



CENTRE FOR CRITICAL CREATIVE PRACTICE, UNIVERSITY OF WOLLONGONG

# CRITICAL FUTURES SYMPOSIUM

Thursday 8th November 2018, 8.30am-5pm  
Friday 9th November 2018, 9.30am-3pm  
North Wollongong Surf Club.  
1A Surf Street, North Wollongong.



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CENTRE FOR CRITICAL CREATIVE PRACTICE, UNIVERSITY OF WOLLONGONG

# CRITICAL FUTURES SYMPOSIUM

**DAY 1: Thursday 8 November, 8:30am - 5:00pm**

**8:30am-9:15am Organic Breakfast supplied, with C3P coffee**

**9:30am-11:00am Symposium Opening and Session 1: Future Atmospheres Now**  
Symposium Opening: Susan Ballard, co-director Centre for Critical Creative Practice,  
Acknowledgement of Country: Jade Kennedy  
Presenters: Louise Boscacci, Anne Collett, Teodor Mitew, Catherine McKinnon

**11:00am-11:30am Morning Tea**

**11:30am-12:30pm Session 2: Mapping Tales from the Tributaries: Water, Coast, Borders**  
Chair: Aaron Burton  
Presenters: Jack Ross and Scott McKinnon

**12:30pm-1:30pm Lunch**

**1:30pm - 2:30pm Session 3: Elemental Drains and Burnt Landscapes**  
Chair: Gordon Waitt  
Presenters: Jennifer Hamilton, Susan Ballard and Christine Eriksen

**2:30pm-2:45pm Break with sweets**

**2:45pm-3:45pm Session 4: The Text and the Model**  
Chair: Ika Willis  
Presenters: Tim Corballis and Alex Bevan

**3:45pm-4:00pm Break with fruit**

**4:00pm-5:00pm Session 5: Spheres of Participation and Collaboration**  
Chair: Christopher Moore  
Presenters: Renee Barnes, Christine Howe and Kate Middleton

**6pm Drinks and nibbles**

Following the final session we will reconvene at 'The Little Prince' for drinks and nibbles.  
Address: Globe Lane, Wollongong.



## DAY 2: Friday, November 9, 9:00am-3:00pm

9:00am C3P coffee

9:30am-12:30pm Parallel Sessions

Working Groups Fan/Media Studies and Blue Ecologies

Responses to critical questions and discussion

12:30pm-1:30pm Lunch

1:30pm - 3:00pm Plenary Session: Working Groups 'converge' for final conversations.

3:00pm Final Remarks and Symposium Close



## Panel Discussions

### Symposium Opening and Session 1: Future Atmospheres Now

Symposium Opening: Susan Ballard, co-director Centre for Critical Creative Practice  
Acknowledgement of Country: Jade Kennedy

Louise Boscacci, Anne Collett, Teodor Mitew, Catherine McKinnon  
*Thinking Critical Climate Futures*

This panel voices a series of readings from the new book *100 Atmospheres: Studies in Scale and Wonder*, a major creative-critical collaboration by 13 MECO researchers in art, writing and media from 2016 to 2018. Now in press, the book uses atmosphere as a mode, portal and nourishing milieu to craft responses to embodied encounters with climate change and the effects and affects of the accelerating Anthropocene.

*100 Atmospheres* is especially prescient. On 8 October this year, the Intergovernmental Panel on Climate Change released the special report: Global Warming of 1.5°C. The update says “transformational” societal changes are now needed to limit warming to 1.5 degrees by 2030 and to prevent the shift into a +2°C “hothouse earth” state of living by 2050. Things just got very real for many looking ahead. As scholars and creative practitioners thinking about climate futures, we are mindful that the future shared atmosphere is being composed here and now, in the critical present. We continue to ask what can art and writing do—differently, or in new interdisciplinary alliances—in engaging with this conversation? Might it also be useful to think in terms of “a new climatic regime,” as Bruno Latour recently proposed? (Bruno Latour 2017, *Facing Gaia: Eight Lectures on the New Climatic Regime*).

### Session 2: Mapping Tales from the Tributaries: Water, Coast, Borders

Chair: Aaron Burton  
Presenters: Jack Ross and Scott McKinnon

Jack Ross  
*Natura Naturans or Natura Naturata: Three Visits to Millerton*

Millerton is a small town on the West Coast of New Zealand’s South Island. My friend Leicester Kyle, the poet, lived there from mid-1998 until his death from cancer in 2006. Ecological activism – especially the struggle against strip-mining – took up a good deal of his time, but he also left behind a lot of writing about the inhabitants and lifestyle of the tiny town. I visited him there three times. The sheer strangeness of the place, largely off the grid, and financed by illicit marijuana plantations, seemed to me to offer a certain vision of a human future.



