drawing as an embodied act—a growing area of research across art, psychology, and neuroscience. The work was novel for its origin in Covid conditions, entailing trans-continental collaboration. The essay offers a unique and firsthand point of view of the practice of drawing, reflects on critical, theoretical texts, and discusses Beth's mixed media approach to working with the emergent technology of point cloud scanning.



Covid Retrospect exhibition, Brickworks Brisbane

Covid Retrospect: A Reconsidered Residential Habitat

Critically reviewed in *Architecture Australia*, the Covid Retrospect exhibition was hosted by Brickworks Brisbane.



Curated by The Architecture etcetera Lab of Griffith University, the *Covid Retrospect* exhibition aimed to encourage post-pandemic change in architecture by presenting extant projects alongside speculative designs for comparative deliberation. Beth's contribution consisted of a series of original design speculations including mixed media models and drawings based on her own house,

produced during the first Covid lockdown in Newcastle. Beth's research explored how tiny modifications to existing houses can produce significant spatial outcomes designed to heighten one's sense of connectedness to the world during isolation. Beth was one of ten contributors across the country to be invited to participate by the curatorial team.

Food and architecture as an integral part of contemporary culture



The Last Octopus Tentacle performance featuring Ayesha Tansey (Banquet)

Dr Marissa Lindquist, Professor Michael Chapman, Dr Timothy Burke, Derren Lowe, Imogen Sage, Robyn Schmidt | School of Architecture and Built Environment, College of Engineering, Science and Environment | Queensland University of Technology



Banquet

Dr Timothy Burke brings his passion for architectural drawing and fabrication into his teaching and research at Newcastle. Internationally recognised in his field, Timothy specialises in delivering research-led design studios in the Master of Architecture.

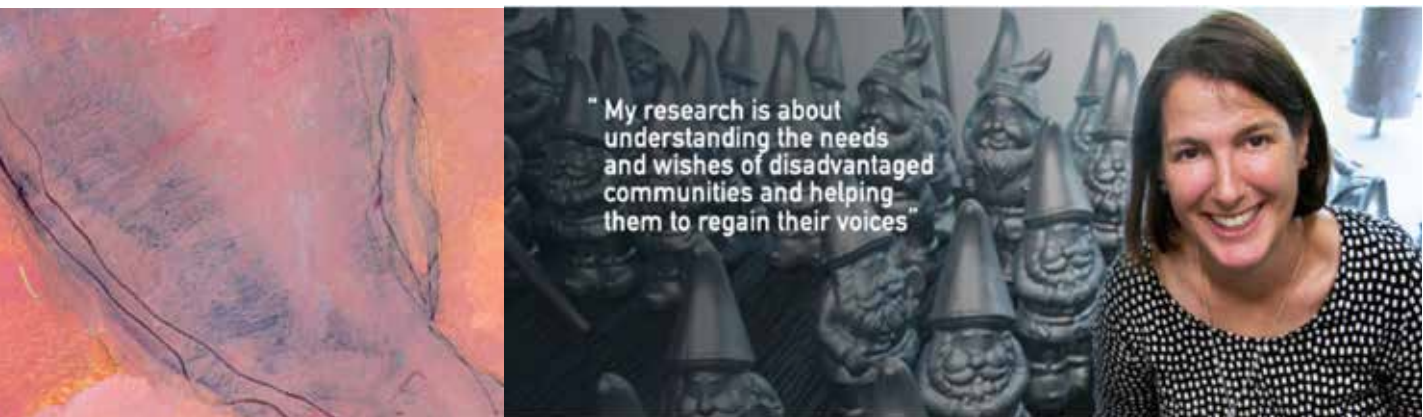
Banquet is an exhibition that interrogates the processes and rituals of food, the human condition and architectural production. The work questions the relationship between space and narratives of food in film and literature. Significant culturally and globally as the absence of public and private dining produced profound impacts, during and at the height of the global pandemic as food has become an integral part of contemporary culture.

The research advances knowledge by crafting a relationship between literary and filmic narratives, interactive food machines and architectural drawing. As a mode contributing to architectural exhibition, Banquet contributes

novel approaches, hosting multi-disciplinary collaborations through events including public performance, workshops and talks.

Through seven handcrafted 'food machines', the cultural representations have been re-animated, accompanied by architectural drawings, stationed throughout the Tins Sheds Gallery. The gallery was transformed into a spatial laboratory inspired by Roman Emperor Nero Germanicus' rotating Golden Banquet Room, featuring architectural machines, drawings, performance and interactive workshops.

Banquet was exhibited at Tin Sheds Gallery, a nationally esteemed venue for the exhibition of leading scholarly research in architecture, that commissions work through a competitive peer-review process. The works reached a broad public audience as part of Sydney Design Week, the annual arts and design festival by Museum of Applied Arts and Sciences (MAAS) & The City of Sydney.



SueAnne Ware, University of Newcastle

Professor SueAnne Ware | School of Architecture and Built Environment | College of Engineering, Science and Environment

Bridging the architectural and the political, SueAnne's work is a testament to the far-reaching impact of non-traditional research beyond conventional academic applications. SueAnne's methodologies use the built environment to challenge public apathy, inspiring the adoption of a more humanitarian approach to some of society's most pervasive issues. SueAnne has been praised not only for the quality of her academic contributions to the architectural and design thinking spaces, but also her ability to meaningfully engage communities through her evocative work.



