

LOCATING SUBURBIA

MEMORY - PLACE - CREATIVITY

EDITED BY

PAULA HAMILTON & PAUL ASHTON

Locating Suburbia
Memory, Place, Creativity

Edited by

Paula Hamilton and Paul Ashton



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This eBook was designed by
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INTRODUCTION

THE POLITICS AND PASSIONS OF THE SUBURBAN OASIS

Paula Hamilton and Paul Ashton

Murder in the suburbs isn't murder technically at all really is it? It's a justifiable reaction to aesthetic deprivation and golf.¹

Suburbia has been satirised and mocked by the best of them from George Orwell's 1939 caricature in *Coming up for Air* to Dame Edna Everidge from the 1960s and TV's Kath and Kim in twentieth-first century Australia. For many of the generation growing up in the twentieth century, suburbia is, on the one hand, the remembered nightmare from which the human chrysalis escaped to experience adulthood and its pleasures *elsewhere* – the stifling, conformist sameness which nonetheless hid evil deeds like murder. Others hold dear the wistful nostalgic memories about growing up in a domesticated cosy world of backyard games so effectively mobilised by conservative Prime Minister John Howard during the 1990s in relation to Earlwood, a suburb of Sydney.²

It is certainly the case that for the older generation who lived through depression and war in the twentieth century, the suburbs represented safety and peace – 'a roof over our heads'; 'a place to call our own'. Like the soldier who came back from Changi POW camp, kissed the ground at Narrabeen, a suburb in Sydney, and said: 'this'll do me'!, the expanding suburbs after the 1950s were the retreat for many men after

time abroad in global conflict; a place to replenish the spirit and build again – individual lives, families, homes, garages, sheds, gardens, lawns. Suburbs have also been long hated,³ and more recently loved,⁴ by writers and intellectuals. They have also been perceived with an uneasy ambiguity, as ‘being neither town nor country, but an unwilling combination of both, and either neat and shining, or cheap and nasty, according to the incomes of its inhabitants’.⁵ This was the ‘half world between city and country in which most Australians lived’ that architect Robin Boyd decried in his elitist work on Australia domestic architecture.⁶ Recently, however, there has been a strong and growing interest in delineating the complexities of the suburban experience rather than simply denouncing or defending it.

Over the last twenty to thirty years, suburbia has had a make-over. How it is remembered and what place it has had in our lives has also been reconfigured. Many now accept that the nostalgia relates only to a childhood dream of the white Anglo-Saxon part of the population that obscured a great deal more than it revealed. Certainly the historian Andrew May argued in 2009 that ‘the reliance of the twin fictions of the novelist’s pen and of baby-boomer nostalgia for our predominant images of post-war suburban history precludes the prospect of developing more sophisticated historical narratives’.⁷ Even before the impact of the massive post-war migration, the suburbs were more culturally and socially diverse than we have previously understood. Class and religious divisions, if not always race and ethnicity, have a long history within suburban communities.⁸ Nowadays, the articulation of that nostalgic memory in public forums is strongly contested, as suburban places are made and remade over time.

In March 2013, for example, Peter Roberts wrote a column for the *Sydney Morning Herald* which had the heading: ‘What happened to the suburb I used to know? His particular suburb was Greenacre near Lakemba in Sydney and his article juxtaposed a suburban past and present. He remembers a suburb where he grew up during the late 1950s and early 1960s as a place of peace, sparsely populated, filled with boys sports and games:

Lakemba? Sure that’s where we went to the Sunday matinee at the Odeon every week and watched such pearls as the Three Stooges, Jerry Lewis and Ben-Hur.

Roberts does not mention that Lakemba is now the site of a mosque and one of the biggest Muslim communities in Australia. But most of the *Herald* readers will have this in mind. In his (Anglo-Saxon) memory, there was no violence as there is now, which he blames on the ‘enclave of Little Lebanon’. Greenacre and Lakemba now, he says, have been ‘turned into a minefield, or a battlefield, or a refuge

of drug dealers, criminals, drive-by shooters and terror'. His elegaic tone is one of sadness and loss:

That was my home – the place where I once simply couldn't imagine living anywhere else – transformed to the place where I could never imagine living again.