Scott McKinnon

*Memories of “our world under water”: News media anniversary reporting of the 1974 Brisbane floods*

In January 1974, the Queensland cities of Brisbane and nearby Ipswich experienced devastating floods which resulted in sixteen fatalities and inundated 1,203 homes. The news media branded the floods an ‘unforgettable’ event and the anniversary of the disaster has regularly been commemorated with special reports in local newspapers. This paper examines these anniversary reports from 1975 until another major flood struck Brisbane in 2011. In particular, the paper explores how news reports positioned the individual experiences of disaster survivors, the future threat of ‘natural’ forces, and the actions of government when commemorating the disaster. How did the news media construct memories of a past flood in a rapidly developing riverside city?

### Session 3: Elemental Drains and Burnt Landscapes

Chair: Gordon Waitt

Presenters: Jennifer Hamilton, Susan Ballard and Christine Eriksen

Jennifer Hamilton

*Household Drains, Kitchen Sinks: A critical map of domestic storm and wastewater flows*

From the kitchen sink to the driveway gutter, there are a range of different drains from domestic dwellings that ultimately flow downstream. This is not esoteric knowledge. In some areas it is moulded into the concrete or spray painted on the street. At the same time, in most cities and towns stormwater runoff remains a toxic soup unsafe for human contact. One manifestation of future hopes for developed environments is in campaigns to make urban waterways swimmable. This critical map of household waste water flows seeks to articulate what it will take to make swimming in cities possible.

Christine Eriksen and Susan Ballard

*Fire, Plants and People: Unnatural histories and triple disasters in the Anthropocene*

In this conversation-paper we discuss the unnatural scale of unnatural disasters in the Anthropocene by thinking about the layered relationships of fire, plants and people in Australia. No longer considering ourselves separate to ‘nature’, humans have pushed the environment so far that we cannot help but be present as disasters unfold. In this informal conversation, we describe the process of looking, being watched, and watching the agency of fire, networks of things, objects and behaviors operating together as part of an everyday aesthetics of nature. We consider the planetary scale of disaster through the triple disaster of socio-economic, environmental and atmospheric transformations while standing in front of images in which all these processes seem to operate together. We find ourselves enmeshed in the unnaturalness of long-term and everyday disasters.



## Session 4: The Text and the Model

Chair: Ika Willis

Presenters: Tim Corballis and Alex Bevan

Tim Corballis

*Model Creatures: narrative and ocean modelling*

In this presentation I suggest that, thanks to scientific models of the ocean, a range of undersea creatures become newly available to the imagination. I draw on philosophical insights about narrative in scientific modelling, which show that model outputs can take followable, embodied narrative form. I ask how these insights might be deployed in order to derive, from ocean models and their visualisations, stories with palpable actants. Might the possibility of such narrative forms offer new cognitive maps of human relationships to ocean climates and processes?

Alex Bevan

*The Atextual Turn: The Future of the Text in Digital Media Studies*

This presentation complicates the role of textual analysis and content analysis in an era of algorithmic logic. How do we define the text in media studies at this stage? And what kinds of politics are attached to those definitions? Can we talk about the text in isolation from the algorithmic, market, and production constraints that shape it?

## Session 5: Spheres of Participation and Collaboration

Chair: Christopher Moore

Presenters: Renee Barnes, Christine Howe and Kate Middleton

Renee Barnes

*You Either Love It Or You Hate It! Taking a Fan studies approach to understanding online participatory behaviours*

The internet is now the place where we socialise, work and seek out entertainment. We chat, disagree, worship, vent, confess, and even attack in in public digital spaces. It is vital, then, that we understand the factors that influence our online participatory behaviours. In the era of big data, these behaviours are quantified and explained in terms of number of clicks, shares and views. But does this algorithmic approach to online engagement provide a true picture the ‘active audience’ of the internet? In this presentation I will present the case for why a traditional ‘audience studies’ approach is vital to uncover the intricacies of interaction and communication within an online community. Fan studies, the enduring legacy of cultural studies interest in the audience, offers much to understanding online participatory behaviour. While fan studies is typically concerned with a particular object of fandom—a television show, for example—and the community that forms around that object, an examination of fannish behaviours and how and why fans engage in these communities can move us towards understanding online behaviour more generally.