Healing the deep scars of Australia's industrial legacy



2023 IFLA award of excellence (International Federation of Landscape Architecture) 2023
Good Design Award Gold Winner Accolade in the Architectural Design category at the 2023 Australian Good Design Awards
2023 Shortlisted, the World Architecture Festival
2022 National Landscape Architecture Award of Excellence for Research, Policy and Communications
2022 Australian Institute of Landscape Architects NSW Landscape Architecture Award for Land Management
2022 Australian Institute of Landscape Architects NSW Landscape Architecture Award for Research, Policy and Communications

Delprat Garden - SueAnne Ware



Professor Sue Anne Ware, Megan Murray, Chris Johnstone, Miranda Cunningham, Joanne Connor, Jennifer Miller, Clare Nader

Delprat Garden

Delprat Garden, located on the former BHP Steelworks Newcastle site, is an experimental biotechnical land management research project that reinstitutes regimes of care by utilising phytoremediation processes in the form of experimental garden design and planting to decontaminate and restore toxic post-industrial land. This project builds upon the initial investigations undertaken at White Bay power station and seeks to revere local Awabakal and Worimi connection to Country and restore and rebalance this ecosystem as well as to use the research to connect and inspire social utility through community engagement and human performance.

The project consists of 5 planted gardens situated around the Delprat Cottage site, the former residence of the BHP General

Manager. The analysis of each garden and its species capabilities for decontamination will inform and assist future regeneration projects. The intention for the species selected for planting is to test the potential of phytoremediation at a more expansive scale and to demonstrate the ability of landscape architecture to restore post-industrial and polluted landscapes in Australia. The work is open and accessible to the general public and hosts a number of public educational and cultural events.

A collaboration between the University's School of Architecture and Built Environment, the University of Technology Sydney, Newcastle Industrial Heritage Association, and Landcom, the project was funded by the Newcastle Port Community Contribution Fund.



Humus, Venice Biennale exhibition site

Humus was exhibited at the XVII Architecture Venice Biennale in 2021. The Venice Biennale is regarded as one of the most prestigious international architecture exhibitions in the world.

2022 National Landscape Architecture Award of Excellence for Research, Policy and Communications

2022 Australian Institute of Landscape Architects NSW Landscape Architecture Award for Land Management

2022 Australian Institute of Landscape Architects NSW Landscape Architecture Award for Research, Policy and Communications

Professor SueAnne Ware, Enisa Muronvic

Humus

A filmic exploration of land remediation through landscape architecture, phytoremediation and community engagement, Humus examines the deep scars of Australia's industrial legacy and captures intertwining human and ecological regimes of care. The film advances understanding by proposing processes of repair and reconnection through the living lab established at two remediation sites. Humus utilises film to transcend the usually geographically restricted boundaries of landscape design architecture. In doing

so, it extends the design activism of Ware's work into an international sphere. This filmic mode of presentation allows for the creation of hybrid discussions and forms, with new combinations of diverse disciplinary genres. Through acknowledging cultural and historical antecedents of Australia's post-industrial contaminated sites it:

- Proposes potential contemporary responses through phytoremediation; and
- Incorporates the contribution of indigenous perspectives of appropriate land care and respect of place.



Source: <https://powerplantsphytoremediation.com/>

Winner - 2019 Australian Institute of Landscape Architects Research and Communications Award; Melbourne Design Week (Featured presentation)

Shortlisted - Rosa Barba Casanovas International Landscape Architecture Prize

Shortlisted - LILA Landezine International Landscape Award

2022 National Landscape Architecture Award of Excellence for Research, Policy and Communications

2022 Australian Institute of Landscape Architects NSW Landscape Architecture Award for Land Management

2022 Australian Institute of Landscape Architects NSW Landscape Architecture Award for Research, Policy and Communications



Professor SueAnne Ware, Kalyna Sparks, d'Arcy Newberry-Dupé

Power Plants

Power Plants is an experimental collaborative work and design research project combining scientific phytoremediation techniques and creative practice, forming new and highly innovative approaches for removing toxins from contaminated brownfield sites. Located at the highly visible White Bay Power Station site (Sydney), it explores intersections between design, art, and science. Power Plants created a new conceptualisation of phytoremediation remediation, where the interactive and desirable nature of a garden instigated community engagement and knowledge building within traditionally exclusionary processes, removed from the public.

The phytoremediation garden is made up of annuals, both native and non-native species that remove toxins from contaminated soils. These plants metabolized various pollutants into their tissues over a one year period and each monthly harvest increased

our understanding of phytoremediation and its application to post industrial sites. For example Lead was removed in 52mg/kg in brassica juncea L. (Field Mustard). The project is a living laboratory for UTS scientists to test soil, root, leaf and fruit of a wide range of plants, whilst serving the dual purpose of actively removing the toxins present on site, preparing it for future use. Additionally UON and UNSW creative practice researchers explore the re-wilding of post-industrial landscapes in a poetic manner. Power Plant's entire process is captured on an open source website, so that others can take research further.

The project was a cross disciplinary collaboration between: University of Newcastle (Landscape Architects), University of Technology, Sydney (Phytoremediation Lab) and University of New South Wales (Artists/ Filmmakers).

IMAGE ABOVE: illustrating the planting logic of the monoculture pipe circles. The design anticipated the heights of each plant circle bed to form a terrace or layering of plant species. The colour grid indicated foliage, flower, seed head and fruit interest during different seasons.