There were several responses to this letter which seemed to strike a Sydney nerve and gave readers a sense of how the media mediates our collective memories. At least two letters accused Roberts of cloaking racism in nostalgia. Omar Sakr replied in the same edition of the *Herald* with an awareness about the public prominence of such views and how they need to be interrogated. Sakr is particularly critical of the assumption that all of the problems are the result of another ethnic group, as though murder and rape were not part of any other suburban culture. This view, he says, absolves one group for taking responsibility for the problems of the community as a whole. For him, growing up in this area probably twenty or thirty years later, the most important element was the camaraderie of his diverse delinquent friends.

One letter, though, was from someone who had lived for eighteen months in Lakemba until recently and also spent time there on a regular basis now. Con Vaitzas, now of Ashbury, claimed that Roberts' vision was 'way out of whack with reality' and very outdated. He argued that Greenacre and Lakemba were no longer predominantly the home of the Lebanese but a mixture of very different nationalities living peacefully side by side: 'my neighbours were Filipinos and Colombians on either side and Africans opposite us', he wrote. So his perception was one of a successful multicultural community.

Such an exchange does little to recognise the complexity of current suburban life but it does juxtapose the memories from different generations and cultures against one another as alternative experiences of belonging to particular suburban localities.

What is Suburbia?

Suburbs are geographically defined areas on a map, spatially located in our memories and also an idea: they colonise our imaginations as both inside and outside the pale. But beyond the government defined boundaries, how are they delineated? Are they anything beyond the city central? Inner city areas such as Surry Hills or Balmain are certainly not brought to mind by this term. Spatially the suburbs are seen as 'out there' away from the inner city which somehow don't meet the criteria for single story occupation on a block of land which we think of as characteristically suburban. But where does the inner city begin and end now? Redfern, Waterloo, Alexandria, Drummoyne,

St Leonard's? 'As a state of mind and a way of living', Humphrey McQueen has observed,

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Suburbia is not confined to certain geographic areas but can thrive where there are no suburbs... It is pointless to lay down a criterion for suburbia that includes duplexes, but excludes a row of terraces. Where it survives outside its natural habitat, suburbia still aspires to the ways of living that are most completely realised by nuclear families on garden blocks with detached houses.⁹

The identity of suburbia, so far as it can be ascribed one, is shifting and insecure; a borderline and liminal space.¹⁰ Dominant stereotypes have listed it as 'on the margins' beyond edges of cultural sophistication and tradition' and the areas that make up 'sprawl'.¹¹ But in the twenty-first century this static view has to be modified somewhat. And it is evident from this collection that suburban dwellers themselves have redefined being cosmopolitan as house prices in the inner suburbs skyrocket and push people further afield.¹²

The study of suburbs is often viewed as separate from the city or the urban as a whole. But in fact not only are suburbs obviously integral; they are now part of the networked city, reinforcing much older electricity grids, transport and water services with contemporary communications networks, especially the internet and mobile telephony which has facilitated greater interaction between suburbs and across the urban generally. Suburbs are always relational in this sense and though we tend to throw a light on the local or the small concerns within the suburb as case studies, this collection does not argue for their isolation from the wider urban landscape, for we know that local knowledge too, has the power to change lives.

This collection was set up as a collaborative project by members of the Research Strength in Creative Practices and Cultural Economy at the University of Technology, Sydney, is in the first instance a testament to that range and complexity of twenty-first century responses to city suburbs, predominantly in Sydney, though with a nod to other suburban contexts on the most-populated eastern seaboard of Australia, such as Melbourne and Brisbane. Secondly, the collection showcases the lively engagement and interdisciplinary nature of the intellectual culture in the Faculty of Humanities at the University of Technology, Sydney, from the more traditional scholarly approaches of Humanities scholars to the range of cultural forms which make up Creative Practice in the academy, especially in this

case, Creative Writing and Media Arts.¹³ We had many seminars and discussions which took place in 2011 and 2012 about the ideas for the collection. We began by viewing it from the perspective of lived experience, always believing it possible that new technologies can create different spaces for collaborative scholarship within the traditional frame of a book.