Reimagining the critical future might also entail reimagining the creative future, and the creative present; we propose the creative workshop space as critical to this reimagining and propose a “pedagogy of joy” that highlights generosity, values intimacy and vulnerability, and takes collaboration as a central element. Drawing on our experience of collaborative teaching, we will discuss strategies for fostering a sense of community and care in the workshop space: the value of timed writing moments, small oases at the start of class that allow space for creation; providing a safe environment that allows for open dialogue but also challenges students to move beyond their creative comfort zones; and sharing our creative practice in the classroom – including works in progress.

## DAY 1: SYMPOSIUM QUESTIONS

How can the study of cultural industries contribute to the fight for a more equal and diverse future?

Living amidst the Anthropocene is it possible, or even wise, to isolate the classical elements from each other — fire from water, air from fire, earth from water? What happens when we complicate the very boundaries of matter? Is this what the Anthropocene does?

In what ways are collaborative modes critical for thinking about the future of environmental research? Can we do anything by ourselves ever again?

What were the biggest challenges (personal, theoretical, methodological) in conducting this work, and how did you negotiate these challenges? What most surprised you while conducting this study? How did your surprise shape the research?

In communicating about and imagining our planet, how do we hold multiple cultural and historical perspectives in mind at once and can these multiple imaginings be brought together to create better maps of the whole? Or must they each have their own specificity preserved?

If there is a necessary translation required to bridge these two research clusters of media studies and blue ecologies, what is its language?

In what ways do art-science (or creative) practices engage with Tsing’s notion of peri-capitalist salvage economies? How can such engagement be strengthened as we head further into an anthropocentric future? Anna Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, (2016).



(How) do elements (earth, fire, water, air) function as media?

How might we look to a critical future that connects the seemingly disconnected fields of art, ecology, and media studies?

How might we (as academics, as citizens, as people) encourage a critical future that is also a future of care?

What is the relationship between a critical future and the critical present?

What is the role of place in the critical future?

What common methods can we utilise to engage the public with our research practice?

What are the ways in which we might research more-than-human relationships, with an aim of living more ethically into the future?

## DAY 2: FAN/MEDIA STUDIES QUESTIONS

How can fan/media studies of popular media content contribute to conversation about inequality and social justice?

How do popular politics contribute to and engage with “real” political processes and communities?

How do we translate what Fan/media studies has to offer to other disciplines in C3P to those that are alienated by fandom at large?

What is the role of materiality and labour in the creation and presentation of fan persona online and off?

Is medieval reproduction and reanactment historical fandom and cosplay? (There are broader implications and questions connected to this, for example is medieval fandom in Australia guilty of indigenous erasure? What contributions can medieval knowledge and labour make to ecological thinking?)

How is the concept of Curated Fiction framed by contemporary narratological thinking with regard to the nexus between author/narrator/reader/audience?

What role does an awareness of Voice/s play in the development of contemporary fiction, with regard to the nexus between author/narrator/reader/audience?

What constitutes participatory practice in online communities?

How does online interaction shape civic and social engagement more broadly?

How do we engage with a critical media future when the media is under constant daily attack (particularly in the U.S.)?

What can other disciplines teach us about the way we ‘do’ fan studies?



Can we talk about the text in isolation from the algorithmic, market, and production constraints that shape it?

Should we stick with ‘old’ methodologies? Why a traditional ‘audience studies’ approach is still vital to uncover the intricacies of interaction and communication within an online community.

Can media research be applied in a more functional way to the issues facing our planet?

Fan and media studies is inextricably bound to affect. How might this ‘strong feeling’ assist in engaging the public with our research?

How might our research help us to map a positive future, or a ‘pedagogy of joy’?

As researchers we are frequently concerned with the individual. What might a truly collaborative critical future look like for our discipline, and our outreach to the public?

## DAY 2: BLUE ECOLOGIES QUESTIONS

Do the laws of physics understand or encapsulate the complexity of blue ecology?

How can SF story methods be used to fruitfully disrupt preconceived notions of personhood? Can such methods reframe human understandings of ethical encounters with, and practices of care toward, our hydrospheric kin?

What can our actual material relationships with the ocean (and its nonhuman others) reveal about how we live with and govern ‘nature’?