Installing active learning principles within the context of innovative community design projects

Out(fit) won Australian Institute of Landscape Architects (NSW) – Community Award (2020) - Australian Institute of Landscape Architects (NSW) – Regional Achievement Award (2020) - Green Gown Awards Australasia – Winner, Student Engagement Award (2020)



out(fit) group
Credit: University of Newcastle

Professor SueAnne Ware, Emma Guthrey, Shellie Smith, Hannah Cheetham, Sarah Crichton

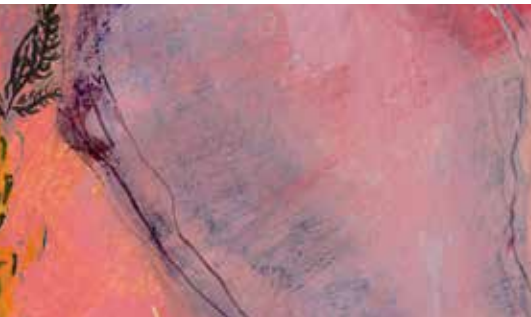
out(fit)

Out(fit) is a collective of architecture and design profession volunteers. Conceived, co-founded and lead by Professor SueAnne Ware, the collective designs and builds projects in underrepresented communities across regional NSW, with a focus on supporting women, particularly students seeking careers in built environment professions.

Out(fit) delivers innovative architectural design projects with high community impact, and links these to research practice and contributions. out(fit) advances

knowledge in meaningful cross staff-student-alumni engagement, offering practical, innovative and significant responses to address the gap between theory and practice, building new relationships between academics and the community via programs of social utility, including designing and building spaces for over 30 projects including womens' and childrens' refuges, play spaces for children with special needs, and even a moot court for domestic violence victims.

Placemaking for Sustainable Cities



Photographs by Jedidiah Cranfield, Nicholas Foulcher, Jane Shadbolt



Australian Institute of Landscape Architects NSW Award of Excellence (2019)

Professor SueAnne Ware, Dr Nicholas Flatman, Amber Sauni, Dr Warren Reilly, Professor Michael Chapman, Kira Martin, Associate Professor Nancy Cushing, Professor Catharine Coleborne, Emma Guthrey, Judith Conway, Dr Nicholas Foulcher, Dr Jane Shadbolt, Jarred Casley

Honeysuckle Placemaking

The Honeysuckle Precinct, formerly the location of the BHP Steelworks, is a 50 hectare, harbour side site located on the west of Newcastle city. Since 1992 it has undergone a considerable amount of development and renewal. Yet commercial space vacancies and public space activation has been a significant challenge.

In 2016 the University of Newcastle researched the precinct via post occupancy evaluations and micro-climate data collections. This study found substantial areas that are under-utilised and inactive. There was a large number of 'hot spots'

where urban heat island effect is so pronounced, they are uninhabitable during peak summer periods. The 2018 Honeysuckle Placemaking projects seek to address the findings from the initial research through five temporary activation interventions. These projects are a collaboration between UoN Staff, PHD candidates and students and experiment with public space activation, public engagement and research through design methodologies.

The five projects are:



Honeysuckle *Lights*, is an after dark activation project where animations are projected on to a historic building façade in a liminal and transitional space into the precinct. Using a range of illumination and projection techniques, this activation strategy opened up and promoted Honeysuckle to a larger demographic after-hours; increasing both safety and the night-time economy for various user groups of the area, This type of public art reimagines the existing city, forming new connections between the built environment and the arts.



Hidden *Honeysuckle App*; a virtual, visual, and auditory guide to Honeysuckle's past, present, and future that provides a multi-layered reading of the precinct. The App is a digital and physical placemaking device, designed to encourage users to explore little known stories of the Honeysuckle Precinct's past. The project is a smartphone application complemented by stickers placed on the ground as physical markers at story locations within the Honeysuckle precinct. The app content includes 21 unique story points, grouped into 4 main themes: 'If only they could talk': Animal stories, 'The dark side': Life and death in Honeysuckle, 'On the move': Trains, ships and people and 'Step right up': Entertaining Honeysuckle. Users can follow one theme as a guided tour or explore individual stories selected from a map of the precinct.



Honeysuckle *Hopscotch* is a painted-ground installation. Its title is nostalgic for a game, a playful activity temporally occupying a place. The painted ground addresses the Albedo Effect (light and heat reflected off of surfaces) through an exploration of colour, vibrancy and history on a desolate and vacant surface. The paint becomes a medium to renew use and appeal, and establish a connection between the public and place. The users can walk across and read complex layers of cultural information in the midst of the mapped surface. This is a palimpsest approach to placemaking, where time, site, and meaning is layered, partially peeled back and obscured as an incomplete and always emergent history unfolding in space and across time.



Movable Feast, an installation of furnishings where growing herbs, preparing food, cooking, and a public table provide amenity and a convivial space for gathering. This project looks to social issues affecting the local area, leading to a focus on those sleeping rough and how they access food.



Chatterbox, a 14-foot fragmented, shipping container that framed views of the harbours workings, housed exhibitions and invited direct occupation and exploration. The container is cut into a number of smaller pieces, and then configured in ways that focus on views and connect to historical axis in the city of Newcastle. The project promotes conversations around the built environment and highlights prominent, and sometimes unnoticed connections from Honeysuckle to the broader urban and geographical landscape of Newcastle. The interior is lined with plywood panels, that are painted a vibrant orange colour and CNC routed with a digital patternation. The pattern is derived from the eyes of a range of female participants in the city, of various ages, demographics and aptitudes. At the height of the 12 iris of these individuals, a hole was cut, allowing people to see out of the container from these various perspectives.