And so it proved. We found that the tension between representing how a world was experienced while keeping that detached critical eye on its form and nature could work very well through a range of artistic and scholarly practice that spoke to each other. Karen Till, writing about her own engagement with memory studies as an artist, argues that more traditional scholars have a lot to gain by heeding the work of artists 'who also acknowledge the ways that people experience memory as multi-sensual, spatial ways of understanding their worlds'.¹⁴

Three distinct themes emerged in relation to the central concept of re-imagining the suburban which people researched and made for this publication. As our title indicates these became remembered suburbs anchored either by our own personal past or those of others, suburbs as places that were made and remade across time and suburbs not only as the subject for various creative representations but also increasingly where creativity as an identified practice or industry takes place.¹⁵

Some of our essays take as their subject particular suburbs such as Bondi, Manly and Campbelltown. Others range across time and the space of the urban and suburban. Others focus on those inner city in-betweens, subject of urban renewal and consolidation, such as Marrickville, Pyrmont and Balmain. Some utilise the concept of the even more local through a focus on the park, shops, the backyard or the suburban house. And still others explore what took place in the homes of these areas there that came to be identified with suburban life.

Referring to the suburbs of England, Roger Silverstone previously commented in his 1997 book *Visions of Suburbia* that 'An understanding of how suburbia was produced and continues to be both produced and reproduced is an essential precondition for an understanding of the twentieth century, an understanding above all of our emerging character and contradictions of our everyday lives'.¹⁶ Whether his argument for the centrality of suburbia to historical understanding still holds for the twenty-first century remains to be seen given the many different shapes it now takes in our imaginations.

ROAD, RIVER AND RAIL

Chris Caines

Growing up in the foothills of the Blue Mountains my primary relationship with the Sydney basin, the suburbs, roads, rail lines and rivers the psychogeography of its landscapes was as a space to traverse.



[Figure 1 8th Crossing Caines 2009

It was defined by monumental ley lines, the M4, the City Circle, Parramatta Road. These spaces of constant motion shared with thousands of other daily travelers shuttling between work, suburban homes and leisure form the true communal location of the city.

In this chapter I discuss the development of an artwork shown in 2010 at Blacktown Arts Centre called *Orbital*. This project was both an audio installation that used a map of the freeway system to trigger monologues by drivers and an app to experience these texts out on the freeway at specific locations through the car stereo whilst driving. In describing this process I'll outline elements of the development of the sprawl that shaped the suburbs along the roads and rail lines throughout the basin. As well as the development of an aesthetic of urban drift that *Orbital* uses as it's central technique.

As Ashton writes Sydney has been described as a 'City of Suburbs'. He goes on to describe the development as an extraordinarily rapid process with 1911 census data revealing that more than a third of the inhabitants still lived in the City of Sydney and adjoining suburbs.¹ Kelly, writing in *Sydney: City of Suburbs* goes on to describe the changes to the city wrought by the car, noting that it drove nearly all urban planning in the city after World War II.²



[Figure 2 Oran Park 5 Caines 2012

By the start of the 20th century the city had begun to acquire a reputation as physically and mentally poisonous, a perception only strengthened by the breakout of bubonic plague in 1900.³ An exodus began out into the basin along the vectors of train transport toward the ideals of the garden house in the garden suburb.

Powered by steam, the suburban dream clustered around stations like Canterbury, Ashfield, Rockdale, Lane Cove and Concord and by the 1920s was already being denounced by architects and urban planners such as Walter Burley Griffin. Radiating out along the ridge lines in the landscape, the rail network allowed the development of the template, red brick bungalows with tiled roofs on quarter acre blocks with raw paling fences between. Cars were still relatively unaffordable and new subdivisions were often advertised with reference to train commute times to the city.

'Realty Specialists' Arthur Rickard and Co in a 1926 advertisement aimed at working class inhabitants in the inner suburbs described these areas as 'overpopulated districts' where they were always 'liable to a big increase in rent'. Rickard offered land that they might build on rent free for £1 down and 10 shillings monthly to which was added the line 'your investment must eventually show you a handsome profit'. Up until the 1950s Sydney, which now has near 70 per cent owner occupation, was primarily a city of tenants.⁴

Subsumed by what is now suburban Liverpool there still sits a little known area known as Hammondville. Named after himself by the then rector of St Barnabas church on Broadway R. B. Hammond, the

suburb was a Depression era church project to move the residents of the then slum like Chippendale and Ultimo suburbs out onto the land where they could breathe free far from the pestilence and squalor of the inner urban environment.