Hurricanes (Cyclones and Typhoons) have enormous impact on communities, human and non human, across our planet. As the earth warms, hurricanes become more frequent, more powerful and ultimately have greater destructive impact. How does poetry act to give people a voice to speak their grief, their anger, their guilt, their concern? How might poetry act to initiate greater awareness and a greater facility to respond and recover from increasingly catastrophic weather events? How might poetry bring about change in our thinking, feeling and actions?

‘The philosophy behind permaculture is one of working with, rather than against, nature[culture]; of protracted and thoughtful observation rather than protracted and thoughtless action; of looking at systems in all their functions, rather than asking only one to yield of them; of allowing systems to demonstrate their own evolutions’ (Mollison, *Permaculture: A Designers’ Manual*, 2009 p. ix). Considering permaculture as the ‘harmonious integration of landscape and people, providing their food, energy, shelter, and other material and non-material needs in a sustainable way’ and as ‘a system of assembling conceptual, material, and strategic components in a pattern which functions to benefit life in all its forms’ (p. ix). I’d like to ask to what extent could a text be permacultured? How can ‘protracted and thoughtful observation’ of our hydrocommons inform a permacultural creative practice?



A dive into the hydrosphere from the geologic framing of the Anthropocene has some potential to help ‘us’ understand our temporal unmooring as seemingly being both destructive ‘planetary forces’ and mere fleshy specks in Deep Time. This is the thinking of Astrida Neimanis in the wonderful *Tidalectics: Imagining an oceanic worldview through art and science* (Hessler 2018). Elsewhere, Astrida writes of the watery commons (hydrocommons): “we are all bodies of water” (*Bodies of Water: Posthuman Feminist Phenomenology*, 2017).

What might a human body of water say to the rising Tasman Sea? Write to the departing rainfall of southeastern Australia? What different actions might be generated - professionally, personally, as community members - if we embrace our bodies as leaky bodies of water and air?

How can technical imagery, in particular computer model visualisations, contribute to embodied narratives of the ocean? What new forms of writing can technical images provoke?

“How might local relationships/encounters with bodies of water allow us to think through global concerns about water?” James L. Smith\* points out the language capitalist culture uses to describe water is primarily utilitarian - water supply, water resources, water services. What words could we use to describe water to allow for interdependency and care? What stories might we tell?

\* “I, River?: New materialism, riparian non-human agency and the scale of democratic reform”

I’m interested in the prevalence of the archipelago as a model of psychological and cultural harmony in such generically distinctive works as Ursula Le Guin’s *Earthsea* books, Christopher Priest’s *The Affirmation*, and even Mary Renault’s novels of Greek History. What is it with groups of small islands that attracts us so? Is it just a sentimental reflex from childhood, or an evolutionary trait which may stand us in good stead?

Can and/or what kind of household change would make swimming in urban estuaries and tributaries possible? Where is this possible? Where does it seem impossible? And why?

How are rapidly changing media technologies reflecting or interacting with rapidly developing ecological issues, such as sea level rise and natural disasters?

Are modernist forms of representation relevant to contemporary ecological issues or are they too embroiled in our daily delusions?

As a non-Indigenous writer, how is it possible to write about the Australian environment (including land, waterways, oceans...) in a way that acknowledges Indigenous sovereignty while avoiding misrepresentation and appropriation?

How is shipping - the mass movement of consumer goods via the world’s oceans - an indication of the ways we are both connected to, and separate from, other communities of people who are involved in growing/producing/consuming these goods? What stories follow these shipping lines (from the multinational ship owner, to the rice paddy farmer, to the Apple factory worker, to the seaman, to the Port Kembla tugboat captain)?



What are some examples in visual art, performance, poetry and literature of the blue (in many valences: sad, sexy, clean, water, sky and so on) in relation to the home or the domestic?

In my [Jack Ross] 2006 short story “The Isle of the Cross,” I anticipated a future New Zealand with large parts of its land area drowned. Could this lead to a less rather than more dystopian future?

## PARTICIPANT BIOGRAPHIES

Dr Susan Ballard is co-director of the Centre for Critical Creative Practice at the University of Wollongong, Australia. Her research is concerned with the ways in which art and writing intersect with big ideas about the environment, technology, and culture in the age of the Anthropocene. Recent essays have examined artistic negotiations of ecological transformation, species extinction, and natural disasters.