Photographs by Jedidiah Cranfield, Nicholas Foulcher, Jane Shadbolt | Chatterbox. Photograph Bader al Moulah. Used with permission SueAnne Ware.

Acclaimed memorial design work recognised for excellence, cultural significance and community engagement



Winner of the 2016 Australian Institute of Landscape Architects Victorian Award of Excellence - Community Engagement

Exhibited (2016) at the ILIA World Landscape Architectural Master Works Exhibition (Xiamen, China)

Selected for inclusion in the The 10th International Biennial of Landscape Architecture of Barcelona: Performative Nature



St Andrews Bushfire Memorial Source: SueAnne Ware

Professor SueAnne Ware, Chris Johnstone, Karolina Bartkowicz

St Andrews Bushfire Memorial

St Andrews Bushfire Memorial is a community generated and government funded design work. The memorial, situated on culturally significant public land, commemorates the 2009 Victorian bushfires victims. It represents the a five year collaboration between designer, Ware, the local community, and governments, and is composed of:

- 14 large rocks commemorating the 14 lives lost in St Andrews

- A large metal ring engraved with words of remembrance (prose by Elizabeth Savage Kooroonya); and a sacred pathway.

The work responded to and examined complexities in approaches to designing collaborative memorials, and represents a new knowledge in conceptualisation and compositional processes.

Printed solar cells powering public spaces: An Australian first



International Jury Winner - 2022 Architizer A+ Awards in the Details: Architecture + Ceiling category

International Popular Choice Winner - 2022 Architizer A+ Awards in the Details: Architecture + Ceiling category

Finalist (Top 5) - 2022 Architizer A+ Awards in the Details: Architecture + Metal category

Winner – Australia’s Urban Design Award for Built Projects – Local and Neighbourhood Scale convened by the Planning Institute of Australia, Australian Institute of Landscape Architects and Australian Institute of Architects.

Winner Greater Sydney Commission’s Award for the Development Supported by Infrastructure category (2021)

Australian Institute of Landscape Architects (NSW) – Civic Landscape for The Canopy – Landscape Architecture Award

Parks & Leisure Australia (NSW/ACT) – Community Facility of the Year Award for The Canopy – Highly Commended

Local Government Excellence Awards – Asset & Infrastructure for The Canopy – Finalist (2021)

Commendation and runner-up in the Best Planning Ideas (Small Project) – Planning Institute of Australia Awards for Planning Excellence (2020) Winner - Australian Institute of Landscape Architects NSW Landscape Architecture Award for Civic Landscape in 2021

Dr Michael Dickinson, Dr Adam Fahy, Dr Matt Barr, Dr Nic Nicolaidis, Dr Daniel Elkington, Dr Tim Lewis, Dr Ben Vaughan, Dr Matthew Bergin, Mr Kristofer Thompson, Dr Nathan Cooling, Dr Matthew Griffith, Dr Warwick Belcher, Professor Paul Dastoor | School of Information and Physical Sciences | College of Engineering, Science and Environment

Lane Cove Canopy Precinct Commission

An understanding as to why and how humanity makes informed decisions to take steps towards measuring positive personal, organisational, socio-cultural and political change, underpinned the installation Canopy Precinct at Lane Cove, Sydney Australia. The installation, incorporating printed solar cells, augmented reality, and an interactive light show, presented renewable energy as a complete system in a non-traditional application.

The work showcases the application of practice-based research methods and traditional approaches to deliver real world products which are designed to interact and deliver benefits to both the general-public and commercial sectors in a memorable and impactful way.

The research has resulted in the first public space in Australia with a visible printed solar cell demonstration.



Lane Cove Canopy Precinct.
Image credits: Paul McMillan

The Canopy is not only about saving energy but also about generating energy too. 230 solar panels help to provide around 300kw of power to The Canopy car park and park lighting each day. Over the course of a year this saves 83 tonnes of CO₂. Saving around \$25,000 a year in energy costs, helping to future-proof against rising energy prices. The solar panel system also provides energy that is stored in four TESLA power wall batteries within the car park. Each system stores 13.5kw of power as well as 7kw of backup power to help in the event of a blackout.

The work was commissioned in 2019, installed in 2020 and has since been recognised both nationally and internationally through a number of awards and commendations.



The Canopy, Solar Arbour. Source: University of Newcastle

Designing new mechanisms for public space co-creation



Vision for Dank Street South Precinct 2020. Image credit: Hugo Moline and Heidi Axelsen (MAPA Art & Architecture)

Dr Hugo Moline and Heidi Axelsen | School of Architecture and Built Environment | College of Human and Social Futures

The Open Field Agency

The Open Field Agency project investigates how community participation and public art procurement processes can be transformed to endorse authentic and ongoing co-creation and preservation of public spaces. The innovative approach designed strategies for public art and public space within a large redevelopment zone in Sydney, the Danks Street South Precinct. The openness in format encouraged participants to be included as co-researchers of place.

Typically, public art and community participation in 'placemaking' tend to be applied to projects late and have limited genuine impact, particularly for community members marginalised by the developments they are attached to. The Open Field Agency project proposes a different framework to challenge this typical approach. The project

created a new mechanism for the ongoing involvement of community in the creation of place over time. Principally this involved using the prescribed public art budget of developments to fund 'caretaker residents' to continue the work of tending to the various 'publics' who may use the site over the next twenty years.