Using land bought from funds crowdsourced by Hammond from the members of Sydney Society, Hammondville is notable in the development of the suburbs of the city for two reasons. Firstly it enabled the very poor access to housing finance very cheaply through a mix of subsidized land, collective building labour and pre-fab housing design. Secondly it encouraged residents of the suburb to construct these pre-fab homes for each other. These basic 'Pioneer' homes were built by working parties that gave rise to two major home construction companies, Masterton Homes and Pioneer Home (Devine) who provided a model for suburban construction businesses in Sydney.

Hammond was a temperance advocate who brought back from a tour of the USA the stateside practice of using a billboard to instruct the masses with regard to clean living, self reliance and godliness. Quoting Henry Ford, he advised the working classes to:

Chop Your Own Wood, It Will Warm You Twice.



[Figure 3 Powerlines Cambeltown Caines 2011

For the individual in motion whether walking, driving or flying, movement through space is always an augmented experience. Augmented by history/ memory, bodily sensation, the flows of urban space or imaginative intervention. Inasmuch as locative media attempts to bring

types of site specific digital media into this equation it then aligns itself with a tradition that stretches back to some of the earliest narrative forms we know of.

By the time Henry David Thoreau came to publish his book simply entitled '*Walking*' in 1862, the walking book had become almost a micro-genre of it's own engaged with walking as an act of cogitation. Divorced by the more modern conveniences of transport from being a daily pedestrian necessity, walking was now free to be re-imagined in the minds of artists, philosophers and writers as a transcendental, philosophical act:

Human dignity insisted on the right to walk, a rhythm not extorted from the body by command or terror. The walk, the stroll, were private ways of passing time, the heritage of the feudal promenade in the nineteenth century.⁵



[Figure 4 Near Mitchell's Pass Blue Mountains Caines 2012

In speaking about the locative audio projects of Janet Cardiff the director Atom Egoyan described them as a type 'physical cinema, rather than the stiff formal constraints of screen, projector and audience the world itself is transformed into a physical backdrop.

If the inter war period could be characterized as the start of the suburban sprawl proper in Sydney then the post war period could be described as a period of attempts to map out and plan for the inevitable development of the basin.

The Cumberland County Plan in 1951 broke the city into zones with green belts interspersed by a network of expressways that would connect the city to the suburbs and to regions outside the city through connections to the national highway network. It came only a few years after the release of the 1947 Los Angeles freeway plan and shared with that plan a belief in the viability of a decentralized private car driven urban idyll.⁶

While in its half century of continuing implementation the expressway network has had its share of augmentations and deletions it remains remarkably true to the plan laid down in the 1950s. While much of the rest of the plan (green belts especially, though a surprising amount remain in Western Sydney) is only now faintly visible the freeway system continues to influence the lives of many in the city. The failure in the implementation of the plan to connect the motorways as directly to the inner suburbs and CBD as originally imagined has had the effect of further balkanizing a city already regional in the extreme.

Writing in the *Sydney Morning Herald* in 1925 about re-thinking conceptions of the city M. Arousseau asks 'Where does Sydney end?' he argued for aerial mapping across the city as was much in vogue in America. To get a sense of what it is, where it is and how, in his words we might begin to study the place.

The earliest version of the Orbital project was proposed by Blacktown Arts Centre as a project for the private developer of the M7 Westlink to support as a part of its cultural fund. In that version a series of low power fm transmitters lined the road all tuned to one frequency and drivers went in and out of range of different audio monologues depending on where they were. Aside from installation of this idea being prohibitively expensive with regards to siting the transmitters it also had the drawback of unpredictable playback durations reliant on the speed of vehicles passing through the transmission windows.

The idea of exploring the psychogeography of the landscape whilst in motion across it owes much of its inspiration to the examples of locative artists Nigel Helyer and Teri Rueb and also to the 2002 film *London Orbital* by Chris Petit and the book on which it is based by Ian Sinclair.

While developing these ideas I was also in development on a locative mobile documentary that attempted to frame the localized historical narrative of St Barnabas Church on Broadway in the context of the development of the city. Research and pre-production for this project was well advanced when one morning the church burnt to the ground. The literal road between these two projects, Broadway which

becomes Parramatta Road, then the M4, then the Great Western Highway began to conceptually tie the two projects together. That stretch of road, the westward spine of the city that also carries the history of colonial expansion inland became a touchstone for the freeway project.