Tess Barber is a creative writer currently studying a PhD in Creative Arts at the University of Wollongong. Her current research studies alternative approaches to environment and ecology in science and speculative fictions (SF). This research includes a creative component, a SF novel: *Maybe revolution is too strong a word...*

Dr Renee Barnes is a Senior Lecturer, Journalism at the University of the Sunshine Coast. Her book, *Uncovering Commenting Culture: Trolls, Fanboys and Lurkers*, offers an innovative approach to analysing online participatory culture by drawing on media sociology, psychology, cybercultural, game and fan studies accounts of why and how users comment on media content.

Dr Alex Bevan is a Lecturer in Digital Media at the School of Communication and Arts at the University of Queensland. Her book, *The Aesthetics of Nostalgic TV*, comes out with Bloomsbury in February. Her areas of expertise are industry studies, ethnography, labour, and television history.

Dr Louise Boscacci brings art into conversation with the feminist environmental humanities as a scholar and practitioner. She is currently a Post-Doctoral Research Associate in the Centre for Critical Creative Practice exploring new ways to write about species extinctions and futures in the Anthropocene. Publications in 2018 include ‘Wit(h)nessing’ (*Environmental Humanities*) and ‘After the Cyclone’ (*Ecozon@: European Journal of Literature, Culture and Environment*).

Amy Boyle is in her first year of a Doctor of Philosophy (Arts) at UOW. Amy’s research explores the representation of women, and the circulation of hetero-patriarchies and feminism through western popular culture. Her thesis will examine how the evolving subscription television landscape has cultivated a feminist niche audience and a new demand for female-centric feminist fiction.

Dr Aaron Burton is a media arts lecturer at UOW. His creative practice stems from personal documentary filmmaking and photography. Burton’s research traverses art history, cultural studies, and visual ethnography. He is currently exploring the potential of unmanned imaging in providing a non-anthropocentric narrative to the natural environment.

Tracey Clement is a professional artist and arts writer who currently lives in Sydney, Australia. As an artist Clement is known for creating artworks that meticulously utilise labour intensive techniques for their conceptual resonance. Her current work explores the symbolic possibilities of the ruined city. Clement holds a Ph.D. in Contemporary Art from the University of Sydney. She won the 2018 Blake Prize Established Artist Residency.



A/Prof Anne Collett is the co-editor (and author of chapters in) of *Tracking the Literature of Tropical Weather* (Palgrave Macmillan 2017) and *Romantic Climates* (in press, Palgrave Macmillan 2018). Her research focuses on historical trauma, human and environmental catastrophe, and the value of poetry.

Dr. Chris Comerford is a digital media and cultural studies academic at the University of Technology Sydney. His research focuses on online fandom, screen audiences and the increasingly-blurred relations between pop culture consumers and industry producers, analysed predominantly through television, film and graphic novels in the superhero, gothic, fantasy and science fiction genres. He has been published in the edited volumes *Heroism and Wellbeing in the 21st Century: Applied and Emerging Perspectives* and *Graphic Justice: Intersections of Comics and Law*, and his work has appeared in the outlets *IM: Interactive Media*, *Studies in Costume and Performance*, *Peephole Journal* and *Participations: International Journal of Audience Research*.

Dr Tim Corballis is a novelist, essayist and art writer and a lecturer in Science in Society at Victoria University of Wellington, New Zealand. His most recent novel is *Our Future is in the Air* (Victoria University Press, 2017). Among his current projects is the attempt to respond in theory and writing to computer models of climate and other complex systems, and their images and visualizations.

Dr Christine Eriksen, Australian Centre for Culture, Environment, Society and Space, School of Geography and Sustainable Communities, Faculty of Social Sciences, University of Wollongong. By bringing natural hazards into dialogue with human geography, Christine has gained international recognition in the field of disaster geographies. With a particular interest in social dimensions of disasters, her research in Australia, North America and Africa, examines the trade-offs people make between risks and benefits. She is the author of *Gender and Wildfire: Landscapes of Uncertainty* (2014).

Dr Leah Gibbs is a Senior Lecturer in Geography, in the School of Geography & Sustainable Communities at UOW. She is committed to better understanding the world as more-than-human. Her research considers meanings, values and material relationships between humans and nonhuman others, and how people/s live with and govern nature.

Dr Jennifer Mae Hamilton is a feminist environmental humanities scholar. Her recent publications are in *Shakespeare Bulletin* (36.3) and *JASAL* (18.1) and, co-authoring with Astrida Neimanis, in *Environmental Humanities* (10.2), *Feminist Review* (118.1) and *The Goose* (17.1). She is currently a lecturer in English literary studies at the University of New England in Armidale.