The work was a result of a competitive selection process run by the City of Sydney. It has been incorporated into the updated City of Sydney Development Control Plan as well as forming the basis for the Public Space Concept Design developed with First Nations design consultancy Bangawarra, and Jane Irwin Landscape Architects. The research has been featured nationally in the Architecture Bulletin, and internationally in the 2023 EURA conference.

New compositional approaches to arts writing produces experimental collective writing folio



IMAGES L to R: Professor Pia Ednie-Brown; Photo Credit - Expanded Writers Collective (2022)

Professor Pia Ednie-Brown - School of Architecture and Built Environment (Architecture) | College of Engineering, Science and Environment

Professor Pia Ednie-Brown is an architectural academic, educator and design practitioner whose provocative work is encouraging people to reconsider how they interact with their built and social environments

The original creative works, 'The Benefit of the Doubt' (2019), 'Writing the Virus' (2022) and 'Archipelagos of grief: crises partially digested' (2023) explore new approaches to writing via embodied and felt critical enquiry, collective essaying and discussion, public work-in-progress presentations and digital publishing. Explicitly challenging disciplinary habits and conventions of thinking and writing about the arts, the research opened a way for the emergence of new compositional approaches. Employing

'composting' (Haraway 2015), a continuous script experiment, as a creative methodology, this folio of works animates and performs the text decomposed by code and collectively recomposed through digital publication and live performance.

The first work in the series, 'The Benefit of the Doubt', was produced as part of a writing program, 'Doubt Writing / Writing Doubt' commissioned by the Australian Centre for Contemporary Art, linked with their public exhibition On Vulnerability and Doubt. 'Writing the Virus' was selected through peer review to be published in Runway Journal. 'Archipelagos of grief: crises partially digested' was selected through peer review and published in Sydney Review of Books.

International collaboration supporting disaster recovery and resilience in developing countries produces safer building practices



Understanding the opportunities and challenges of compliance to safe building codes for disaster resilience in South Asia

grey
BUILDING HANDBOOK

the cases of Nepal and Bangladesh

Supported by a Collaborative Regional Research Programme (CRP) grant from the Asia-Pacific Network for Global Change Research (APN)

Grey Building Handbook

Associate Professor Iftekhhar Ahmed, Associate Professor Thayaparan Gajendran, Associate Professor Graham Brewer, Dr Kim Maund, Dr Jason Von Meding, Professor Humayun Kabir, Associate Professor Mohammed Faruk, Professor Hari Darshan Shrestha, Associate Professor Nagendra Sitaula, Georgia Kissa | School of Architecture and Built Environment (Construction Management-Building) | College of Engineering, Science and Environment

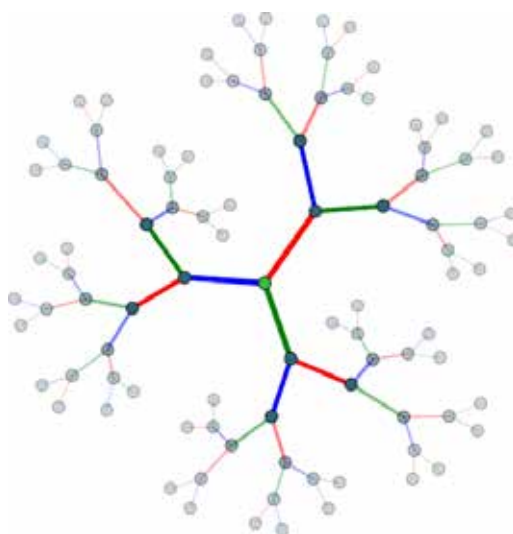
Understanding the Opportunities and Challenges of Compliance to Safe Building Codes for Disaster Resilience in South Asia: Grey Building Handbook

The Grey Building Handbook is a resource for the informal building sector to implement safer building practices to minimise the health and economic impacts of natural disasters to low-income communities and informal settlements who often suffer significant loss and damage. Poor populations living in unregulated settlements in developing countries are disproportionately harmed and their informally constructed houses tend to be highly vulnerable. Building and land use regulation can prove to be a remarkably powerful tool for increasing people's safety and resilience and limiting the risk they face. However, many of the building codes in developing countries have been adapted from developed countries, but have significantly lower resources, weaker governance and the codes prove difficult to implement at the local level. The handbook is the first of its kind to be produced and aims to educate and raise awareness of the need for safer building practices without increasing the economic burden.

The handbook has been produced as an output from the Asia Pacific Network for Global Change Research (APN) funded collaborative Regional Research Project "Understanding the opportunities and challenges of compliance to safe building codes for disaster resilience in South Asia - the cases of Bangladesh and Nepal". The project was led by the University of Newcastle, Australia, in partnership with Dhaka University and BRAC University in Bangladesh, and Tribhuvan University in Nepal.

This research is aligned to the UN's global Agendas which promote safe building practices. The handbook has been published in three languages and selected for inclusion in the UN global knowledge platform PreventionWeb. This work has and will continue to produce ongoing real world lasting impact for low-income communities in developing countries.

Mathematical software recognised as a Non-Traditional Research Output



Dr Stephan Tornier and Khalil Hannouch | School of Information and Physical Sciences | College of Engineering, Science and Environment

UGALY: Universal Groups Acting Locally

Dr Stephan Tornier researches in the area of group theory, the mathematical formalisation of the intuitive concept of symmetry. This includes symmetry of infinite discrete structures, such as graphs or networks, which are prevalent in our digital world and therefore constitute an important field of applications of mathematics to technology. His research aims to advance our understanding of the underlying mathematical objects.