The final version of the piece exists both out on the roadway as a locative audio app and in a gallery space simultaneously as a map of the external work.

Orbital in the gallery space is installed as an interactive audio installation where gallery visitors walk a floor map of the Sydney Orbital Freeway network and at six points along the map trigger two to three minute soundscape/audio monologues. These monologues represent the rambling inner narratives of drivers at those points in the road. The piece represents psychogeography as a hypnotised travelling fugue state, allowing the territory drivers are moving through at different points on the freeway to be free associated with memories of the road and pasts both personal and collective.

This is mobile locative media, still with the personal confessional affect delivered either in the personal shell of the car or via speaker positioned by the ear as a file is triggered on the gallery map. But now motion itself becomes explicitly part of both the subject matter of the work as contained in the monologues and in the mode of delivery either in the imagined walking freeway or the literal driven one. In the gallery version the floor map is an abstraction of the freeway network map from the eastern distributor out through the M2 toward the long pastoral drive of the M7 and back east on the M5.

The version for driving the freeway network runs on an iPhone application called A-GPS which triggers audio files from the ipod music library of the phone when certain preset GPS co-ordinates are reached and when the device is connected to the car stereo, plays the monologue files through the car speakers.

In Car Monologues

Audio files as part of the 'Orbital' exhibit. Click maps to play

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Audio 1 - Four-Seventy



Audio 2 - I Wonder What



Audio 3 - If We'd Been Honest



Audio 4 - The Trips Alone

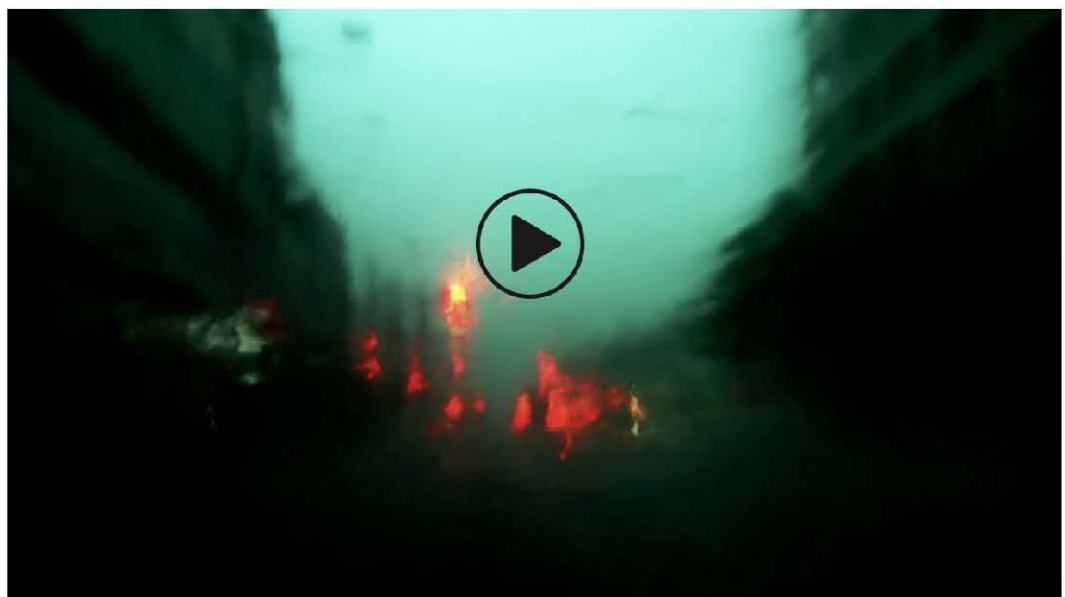


Audio 5 - Transfer Mode



Audio 6 - Western

Flags of Convenience: Short Video



Flags of Convenience is a short video work produced in the development phase of the Orbital project. The audio text in the piece is by the writer and curator John Cheeseman, who with the artist Jes Tyrrell contributed voice readings to the soundtrack

AUTHOR BIOGRAPHIES

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Debra Adelaide is an author, editor and academic who teaches and supervises in the creative writing program at UTS. She has published twelve books including three novels, the latest of which was *The Household Guide to Dying* (2008). Her next work of fiction, *Letter to George Clooney*, was published in September 2013.