John Harris is an artist and researcher working with photography and new media. John completed his MFA at New York University on a Samstag scholarship and is a PhD candidate and tutor in Media Arts and Critical Frameworks in the TAEM department at UOW. John's PhD research project brings 'Media Archaeology' and 'Vertical Geography' together in a consideration of recent 'scenes' of Space exploration and communication.

Christine Howe is a writer and academic with a particular interest in the intersections between creative writing and social responsibility. Key areas of research include philosophies of hope and decolonial writing. Christine's first novel, *Song in the Dark* (2013), was published by Penguin, and her poetry has appeared in *Cordite Poetry Review* and *Law, Text, Culture*.

Jade Kennedy is a Yuin man from the Illawarra and South Coast of NSW and has been privileged with the intimate knowledges of his peoples customs, culture and Country.

Joshua Lobb is a writer. His novel about grief and climate change, *The Flight of Birds* (SUP), will be released in 2019. He is one of the authors of *100 Atmospheres*, a collaboratively written project about climate and creative practice. His stories have appeared in *The Bridport Anthology*, *Best Australian Stories*, *Animal Studies Journal*, *Text and Southerly*.



Catherine McKinnon is a novelist, playwright and academic. Current research investigates climate change and narratives around atomic energies. Her most recent novel, *Storyland* (2017), was published by Harper Collins. Her plays have been produced nationally and her short stories, reviews and essays have appeared in *Transnational Literature*, *Text Journal*, *RealTime*, *Narrative* and *Griffith Review*.

Scott McKinnon is a Vice Chancellor's Postdoctoral Research Fellow in the Australian Centre for Culture, Environment, Society and Space (ACCESS). His research background is in geographies of memory, the social dimensions of disaster and histories and geographies of sexuality. Scott's postdoctoral project investigates memories of disaster in Australia.

Renee Middlemost is an early career researcher and Lecturer in Communication and Media at the University of Wollongong, Australia. Her research focuses on fan/audience participatory practices, and their intersection with celebrity and popular culture. Her recent publications include an article on the cultification of Tommy Wiseau and *The Room* for *Celebrity Studies*; a chapter on nostalgia and the domestic in *A Critical Companion to Tim Burton*, and a co-authored chapter (with Sue Turnbull) on the finale of *Dexter*.

Kate Middleton is an Australian writer. She is the author of the poetry collections *Fire Season* (Giramondo, 2009), awarded the Western Australian Premier's Award for Poetry in 2009, *Ephemeral Waters* (Giramondo, 2013), shortlisted for the NSW Premier's award in 2014, and *Passage* (Giramondo, 2017). From September 2011-September 2012 she was the inaugural Sydney City Poet.

Teodor Mitew's research background is in actor network theory and media studies. His current research projects cluster around object-oriented ontology, anticipatory materiality, the sociocultural impact of the internet of things, and swarm networks.

Dr Christopher Moore is a senior lecturer in Digital Communication and Media at the University of Wollongong, Australia. His research in Game Studies has examined the affective dimensions of screenshots and virtual items in the expression of gamer persona. He is a co-editor of the journal of *Persona Studies*.

Dr Jack Ross is a senior lecturer in creative writing at Massey University, and the managing editor of Poetry New Zealand. His novel *The Annotated Tree Worship* was shortlisted for the 2018 NZ Heritage Book Awards. He has also written five poetry collections and six volumes of fiction. He blogs at <http://mairangibay.blogspot.com/>.

Sue Turnbull is Senior Professor of Communication and Media, co-convenor of C3P, and Discipline Leader for the Creative Industries at the University of Wollongong. She has published extensively on transnational television and crime, including *The TV Crime Drama* (2014); and is Chief Investigator on the ARC Grant *Border Crossings: The Transnational Career of the TV Crime Drama*.

Prof Gordon Waitt graduated with a PhD in Geography from the University of Edinburgh. My current research draws on feminist scholarship and focusses on questions of household sustainability and energy efficiency. I am currently working on projects that focus on the contribution ethnic minorities can bring to question of household sustainability and resistances to changing everyday mobility practices.

Ika Willis is Senior Lecturer in English Literatures at UOW. She specializes in reception theory and her book *Reception* came out in Routledge's New Critical Idiom series this year.







Image: Agnieszka Golda and Martin Johnson, "Slow Force," (2018) Nagoya University of Arts, Japan.  
C3P Logo Design and Visual Identity: Eden Helmore  
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