Tornier and Hannouch developed UGALY, a software package for the computer algebra system GAP (Groups, Algorithms and Programming). UGALY establishes computational methods in the traditionally non-computational mathematical area of zero-dimensional groups. Specifically, UGALY implements concepts and methods around generalised universal groups acting on regular trees, following Burger-Mozes and Tornier. This implementation has played

a crucial role in advancing our knowledge of groups acting on trees: it has improved our understanding of the quasi-center of such groups, helped to partially answer questions about k -closures by Banks-Elder-Willis, and contributed to a new approach to the Weiss conjecture, see [Tornier (2020): Groups Acting on Trees With Prescribed Local Action, arxiv preprint 2002.09876].

UGALY has gained wide significance. The package has formally been accepted by the GAP council, peer-reviewed and included in GAP's core distribution. UGALY has already sparked a new direction of research that is now being pursued in collaboration with researchers at the Centre for the Mathematics of Symmetry and Computation at the University of Western Australia. This research revolves around certain cocycles of permutation groups which have become computable.



REPORTS

Research reports eligible as NTROs are typically commissioned by an external body including government, industry, not-for-profit or other recognised body or organisations. Commissioned research has the potential to create real world impact by economy, society, environment or culture and many reports produced by University of Newcastle researchers demonstrate significant impact.

The rigour applied to the Non-Traditional Research Outputs review process requires evidence that the report has been through independent peer review or equivalent which can be difficult to demonstrate. It can also take time for reports to show evidence of significance and excellence (1-2 years or more).

The reports showcased were able to provide evidence of the commissioning process and sufficient evidence of peer review or equivalent and exemplify research excellence and significance from adoption into national and state policy to providing direct impact to communities both nationally and internationally. The impact of the research continues to grow in reach and scale.

Smart solutions for climate change in urban areas



Winner 2019 Australian Smart Cities Awards: Research and Innovation



Photo: Professor SueAnne Ware at the 2019 Smart Cities Awards

Professor SueAnne Ware, Dr Timothy Burke, d'Arcy Newberry-Dupé, Georgia Kissa | School of Architecture and Built Environment | College of Engineering, Science and Environment

Smart Trees: Resilience Strategies to Combat Urban Heat Island Effect, Newcastle NSW

Smart Trees is part of a significant, multidisciplinary and across sector collaboration between the University of Newcastle and the City of Newcastle's Smart City approach – transitioning from heavy industry to a diversified services-led knowledge economy.

Situated in Architectural practice improving public space, the Smart Trees project investigated Urban Heat Island Effect (UHIE) across 5 identified sites across Newcastle. The temperature data recorded from on-site and field based measurement was developed into a series of data visualisations and data spatialisations to interpret and communicate the field conditions with a broad range of audiences.

The research team also identified a broad review of mitigation strategies to re-mediate UHIE, and arranged them into a kit of parts to be utilised in consultation with internal and stakeholders. The visualisation techniques and mitigation kit of parts were tested with the Newcastle City Council through three intensive, co-design workshops.

This work contributes to the future livability of urban areas by mitigating the effects of rising temperatures.

International Survey of Catholic Women shows widespread hunger for reform



Dr Tracy McEwan delivering the report to Pope Francis. Source: Vatican Media - <https://www.catholicwomenspeak.com/news>



Dr Kathleen McPhillips, Dr Tracy McEwan and Dr Miriam Pepper | School of Humanities, Creative Industries and Social Sciences (Sociology and Anthropology) | College of Human and Social Futures

International Survey of Catholic Women: Analysis and Report of Findings

The International Survey of Catholic Women (ISCW), is the largest, most extensive survey of Catholic women undertaken worldwide. The survey was commissioned by the international Catholic Women Speak network for the purpose of providing information on the concerns and experiences of Catholic women involving church reform and the COVID 19 Pandemic. 17,200 respondents across 104 countries and 8 language groups contributed to the research.

Respondents were given the opportunity to comment on a range of questions relating to their experience and practice of Catholicism including faith identity and church reform. 27 closed questions addressed a range of issues impacting women including female leadership, abuses of power, inclusion of LGBTQIA+ Catholics, sexual and reproductive freedom and faith education. Three open

questions invited written responses to these issues. The report documents the social diversity of Catholic women and captured their contrasting standpoints and cultural contexts. The majority of respondents expressed frustration at the slow pace of change and called for significant levels of reform. The results revealed key issues and included 14 recommendations that will inform lasting and genuine change at local, diocesan and global levels concerning pastoral practices, diversity and equality, social teachings and accountable decision-making and management practices.

The report was delivered to Pope Francis at the Vatican on International Women's Day in 2023. It has received significant attention worldwide from Church communities, women's organisations, social researchers and media outlets with an audience reach of 11,500,745 over 157 days.

Embedding First Nations voices and knowledge into city planning



Members from the Greater Cities Commission, The Wollotuka Institute and the Institute for Regional Futures and Professor Alex Zelinsky, Vice-Chancellor University of Newcastle. Source: University of Newcastle Marketing and Communications



Associate Professor Kathleen Butler, Dr Heather Kember, Shelly McGrath, Isabella Biurra-Hoy, Dr Caelli Brooker and Dr Raymond Kelly | Institute for Regional Futures and The Wollotuka Institute

Partnering with First Nations communities in City and Regional Planning: An International Review

Recognising that Indigenous peoples across the world exceed 470 million people, this international review focuses on four geographical areas: Aotearoa/New Zealand, Australia and Canada, as well as the Sámi peoples who exercise stewardship across a range of Arctic nation states.