Theresa Dirndorfer Anderson explores the relationship between people, emerging technologies and information practices. She is particularly interested in the interaction between creative and analytic activities. She continues to promote creative practice within that community as the Creativity Chair for the international iSchool Consortium. She is co-editor (with Donald and Spry) of *Youth, Society and Mobile Media in Asia* (2010). Her first installation work, *Playing with the Pause* – based on her ongoing ethnographic investigation of creative cultures – is part of events in Sydney, Fort Worth, Copenhagen and Berlin taking place in 2013 and 2014.

Paul Ashton is Professor of Public History at the University of Technology, Sydney. He is co-editor of the journal *Public History Review* and Co-Director of the Australian Centre for Public History. A Board Member of the Dictionary of Sydney, his publications included *Australia History Now* (co-edited with Anna Clark) and *History at the Crossroads: Australians and the Past* (with Paula Hamilton).

David Aylward is the Research Manager for Arts and Social Sciences (UTS) and Deputy Director of the UTS Research Strength, Creative Practice and the Cultural Economy. David is also an honorary research fellow in the Faculty of Commerce, University of Wollongong. He is a member of the editorial board for the *International Journal of Business and Management*, Associate Editor for the *International Journal of Business Excellence* and a regular reviewer for ten international journals. David's research interests include organizational structures and domains within the international wine industry, research and development of wine, cultural asset development and the intersection of cultural and economic interests. He is published widely in both scholarly and professional journals.

Sarah Barns is a digital media practitioner and research consultant whose work sits at the intersection of digital design, arts installation, cultural heritage and place making. Currently working through creative collaboration ESEM Projects and an Associate of the Creative Practices Group, Sarah was awarded her PhD through UTS in 2011 and has produced a series of creative projects for organisations such as the ABC, the Powerhouse Museum and the City of Sydney. She loves to immerse herself in the past times of Sydney's places by incorporating sound, film and photography archives, which she imaginatively re-interprets using digital and physical environmental interfaces. See <http://esemprojects.com>

Chris Caines is an artist who has been working internationally in a wide variety of digital and electronic media for over twenty years. His work has been collected by and seen at many festivals and Museums including ACMI, The Queensland Art Gallery, Museum of Modern Art, New York, Tate UK, the Art Gallery of NSW and the Berlin, Venice, Cannes and ISEA festivals. This work has been supported by numerous arts grants, commissions and international residencies. He is currently Director of the Centre for Media Arts Innovation at the University of Technology, Sydney.

Anna Clark is a Chancellor's Postdoctoral Fellow in the Australian Centre for Public History at the University of Technology, Sydney two days a week. With Stuart Macintyre, she wrote the *History Wars* in 2003. She has also written *Teaching the Nation* (2006) and *History's Children: History Wars in the Classroom* (2008) as well as two history books for children, *Convicted!* and *Explored!* Her current project uses interviews from communities around the country to examine historical consciousness in Australia today.

Robert Crawford is Associate Professor of Public Communication at the University of Technology Sydney. His publications include *But Wait, There's More ... A History of Australia's Advertising Industry, 1900-2000* (2008), *Consumer Australia: Historical Perspectives* (2010) and *Bye the Beloved Country: South Africans in the UK, 1994-2009* (2011). He is currently working on an ARC-funded project examining Australia's advertising agencies from the 1960s to the 1980s.

John Dale is the author of six books including the best-selling *Huckstepp*, two crime novels *Dark Angel* and *The Dogs Are Barking*, and a memoir, *Wild Life*. He has edited two anthologies, *Out West* and *Car Lovers*, and co-edited a third anthology, *Best on Ground*. His novel, *Leaving Suzie Pye*, was published in 2010 and translated into Turkish. He is Head of Creative Practices at UTS and his research areas include narrative fiction, creative non-fiction, crime narratives and the novella.

Kay Donovan is a Research Associate with the Centre for Creative Practice and Cultural Economy, undertaking practice-led research in documentary filmmaking and creative writing. She has an MA (Writing) and DCA (Communications – Media Arts and Practice) from the University of Technology, Sydney. She is also a documentary filmmaker (*Tagged* 2006) and the author of *Bush Oranges* (2001).

Paula Hamilton is Professor of History at the University of Technology, Sydney. She has been a practitioner of oral history for 30 years and has worked in a range of projects with community groups, museums, heritage agencies and local councils. She is also the co-director of the Australian Centre for Public History and has published widely in public history, oral history and memory studies. Her most recent publications are *Places of the Heart: Memorials in Australia* (with Paul Ashton and Rose Searby, 2012), *History at the Crossroads: Australians and the Past* (with Paul Ashton, 2010) and *Oral History and Public Memories* (co-edited with Linda Shopes, 2009).

Megan Heyward is a media artist who works at the intersection of narrative and new technologies. Her electronic literature works – *I Am A Singer* and *of day, of night* – have been widely exhibited in Australia and internationally, including USA, Canada, France, Germany and Japan. Both projects have been recognized in significant new media awards, including AIMIA Awards and the Adelaide Festival Awards for Literature. *Of day, of night* was published by US publisher, Eastgate Systems, in late 2005, and is still being exhibited in electronic literature conferences in the USA, such as ELIT 2012 and MLA 2013. More recently Megan has worked with narrative and locative technologies. Her locative documentary, *Traces: stories written upon this town* was exhibited at the Sydney Opera House, Adelaide Festival Media State and the Centre Pompidou, Paris in 2006-7. Megan's locative artwork, *Notes for Walking*, was exhibited in the Sydney Festival, 2013, drawing several thousand visitors to Middle Head National Park, Sydney, during January 2013.

Sue Joseph has been a journalist for more than thirty years, working in Australia and the UK. She began working as an academic, teaching print journalism at the University of Technology, Sydney in 1997. As Senior Lecturer, she now teaches and supervises into both journalism and creative writing schools, particularly creative non-fiction writing, in both undergraduate and postgraduate programs. Her research interests are around sexuality, secrets and confession, framed by the media; HIV and women; ethics; trauma; supervision and ethics and life writing; and Australian creative non-fiction. Her third book *Speaking Secrets* was published in 2012.

Elaine Lally is Associate Professor in the Faculty of Arts and Social Sciences at the University of Technology, Sydney. Her scholarship focuses on creative practice and digital culture, and explores material culture, consumption and everyday life, drawing on the sociology and philosophy of technology. With Ian Ang and Kay Anderson, she co-edited *The Art of Engagement: Culture, Collaboration, Innovation* (2011). She is currently working on a book about online musical collaboration, 'Music making in the Cloud: creativity, collaboration and social media', to be published by Intellect in 2014. She is the author of *At Home with Computers* (Berg, 2002).

Margot Nash holds a MFA (by research) from the College of Fine Arts at the University of NSW. She is an award winning filmmaker and a Senior Lecturer in Creative Practices at the University of Technology, Sydney where she coordinates the postgraduate writing program. Her areas of research include the theory and practice of screenwriting, developing subtext, film directing and Australian independent film history. Her film credits include the experimental shorts *We Aim To Please* (1976: co filmmaker) and *Shadow Panic* (1989: prod, writer, director), the documentary feature *For Love Or Money* (1982: co filmmaker, editor) and the feature dramas *Vacant Possession* (1994: writer, director) and *Call Me Mum* (2005: director, co-script editor). In 2012 she was Filmmaker in Residence at Zürich University of the Arts where she developed a feature length personal essay documentary film about memory and history.

Penny Stannard is a PhD candidate at the University of Technology, Sydney. Her research examines the tensions, ambiguities and contradictions that arise when suburban Australia is placed within the cultural policy discussion. Of particular interest are the intersections that occur between the physical and imagined dimensions of suburbia and how these are encapsulated both theoretically and 'on the ground'. Penny has had a twenty-year career producing contemporary cultural programs for organisations across the government, community, education and not for profit sectors. Her work spans disciplines of practice and is informed by methodologies that engage communities, researchers, policy makers, educators and artists in partnerships that result in creating new cultural material and influencing policy directions.

Andrew Taylor is a Senior Lecturer in Media Arts at the University of Technology, Sydney. He is also a filmmaker and photographer and his film work has been awarded and screened at Australian and International festivals. Andrew's recent research has focused on the use of still images in documentary and work that falls between film and photography. He is currently working on 'Love, Death & Photography', a series of film-photo-essays for TV broadcast and online exhibition.