Contemporary city planning is now recognising the invaluable knowledge and custodianship of First Nations communities and incorporating that into planning processes moving forward. Partnering with First Nations Communities in City and Regional Planning report outlines examples of practices, policies and strategies for successful partnerships from across the four areas. Produced in partnership with researchers from The Wollotuka Institute and the Institute for Regional Futures, the report offers recommendations for best practice partnering with Indigenous communities in urban planning.

It amplifies Indigenous voices and has potential to significantly change policy and planning practice to embed these voices in city and regional planning at both national and international levels.

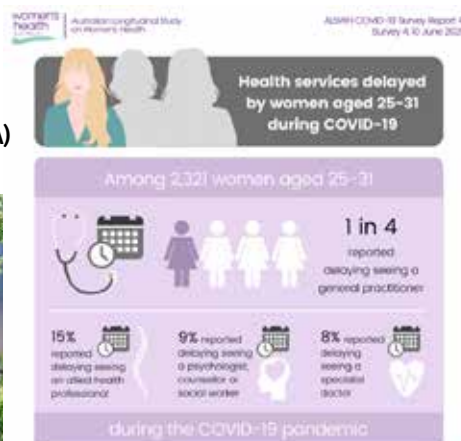
The recommendations...call for the adoption of culturally nuanced growth frameworks in city planning that create space for collaboration and change to be built in partnership with Indigenous peoples. There is an opportunity to co-create new stories, stronger futures and socially just societies.

The report was commissioned by the Greater Cities Commission and recommendations will underpin the Commission's work developing Australia's first global multi-city region in New South Wales and provide an opportunity to lead the way worldwide in efforts to embed Indigenous perspectives in the built environment.

Informing National Women's Health Policy



2021 Public Health Research Team Award, Council of Academic Public Health Institutions Australia (CAPHIA)



(From left, back row) Tahir Ahmed Hassen, Ian Holder, Dr Cath Chojenta, Natalie Townsend, Prof Deb Loxton, Kacey Johnston, Dominic Cavenagh, Peta Forder, Desalegn Markos (From left, front row) Zoe Crittenden, Jemma Henderson, Isabelle Barnes, Grace Norton, Ellise Bonovas, Hannah Wetzler, Dr Amy Anderson, Tara Barrington

Professor Deborah Loxton, Natalie Townsend, Peta Forder, Isabelle Barnes, Emma Byrnes, Dr Amy Anderson, Dominic Cavenagh, Nicholas Egan, Katherine Tuckerman, Emeritus Professor Julie Byles | College of Health, Medicine and Wellbeing

The impact of the COVID-19 pandemic on Australian Women's Health: informing national women's health policy

The Australian Longitudinal Study on Women's Health (ALSWH) is the largest, longest-running population-based survey conducted in Australia, exploring the wellbeing of over 57,000 Australian women. Funded by the Australian Government Department of Health and Aged Care, the ALSWH is jointly managed by the University of Newcastle and the University of Queensland.

Since 1996, ALSWH has been used as an evidence base to inform various international, federal, and state government policies.

In 2020, rapid fortnightly surveys were deployed to develop an evidence base on the impact of the COVID-19 pandemic. Using

this data, 13 reports were delivered to the Australian Government Department of Health to answer critical health policy questions related to the pandemic. The importance of this evidence base was recognised by the Council of Academic Public Health Institutions Australia (CAPHIA) in 2021, with the ALSWH team receiving a commendation for the Public Health Research Team Award.

The National Mental Health Commission commissioned the Centre for Women's Health Research, University of Newcastle to undertake further in-depth analyses on Australian women's mental health and wellbeing in the context of the COVID-19 pandemic. This report was used as an evidence base for the 2021 federal budget.

LIST OF ALL NTROS ACCEPTED BY THE NTRO COMMITTEE

The following list contains all outputs determined by the NTRO Committee to meet the national standard of research quality that is recognised nationally or internationally in terms of originality, significance and rigour.

Creators	Title	Year	Type
Manning A	A Rhythmic Acknowledgement of Country	2023	Musical Composition
Ware, SA; Murray, M; Johnstone, C; Cunningham, M; Connor, J; Miller, J; Nader, C	Delprat Garden	2023	Design/Architectural work
McEwan T; McPhillips K; Pepper M	International Survey of Catholic Women: Analysis and Report of Findings	2023	Report for an External Body
Butler K; Kember H; McGrath S; Biurra-Hoy I; Brooker C; Kelly R	Partnering with First Nations communities in City and Regional Planning	2023	Report for an External Body
Ednie-Brown P	Pushing the boundaries of arts writing and criticism via interdisciplinary experimental writing and collective digital creative practice	2023	Textual work
Manning A	Situating First Nations instruments within the field of practice-based contemporary orchestral composition	2023	Musical composition
Moline H; Axelsen H	The Open Field Agency	2023	Other
Kenke, R	Floating Pixel Media Balloon	2022	Visual Art
Lindquist M; Chapman M; Burke T; Lowe D; Sage I; Schmidt R	Banquet	2022	Curated Exhibition/Event
George B	Covid Retrospect: a reconsidered residential habitat	2022	Design/Architectural work
George B	Drawing Matter Writing Prize	2022	Design/Architectural work
Kenke, R	Burns Lane Cloud	2021	Visual Art
Vuaille-Barcan M-L; Anderson J	Potiki: le petit dernier	2021	Other Scholarly Translation
Tucker C; Fotheringham E; Cheetham H; Beshaw A; Broffman A	Anthepe Town Camp Community Centre	2021	Design/Architectural work
Loxton D; Townsend N; Forder P; Barnes I; Byrnes E; Anderson A; Cavenagh D; Egan N; Tuckerman K; Byles	Australian women's mental health and wellbeing in the context of the COVID-19 pandemic in 2020	2021	Portfolio Reports for an External Body
Ware SA; Muronvich E	Humus	2021	Recorded/Rendered Works Audio/Visual Recording
George B	Out of the Sea	2021	Design/Architectural work
Tornier S; Hannouch K	UGALY: Universal Groups Acting Locally	2021	Software
McBratney S	Don't Read This on a Plane	2020	Recorded/Rendered Works Digital Creative Works
Dickinson M; Fahy A; Barr M; Nicolaidis N; Elkington D; Lewis T; Vaughan B; Bergin M; Thompson K; Cooling N	Lane Cove Canopy Precinct Commission	2020	Design/Architectural work

Drabsch B; Howells A; O'Donnell L	Mer-Neith-it-es animation at the Chau Chak Wing Museum	2020	Recorded/Rendered Works Digital Creative Works
McBratney S	Pop-Up	2020	Recorded/Rendered Works Audio/Visual Recording
George B	Reed House	2020	Design/Architectural work
Wright R; Howden S	Signaletic Flow 2.1	2020	Recorded/Rendered Works Digital Creative Works
Chapman M	Silhouettes	2020	Design/Architectural work
McBratney S	Back in the Soviet Bloc	2019	Recorded/Rendered Works Audio/Visual Recording
Chand A	Dobell Drawing Prize: 'Luxstarepository 3/ catch a fallen star and put it in your pocket'	2019	Visual Art
Ware S; Burke T; Newberry-Dupé D; Kissa G	Smart Trees: Resilience Strategies to Combat Urban Heat Island Effect, Newcastle NSW	2019	Report for an Exter- nal Body
Vuaille-Barcan M-L; Anderson J	Chappy	2018	Other Scholarly Translation
Tucker C; Burke T; Freeman L; Hallen M; Kensey M; Stutchbury N; Tam KL	3 Brown Street Youth Centre	2018	Design/Architectural work
Ware SA; Flatman N; Sauni A; Reilly W; Chapman M; Martin K; Cushing N; Guthrey E; Conway J; Foulcher N	Honeysuckle Placemaking	2018	Original Creative Work Design / Architectural work
Glastonbury KA	Newcastle Sonnets	2018	Textual work
Ware SA; Jonestone, C; Sparks, K; Newberry-Dupe, D	Power Plants	2018	Design/Architectural work
Kenke R; Trefz E; Hardjono A	Selfie Flaneur	2018	Recorded/Rendered Works Digital Creative Works
O'Neill R	The Drover's Wives 99 Reinterpretations of Henry Lawson's Australian Classic	2018	Textual work
Ahmed K; Gajendran T; Brewer G; Maund K; Von Meding J; Kabir H; Faruk M; Shrestha HD; Sitaula N; Kissa G	Understanding the Opportunities and Challenges of Compliance to Safe Building Codes for Disaster Resilience in South Asia: Grey Building Handbook	2018	Other
Malau C	Documentation of Ifira-Mele, a Polynesian Outlier of Vanuatu	2018	Other Digital mul- timedia language collection
Kenke R; Trefz E	Selfie Factory	2017	Visual Art
Sala M	The Restorer	2017	Textual work
Musgrave DB	Anatomy of Voice	2016	Textual work
Ware SA; Guthrey E; Smith S; Cheetham H; Crichton S	out(fit)	2016	Design/Architectural work
Ware S; Johnstone C; Bartkowicz K	St Andrews Bushfire Memorial	2016	Design/Architectural work
O'Neill R E	Their brilliant careers: the fantastic lives of sixteen extraordinary Australian writers	2016	Textual work

ACKNOWLEDGEMENTS

We would like to thank all who participated in the early working groups especially Rosalind Smith (as Pro Vice Chancellor, Research), the invaluable contributions of NTRO Committee members SueAnne Ware, Paul Eggleston, Keri Glastonbury, Shamus Smith and Raymond Kelly, the Office of Indigenous Strategy and Leadership and the Wollotuka Institute for their insights and engagement with developing the guiding principles for Indigenous research NTROs. Michelle Randall and Neil Singh who worked on the development of the framework and the NTRO Guidelines, Jemma Bowman who provided support for the communications of successful works to the University community, the Research Advantage team who implemented the NTRO training program for academic staff, and Joshua O'Farrell who assisted with the development of the NTRO support SharePoint site. The University Library who assist with advice and support for publishing Non-Traditional Research Outputs.

And lastly to the researchers who have been patient as we all learned new processes together. The work collectively shows the impressive breadth and diversity of creative research at the University of Newcastle.

This report was prepared by Anja Carlen-Jorgensen, Simone Cox and Kai Chen, Academic Excellence and Research Performance, Excellence and Impact, Office of the Pro Vice Chancellor, Research.

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